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***CURRICULUM VITAE***

***MARYROSE CASEY***

Centre for Drama & Theatre Studies: +61 3 99052970

email : Maryrose.Casey@arts.monash.edu.au

## QUALIFICATIONS

- **Graduate Certificate in Higher Education** University of Queensland 2003
- **PhD** (Theatre History) LaTrobe University 2002  
Thesis: 'Creating Frames: A History of Theatre Production by Indigenous Australian Artists, 1967-97'.
- **MA Prelim** (Theatre & Drama) LaTrobe University 1996  
Thesis: 'Differing Perspectives'. The thesis examined the Euro-centric mythologies/narratives imposed within critical reception on theatre work by Indigenous Australian artists.
- **Bachelor of Arts** (History and Politics) LaTrobe University 1983
- **Licentiate Trinity College London** (Public Speaking) 1980

## AWARDS & FELLOWSHIPS

- **Marlis Thiersch Award.** Australasian Association for the study of Drama, Theatre & Performance Studies award for the best article. **Shortlisted 2008**
- Dean of Arts **Early Career Researcher of the Year Award**, Monash University. **Honourable mention: Award for Excellence in Early Career Research 2007.**
- **Rob Jordan Prize, 2006.** Australasian Association for the study of Drama, Theatre & Performance Studies award for the best book of drama, theatre and performance studies scholarship of the previous 2 years. (awarded to *Creating Frames: Contemporary Indigenous Theatre*, UQP, 2004)
- **Dwight Conquergood Award, 2006.** Performance Studies international award for work around cultural performance that approaches 'ethnographic research as an ethical act, an act of performative witnessing'.
- **Walter McRae Russell Award, 2005.** Association for the Study of Australian Literature award for the best work of literary scholarship in the previous 2 years (co-winner). (awarded to *Creating Frames: Contemporary Indigenous Theatre*, UQP, 2004)
- **ARC Australian Postdoctoral Fellowship, 2005- 2007** "Confronting Representations: Performing Indigenous protests."
- **National and State Libraries of Australasia Fellowship, 2004**
- **Australian Postgraduate Award, LaTrobe University 1998- 2001**

### Other Awards & Nominations

**Research:** Faculty of the Arts UQ 'Researcher of the Month' September & October 2006.

**Teaching:** 'Most Effective Teacher' nominations (from students on Dean's List) UQ semester 1 and 2, 2002, 2003 & 2004

### Literary Awards:

- 'Being Twelve' Short listed Joyce Foundation Guinness Award, 1994
- 'Being Twelve' Highly Commended Bauhinia Literary Awards, (Open) 1994.

## ACADEMIC APPOINTMENTS

- 2008-** Lecturer B continuing Centre for Drama & Theatre Studies, Monash University
- 2007** ARC Postdoctoral Research Fellow with Centre for Drama & Theatre Studies, Monash University
- 2005-2006** ARC Postdoctoral Research Fellow with the Australian Studies Centre, University of Queensland, St Lucia Campus, Brisbane, Queensland
- 2004** Lecturer B fixed term Theatre and Drama Studies School of English, Media Studies and Art History, University of Queensland, St Lucia Campus.
- 2002-2003** Lecturer A fixed term Theatre and Drama Studies School of English, Media Studies and Art History, University of Queensland, St Lucia Campus.

## RESEARCH GRANTS

ARC LIEF grant "AusStage: Gateway to Australian live performance, phase 3 - enhancing collaborative research methodologies through digital networking technologies" (ID no. LE0775527), administered by Flinders University. (\$300,000) Monash CI (\$15,400)

ARC Australian Postdoctoral Fellowship, Australian Studies Centre, UQ, 2005-2007 (210,000) CI

### Pending

ARC DP 09 'Performing Indigenous Sovereignty: the hidden history of Indigenous Australian commercial performances 1800-1914'

## PUBLICATIONS

### Books

*Creating Frames: Contemporary Indigenous Theatre 1967-97.* (UQP, 2004).  
(co-winner of Walter McRae Russell Award, 2005. winner of Rob Jordan Prize 2006)

#### **What the reviewers said about *Creating Frames* (2004):**

'a comprehensive and engaging presentation ... Creating Frames is a major achievement, providing a unique and valuable history.' Michelle Evans, *Australian Literary Studies*

'... significant scholarly text which seeks to redress a glaring absence in Australian theatre history.' Bernadette Brennan, *Southerly*.

'With its foundational emphasis on the ethics of cross-cultural research and reception, it is an important addition to the international debates.' Alan Filewod, *Theatre Research International*.

with Wesley Enoch. *Telling the Story: Contemporary Indigenous Australian Theatre Practices* contracted for inclusion in Routledge Theatres of the World Series (General Editor John Russell Brown) in press publication date September 2009.

### **Books in progress**

*Negotiating Space: Indigenous Australian protests* contracted with UQP manuscript due April 2009 publication 2010

### **Edited Collections and Special issues**

with Aileen Moreton-Robinson & Fiona Nicoll, *Transnational Whiteness Matters*. contracted with Lexington Books/Rowman & Littlefield USA, 2008.

with Martin Crotty & Delyse Ryan, (eds) 'Parading Ourselves', special issue *Journal of Australian Studies* 89. 2006. Guest co-editor.

'Horizons of Race' *ACRAWSA Journal* Vol 2 Issue 1, July 2006.

<http://www.acrawsa.org.au/> Guest editor.

### **Book Chapters**

'Managing resistance: Whiteness and the storytellers of Indigenous Protest in Australia' accepted June 2007 for *Transnational Whiteness Matters* (eds) Aileen Moreton-Robinson, Maryrose Casey, & Fiona Nicoll Lexington Books/Rowman & Littlefield USA, 2008.

with Aileen Moreton-Robinson, & Fiona Nicoll 'Virtue and Transnational Whiteness', accepted March 2008 for *Transnational Whiteness Matters* (eds) Aileen Moreton-Robinson, Maryrose Casey, & Fiona Nicoll Lexington Books/Rowman & Littlefield USA 2008.

'Ngapartji Ngapartji: Telling Aboriginal Australian Stories' accepted June 2007 for *Get Real: Documentary Theatre Past and Present*. (eds) Chris Megson & Alison Forsyth, Palgrave Macmillan as part of its 'Performance Interventions' series ed Professors Elaine Aston and Bryan Reynolds, 2008.

'Indigenous Australian Drama: Decolonising Australian Stages' in *Reading Down Under: Australian Literary Studies Reader*. Ed. Amit Sarwal and Reema Sarwal. New Delhi: SSS Publications, 2008

'Australian Drama 1900-1970' in *Companion to Twentieth Century Australian Literature*, (eds) Nicholas Birns and Rebecca McNeer, Boydell & Brewer/University of Rochester Press, 2007: 207-218.

'Australian Drama since 1970' in *Companion to Twentieth Century Australian Literature*, (eds) Nicholas Birns and Rebecca McNeer, Boydell & Brewer/University of Rochester Press, 2007: 219-232.

'Alma de Groen' in *Dictionary of Literary Biography*, Volume 325, *Australian Writers, 1975-2000* (ed) Selina Samuels, Broccoli Clark Layman/Thomson Gale 2006: 71-5.

‘A Compelling Force: Indigenous Women Playwrights’ in *The Doll’s Revolution: Australian Theatre and Cultural Imaginations*, Rachel Fensham and Denise Varney. Australian Scholarly Publishing, 2005: 199-237.

Reproduced in 2007 on <http://www.austlit.edu.au/specialistDatasets/BlackWords>  
ISBN 0 9750867 4 X

‘A Garden of Drama: Talking with John Harding’ in *Siting the Other: Marginal Identities in Australian and Canadian Drama* (ed) Marc Maufort. Brussels: PIE/Peter Lang, 2001: 53-68.

‘Siting Themselves: Indigenous Australian Theatre Companies’ in *Siting the Other: Marginal Identities in Australian and Canadian Drama* (ed) Marc Maufort. Brussels: PIE/Peter Lang, 2001: 363-370.

**What the reviewers said about ‘Siting Themselves: Indigenous Australian Theatre Companies’:**

‘a fascinating case study ... Casey’s analysis reveals the consequences of institutionalizing cultural recognition and reconciliation’.  
James Dugan. *Modern Drama*.

**What the reviewers said about “A Compelling Force: Indigenous Women playwrights”:**

‘an excellent chapter on Aboriginal women’s theatre’ Glenn D’Cruz, *Age*.

**Refereed Journal Articles**

‘Carnivalising Sovereignty: Containing Indigenous Protest within the ‘white’ Australian nation’ for ‘Local Acts: Site-Based Performance Practice’, *About Performance* 7 2007: 69-86.

Shortlisted Marlis Thiersch Award 2008

‘Indigenous theatre and the cultural interface of reception’, ‘Whiteness Matters/Il Bianco Al Centro Della Questione’ *Athanos: Semiotica, Filosofia, Arte, Letteratura* Anno XVII, nuova serie, n. 10 2006/2007: 215-228.

‘Referendums & Reconciliation Marches: what bridges are we crossing?’ in ‘Parading Ourselves’, *Journal of Australian Studies* 89 2006: 139-150.

‘Whiteness and the Horizons of Race’ *ACRAWSA e- Journal* Vol II No 1, July 2006  
<http://www.acrawsa.org.au/editorial%20acrawsa%202.pdf>

with Liza-Mare Syron, ‘The Challenges of Benevolence: the role of the Indigenous Actor.’ ‘Benevolence’, *Journal of Australian Studies*, No 85, 2005: 97-112.

Reprinted in *25<sup>th</sup> Anniversary Collection Australian Studies Centre University of Queensland* (ed) David Carter and Martin Crotty. ASC, 2005: 292-308.

Reproduced in 2007 on

<http://www.austlit.edu.au/specialistDatasets/BlackWords> ISBN 0 9750867 4 X

‘Indigenous Drama in the Classroom’ in ADEM (Drama Australia Education Magazine) No 10, *Drama and Indigenous Perspectives*, 2005: 6-11. (invited)

‘After Mabo: What’s at Stake’ Film as Text Series, *Australian Screen Education* No 32 (Spring 2003): 107-111.

‘From the Wings to Centre Stage: Chronology of Production of texts by Indigenous Australian Artists’, *Australasian Drama Studies* No 37 (October 2000): 85-98.

‘Nindethana and the National Black Theatre: Interrogating the Mythology of the New Wave’, *Australasian Drama Studies* No 36 (April 2000): 19-32.

‘Issues for the Noughties: New Theatre Texts by Australian Women Writers’, *Hecate’s Australian Women’s Book Review*, Vol 12 (2000). ISSN 1033-9434  
<http://english.uq.edu.au/awsr/main.html>.

‘Performing Indigenous Women’, *Hecate’s Australian Women’s Book Review*, Vol 11 (1999): 41-43.

**What the reviewers said about ‘From the Wings to Centre Stage’:**

‘... very valuable...’. Noel Rowe and Jennifer Moore, *Year’s Work in English Studies* 2002

**Articles in progress**

‘Claiming the Story: Richard Frankland’s *Response to Walkabout* & Wesley Enoch’s *Black Medea*’.

‘The Uninvited Guests: the Indigenous presence at the opening of Parliament House Canberra, 1927.’

Competing notions of the sacred: Camp Sovereignty and Anzac day  
With Peter Snow and Stuart Grant, Do theories and events deliver on their promises: perspectives on notions of social dramaturgy for *About Performance* 9

**Refereed Conference Proceedings**

‘Repositioning the interface for cross cultural reception of Indigenous Australian theatre, *Being There: Before, During and After* ADSA 2006.  
<http://ses.library.usyd.edu.au/handle/2123/2470> <http://hdl.handle.net/2123/2489>  
[http://ses.library.usyd.edu.au/bitstream/2123/2489/1/ADSA2006\\_Casey.pdf](http://ses.library.usyd.edu.au/bitstream/2123/2489/1/ADSA2006_Casey.pdf) published 2008

& Jodi Gallagher, ‘Lygon St Limbo: The Disabling Myth of the New Wave’ Enter the New Wave Symposium Publication, for *Double Dialogues* due out 2008

**Other publications including**

**Encyclopaedia Essays**

‘Australian Indigenous performance’, *Columbia Encyclopaedia of Modern Drama* (ed) Gabrielle Cody and Evert Sprinchorn, Columbia University Press, 2007: 78-79

‘Australians Indigenous playwrights’ *Columbia Encyclopaedia of Modern Drama* (ed) Gabrielle Cody and Evert Sprinchorn, Columbia University Press, 2007: 79-80

‘Australian women playwrights in the 1980s and 1990s’ *Columbia Encyclopaedia of Modern Drama* (ed) Gabrielle Cody and Evert Sprinchorn, Columbia University Press, 2007: 78.

### Resources for Secondary Teachers and Students

with Liza-Mare Syron, *Drama Australia: Indigenous Guidelines for Drama/Theatre Education*

<http://www.dramaaustralia.org.au/documents/ATSIguidelinesFinalSept07.pdf>

*Playstarter Diving for Pearls: Notes for Students* (Melbourne: Melbourne Theatre Company, 2000) 25 pages.

revised, 2001.

### Reviews and Review articles including:

Review of Aileen Moreton-Robinson (ed), *Sovereign Subjects: Indigenous Sovereignty Matters* *Journal of Australian Studies*, Volume 32, Issue 1 March 2008 , pages 148.

Review of Vivienne Cleven, Wesley Enoch, David Milroy & Geoffrey Narkle, Jane Harrison and David Milroy, *Contemporary Indigenous Plays* (Sydney: Currency, 2007) *ADS* 52 April, 2008: 203-204.

Review of Downing, John. and Husband, Charles, *Representing ‘Race’: Racisms, Ethnicities and the Media*, ‘Mapping Media’ *MIA* 124 2007  
<http://www.emsah.uq.edu.au/mia/issues/miacp124.html>

Review ‘Penny van Toorn. *Writing Never Arrives Naked: Early Aboriginal cultures of writing in Australia* *ACRAWSA e-journal* Vol 3 No 1 2007  
<http://www.acrawsa.org.au/acrawsabookreview3-1.pdf>

‘*Seeking Racial Justice: An insider’s memoir of the movement for Aboriginal advancement, 1938 -1978*’ *Australian Journal of Indigenous Education* Vol 35, 2006: 104-6

Review of Beverley Symons and Rowan Cahill eds, *A Turbulent Decade: Social protest movements and the labour movement, 1965-1975*, Newtown, Australian Society for the Study of Labour History, *API/JAS* Issue 43, May 2006 <http://www.api-network.com/cgi-bin/reviews/jrbview.cgi?n=0909944091&issue=43>

Review of ‘Jack Horner, *Seeking Racial Justice: An insider’s memoir of the movement for Aboriginal advancement, 1938 -1978*,’ *API/JAS Review of Books*, Issue 41, February 2006, <http://www.api-network.com/cgi-bin/reviews/jrbview.cgi?n=0855754680>

Review of Richard Frankland, Jadah Milroy, Maryanne Sam, Tracey Rigney, Tammy Anderson & John Harding, *Blak Inside: 6 Indigenous plays from Victoria*, *JAS Review of Books*, Issue 32, April 2005, <http://www.api-network.com/cgi-bin/reviews/jrbview.cgi?n=0868196622&issue=32>

Review of Geoffrey Milne, *Theatre Australia (Un)Limited: Australian Theatre since the 1950s*, *ADS*, No 46, April 2005, 159-162.

‘Positioning and Disrupting Whiteness in Australian race relations’ Review of *Essays in social and cultural criticism: Whitening Race* edited by Aileen Moreton-Robinson. *ACRAWSA Journal* Vol 1, No 1 2005: 104-106.  
(<http://www.acrawsa.org.au/journal/ACRAWSA%20Review1-4.pdf>)

Review of Sue Abbey and Sandra Phillips (eds), *Fresh Cuttings*, (St Lucia, UQP, 2003), *JAS Review of Books*, Issue 27, September 2004 (<http://www.api-network.com/cgi-bin/reviews/jrbview.cgi?n=0702233382>)

Review of Isabel Flick and Heather Goodall, *Isabel Flick: The Many Lives of an Extraordinary Aboriginal Woman*, Crows Nest, Allen and Unwin, 2004. *JAS Review of Books*, Issue 27, September, 2004

(<http://www.api-network.com/cgi-bin/reviews/jrbview.cgi?n=1741141230>)

& *Journal of Australian Studies*, *Benevolence* No 85, 2005: 155-157.

Review of 'This is England' *Metro* No. 134, August 2002.

Review of 'Jack Hibberd's *Selected Plays & Plays of the 60s*', *Australian Screen Education*, No 26/27 Winter 2001.

### **Conferences, & Seminars**

'Performing Indigenous sovereignty: nineteenth century Indigenous Australian performance' *Turangawaewae - A Sense of Place*, ADSA, University of Otago, Dunedin, Aotearoa/New Zealand, 2008

When is it theatre: nineteenth century Indigenous Australian performance' DTS Staff /Student Seminar Monash University, May 2008

'On Not Remembering: shrines to remembrance as a way to forget', *Cosmopolitan Melbourne: Cultural Diversity and Social Cohesion*, Melbourne 2008

'Creative Dissent Versus Creative Conservatism: Containing Creative Dissent' PSI 13 *Happenings*, New York, November 2007.

& Jodi Gallagher 'Lygon Street Limbo' *Enter the New Wave Symposium* Melbourne, 2007.

'Performative consensus of race and nation: what is being performed? Extreme States ADSA Conference Melbourne July 2007

'Performing Protest', DTS Staff /Student Seminar Monash University, March 2007

'*Ngapartji Ngapartji*: Spinifex and Pitjantjatjara bodies, memories and words mediating 50 years of fallout.' *Fallout Symposium* Sydney November 2006.

'Indigenous Australian Intangible Cultural Heritages: positioning the cultural interface of theatre reception, *Being There: Before, During and After* ADSA Conference Sydney 2006.

'Putting on a face' Key note respondent, *Being There: Before, During and After* ADSA Conference Sydney 2006. (invited)

'Performance Building Peace?' *Being There: Before, During and After* ADSA Conference Sydney 2006. (invited)

'Performing Humanity: Indigenous Australians contesting racialised discourses' *Performing Rights*, Performance Studies International, London 2006

'Managing the Indigenous Presence; absence, anomaly and the recuperation of virtue' Australian Studies Day, UQ 2006

‘Ngapartji Ngapartji: documenting the layers of intangible cultural practice in Indigenous Australian performance’, *The Second International Conference on Sustainable Heritage Development: Environmental, Cultural, Economic and Social Sustainability*, Hanoi and Halong Bay, Vietnam 2006.

‘Performative Words: Managing the Indigenous Australian Public Presence: where are we now?’, *Whiteness and the Horizons of Race*, Australian Studies/ACRAWSA Conference, Brisbane 2005.

‘Dramatic Teaching: Focusing on Drama, Theatre, and Performance in Higher Education’, *Journey to the Interior*’ ADSA Conference, Wagga Wagga, 2005

‘Seeing the Yarn’ . *Listening to the Image*, ADSA Conference, Wellington, New Zealand, 2004.

‘Revisiting Theatre by Indigenous Australians in the 1960s and 1970s’. Seminar series School of EMSAH, UQ, 2003.

‘I’m not that Innocent: Performing in Public’ . *Endless Horizons: Looking Inwards and Looking Outwards*, ASAL & ADSA Joint Conference, Brisbane, 2003.

‘Pursuing Passions’: New Voices Reframing Contemporary Australian Theatre/Drama’ . *Drama on the Edge Conference* Australasian Drama Studies Assoc, Launceston, 2002.

‘The Real Thing’ *Transactions: Culture and Performance Conference* International Federation for Theatre Research, Sydney, 2001.

‘Performative Urban Spectacle: What's at Stake’, *Performance and the Spectacle Conference*, Australasian Drama Studies Association, Newcastle, 2000.

‘Interrogating Australian Theatre History: the Valorisation of the New Wave and its Legacy’, *Dis/orientations Conference*, Australasian Drama Studies Association, Brisbane, 1999.

#### **Invited addresses**

Melbourne Writers’ Festival, 2004

‘Local Content?’ Panel member with Munya Andrews, and Noel Tovey and Lillian Holt.

‘Native American Stories’ Session with William Moreau Goins.

‘Who is listening and what are they hearing’. Occasional Address, Valedictory Dinner, Duchesne College, University of Queensland, 2004

‘Why Talk About Speech’, School of Arts and Media, LaTrobe University. Public lecture 2000.

#### **PROFESSIONAL DEVELOPMENT**

##### **Teaching & Research**

GO8 Future Research Leaders' Program Module 2 - Commencement & Collaboration  
Monash 2008

Membership Arts Faculty Indigenous research group 2008

Membership PCPC (Peer research support group ECPS 2008

Supervisor Accreditation Levels 1& 2 Monash University 2007

Research management UQ 2005

Web CT UQ 2003

Teaching Large Classes UQ 2002

Teaching Small Classes UQ 2002

Curriculum Development Part 1 & 2 UQ 2002

Responding to Diversity UQ 2002

### **Performance Practice**

**Method:** Carol Prescott-Fox (USA); Marcia Haufrecht (USA); Rae Allen (USA); Bruce Alexander; Marian McKenzie; Tony Georgio.

**Physical Theatre/Movement:** Renato Cuocolo; Grotowski voice and body, Zigmunt Molik (Poland); Suzuki: Ellen Lauren (USA) David Pledger; Laban, Robert Draffin; Bouffon and mime.

**Alexander technique:** Ron Gallagher.

**Voice:** a range of teachers specializing in different approaches such as the teachings of Cicely Berry and Kristin Linklater.

## **SERVICE**

### **Editorial Boards**

*About Performance* 2008-

### **Conference & Event Organising**

- Convenor, 'Embodiment, Performance, Performativity' a Masterclass for early career researchers and postgraduates, for the Australian Studies Centre UQ 2005.
- *Whiteness and Horizons of Race Conference*, Brisbane 2005. Member of the organising committee
- Organised panels at national conferences
  - “The Bennelong Complex”: The cross cultural experience of Contemporary Indigenous Theatre in Australia ADS 2008
  - 'Theatre and Drama pedagogy at Australian universities', ADS 2005

**Manuscript refereeing** of articles on Indigenous Australian theatre and performance and general Australian theatre historiography for numerous Australian and international journals including *ADS, ADS Being Theatre Conference Proceedings, Crossings, ACRAWSA Journal, The Historian* (USA), *JAS, MC, EJANZH* and *Asia Pacific Journal of Arts & Cultural Management, Enter New Wave Conference Proceedings, Double Dialogues, Cultural Studies Review*.

**Examining theses** on Australian drama and theatre (honours, MA, MPhil and PhD) for LaTrobe University, Griffith University Gold Coast, UQ, ACU, UNSW, UNE, Monash and Manonmaniam Sudaranar University, India

### Media Activity

Interviewed by Katrina Strickland, National Arts writer for the *Australian* for 'Cultural Journeys' (article on Richard Frankland's *Response to 'Walkabout'*), August 18, 2005.

'Out of the Shadows', (extract from *Creating frames*) *Weekend Australian* 10-11 April 2004: 16-17

'Indigenous Australian Theatre' radio interview, presenter Michael Corkill, ABC Mid North Coast / North Coast Afternoon Show, March 2, 2004.

### University

Monash University

- Postgraduate Co-ordinator Centre for Drama and Theatre Studies 2008
- Research Co-ordinator Centre for Drama and Theatre Studies 2008

University of Queensland

- Member of selection committee for the Indigenous Studies Award, UQ 2006
- Discrimination and Harassment Contact Officer, School of EMSAH, University of Queensland 2004-2006.
- Judge for Bugfest, Festival of Student theatre, 2004.
- Mentor within EMSAH Mentoring Program for tutors, 2004/5

LaTrobe University

- Women's Officer, LaTrobe University Postgraduate Students' Association 1999-2000
- Student representative on University Library Committee
- Elected student representative on University Council

### Professional

Australian Whiteness and Critical Race Studies Association (ACRAWSA)

- Queensland Representative, 2006

*Second International Conference on Sustainable Heritage Development: Environmental, Cultural, Economic and Social Sustainability*, 2006

- Facilitating Talking Circles on social sustainability
- chairing sessions on Social Sustainability

*Whiteness and Horizons of Race Conference*, Brisbane 2005.

- Chaired keynote address and panel sessions

Australasian Drama Studies Association (ADS)

- Post graduate representative 1999-2001
- Member of the executive 2002- 2004
- Member Judging Panel Marlis Thiersch Award 2003- 2005 (chair 2005)
- Member of Judging Panel for Veronica Kelly Award 2004/5/6/7/8
- Chair of sessions ADSA Annual conferences 2000/2/3/4/5/6/7.

- Member of Rob Jordan Award Judging Panel 2007-8

Consultant for various film and video documentary projects including documentary on Jack Charles, *Bastardy*, director Amiel Courtin-Wilson, Camp Productions 2007.

#### Drama Australia

- Consultant for review of Drama Australia's Aboriginal & Torres Straits Islander Policy 2005.
- Consultant for developing Drama Australia guidelines for drama teachers working with ATSI authored texts 2005/6.

External moderator for Course review Theatre and Drama ACU Banyo Campus, 2004

Consultant on repertoire for Kooemba Jdarra Indigenous Theatre Company, Brisbane, 2004/05.

Consultant for Centenary of Federation Festival Playbox Theatre Company, 2000/2001

Consultant 'Black Theatre at Redfern' *Hindsight*, Social History Unit, ABC Radio, 1997.

Conducting workshops for Drama teachers such as for Drama Queensland. (Queensland Education Department) 'Sharing@Kenmore', 'Approaches to text', 2003

Amnesty International Youth Arts Festival Co-ordinating Committee, literature convenor, 2003.

#### **PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS**

ADSA, Australasian Association for Theatre, Drama and Performance Studies

Performance Studies international

Media Entertainment & Arts Alliance

Australian Critical Race and Whiteness Studies Association (ACRAWSA)

#### **RESEARCH INTERESTS**

- Performance and reception of racialised identities
- Indigenous Australian performance
- Australian theatre history and criticism
- Australian cultural history
- Whiteness and critical race studies
- Postcolonial theory, cultural theory and social history.
- Acting and directing theory and practice.