

Vahri McKenzie – Curriculum Vitae

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I am an educator, artist and scholar whose arts-based research responds to local situations to develop concepts for participation and collaboration. In the last three years I have won \$209,549 in internal and external funding for six research and teaching projects that use relational methods to explore:

- Arts and wellbeing and health
- Arts and care for Country and place
- Arts and creative industries
- Theories and practices of contemporary creative arts

Career Highlights

In 2025 I was proud to be awarded, as part of the Kind Regards Collective, ECU's Strategic Research Centre for People, Place and Planet's [Citational Justice Award](#). Presented for 'Fire-making as ethical resistance and anticolonial praxis with River' ([Continuum Journal of Media & Cultural Studies](#)), this award recognised our approach to knowledge referencing and authorship, and citational justice of and for Country.

A non-Indigenous person, I founded the Collective with Dr Wendy Somerville, a Jerrinja person, at the University of Canberra in 2022. We now have 10 members across 4 Australian universities, publishing work in environmental education and cultural studies.

I have received two Vice-Chancellor's Excellence Awards, for Engagement in Research (2018) and Engagement in Learning and Teaching (2016). Being recognised for Engagement reflects my passion for working with people within and beyond universities and my commitment to applying arts-based methods to social and cultural challenges.

In 2025 I produced and directed the site-specific artwork *Ripairian*, a socially-engaged work in conversation with a site at Mandoon Bilya / Helena River in Perth, Western Australia. I led 28 professional and volunteer artists to make a live performance and immersive exhibition. Over 2024-2025, the project attracted \$63,000 in cash and in-kind funding from WA's Department of Creative Industries, Tourism and Sport, and ECU's WAAPA.

Academic Qualifications

2008, Doctor of Philosophy, Edith Cowan University.

2004, Arts Honours, University of Western Australia.

2003, Bachelor of Arts, University of Western Australia.

Academic Employment

2022 – present: Senior Lecturer, Course Co-ordinator, BA (Arts and Cultural Management), Western Australian Academy of Performing Arts (WAAPA), Edith Cowan University.

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

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

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

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

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

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

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

2009: Honorary Post-Doctoral Fellow, Faculty of Communications and Arts, Edith Cowan University

Awards

- 2025: ECU Strategic Research Centre for People, Place and Planet, [Citational Justice Award](#) presented to the Kind Regards Collective for 'Fire-making as ethical resistance and anticolonial praxis with River' ([Continuum Journal of Media & Cultural Studies](#)).
- 2025: Ripairian: new images and actions for river repair. [Arts Projects for Individuals and Groups](#), WA Department of Creative Industries, Tourism and Sport (\$41,109).
- 2024: [Ripairian: the language edition](#) (with Gemma Ben-Ary), Midland Junction Arts Centre (competitive Artist in Residence program, 9 weeks).
- 2022: Cross Disciplinary Collaboration, Futuro Above and Beyond Award, Faculty of Arts and Design, University of Canberra.
- 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.
- 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: '[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.

Research and Project Funding

Nociti, K.; **McKenzie, V.** & Blaise, M. (2026). Walking and learning together with the ECU City Campus: A pilot project (\$15,000). ECU's Strategic Research Centre for People, Place and Planet.

McKenzie, V. (2025) Riparian Project documentation (\$4000). ECU Strategic Research Funding.

McKenzie, V. (2025-2026). Social Fabric Cultural Equity Project (Phase 3) (\$47,000). Healthway (WA Health Promotion Foundation) Healthy Communities Grant and Lotterywest.

McKenzie, V. (2025-2026). Riparian: new images and actions for river repair (\$41,109). DLGSC/DCITS Arts Projects for Individuals and Groups.

McKenzie, V. (2025). Curriculum Transformation Project 2025 (\$78,530). Edith Cowan University.

McKenzie, V.; Godden, N. & Isaacs-Guthridge, R. (2025). Collaborating across Country and cultures (\$5000). ECU Facilitating Research Collaboration Funding.

McKenzie, V. (2024). Riparian: the language edition with Gemma Ben-Ary (Collaborating across Country and cultures), (\$2910). WAAPA Small Research Grants.

McKenzie, V. (2023). Social Fabric Cultural Equity Project (scoping pilot) (\$6000). ECU Strategic Research Funding and Regional Arts WA.

McKenzie, V. (2023-24). Project Alchemy Evaluation Framework (\$8000). Rebus Theatre.

McKenzie, V. (2023). Conference funding (\$2000), WAAPA Small Research Grants.

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. (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](#).

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.

Publications and Non-Traditional Research Outputs

Peer-reviewed articles, book chapters & commissioned reports

Kind Regards Collective, W. Somerville, B. Turner, C. Arnold, R. Isaacs-Guthridge, **V. McKenzie**, A. van den Heuvel, N. J. Godden & L. Fuller (2025). [Kind Regards: fire-making as ethical resistance and anticolonial praxis with River](#). *Continuum Journal of Media & Cultural Studies*, DOI: 10.1080/10304312.2025.2595091 [Winner of 2025 CPPP Director's Citational Justice Award].

McKenzie, V. & Davidson, Robin (2025). [Rebus Theatre's Project Alchemy: On the Limits of Trauma-Informed Approaches in Applied Arts Projects](#). *Australasian Drama Studies* 87, 72-96.

Thwaites, D., **McKenzie, V.** & Herath, D. (2024). Curating Transdisciplinary Residencies: Time and Place for a 'First Kiss'. In Gavin Sade, Andrew Brown, Leah Barclay, Jen Seevink, Anastasia Tyurina and Rewa Wright (ed.), [Everywhen ISEA2024: Proceedings of the 29th International Symposium on Electronic Arts. Volume 1: Academic Papers](#). Queensland University of Technology and ISEA international.

Newman, R.; Taylor, A.; Cowling, L.; Garbenis, J.; Heath, T.; Kingsland, F.; **McKenzie, V.**; Neideck, J.; Reddrop, R.; Stewart, G. (2024). [Green utopias: a possible green ground for performing arts training](#). *Theatre, Dance and Performance Training* 15 (3): *Green Trainings*, 397-414. DOI: 10.1080/19443927.2024.2397258

McKenzie, V.; Pollitt, J. & Sun, E. (2024). [Translate | Transform | Transdiscipline: Collaborative practice across divides](#). *AXON: Creative Explorations* 14 (1) DOI: 10.54375/001/5e1qzv97s

McKenzie, V. & Pickup, J. (2024). [Project Alchemy Evaluation Report](#). Rebus Theatre, Canberra.

Villanueva Dela Cruz, E.; Dyson, G.; Gaspar, R.; Goudouna, S.; Haines, T.; Laine, E.; Larson, B.; **McKenzie, V.**; Ortuzar, J.; Ranwalage, S.; Tzakou, A. & Wan, E. (2023). Everywhere, All the Time, 3:42: Collaborative encounters with the mundane. [Performance Research 28 \(4\): *On the Mundane*](#).

McKenzie, V.; Thwaites, D. & Hope, C. (2023). [Careful and Curious: A Transformative Ethos for Artistic Evaluation](#). *Performance Paradigm* 18: *The Art of Subsidy / The Subsidy of Art*, 128-148.

Somerville, W.; **McKenzie, V.**; Fuller, L.; Godden, N.; Harrison, A.; Isaacs-Guthridge, R. & Turner, B. (2023). ["Kind regards": Negotiating connection to Country and place through collective storytelling](#). *Australian Journal of Environmental Education* 39 (3), 1–13. DOI: 10.1017/aee.2023.24

McKenzie, V. & Penkethman, S. (2023). Project Alchemy Evaluation for Rebus Theatre. Canberra: University of Canberra.

McKenzie, V. and Webb, J. (2023). [Re-enactment as Conversation: Yoshiko Shimada's *Becoming a Statue of a Japanese Comfort Woman*](#). In Frederick, U.K., Harrison, A., Ireland, T., & Magee, J. M. (eds.), [Difficult Conversations](#). British Council. DOI: 10.57884/SHTK-J226

Bainbridge, J.; Hope, C.; Tanton, R.; Webb, J.; Vidyattama, Y.; Cassidy, S.; Ennis Butler, B.; Lee, J.; **McKenzie, V.**; Pearson, L.; Peel, D. & Thwaites, D. (2023). [Creative Canberra: ACT Creative Industries Environmental Report](#). Canberra: University of Canberra.

Herath, D. C.; **McKenzie, V.**; Thwaites, D. & Lane, M. (2022). Making the Familiar Strange. SSRN [Social Science Research Network]: DOI: 10.2139/ssrn.4339264

- 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

McKenzie, V. (director, producer), Terren, M. (composer, musician), Tytler, C. (performer, videographer), Lehrer, J. (performer) & Hall, M. (performer). (2025). *Riparian* (live-streamed performance). Midland Junction Arts Centre.

McKenzie, V. (co-curator), Ben-Ary, G. (co-curator, visual artist), Terren, M. (composer, musician). (2025). *Riparian* (installation). Midland Junction Arts Centre.

Morcombe, K., **McKenzie, V.**, Hope, C., Thwaites, D. & Penkethman, S. (eds.); Edwards, S. Galan, A., Smith, M., Lavery, 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 Ngannawal 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.

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

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

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

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

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

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

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

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

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

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

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](#).

Fiction, poetry and performance texts

McKenzie, V. (2023). I think things are precious. [Axon: Creative Explorations Text|Page|Art 13 \(1\)](#). DOI: [10.54375/001/k4vz5gp93t](#)

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. (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.)

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

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

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

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

McKenzie, V. (2013). [*Philogyny #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. (2012). *Fool Asleep*. *Fringe World Festival 2012*. Perth, Australia: The Treasury.

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

Arts Industry Essays

McKenzie, V. (2025). *Riparian catalogue essay*. Midland Junction Arts Centre, Perth.

McKenzie, V. (2025). *Watch her work camera backwards*, catalogue essay for UK Frederick's *The Camera Unrepair Shop*, *PhotoAccess*, Canberra.

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.

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.

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).

Teaching Philosophy and Approach

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. My goal for students is to support them to become leaders in their lives, in their learning and future careers. I aim to meet students where they are, which might be needing supplementary support with basics, or learning how to extend themselves. I support them to plan for their post-study lives and to imagine what could be better in the world. I am an award-winning teacher (2016 Vice-Chancellor's Award for Engagement in Teaching and Learning) and a champion for my areas of expertise, developing and articulating an ethos that positions the arts socially, politically and epistemologically.

Teaching Experience

Since 2009 I have taught creative arts subjects including theatre, performance studies, and creative writing, and humanities subjects including literature and art history. In my current role as Course Co-ordinator, BA (Arts and Cultural Management), Western Australian Academy of Performing Arts (WAAPA), my responsibilities include:

- Providing course leadership for a team of 6 sessional or part time academic staff and a cohort of 60 students
- Teaching subjects including creative producing; cultural studies, cultural policy and planning; and arts organisations management
- Coordinating 14 units including specialist topics in arts marketing; arts law; and arts finance
- Developing and maintaining strategic industry relationships to support Workplace Integrated Learning
- Contributing to the broader learning and teaching culture of WAAPA through guest presentations and tutorials

Key Innovations

Joining WAAPA in December 2022 as Course Co-ordinator, BA Arts and Cultural Management, I led the development and delivery of this new course, with the first students graduating in February 2026. Key innovations:

- 8 opportunities for Workplace Integrated Learning (WIL) within a diverse range of inter/national and local arts organisations, and/or playing new art-worker roles within WAAPA's own productions.
- Fully online course delivery, including industry learning (WIL) brokered within the student's home community.
- A broader remit that engages with arts worker roles and leadership within visual arts and the GLAM sector, as well as in performing arts.
- A new partnership with ECU's School of Business and Law (SBL), with foundational business skills units taught by subject matter experts. In exchange, SBL's Marketing for the Creative Arts Major increases our student numbers in 4 WAAPA-delivered units.

These innovations were promoted to the industry and future students via a collaborative campaign, '[We're the people who make the arts happen](#)', developed with the first student cohort in the new course (see videos [Jasmine](#), [Lily](#), [Kristopher](#)).

Programmatic Learning

Over 2024-2025, I led ECU's BA (Arts and Cultural Management) course through a Major Course Review, transitioning it to a Programmatic Learning model as part of ECU's Curriculum Transformation Project. Key innovations:

- Programmatic learning and assessment emphasising connections between assessment and learning, developing multiple assessment methods over time.
- Course design for programmatic learning that evaluates Course Learning Outcomes in developmental stages.
- Specialist pedagogical approaches including Universal Design for Learning, Transition Pedagogy, and Trauma Informed Pedagogy.
- Perspectives and approaches that infusing Aboriginal and Torres Strait Islander ways of knowing, being and doing.
- Productive, ethical and critical engagement with Artificial Intelligence in programmatic learning.

Research Degree Supervision

I serve on supervisory teams for PhD and Honours students in performance studies, cultural studies, and creative writing. 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 lead to high quality creative arts research outcomes.

Evidence of HDR supervision success

- 5 PhDs supervised to completion as Principal Supervisor
- 3 invitations to examine PhD theses
- 8 Honours supervisions completed
- 4 Arts Honours theses examined

Completed supervisions with publication outcomes include:

- Natalie Damjanovich-Napoleon: Co-Principal Supervisor PhD; completed 2024: 'Axe Marks in Tree Trunks: Cut-up Poetry that Re-Imagines the Stories of Croatian and Yugoslav Settler Women', *Journal of the Association for the Study of Australian Literature* (2025); 'Axe Marks in Tree Trunks: After the stories of Ljube Pavlinovich and Remy Beus', *Westerly* 69.1 (2024).
- 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).

Selected Academic Presentations

McKenzie, V. (2025). Riparian: Trash tales and weedy words enlivening shadow places. Storytelling for Lost and Threatened Places: An Environmental Humanities Symposium, Sydney Environment Institute, University of Sydney.

McKenzie, V. & Scoggin, C. (2025). Creative Ecologies: Making more with a metaphor. Mid West Creative Ecology Summit 2025, Regional Arts Western Australia.

Thwaites, D., **McKenzie, V.** & Herath, D. (2024). Curating Transdisciplinary Residencies: Time and Place for a 'First Kiss'. ISEA2024, Everywhen, 29th International Symposium on Electronic Art, Brisbane, Australia.

McKenzie, V. (2023). Evaluating for social change: Rebus Theatre's Project Alchemy. Performance and Creative Care Working Group at The Australasian Association for Theatre, Drama and Performance Studies Conference, Adelaide, Australia.

McKenzie, V. (2023). Introducing "'Kind regards": Negotiating connection to Country and place through collective storytelling'. WAAPA Postgraduate Research Showcase.

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). Keynote speaker, South West English Teachers' Association Professional Development Day, Bunbury, 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.** (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.** (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.** (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 and Disciplinary Service

In addition to my active participation in School-based University committees, I lead events and programs to enrich my local and national colleagues' research experiences (for example see below Facilitating Research Collaboration-funded event) and to enhance my students' University experiences (for example see below New Colombo Plan-funded Arts and Cultural Management student tour to Singapore). I am an invited contributor to national benchmarking for undergraduate and postgraduate Major Course Reviews (see below Deakin University 2019).

- 2026: Co-convener, Performing Health and Creative Care (Australasian Association for Theatre, Drama and Performance Studies Working Group). Our discussion, reading and writing activities aim to support and enliven Australasian researchers and practitioners engaged with health and care in relation to performance.
- 2026: WAAPA Low Risk Ethics Committee member.
- 2015 – present: Peer reviewer for scholarly journals including *Australasian Drama Studies*, *Australian Journal of Environmental Education*, *Axon: Creative Explorations*, *Performance Paradigm*, *About Performance*, *Interdisciplinary Science Reviews*, *Journal for Artistic Research*, *Brolga: an Australian journal about dance*.
- 2025: Co-designer, Arts and Cultural Management student tour to Singapore (New Colombo Plan).
- 2025: Co-designer and host, 'Centring Noongar, Murri & Koori epistemologies in HDR Research', Kind Regards Collective research event funded by ECU Facilitating Research Collaboration grant.
- 2025: Co-design and host, 'Establishing a First Nations Collaborative Research Web and other stories from the research collective', Kind Regards Collective research event funded by ECU Facilitating Research Collaboration grant.
- 2025: Co-design and host, '[Welcome to Country and creative exploration](#)', Kind Regards Collective research event funded by ECU Facilitating Research Collaboration grant.
- 2025: Editorial team member for Performing Health and Creative Care Working Group-led special issue *Australasian Drama Studies* 87, *Care Discomfort and Performance*.
- 2024: Host and co-ordinator of international staff and student delegation to WAAPA from School of Arts Management, Nanyang Academy of Fine Arts.
- 2023 – 2024: Lead guest editor of *Axon: Creative Explorations* issue 14.1: *Translate | Transform | Transdiscipline: Collaborative practice across divides*.
- 2023 – present: WAAPA School Curriculum Teaching and Learning Committee member (Arts and Cultural Management course co-ordinator).
- 2023 – present: WAAPA School Research and Research Training Committee member (observer member, proxy for Associate Dean Performance).
- 2023 – 2025: WAAPA Workload Review committee member. With fellow Course Coordinator Dr Jeremy Neideck, we secured a small increase in workload allocation for Higher Education Unit Coordination.
- 2023 – present: WAAPA Equity, Inclusion and Opportunity Working Group.
- 2023: WAAPA representative, Workplace Integrated Learning Operations Management Group, ECU Employability Team. In response to industry and student consultations, I designed a new approach to WIL for WAAPA Arts and Cultural Management students.
- 2023: ECU Early- and Mid-Career Researcher Network Symposium reviewer and judge.

- 2023: [‘We’re the people who make the arts happen’](#) promotional campaign for WAAPA’s BA (Arts and Cultural Management); [Jasmine](#); [Lily](#); [Kristopher](#).
- 2023: Host and co-ordinator of international staff delegation to WAAPA from School of Arts Management, Nanyang Academy of Fine Arts, leading to 2024’s NAFA student tour.
- 2022: Planning and production team, *Out of the Ordinary: On poetry and the world* Certified Carbon Neutral conference.
- 2022: Contributor to Centre for Creative and Cultural Research’s successful funding rebid.
- 2022: Facilitator and convenor Faculty of Arts and Design’s Higher Degree by Research ‘Creative Crit’ monthly discussions.
- 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.
- 2019: Academic Board, South West Academic and Professional Staff Representative elected by colleagues, Edith Cowan University.
- 2019: External Academic Advisor, Major Course Review Panel for suite of Creative Arts courses Deakin University.
- 2017: Leader in curriculum innovation and design: Established Creative Writing Short Course for Credit.
- 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 elected by colleagues, 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: Chair, Cultural Activities 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.

Selected Community Engagement and Service in Creative Industries

- 2025: Board member for NSW-based socially-engaged arts organisation [The Cad Factory](#) serving on the Policy and Procedures Committee.
- 2025: 'Brains Trust' peer feedback for Afocal's (Shona Erskine and Katt Osborne) commissioned report, 'Resilience-based Stewardship: A systems thinking framework for arts and culture organisations'.
- 2024-present: Fringe World Festival Awards judge.
- 2021: Regional Artist Fellowship Assessment Panellist, Regional Arts WA.
- 2019-2020: editorial support and creative mentorship for [Robyn Mundy's Cold Coast](#), [Leslie Thiele's Skyglow](#), [Richard Rossiter's Refuge](#).
- 2018 – 2019: Arts and Events Grants Assessment Panel, City of Bunbury.
- 2018: Exhibitions Policy consultant, Bunbury Regional Art Galleries, City of Bunbury.
- 2012 – 2018: Competition judge, Shorelines Writing for Performance Festival, City of Bunbury.
- 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.
- 2012 – 2018: Panel chair, panellist and presenter, 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: Workshop presenter, 'Writing Short Fiction', Avon Valley Writers Festival, Toodyay, Australia.
- 2013: Panellist, [A glass of wine and a good book 1](#), ProximityWA, 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.

Selected Professional Practice

- 2025: *Riparian Artist Talk* for City of Melville cultural workers, Midland Junction Arts Centre, Australia.
- 2021 – 2026: Dramaturge and mentor, Siobhan Maiden's *This is Where...*, DLGSC, Regional Arts WA, City of Bunbury.
- 2024: *Riparian Artist Talk and Pop-up Exhibition*, Midland Junction Arts Centre, Australia.
- 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: Facilitator, Summer Film Festival Conversation Club, Bunbury Regional Entertainment Centre, Australia.
- 2020: Performer, *Outcome Unknown Exploratory Music Concerts*, Bunbury Regional Art Galleries.
- 2020: Associate producer, *The Smallest Stage*, Bunbury Regional Entertainment Centre, Australia.
- 2020: Director and dramaturg, Andrew Robinson's *Love Death Taxes*, Bunbury Regional Entertainment Centre, Australia.
- 2019: Performance scriptwriter, *Love You, Stranger*, Shona Erskine, Scott Elsterman and The Blue Room Theatre, *BANG! BANG!*, Perth, Australia.
- 2019 – 2020: Bunbury Group Dance Artist, *Chorus*, Annette Carmichael Projects, Denmark, Australia.
- 2019: Dramaturg, *Dadbods*, Flaming Thespians and Bunbury Regional Entertainment Centre, Australia.
- 2019: Performer, *deviator*, pvi collective, Bunbury Regional Entertainment Centre, Australia.
- 2018: Performer, *Outcome Unknown WA Tour*, Bunbury Regional Art Galleries, Australia.
- 2012: Performer, 'Strutathon', *Fringe World Festival 2012*, Perth Institute of Contemporary Art, Australia.
- 2012: Performer, The Austerity Project, Orr and Sweeney, Pod Space, Canberra, Australia.
- 2011: Director and producer, Caryl Churchill's *The Skriker*, Fremantle, University of Notre Dame Australia.
- 2011: Performer, 'Rituals of Intimacy', Felix Ruckert workshop, Strut Dance, Australia.
- 2011: Producer, *@Shakespeare.com*, *Adelaide Fringe Festival*, The Bakehouse Theatre, Adelaide, Australia.
- 2010: *Collision Course* (performer), Australian Dance Theatre and CM Film Production, Australia.

Professional Development

In addition to ongoing academic professional development (in curriculum development, teaching practice, research supervision, cultural awareness and inclusion, academic governance, and workplace safety), I undertake ongoing self-initiated and self-funded professional development in contemporary arts practices including community engagement and social impact methodologies, and contemporary performance and somatic practices, with national and international teachers.

Over 2024-2025, I led ECU's BA (Arts and Cultural Management) course through a Major Course Review, transitioning it to a Programmatic Learning model, with course delivery beginning in Semester 1, 2026.

This process provided professional development opportunities in:

- Theories and practices of programmatic learning and assessment
- Course design for programmatic learning
- Specialist pedagogical approaches including Universal Design for Learning, Transition Pedagogy, and Trauma Informed Pedagogy
- Infusing Aboriginal and Torres Strait Islander perspectives
- Artificial Intelligence in programmatic learning

Referees

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