

Vahri McKenzie – Curriculum Vitae

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I am an educator, artist and scholar whose work frames creative engagement as a model of, and practice for, ways of being together in a complex world. Research areas and interests include artistic research design and methodologies; theories and practices of contemporary performing arts; theories and practices of writing; relationality and agency in creative practice; artistic responses to science and technology.

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Academic Qualifications

PhD (2008, Written Communication), Edith Cowan University, Western Australia. *As the Owl Discreet* entailed a novel and investigation of the examination of creative activity as research in Higher Degrees by Research, developing theories of creative arts research methodologies. Exegesis published in D. Hecq (ed.), *The Creativity Market*, Bristol, UK: Multilingual Matters.

Arts Honours (2004, First Class) University of Western Australia. *Poetic License/Authentic Yarns* entailed short fiction and ficto-critical essays that performed modes of authority in exegetical writing.

BA (2003, English, Communication and Cultural Studies) University of Western Australia. Majors in English and Philosophy.

Academic Employment

2021 – 2022: Research Fellow in Arts and Health, Centre for Creative and Cultural Research, University of Canberra

- developing strategic relationships for CCCR's arts and health research
- Chair of Health Humanities Network and convener of associated events
- project management of funded creative service delivery projects for artsACT
- contributing to teaching and research culture of Faculty of Arts and Design through presentations, guest lectures and tutorials
- research and publishing in creative arts theory and practice

2020 – 2021: Western Australian Academy of Performing Arts Honorary Senior Lecturer, Edith Cowan University

- supervising PhD students in performance writing and performance studies
- research and publishing in writing and performance studies

2015 – 2019: Senior Lecturer, School of Arts and Humanities, Edith Cowan University

- course administration duties including acting Course Co-ordinator, BA (Writing and Literature)
- coordinating and managing casually employed teaching and research staff
- co-ordinating, lecturing and tutoring interdisciplinary Bachelor of Arts with majors in Writing and Literature, and Visual Arts
- supervising Arts Honours and PhD students in writing, literary studies, and performance
- research and publishing in creative writing and performance studies
- community and industry engagement projects

2012 – 2015: Lecturer, Faculty of Regional Professional Studies, Edith Cowan University

- co-ordinating, lecturing and tutoring interdisciplinary Bachelor of Arts with majors in Writing and Literature, Visual Arts, and Media
- coordinating and managing casually employed teaching and research staff
- supervising Arts Honours and PhD students in writing and literary studies
- research and publishing in creative writing and performance studies

2009 – 2011: Sessional Academic, University of Notre Dame Australia

- co-ordinating, lecturing and tutoring Theatre Studies
- topics include history of modern drama, devised and scripted theatre studies, textual analyses
- teaching collaborative generation of textual and scenic material, acting and studio methodologies, performance and production

2011: Adjunct Lecturer, Faculty of Communications and Arts, Edith Cowan University

- lecturing and tutoring topics in English, writing and cultural studies

2009: Lecturer, English and Cultural Studies, University of Western Australia

- replacement lecturer co-ordinating, lecturing and tutoring theory and practice in performance studies
- theories and practices pertaining to embodiment in contemporary performing arts
- textual analyses, postmodern studio methodologies, devised performance and production

2009: Honorary Post-Doctoral Fellowship, Faculty of Communications and Arts, ECU.

- Funded position and mentoring by Professor Lelia Green to facilitate research activity and postdoctoral studies

Awards

2021: Artist in Residence, North Midlands Project, [Ebb + Flow Program](#). [Due to COVID travel restrictions this award remains incomplete].

2020: Carmel Bird Digital Literary Award shortlist, *Meantime* (short fiction manuscript).

2020: An Ecosystem for Art & Ideas Producers Professional Development, [CircuitWest](#).

2019: BREC Artist Residency, Performing Lines and Bunbury Regional Entertainment Centre.

2019: Book Proposal Writing Workshops with Professor Lelia Green (competitive application process).

2019: School of Arts and Humanities Study Leave Program, 6 months (competitive application process).

2018: Vice-Chancellor's Excellence Award for Engagement in Research, Edith Cowan University: for an outstanding contribution to engaged research through an ethos of creative inquiry that is both practical and relational. Emerging from organised curiosity and

reflexivity in performance, this research forges a knowledge base across creative practices, and fosters an environment of expanding engagement between artists, researchers, community groups, and institutions.

2018: Albany Entertainment Centre Residency with Dr Clare Dyson, Annette Carmichael Projects.

2018: '[Reimagining social work case studies: a social work—creative writing collaboration](#)'. Nominated for *Social Work Education: The International Journal*, Best Article awards of 2018-2019 (see Boxall, McKenzie, Henderson, Aishath, & Mazza 2018).

2016: Vice-Chancellor's Excellence Award for Engagement in Learning and Teaching, Edith Cowan University: for building community partnerships that facilitate creativity and empower students, exemplified by performance methodology Underscore Alchemy, a framework for researching creativity, leading to collaborations with students, community members and key creative industries in the South West.

2016: 'Likes to measure': Finalist in Newcastle Short Story Award.

2015: 'Reading & Writing the Short Story with Tegan Bennett Daylight', Fellowship at Varuna the National Writers' House, Katoomba, New South Wales.

2015: 'Normal milk': Highly Commended in the Hadow Stuart Short Story Competition. Commended in the Peter Cowan Writers' Centre 600-word Short Story Competition, 2014.

2015: Certificate of Excellence, Edith Cowan University: in recognition of achieving the highest number of research outputs within a Faculty in 2014.

2014: Certificate of Excellence, Edith Cowan University: in recognition of achieving the highest number of research outputs within a Faculty in 2013.

2013: 'I shine not burn' (short fiction): Winner of the South West Writers Prize.

Publications and Non-Traditional Research Outputs

[Peer-reviewed articles and book chapters](#)

McKenzie, V. (2022). Between freedom and control: A chorus-centred *Bakkhai* for community ensemble, *Australasian Drama Studies* 80, 253-277.

McKenzie, V. and Florance, C. (2021). [A matter of balance: Visual arts in the Australian Defence Force ARRTS program](#). *AXON: Creative Explorations* 11 (2) *On the Mend: Care, repair & breakage*.

McKenzie, V.; Thompson, N.; Moore, D.; & Ben-Ary, G. (2021). *cellF*: Surrogate musicianship as a manifestation of *in-vitro* intelligence. In E. Reck Miranda (ed.), [Handbook of Artificial Intelligence for Music: Foundations, Advanced Approaches, and Developments for Creativity](#) (pp. 915-932). Springer.

- McKenzie, V.** & Boxall, K. (2020): 'Come all savage creatures': Becoming Bakkhai in the south west of Western Australia. In A. Harris & S. Holman Jones (eds.), [Affective Movements, Methods and Pedagogies](#) (pp. 142-157). Abingdon, UK: Routledge.
- McKenzie, V.** (2019). The Other Writing Group: an embodied workshop, [TEXT Special Issue 56: Peripheral Visions](#).
- McKenzie, V.** & Ferguson, N. K. (2018). [Only the Envelope: artistic interpretations of eye-tracking imagery](#), *Journal for Artistic Research* 15.
- Boxall, K.; **McKenzie, V.**; Henderson, Aishath, S.; & Mazza D. (2018). [Reimagining social work case studies: a social work—creative writing collaboration](#), *Social Work Education* 37(7), doi: 10.1080/02615479.2018.1458831 [nominated for *Social Work Education: The International Journal*, Best Article awards of 2018-2019].
- McKenzie, V.** (2017). [Only the Envelope: Opening up participation, surveillance, and consent in performance](#), *Performance Matters* 3 (2), 57-71.
- McKenzie, V.** (2017). [Only the Envelope: An Artistic Exercise in Data Retention](#), *PARTake: The Journal of Performance as Research* 1(2), Article 5.
- McKenzie, V.** (2017). *Dancing With a Bullet: Moving into Memory with Music*. In P. Hansen & B. Bläsing (eds.) *Performing the Remembered Present: The Cognition of Memory in Dance, Theatre, and Music* (pp. 197-223). London, England: Bloomsbury Methuen Drama.
- McKenzie, V.** (2017). [Placing knowledge in the body: Western Australian choreographers dancing With a Bullet](#), *Brolga: an Australian journal about dance* 41, Braddon, ACT.
- McKenzie, V.** (2016). [Entering the regional scene with a contemporary Lysistrata](#). In Rebecca Scollen and Michael Smalley (eds.) [Resilience: revive, restore, reconnect: Australasian Association for Theatre, Drama and Performance Studies \(ADSA\) 2016 Conference Proceedings, Volume 1 \(pp. 57-69\)](#). University of Southern Queensland.
- McKenzie, V.** (2014). [Underscore Alchemy: Extending the Underscore for creative artists](#). *Journal of Dance and Somatic Practices* 6(2), 159-173. doi: 10.1386/jdsp.6.2.159_1
- McKenzie, V.** (2014). [Extending Underscore Alchemy](#). *Brolga: An Australian journal about dance* 39, December 2014, 35-42.
- McKenzie, V.** (2012). Using the spectrum to theorise apparent oppositions in creative writing doctorates. In D. Hecq (ed.), *The Creativity Market: Creative writing in the 21st century* (pp. 148-162). Bristol, UK: Multilingual Matters.
- McKenzie, V.** (2008). The unfulfilled promise of digital technologies for collaborative writing. [The unfulfilled promise of digital technologies for collaborative writing](#). [The Creativity and Uncertainty Papers: The refereed proceedings of the 13th conference of the Australian Association of Writing Programs](#).

McKenzie, V. (2007). [Liminal space: Postgraduate creative writing in Australian universities](#). *Limina Journal of Historical and Cultural Studies*, [Special Edition](#).

Research in creative arts

Morcombe, K., **McKenzie, V.**, Hope, C., Thwaites, D. & Penkethman, S. (eds.); Edwards, S. Galan, A., Smith, M., Laverty, E., McKone, F., Allan, R., Loynes, S. & Gissell, T. (4 Jun 2022), [Snailbox | The Slow Project](#): ACT Creative Recovery and Resilience Forum, Creative ACT.

Keed, C., South, B., Brown, T., Hope, C., Morcombe, K., **McKenzie, V.** & Thwaites, D. (7 Aug 2022), [Gathering | Cultural Creatives on Ngunnawal Country](#): Creative Recovery and Resilience Forum, Creative ACT.

McKenzie, V. Morcombe, K., Hope, C., Penkethman, S. & Thwaites, D. (4 Jun 2022). [Keeping It Real](#): Creative Recovery and Resilience Forum, Creative ACT.

Thwaites, D., **McKenzie, V.**, Hope, C., Morcombe, K., Bell, W., Campbell, L., Vessel Collective, Savage, D., Madeleine Raupach, A., Matthews, K., Hutch, E., Penkethman, S. & Dudley, J. (2 Dec 2021). [Keeping It Together](#): Creative Recovery and Resilience Forum, Creative ACT.

McKenzie, V. Morcombe, K., Hope, C., Penkethman, S. & Thwaites, D. (May 2022). [Skills Caravan | Prototyping Creative Exchange](#): Creative Recovery and Resilience Forum, Creative ACT.

Portfolio Research Statement: These creative experiments for the ACT Creative Recovery and Resilience Forum funded by artsACT question what creative recovery or resilience might look like in a post-pandemic world. Using participatory and arts-based methods, events brought together creative researchers from University of Canberra and stakeholders from the ACT creative ecosystem to explore different discursive and affective approaches to establishing networks of skills and knowledge exchange to support sector resilience. The curated program facilitated an innovative encounter between scholarly, creative and community stakeholders, destabilizing the traditional model of the public forum. Each event connected stakeholders from Indigenous, disability and multi-artform organisations to furnish new material insights into the complexities of local creative ecosystems. They are documented through commissioned [illustrations](#) and [essays](#) archived at [Creative ACT](#).

McKenzie, V., Hayne, K. & Frederick, UK (2022). [Upending | Mending](#) (exhibition curator). Belco Arts, Canberra, Australia.

Research statement: This group exhibition adopted an arts-health approach to curating the work of Faculty of Arts and Design artists, designers and creative educators. Our curatorial approach worked closely with artists to expand the lively liminal space between art's intrinsic values and extrinsic obligations by adopting creative leadership approaches applicable in community arts-health creative interventions. Diverse objects and performances worked with and against the tensions inherent in creative practice applied to social issues, to expand the lively liminal space between art's intrinsic values and extrinsic obligations.

McKenzie, V. (2022). [Zoongnosis](#) (performance installation), [Upending / Mending](#), Belco Arts, Canberra, Australia.

Research statement: An installation entailing mixed media sculpture and digital audio, *Zoongnosis* splices voice fragments with discarded gloves and parrot wings. This COVID-safe participatory artwork invited people to donate audio recordings that reflected their 'COVID mood', persistent and lingering feelings they associate with the pandemic years. Bird parts and voices converge in a temporary assemblage that adopts uncomfortable, even unlawful, forms. Mending's assumption of returning to formerly intact states is upended in this piece that stays with the trouble of damage, confusion, facts, feelings and the weird crossing-over between them.

McKenzie, V. (2021). Colour Me, Beautiful (installation and performance artwork). [Bunbury Biennale 2021: he/she/they](#), Bunbury, Australia: Bunbury Regional Art Galleries.

Research statement: A participatory, community-engaged live artwork about colour and gender that creates 'colour portraits' of gallery visitors, accumulating visual traces in a mural installation over 3 months. The work develops practice and generates theory around 'delegation' and 'distribution' in participatory live art. Live art employs presence and documentation of presence for social and aesthetic enquiries but is mostly experienced in exhibition via documentation. Delegating performance (Bishop 2012) of this work to a group of artists balances aesthetic effect and social import by making a durational performance work logistically feasible, and rich in aesthetic variety. Consequently, authorship is distributed amongst me, delegate artists, and visitors portrayed in colour and photographed. The work itself is distributed between relational and visual aspects, with attention to its 'distribution of the sensible' (Rancière 2013) enabling innovative reflection on its framing of power relations.

McKenzie, V. (performer and director) and Maiden, S. (performer). (2019). [Narrowcast](#) (performance installation). Bunbury, Australia: Bunbury Regional Art Galleries.

Research statement: A work of performance art that explored of the practice of improvised speech under the duress of durational performance. The artists installed a radio studio in gallery space and 'narrowcast' during opening hours for nine days. Engaged with hundreds of visitors who could listen from the studio lounge, leave written responses, or join the narrowcast as scheduled or spontaneous guests. Research questions examined the role of scores for structuring improvised performance; how framing speech as performance illuminates its improvisational nature; and explored embodied techniques affecting durational performance. Featured on RTRFM's experimental sound and music program *Difficult Listening* and podcast *Outside the Fence 2*, archived by the broadcaster and WANMA (Western Australian New Music Archive).

McKenzie, V. (2018). [Bakkhai](#) (director and co-producer). Bunbury, Australia: Bunbury Regional Entertainment Centre.

Research statement: Community ensembles are sometimes deployed in live performances of Greek tragedy in Australia but are infrequently the focus of the creative project, resulting in work that doesn't aesthetically integrate its ensemble and characters. *Bakkhai* built an ensemble using affective and collaborative studio methods such that the complex form and meaning of Euripides' play were effectively conveyed. To investigate embodiment in ensemble and innovatively address the tension between ensemble and character in performances of Greek theatre, the commissioned translation was deliberately introduced late in the development process. Instead of text-based learning, the ensemble used affective and improvisational methods to develop material. Co-commissioned by BREC and Culture and the Arts (WA) who awarded \$32,000. The season was a commercial success for the venue with tickets sales doubling break-even.

McKenzie, V. (2018). [*Bakkhai: Freedom and Control*](#) (exhibition curator). Bunbury, Australia: Maker + Co.

Research statement: An exhibition of work developed for BREC's 2018 stage show seen in a gallery context that illustrates the collective creativity of the artists, all graduates of ECU's BA. Potent metaphors were deployed to investigate and achieve effective collaboration, where a studio dynamic of 'freedom and control' reflects the plot of the play as well as modelling ensemble work. 'Thebes of the South West' structured collaboration with the creative team of six emerging artists to translate the ancient Greek play across time and space and generate relevance. The exhibition was supported by ECU and creative space Maker+Co. (For further information see [*Bakkhai: Freedom and Control* curatorial essay](#)).

McKenzie, V. (2016). [*Only the Envelope*](#) (installation artwork). Bunbury, Australia: Bunbury Regional Art Galleries.

Research statement: In a live art installation that investigates the ways we share personal information in the public sphere, a 'scientist' offered visitors the opportunity to be involved in an 'experiment' by viewing an original video while wearing an eye-tracking device. *The work* offers a recursively playful performance of faith in 'science' that troubles a distinction between the apparently private experience of viewing art with the apparently public experience of being surveilled, exploring the notion that negotiating 'informed consent' is associated with loss of power and knowledge (see McKenzie 2017a). For further information see [the re-enactment video](#), McKenzie 2017b, McKenzie and Ferguson 2018.

McKenzie, V. (2015). [*Lysistrata*](#) (director and co-producer). Bunbury, Australia: Bunbury Regional Entertainment Centre.

Research statement: A contemporary adaptation of Aristophanes' Old Comedy collaboratively created with emerging artists, students and community to develop an original script, stage design and music. Twice performed to full houses with 500 tickets sold. This was the first application to a public creative outcome of my ongoing research enquiry Underscore Alchemy, an original methodology focusing on somatic awareness and play (McKenzie 2016).

McKenzie, V. & Pilla, S. (2015). Nurture, [Artists at the Helm](#) (digital print). Bunbury, Australia: Bunbury Regional Art Galleries.

Research statement: With graphic artist Simone Pilla I created a digital print that responds to the implications of interdependence in the word 'nurture' through a visual motif and narrative fragment. The project responded to the imminent logging of Helms Forest Block near Jalbarragup, in Western Australia's South West. Building on its previous activist exhibitions *Transplanting Disobedience* and *Bimblebox*, Bunbury Regional Art Galleries (BRAG) brought together artists for site visits, workshops, and process documentation to create work illustrating the interactions and tensions of different systems of place-value. For more information see the [digital print](#) and [catalogue extract](#).

McKenzie, V.; Ben-Ary, G.; Lehrer, J. & McKee, A. (2014). [Telephone](#) (digital video installation). *inConversation*, Spectrum Project Space.

Research statement: Video installation made for an exhibition of interdisciplinary collaborations featuring four artists presenting personal dating advertisements where relationships between the characters emerge and dissolve. The work explores technology as an extension of the performing body; themes include longing to connect and the possibilities of relationship in the age of the digital social network. Research examines collaborative creative methodologies, finding that face-to-face work was required to generate the appropriate ethos and to balance solo and group practices within the collaborative frame. For further information see the [Catalogue Essay](#) and [video](#).

McKenzie, V. & Russo, H. (2012). [Fool Asleep](#) (performance co-creator). *Fringe World Festival 2012*. Perth, Australia: The Treasury. For further information see Portfolio Research Statement below.

McKenzie, V. & Russo, H. (2011). [Design, Form, Light, Movement](#) (performance co-creator). *Helen Herbertson & Ben Cobham Co/Lab*. Perth, Australia: King Street Arts Centre. For further information see For further information see Portfolio Research Statement below; and video documentation [City Sleepers](#) and [CCTV Sleepers](#).

McKenzie, V. (2010). [Sleep Disorders](#) (performance). Lisa Carrie Goldberg's *Perth Institute of Sleep Behaviour*. Perth, Australia: Perth Institute of Contemporary Art. For further information see For further information see Research Statement below, and [video documentation](#).

Portfolio Research Statement: This body of work investigates the pathologisation of sleep through performance research. *Fool Asleep* is a one-act play using spoken text, original video and dance to present the complex relationship between a subject of a sleeping disorder and an examining sleep scientist, within a narrative frame. I wrote and performed the original script based on lay and scientific sleep science texts, which reframed scientific discourse and so questioned the assumptions that have rapidly created a new medical speciality.

Fiction and poetry

McKenzie, V. (2020). *Meantime* (unpublished manuscript) shortlisted for the 2020 Carmel Bird Digital Literary Award.

McKenzie, V. (2019). Normal milk. In M. Granger et al. (eds.), [Storyfire: Winning stories from the Stuart Hadow Prize: 2005-2018](#) (pp. 187-192). Swanbourne, Australia: The Fellowship of Australian Writers WA.

McKenzie, V. (2017). Beer-n-bubs. In S. Corletto, A. T. Matthews, J. M. Miller and L. Washington (eds.), [Crush: Stories about love](#) (pp. 255-264). Rundle Mall, Australia: MidnightSun.

McKenzie, V. (2016). Likes to measure. In M. Sala and G. Osborne (eds.), [Newcastle Short Story Award Anthology 2016](#). Newcastle, NSW: Hunter Writers Centre.

Research statement for Portfolio 'Performing character, embodying voice': These short stories experiment with extra-narrative strategies such as performing character and embodying voice to push prose beyond plot mechanics. Voice is a much used but little understood analytical term in creative writing theory and pedagogy; performative strategies render it more concrete. 'Normal milk' uses artificial language, compression and omission to explore intergenerational miscommunication. 'Likes to measure' uses poetics of catalogue (listing structures) to explore problematics of measuring value. 'Beer-n-bubs' emerges from funded research project The Other Writing Group that offers a structure for writers to explore embodied strategies normally used by performers to develop character: voice on the page has its origins in an audible and embodied voice. All appear in *Meantime*, collection shortlisted for the 2020 Carmel Bird Digital Literary Award.

McKenzie, V. (2014). Against the grain. [Gargouille 1](#), 19-27.

McKenzie, V. (2013). [Philogy #2](#) (poem). In L. J. Christensen (Ed.), *Poetry d'Amour 2014: Love poems* (p. 134). Inglewood, Australia: WA Poets Inc.

McKenzie, V. (2013). I shine not burn (short fiction). In R. Rossiter (Ed.), [Knitting and other stories](#) (pp. 92-102). Witchcliffe, Australia: Margaret River Press.

McKenzie, V. (2011). [Complications](#) (short fiction). *dot dot dash 7*, 56-58.

Research statement for Portfolio 'Experiments in autofiction': This portfolio (3 short stories and 1 poem) experiments with autofictional strategies to challenge genre divisions and question authenticity in narrative. Arguably no genre of creative production can investigate the self like fiction can, with privileged access to interiority and psychology akin to thought. Through imbrications of history, memory and place, these works trouble the authority of fiction as a vehicle to reveal the self. 'I shine' concerns my grandmother's death, performing careful work along the line between life- and creative writing, asking what we owe the past and 'the extent to which knowledge of the past may be destructive to following generations' (editor). It won the South West Writer Prize for the national Margaret River Short Story competition. 'Against the grain' traces a physical and emotional journey, prioritising sensual

knowledge through Indigenous world views and psychedelic plants. It was highly commended in the South West Writer Prize for the national Margaret River Short Story competition.

Performance text writing

McKenzie, V. (2019). *Love You, Stranger. BANG! BANG!* Perth, Australia: The Blue Room Theatre. (Touring regional Western Australia in September 2022. Earlier version presented at *Short Cuts 2015*. Perth, Australia: Strut Dance.)

Research statement: A performance text about the true crime stories of three Australian women, accompanying a work of contemporary dance choreographed by Shona Erskine. It explores the social and cultural attitudes that render their histories marginalised, while the fear and anger that condemned these women in different ways reflects present day issues around public shaming. The creative process explored the intersection of narrative and dance as complementary languages, seeking ways to avoid 'saying the same thing twice', such as dance and voice taking different points of view.

McKenzie, V. (2016). [*Only the Envelope*](#) consent script. Bunbury, Australia: Bunbury Regional Art Galleries.

Research statement: In a scripted delivery designed to win 'informed consent', a 'scientist' offered visitors the opportunity to be involved in an 'experiment' by viewing an original video while wearing an eye-tracking device. *The work* offers a recursively playful performance of faith in 'science' that troubles a distinction between the apparently private experience of viewing art with the apparently public experience of being surveilled, exploring the notion that negotiating 'informed consent' is associated with loss of power and knowledge. (Performed in [the re-enactment video](#)).

McKenzie, V. (2014). [*Telephone*](#) performance text. *inConversation*. Perth, Australia: Spectrum Project Space.

Research statement: A cloze script designed for an interdisciplinary collaboration of four artists who tailored the script to perform personal dating advertisements in a video installation. Relationships between the characters emerge and dissolve; themes include longing to connect and the possibilities of relationship in the age of the digital social network. Research examines collaborative creative methodologies, finding that face-to-face work was required to generate the appropriate ethos and to balance solo and group practices within the collaborative frame. (Performed in the edited [video](#)).

McKenzie, V. (2012). [*Fool Asleep*](#). *Fringe World Festival 2012*. Perth, Australia: The Treasury.

Research statement: A one-act play that used spoken text with original video and dance to present the complex relationship between a subject of a sleeping disorder and an examining sleep scientist. The script, based on lay and scientific sleep science texts, reframed scientific discourse and so questioned the assumptions that have rapidly created a new medical

speciality. Part of a body of work investigating the pathologisation of sleep through performance research.

Essays

McKenzie, V. (2022). Temporary assembly amidst change, [UPENDING | MENDING: Catalogue of the Twenty-eighth Faculty of Arts & Design Staff Art Exhibition](#), National Library of Australia.

McKenzie, V. (2017). [Writing up/writing down: making sense through sensory engagement](#). *ECU Researchers on Writing*, Edith Cowan University.

McKenzie, V. (2017). [It's nothing... Ben-Ary and Harwood's Immaterial](#). Available from <https://immaterialcamaderie.weebly.com/introduction.html>

McKenzie, V. (2015). [A Review of 'Isabelle of the Moon and Stars'](#). *Westerly*, October 2, Perth, Australia.

Portfolio research statement: 3 essays engaging with Adorno's 'Essay as Form', tacking between art and scholarship. Each explores the topic signalled and reveals how essay form itself enables creative engagement. 'Writing up': creatively engaging with scholarly reading and writing to illustrate the process of constructing sense through sensory engagement. 'It's Nothing': art essay responding to Gemma Ben-Ary and Mandy Harwood's exhibition *Immaterial* exploring overlooked feminine materials. 'A Review' of the novel *Isabelle of the Moon and Stars* that reveals *how* the prose expresses thematic desire, evaluating the novel's success through a focus writing desire filtered by my own experience as a practicing writer. In keeping with Adorno's perspectives, the research is simultaneously committed to intellectual inquiry through treatment of facts and the significance of responsive experience.

McKenzie, V. (2015). Let's make a mess. *Dancewest*, June 2015, 22-23.

McKenzie, V. (2015). A WA icon loops the loop. *Dancewest*, March 2015, 8-9.

McKenzie, V. (2014). A Visceral Kind of Understanding. *Dancewest*, December 2014, 18-19.

McKenzie, V. (2014). Freedom in surrender. *Dancewest*, September 2014, 22-23.

Portfolio research statement: series of artists' profiles featuring significant Western Australian choreographers published in *dancewest*, WA edition of Australian Dance Council's magazine. Each shows how embodied knowledge and physical sensation inform current choreographic processes and knowledge transmission. As a dancer and researcher I use archival, field research and reflection to ask how we reveal creative processes embedded in apparently intuitive improvisational studio processes. I was invited to contribute this series of artists' profiles to *dancewest* to communicate for an industry audience insights from case studies in my Early Career Research Grant-funded project Moving Knowledge. Creativity studies are informed by psychology and cognitive science but embodied knowledge is neglected. I address this gap by interpreting artists' articulation of

their processes using phenomenology, seeking evidence of somatic modes of attention and embodied imagery, readily understood by a dance-literate audience.

McKenzie, V. (2015). [Underscore Alchemy: Extending the Underscore for creative artists](#), *Contact Quarterly Contact Improvisation Newsletter* 40(1), Winter/Spring 2015.

McKenzie, V. (2011). Agent Provocateur. <proximity> *contact improvisation, new dance, movement improvisation* 14(3), 4-7 [republished: (2012). <proximity> *contact improvisation, new dance, movement improvisation* 15(1), 27-30].

McKenzie, V. (2008). Enter jamspace. *Adbusters Journal of the Mental Environment* 80.

McKenzie, V. (2008). What is the collective noun for contact improvisers? <proximity> *contact improvisation, new dance, movement improvisation* 11(3).

Portfolio research statement: explores the potential of the dance form contact improvisation (CI) through written enquiry and ethnography. Each piece considers sociocultural issues in studio spaces through work of leading figures. Through studio work and interviews I capture insights from experts in a practice context about which little is written. My work on Ruckert advances research on emotion in dance by illustrating how his approach to CI enriches the emotional repertoire of dance artists via the abject categories of pain and discomfort. All articles critically engage with his view that CI is 'folk dance', shifting questions of risk and trust beyond technical considerations towards ethnography, building on Novak's seminal study *Sharing the Dance* (1986). 2 pieces published in <proximity>, only Australian magazine (1998-2013) to cover this social and artistic dance form. 'Agent Provocateur' was the major textual work to document Ruckert's Australian visit, republished (2012) with editorial comment illustrating how it extends research in the field. Work on Lehrer presented CI for an international non-dance audience through culture magazine *Adbusters* (circulation 80,000). Work on applications of Stark Smith's collaborative improvisation model, the Underscore, amongst a handful with this focus before her death, shared with international audience through Newsletter of the leading global publication for CI.

Teaching

I was an award-winning teacher (2016 Vice-Chancellor's Award for Engagement in Teaching and Learning) in Australia's top-ranked institution for quality teaching in Humanities, Culture and Social Sciences (Quality Indicators for Learning and Teaching). As in my research, in my approach to teaching and learning I value collaboration and attend closely to the relational dimensions of my teaching practice, cultivating a teaching persona that is inspiring and personable. I am a champion for my areas of expertise, developing and articulating an ethos that positions the arts socially, politically and epistemologically. My expertise in creative research methodologies ensures that critical thinking is an essential part of engaging with content.

Contributions to teaching at UC

- 2022: guest tutorial, 'Healthy and Sustainable Places' for Masters of Public Health, Faculty of Health
- 2022: supervising internship in arts-health research for Professional Practice core
- 2022 (postponed from May to later this year): 'Tips for creative writing and exegesis' for BA Hons
- 2022: facilitator and convenor FAD HDR Creative Crit monthly sessions
- 2021: guest lecture, 'Inspired leaps and knowing certainty in creative research', It Must be True, BA Core unit
- 2021: guest seminar, 'Colour me beautiful: Working in 3D', Activation Lab, MA in Creative and Cultural Futures
- 2021: guest lecture, 'Approaches to exegesis: concept as method', FAD HDR workshop.

Subjects taught at ECU

- 2008 – 2019: creative writing (short fiction, creative non-fiction, life-writing); academic writing; literary studies; research methods; cultural studies.
- 2009 – 2011: theatre and performance studies.
- 2008 – 2015: media and cultural studies.

Subjects taught at UNDA

- 2009 – 2011: history of modern drama, devised and scripted theatre studies, textual analyses, acting and studio methodologies, performance and production

Student comments

Excerpts from graduates' letters of support:

I have developed confidence and skills that have supported my ability to pursue my career, gain employment in the Arts and contribute to my community ... As part of my honours course I worked with my supervisor Vahri McKenzie as a member of the core creative team for *Bakkhai*, a large scale community production co-produced with BREC, and travelled to Otago University NZ as a conference delegate for 'Performance of the Real,' resulting in a peer reviewed publication in their 2019 ejournal (*Sky River, BA and Arts Honours, 2019*).

Having noticed the call for nominations for the Vice Chancellor's Award for Engagement in Research, I emailed Dr Vahri McKenzie, emphatically suggesting that she nominate. Through my years of undergraduate studies, Vahri has earned my respect as a lecturer, honours supervisor, and above all, a cutting-edge researcher. I am not alone in noting this. My peers are well aware of Vahri's numerous projects; many of them have had first-hand experience through being involved at some level, whether as a student or a community member. Students are inspired by Vahri's enthusiasm, confidence and commitment, I being one of them (*Rachelle Rechichi, BA and Arts Honours, 2016*).

Anonymous comments from student evaluations, at different stages of their studies and in different study modes:

Dr McKenzie was involved and engaged with the students throughout the entirety of the course. She was easy to contact and always replied to any response very quickly. She encouraged thinking and responded personally to most threads on the discussion board, which made me want to check back and see what had been said (*First year online Arts student, 2018*).

Vahri was very well organised and knew her subject thoroughly. She engaged all of the class and was positive in her approach to students. A number of us had problems during semester and she was helpful and offered sensible advice so that we could cover the work. I personally have a lot to thank her for (*Second year on campus Arts student, 2019*).

Dr Mckenzie was incredibly thorough in making sure students understood what was needed for assessment and why. She provoked both hands on and conceptual discussion regarding art and society that was beneficial to the units assessments. Mckenzie has a personal approach that leaves no student falling behind (*Second year on campus Arts student, 2018*).

Vahri's logical approach, her references to 'original' texts, which creates a wonderful base upon which to build. From a technical/practical viewpoint, during her online lecture recordings, she always speaks loudly and clearly, carefully pronouncing every word, and that makes it a pleasure for an online student like me. Also, if a student asks a question in the background which may be out of reach of the microphone, Vahri repeats/rephrases that question to improve understanding I suppose, but it also means that we online students actually get to hear the question (*Third year online Arts student, 2019*).

Feedback on assignments is the best I have received in 9 years of ECU study. Vahri's comments make it very clear what can be done to improve the work as well as what has been done well. She is always fair and interested in students work (*Third year on campus Arts student, 2018*).

Research Degree Supervision

I have served on supervisory teams for PhD and Honours students in creative writing of several genres, writing for performance, and theatre and performance studies. I work closely with candidates to enhance understandings of the links between theory and practice, refining their conceptual and critical skills with effective research designs that led to high quality creative arts research outcomes.

Evidence of HDR supervision success at ECU

- 3 PhDs supervised to completion as Principal
- 3.5 years average time for PhD completion
- 2 invitations to examine PhD theses
- 8 Honours supervisions completed

- 4 Arts Honours theses examined

Completed supervisions with publication outcomes include:

- Sky River: Supervisor Honours; completed 2018: *Bird Wings and Puppet Strings: A puppet-based exploration of Ecopsychological perspectives*. Creative project funded by Country Arts (WA, 2019); exegetical research presented Performing Ecologies Conference (University of Otago), published in *Performance of the Real E-journal* (2019).
- Annie Horner: Principal Supervisor PhD; completed 2018: *No-one was Watching: A Collection of Short Fiction, and Stories Beyond the Gates: An Exegesis*. Creative project published by Ginninderra Press (2018); exegetical research published *Limina Journal of Historical and Cultural Studies* (2017).
- Sally Murphy: Principal Supervisor PhD; completed 2018: *Belonging: A Place for, and in, Children's Poetry*. Creative project published by Walker Books (2020); exegetical research *Reflections on Asian Children's Literature* (2016, Singapore: AFCC); Asialink Arts Exchange (2019).
- Rachelle Rechichi: Supervisor Honours; completed 2015: *Voices of Trauma: A Collection of Three Short Stories and an Exegesis*. Creative project published by Margaret River Press (2016), won the Press's Short Story Competition South West Prize (2014).

In progress supervisions at ECU supported to confirmation of candidature:

- Susie Conte: Co-Principal Supervisor PhD; *Gendered Theatre Direction: A Diversification of the Classical Canon*.
- Natalie D-Napoleon: Principal Supervisor PhD; *Amnesia: Sites of Cultural and Historical Forgetting in Post-Colonial Australia*.

Research and Project Funding

McKenzie, V. (2022-23). Project Alchemy Evaluation Framework (\$23,953). [Rebus Theatre](#) and University of Canberra.

McKenzie, V.; Eaton, T. & Webb, J. (2022-23). Evaluating with ARRTS mentors. [ADF Arts for Recovery, Resilience, Teamwork and Skills](#) and University of Canberra.

McKenzie, V. (2022). Evaluation framework for DESIGN Canberra (\$3700). Craft ACT and University of Canberra.

Bainbridge, J.; Webb, J.; Hope, C.; Thwaites, D.; Ennis Butler, B.; **McKenzie, V.**; Tanton, R.; Dare, L.; Pearson, L.; Vidyattama, Y.; Cassidy, S.; LEE, J. Y. (2021-22). *ACT Creative Industries: Economic, Environmental and Policy Assessment* (\$121,500). Chief Minister Treasury and Economic Development Directorate ACT Government and University of Canberra.

Norman, B.; Hope, C.; Turner, B.; **McKenzie, V.**; Bishop, K. & Smith, G. (2021-22). *Ginninderry Living Lab: Designing a Research Framework for better liveability and sustainability*, Industry Collaborative Research Seed Grant (\$50,000). Riverview Projects (ACT) and University of Canberra.

McKenzie, V.; Hope, C. & Thwaites, D. (2021-22). *Creative Recovery and Resilience Forum*, Creative Recovery and Resilience Program (\$70,000). Chief Minister Treasury and Economic Development Directorate ACT Government and University of Canberra.

McKenzie, V.; Thwaites, D.; Hinton, S. & Hope, C. (2021-22). *Creative Recovery and Resilience Artist Residencies - Cross Sector, Digital Technology and Innovation*, Creative Recovery and Resilience Program (\$118,182). Chief Minister Treasury and Economic Development Directorate ACT Government and University of Canberra.

Eaton, T.; Williams, J.; Magee, P.; Bullock, O.; Florance, C.; Hinton, S. & **McKenzie, V.** (2021-23). *Defence ARRTS 21-23* (\$475,096.68). Department of Defence Joint Health Command and Centre for Creative & Cultural Research.

Williams, J; Schirmer, J.; Buergelt, P. & **McKenzie, V.** (2020-21). *Bushfire Recovery* (\$185,000). The Hospital Research Foundation – The Road Home and University of Canberra.

McKenzie, V. and Flockart, C. (2021). *Emu Wars*, Ebb + Flow Creative Residency (\$15,000). North Midlands Project.

McKenzie, V. (2020). *Colour Me, Beautiful* Regional Arts Resilience Grant (\$14,650), Regional Arts WA and Government of WA.

McKenzie, V. (2020). *Colour Me, Beautiful* Arts Grant (\$4500), City of Bunbury.

McKenzie, V. (2020). Developing visual communication and digital networks, Regional Arts Fund Relief (\$2200), Regional Arts WA.

Robinson, A. & **McKenzie, V.** (2020). Creative development of *Love Death Taxes*, Arts U-15k (\$10,934), Culture and the Arts, WA.

McKenzie, V. (2020). Seed funding for *Birdie* (\$2000). [CircuitWest](#).

Elstermann, S.; Klysz, L.; **McKenzie, V.**; et al. (2019). *BANG! BANG!*, Arts 15k-plus (\$34,159), Culture and the Arts, WA.

Erskine, S.; Klysz, L.; **McKenzie, V.**; et al. (2019). *Love you, stranger*, Arts U-15k (\$14,618), Culture and the Arts, WA.

Custers, S. & **McKenzie, V.** (2017). *Bakkhai*, New Work in the House – Commissioning (\$32,000), Culture and the Arts, WA. State Government funding formed 75% of project cost, matched by 25% (\$10,667) from Bunbury Regional Entertainment Centre.

McKenzie, V. (2017). *Documenting Ensemble-building in Bakkhai*. Vice Chancellor's Discretionary Funding (\$5000), Edith Cowan University.

McKenzie, V. (2017). Conference funding (\$2540), School of Arts and Humanities Research Grants.

McKenzie, V. (2016). *Only the Envelope: An artistic exercise in data retention*. School of Arts and Humanities Small Research Grants (\$4555), Edith Cowan University.

McKenzie, V. (2016). *Only the Envelope: An artistic exercise in data retention*. eResearch Technology Funding Scheme (\$4464), Edith Cowan University.

McKenzie, V. (2016). *The Other Writing Group*. School of Arts and Humanities Small Research Grants (\$3644), Edith Cowan University.

Boxall, K. & **McKenzie, V.** (2016). *Case Studies and Vignettes: A social work - arts collaboration*. School of Arts and Humanities Small Research Grants (\$12,470), Edith Cowan University.

McKenzie, V. (2015). *Lysistrata Project*. Community Access Grant (\$4000). Bunbury Regional Entertainment Centre.

McKenzie, V. (2014). *Moving Knowledge: Using memory and music to investigate choreographic processes*. Early Career Researcher Grant (\$5000). Edith Cowan University.

McKenzie, V. (2014). *Underscore Alchemy*. Regional Professional Development Fund (\$2000). Ausdance WA.

McKenzie, V. (2013). *Underscore Alchemy: Translating a collaborative creative model across disciplines*. Small Faculty Grant (\$5000). Edith Cowan University South West.

Presentations

McKenzie, V. (2022). On scores: things made of language and language doing things. [Out of the Ordinary: On poetry and the world](#), University of Canberra.

McKenzie, V., Wehner, K. & Pang, Z. (2022). Caring relations: cross sector creative practice in residence at CCCR, CCCR Seminar Series, University of Canberra.

McKenzie, V., Holland, K., Walsh, B. & Eaton, T. (2022). Health Humanities: Transdisciplinary research to address complex problems, Research Festival, University of Canberra.

McKenzie, V., Magee, P., Grey, G. & Eaton, T. (2022). Creativity in Difficult Spaces: creative interventions with veterans and first responders. [Difficult Conversations](#), University of Canberra, Ulster University and the British Council.

McKenzie, V. (2021). [Colour Me, Beautiful and Working in 3D: Delegation, Duration and Distribution](#), [Centre for Creative and Cultural Research](#), CCCR Seminar Series, University of Canberra.

McKenzie, V. (2021). How do we do? Visualising the Field via Keywords and Methods at UC. Health Humanities Network Roundtable, University of Canberra.

- McKenzie, V.** (2021). Sketching the Sweet Spot: Visual Arts in ADF ARRTS Programme. [Visualising the Medical Humanities Symposium](#), Australian National University.
- McKenzie, V.**, Frederick, UK & Raxworthy, J. (2021). The exegesis: reflection in practice. Centre for Creative and Cultural Research and Faculty of Arts and Design, University of Canberra.
- McKenzie, V.** (2021). *Colour me, Beautiful: knowledge creation in arts-based research*, [The Ediths Roundtable](#) 56, Edith Cowan University via Zoom. [For a response see Common Worlds Research Collective (2021, March 23). [Participatory practices A collective close reading. COLLECTIVE THINKING-WITH FEMINIST RESEARCHERS: A PRACTICE OF ENFOLDING.](#)]
- McKenzie, V.** (2020). ‘Come all savage creatures’: Recruiting our affective selves as tools for data analysis, [The Ediths Roundtable](#) 34, Edith Cowan University via Zoom.
- McKenzie, V.** (2019). ‘Alternative festival aesthetics and Euripides’ *Bakkhai*’, *Festivals and Performance*, The Australasian Association for Theatre, Drama and Performance Studies, Launceston, Australia.
- McKenzie, V.** (2019). *Narrowcast: The wafer-thin version*’, Body of Knowledge: Art and Embodied Cognition, Melbourne, Australia.
- McKenzie, V.** (2018). ‘The Other Writing Group: giving form to practice and embodying voice’, 23rd Annual Conference of the Australasian Association of Writing Programs, Perth, Australia.
- McKenzie, V.** (2017). ‘Jacob Lehrer’s *Exposition*: belonging in a complex system’, *Performing Belonging in the 21st Century*, The Australasian Association for Theatre, Drama and Performance Studies, Auckland, New Zealand.
- McKenzie, V.** (2017). ‘Jacob Lehrer’s *Exposition*: Emergence and the ‘Aha!’ moment’, South West Research Round Table, Edith Cowan University, Australia.
- McKenzie, V.** (2017). ‘Connecting to others: Fiction and empathy (A literary lounge)’, Research Week, Edith Cowan University, Australia.
- McKenzie, V.** (2016). ‘Entering the regional scene with a contemporary *Lysistrata*’, *Resilience: Revive, Restore, Reconnect*, The Australasian Association for Theatre, Drama and Performance Studies, Toowoomba, Australia.
- McKenzie, V.** (2016). ‘Only the Envelope: An artistic exercise in data retention’, CREATEC Weekly Seminar, Edith Cowan University, Australia.
- McKenzie, V.** (2016). ‘*Only the Envelope*: Opening up participation, surveillance and consent in performance’, Arts–Social Work Paper Anniversary Seminar, Edith Cowan University, Australia.
- McKenzie, V.** (2016). ‘*Dancing With a Bullet: Moving into Memory with Music*’, South West Research Week Round Table, Edith Cowan University, Australia.

McKenzie, V. (2014). 'Moving Knowledge: Using Memory and Music to Investigate Choreographic Processes', *Theatre and Stratification*, International Federation of Theatre Research World Congress, Warwick, UK.

McKenzie, V. (2013). 'Underscore Alchemy: Translating a collaborative creative model across disciplines', Round Table Conference, South West Research Centre, Edith Cowan University, Australia.

McKenzie, V. (2012). 'Here there be dragons: Positioning creative writing as research', Fifth Research Round Table Conference, Centre for Sustainable Regional Futures, Edith Cowan University, Australia.

McKenzie, V. (2008). 'The unfulfilled promise of digital technologies for collaborative writing', 13th conference of the Australian Association of Writing Programs, Sydney, Australia.

McKenzie, V. (2006). 'Postgraduate creative writing in Australian universities', 11th conference of the Australian Association of Writing Programs, Brisbane, Australia.

McKenzie, V. (2006). 'Liminal space: Postgraduate creative writing in Australian universities', *Limina Journal of Historical and Cultural Studies* Inaugural Symposium, University of Western Australia.

Academic Service

- 2022: planning and production team, *Out of the Ordinary: On poetry and the world* Certified Carbon Neutral conference.
- 2022: Peer reviewer, *Interdisciplinary Science Reviews*
- 2022: contributor to Centre for Creative and Cultural Research funding rebid
- 2022: facilitator and convenor FAD HDR Creative Crit monthly sessions
- 2022: Co-ordinator, Expanding Health Humanities: Links and Limits for Creative Public Health, one-day international hybrid symposium, University of Canberra, 21 April 2022.
- 2021: Co-ordinator, Health Humanities Network Roundtable, University of Canberra, 29 July 2021
- 2021-2: Chair, Health Humanities Network, University of Canberra.
- 2020: Peer reviewer, *Journal for Artistic Research*.
- 2019: Academic Board, South West Academic and Professional Staff Representative, Edith Cowan University.
- 2019: External Academic Advisor, Major Course Review Panel for suite of Creative Arts courses Deakin University.
- 2019: *About Performance* Editorial Panel.
- 2018 – 2019: Convener and host of Competitive Grant Application workshops with Professor Lelia Green.

- 2017: Leader in curriculum innovation and design: Established Creative Writing Short Course for Credit.
- 2016: Peer reviewer, Australasian Association for Theatre, Drama and Performance Studies Conference Proceedings.
- 2015: Designed and facilitated online delivery of BA (South West).
- 2015: Peer reviewer, *Brolga: an Australian journal about dance*.
- 2015: Proxy Faculty Arts program representative, Board of Examiners, Edith Cowan University.
- 2014: Industry Collaboration Scheme Grant Assessor, Edith Cowan University.
- 2014 – 2015: Academic representative, Faculty Board, Faculty of Regional Professional Studies, Edith Cowan University.
- 2013 – 2014: Arts program representative, Workloads Working Party, Faculty of Regional Professional Studies, Edith Cowan University.
- 2013 – 2015: Research Week Events Committee, Faculty of Regional Professional Studies, Edith Cowan University.
- 2013 – 2014: Arts program representative, Workloads Working Party, Faculty of Regional Professional Studies, Edith Cowan University.
- 2013: Chair, Cultural Activities Committee, Faculty of Regional Professional Studies, Edith Cowan University.
- 2013 – 2014: Undergraduate Writing Competition Committee, Faculty of Regional Professional Studies, Edith Cowan University.
- 2012 – 2015: Proxy Faculty representative, Research and Higher Degrees Committee, Faculty of Regional Professional Studies, Edith Cowan University.
- 2012 – 2015: Arts program representative, Arts Consultative Committee, Faculty of Regional Professional Studies, Edith Cowan University.
- 2012: Focus group member, Doctoral Skills Working Party, Edith Cowan University.
- 2009: Editor-of-the-Month, Australian Postgraduate Writers Network, Australia.

Community Engagement and Service in Creative Industries

- 2022: editor and mentor for [Creative Recovery and Resilience Forum Writer-in-Residence](#).
- 2022: dance video performance, Impossible Things, Bunbury Fringe.
- 2021: Regional Artist Fellowship Assessment Panellist, Regional Arts WA.
- 2020: [Couch Chat with Vahri McKenzie](#), Bunbury Regional Entertainment Centre.
- 2020: [Producers Lab](#), Perth Festival and Performing Lines WA.
- 2020: editorial support and creative mentorship, [Robyn Mundy's Cold Coast](#)
- 2019 – 2020: [Chorus](#) (Bunbury Partner Artist), Annette Carmichael Projects, Denmark, Australia.
- 2019: editorial support and creative mentorship, [Leslie Thiele's Skyglow](#)

- 2019: editorial support and creative mentorship, [Richard Rossiter's Refuge](#)
- 2019: [BREC Artist Residency](#), Bunbury Regional Entertainment Centre and Performing Lines.
- 2018 – 2019: Arts and Events Grants Assessment Panel, City of Bunbury.
- 2018: Workshop presenter, 'Introduction to Contact Improvisation', [The Yoga Room](#), Bunbury, Australia.
- 2018: Exhibitions Policy consultant, Bunbury Regional Art Galleries, City of Bunbury.
- 2018: *Object as Metaphor*, Albany Entertainment Centre Residency with Dr Clare Dyson, Annette Carmichael Projects, Kalyenup Studio, Albany Entertainment Centre, Australia.
- 2012 – 2018: Competition judge, Shorelines Writing for Performance Festival, City of Bunbury.
- 2019: Workshop presenter, South West English Teachers' Association Professional Development Day, Bunbury, Australia.
- 2018: Keynote speaker, South West English Teachers' Association Professional Development Day, Bunbury, Australia.
- 2018: Presenter, 'On mother' and 'A New Australian', Margaret River Readers and Writers Festival, Australia.
- 2016 – 2017: Workshop leader, [The Other Writing Group](#), Edith Cowan University, Australia.
- 2017: Keynote presenter, 'Art / Tech – The Place of Technology in the Art Room', Iluka Professional Development Day, Bunbury Regional Art Galleries, Australia.
- 2016: *Only the Envelope* Artist Talk, Bunbury Regional Art Galleries, Australia.
- 2016: Workshop presenter, 'Imagination Engine', Margaret River Readers and Writers Festival, Australia.
- 2016: Launched Robyn Mundy's novel *Wildlight*, Edith Cowan University, Bunbury, Australia.
- 2015: Workshop facilitator, 'Word Matters', Edith Cowan University and *Westerly* Magazine, Bunbury, Australia.
- 2014: Dance making in communities: [A regional dance-makers choreographic lab](#), Ausdance, Kellerberrin, Australia.
- 2013 – 2014: Workshop leader, [Underscore Alchemy](#), Bunbury Regional Art Galleries, Australia.
- 2013: Panellist, 'The Short Story', Margaret River Readers and Writers Festival, Australia.
- 2013: Workshop presenter, 'Writing Short Fiction', Avon Valley Writers Festival, Toodyay, Australia.
- 2013: Panellist, [A glass of wine and a good book 1](#), ProximityWA, Australia.
- 2012: Panel chair, 'Publishing', Margaret River Readers and Writers Festival, Australia.

- 2009 – 2012: Coordinator, Perth Contact Improvisation Community Jam, North Perth, Australia.
- 2011: Contact Improvisation Workshop presenter, Town of Bassendean, Australia.
- 2010 – 2011: Guest artist and mentor, Special Visual Arts and Performing Arts program, Mt Lawley Senior High School, Australia.
- 2010: Interviewer and researcher, *After School I'll Marry You*, a Forum Theatre practitioner's tool, Kicking Upwards and dashvisual, Health Department of WA, Australia.
- 2009: Editor, *All 4 1/1 4 All*, zine produced by students of Australian Islamic College and Belmont City College, Gowrie Community Services for Department of Immigration and Citizenship, Australia.
- 2007: Performer and workshop presenter, Perth Contact Improvisation Community, *Earthdance Festival*, Pinjarra, Australia.
- 2006: Performer, Global Heart presented by Imagine Dance Theatre and OrganikDance, Kulcha Multicultural Arts, Fremantle.

Professional Practice

- 2022: Curator, MC and performer, [UFO Courtyard Readings](#), [Out of the Ordinary: On poetry and the world](#), University of Canberra.
- 2022: Dramaturge and mentor, Yael Harris' *Side effects of happiness*, Margaret River Readers and Writers Festival, DLGSC, Regional Arts WA.
- 2021: Dramaturge, Siobhan Maiden's *This is Where...*, DLGSC, Regional Arts WA, City of Bunbury.
- 2021: Facilitator, Summer Film Festival Conversation Club, Bunbury Regional Entertainment Centre, Australia.
- 2020: Consultant, IPS Management Consultants.
- 2020: [Outcome Unknown Exploratory Music Concerts](#) (performer), Bunbury Regional Art Galleries.
- 2020: [Haiku workshop inspired by The Pillow Book of Sei Shonagan](#), South West Festival of Japan, Your Turn Events and City of Bunbury, Australia.
- 2020: *The Smallest Stage* (associate producer), Bunbury Regional Entertainment Centre, Australia.
- 2020: Consultant, WA Jobs Fair, IPS Management Consultants.
- 2020: Andrew Robinson's [Love Death Taxes](#) (director, dramaturg, workshop presenter), Bunbury Regional Entertainment Centre, Australia.
- 2020: 'Nathaniel' manuscript evaluation and literary placement services, Lelia Green.
- 2019: *Love You, Stranger* (performance scriptwriter), Shona Erskine, Scott Elsterman and The Blue Room Theatre, *BANG! BANG!* [Winner of Performing Arts WA Awards for Best Performer (Male) and Best Sound Design], Perth, Australia.

- 2019 – 2020: [Chorus](#) (Bunbury Group Dance Artist), Annette Carmichael Projects, Denmark, Australia.
- 2019: [Dadbods](#) (dramaturg), Flaming Thespians and Bunbury Regional Entertainment Centre, Australia.
- 2019: [deviator](#) (performer), pvi collective, Bunbury Regional Entertainment Centre, Australia.
- 2018: [Outcome Unknown WA Tour](#) (performer), Bunbury Regional Art Galleries, Australia.
- 2015: Love You, Stranger (performance scriptwriter), Shona Erskine, *Short Cuts 2015*. Perth, WA: Strut Dance.
- 2014: 'Mother and Daughter', (artwork), *BIG Kids Magazine 6*, Australia.
- 2013: *The Language of Trees* exhibition opening (performer), Whitespace Studio Gallery, Mullalyup, Australia.
- 2012: 'Strutathon' (performer), *Fringe World Festival 2012*, Perth Institute of Contemporary Art, Australia.
- 2012: The Austerity Project (performer), Orr and Sweeney, Pod Space, Canberra, Australia.
- 2012: [Body|Camera](#) (performer), Orr and Sweeney, Kalamunda, Australia.
- 2011: Caryl Churchill's *The Skriker* (director and producer), Fremantle, University of Notre Dame Australia.
- 2011: 'Rituals of Intimacy' (performer), Felix Ruckert workshop, Strut Dance, Australia.
- 2011: *Boom Festival* (performer), Town of Bassendean, Australia.
- 2011: [@Shakespeare.com](#) (producer), *Adelaide Fringe Festival*, The Bakehouse Theatre, Adelaide, Australia.
- 2011: [@Shakespeare.com](#) (producer), Fremantle, University of Notre Dame Australia.
- 2010: [The PNG Work](#) (performer), Michelle Outram, Fremantle Arts Centre, Australia.
- 2010: [Collision Course](#) (performer), Australian Dance Theatre and CM Film Production, Australia.

Professional Development

Ongoing academic professional development (University of Canberra and Edith Cowan University) in:

- research supervision (Supervising Research Students, Research Ethics and Research Integrity)
- Aboriginal and Torres Strait Islander Cultural Awareness Training
- diversity training (LGBTIQ)

- academic governance (Academic Integrity, Recordkeeping Awareness, Marks Recording System, Curriculum Approval and Publication System)
- curriculum development (Curriculum Policies)
- online teaching and learning (Video Capture, eLearning Technology, Building an Effective Blackboard Site, Grade Centre, Adobe Connect Pro, Turnitin in Blackboard, Tests in Blackboard)
- occupational health and safety (First Aid, Emergency and Evacuation, Travel Approval System)
- equal opportunity (Managing Unconscious Bias, Athena SWAN, Indigenous Engagement)

Ongoing self-initiated and self-funded professional development in contemporary arts practices including:

- community engagement and social impact methodologies with national organisations including CircuitWest, Performing Lines, Ausdance, Regional Arts Western Australia
- contemporary performance practices including site-specific, tactical media and technology interventions (Rachel Sweeney (UK), Clare Dyson (Australia), Steve Bull (Australia), Jeffrey Jay Fowler (Australia))
- contemporary performance and somatic practices (Nancy Stark Smith (USA), Alice Cummins (Australia), Felix Ruckert (Germany), Joerg Hassmann (Germany), Andrew Harwood (Canada), Jacob Lehrer (Australia), Joey Lehrer (Australia)).

Ongoing professional development for working safely with communities:

- Trauma-Informed Care (Phoenix Australia)
- Mental Health First Aid
- First Aid (St John Ambulance)