

2019

GRADUATION CEREMONIES

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THE UNIVERSITY OF ADELAIDE



THE UNIVERSITY  
*of* ADELAIDE



# CHANCELLOR'S

## *Welcome*

On behalf of the University of Adelaide may I offer sincere congratulations to you, our new graduates.

You have joined a distinguished community of University of Adelaide alumni that spans the globe.

As a graduate of the University of Adelaide you hold a degree that is recognised and valued around the world. Our graduates have gone on to be pioneers and leaders in many fields – from science, medicine and engineering, to law, the social sciences and the performing arts. They have won Nobel Prizes, distinguished themselves in politics and the arts, and helped to improve the lives and wellbeing of countless communities.

The University of Adelaide is committed to providing an inspiring university experience and producing talented and skilled graduates. I hope that your skills and the friendships that you have made will endure throughout your life.

You should be proud today of your achievement in completing your studies, which is the first step on what I trust will be a satisfying and exciting career.

I would also take this opportunity, on behalf of the University, to thank those who have supported you and, in many cases, have made it possible for you to be here today.

You will always remember the University of Adelaide, and I hope you will consider it a significant part of your life, not just the past few years while studying, and not just today but forever. I encourage you to join our network of alumni and enjoy the benefits of a long association with your University.

My congratulations to you all.

**Rear Admiral the Honourable Kevin Scarce**  
AC CSC RAN (Rtd)  
Chancellor







*Message from the*  
**VICE-CHANCELLOR  
AND PRESIDENT**

Congratulations on graduating from one of Australia's leading universities.

This ceremony marks the culmination of years of study that now place you into lifelong membership of the University of Adelaide alumni – a group spread across all corners of the globe.

And you follow in the footsteps of extraordinary individuals, including some who have redefined the world as we know it, and many others who are changing their communities for the better each day. Your University of Adelaide degree will open doors to new, transformational opportunities.

Today is about celebrating your achievements with family, friends, members of staff and fellow graduates. I strongly encourage you to maintain those professional connections you have made here: many of them will stay with you for life.

Use your knowledge wisely, be bold and generous in the way you share ideas with others, and always be open to learning.

Well done: you go forward today with the warmest wishes of the University of Adelaide community.

**Professor Peter Rathjen**  
BSc (Hons) (Adel), DPhil (Oxon), Hon DLitt (Tas)  
Vice-Chancellor and President

# *The University of Adelaide* GRADUATION TRADITIONS

## ACKNOWLEDGEMENT OF COUNTRY

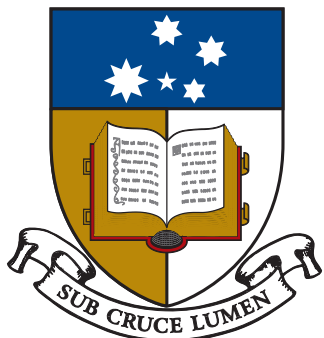
Ngadlurlu Kurna miyurna tampinhi.  
Parna yarta mathanya Wama Tarntanyaku.

University of Adelaide Kurna yartangka yuwanthi – Tarntanyangga (North Terrace), Waitengga, Thebartonilla, Roseworthyngga kuma. (Lit. the University of Adelaide stands on Kurna land in Adelaide (North Terrace, Waite, Thebarton and Roseworthy.)

We acknowledge the Kurna people past and present, the original custodians of the Adelaide plains and the land on which the University of Adelaide campuses are built.

## COAT OF ARMS

The University of Adelaide's coat of arms was granted to the University by the College of Arms, London, in 1925. It is the official symbol of the University and the stamp which ratifies every degree parchment bestowed by the University.



The crest or shield displays an open book and five stars; one of eight, two of seven, one of six and one of five points – representing the Southern Cross. A scroll containing the University's Latin motto sits directly below the shield; Sub Cruce Lumen, meaning 'The light (of learning) under the (Southern) Cross'.

## BONYTHON HALL

Bonython Hall is the University of Adelaide's "great hall". It was built in the years of 1933-1936 using a generous donation of over £50,000 from renowned public benefactor Sir John Langdon Bonython.

Planned construction of Bonython Hall was surrounded in controversy. Colonel William Light, Surveyor-General for the City of Adelaide, had an original vision to extend Pulteney Street north towards North Adelaide. The Adelaide City Council was keen to see his plans carried out.

Following much debate, it was City Alderman and lawyer George McEwin who was able to convince the City Council of the University's master plan and evolving architectural beauty. Further, he pointed out that the City Council had no legal prerogative to construct roads on the private property of the University.

Consequently construction of the great hall began. This proved a critical juncture in the University's history - resulting in the University of Adelaide expanding to become one of the most picturesque campuses in the country today.





Today, Bonython Hall is home to all onshore graduation ceremonies and a number of official University events, including the annual Carols on Campus event in December.

#### ABOUT THE ORGAN

The organ in Bonython Hall was installed in 2002. Made in England to a tonal design by the leading Dutch firm Johannus Orgelbouw, it uses custom-built speakers to reproduce digital recordings of individual organ pipes with the acoustic qualities of a piped instrument. The four manual instrument is the largest of its type in Australia.

#### UNIVERSITY MACE

Thousands of years ago the Mace, a heavy club weighted at one end, was used as a blunt weapon in battle. In the sixteenth century the Mace came to be used more ceremonially – representing a symbol of protection of the King. Today, the Mace is celebrated as a symbol and warrant of office, particularly of royal or ecclesiastical office, and of institutions deriving authority from the Crown or Church.

The University of Adelaide Mace was designed by Mr I. Milward Grey of the School of Fine Arts, North Adelaide, and was made under his personal supervision by an Adelaide firm of silversmiths.

The Mace is 24 inches in length and is made of silver gilt throughout. Seventy-three ounces, just over 2kg, of metal was used in its manufacture. The Mace head forms an orb, representing the world, and features a book, a symbol of learning, and a design of gum leaves on matted ground. On either side of the orb, the University's Coat of Arms is featured along with the motto: *Sub Cruce Lumen*.

The University Mace was first carried by President of the Students Council, K H Boykett, at a Jubilee procession at St Peter's Cathedral in 1926, marking the 50th anniversary since classes first commenced.

The traditional role of the Mace Bearer in the University of Adelaide graduation ceremony is to protect the Chancellor, meaning the bearer of the Mace always precedes the Chancellor in the academic procession.



## ACADEMIC DRESS

Academic dress, including the full-length robe, hood and classical headwear, dates back to the medieval 12th and 13th centuries in Europe when universities, as we know them today, were developing.

The regalia were originally worn daily by university scholars for reasons of warmth and to reflect their status in society. The sense of purpose and propriety evoked by formal academic dress has ensured the tradition has been preserved over the centuries.

In contemporary times, academic dress is largely reserved for graduation ceremonies and formal university events.

### Gown

University of Adelaide graduates wear black gowns in the Cambridge style, with the exception of:

- Professional Doctorate and PhD candidates whose gowns are black and faced with scarlet
- Higher Doctorate and Doctor of the University candidates who wear scarlet gowns faced respectively with the colour of their discipline or ultramarine blue.

### Hood

Professional Certificate and Sub-bachelor graduates do not wear a hood.

Other graduates wear a black hood that displays a colour representative of their discipline area, except that:

- Postgraduate coursework candidates wear a black hood lined in white
- Research masters wear a black hood lined in scarlet
- PhD, Higher Doctorate and Doctor of the University candidates wear a scarlet hood lined in scarlet.

### Headwear

Graduates receiving a Professional Certificate, Sub-bachelor Certificate or Diploma, Bachelor, Honours, Graduate Certificate or Diploma or Masters qualification wear a black trencher cap or mortarboard.

Graduates receiving a Professional Doctorate, PhD, Higher Doctorate, Doctor of Medicine or a Doctor of the University wear a bonnet of black velvet.



*Creative Arts  
and Architecture*  
Cendre Green



*Business*  
Helvetia Blue



*Engineering and related  
technologies*  
True Purple



*Health Sciences*  
Eosin Pink



*Natural and  
Physical Sciences*  
Primuline Yellow



*Society, Culture  
and Education*  
Pale Violet Grey











# Information for GUESTS

The following information is provided to ensure the comfort, safety and enjoyment of everyone attending the ceremony. Please take a moment to read before the ceremony commences.

## GENERAL

Toilets are located at the entrance to the hall, downstairs from the foyer.

A water cooler for your use can also be found in the foyer.

Please supervise babies and young children at all times. If they are disturbing other guests, please take the opportunity to relocate to the foyer.

Please switch off or silence mobile phones for the duration of the ceremony.

## APPLAUSE

Guests are invited to applaud each graduate as they are presented on stage.

## PHOTOGRAPHY

Guests are welcome to take photographs during the ceremony. However, you are requested not to disrupt the ceremony by leaving your seat or using flash photography.

Professional photographers will take a photograph of each graduate as they are presented on stage. These photographs will be available immediately after the ceremony from GFP Graduations, who will be temporarily located on the Goodman Lawns.

Alternatively graduates can order their stage photos online after the ceremony.

## SAFETY AND EMERGENCY

For safety reasons guests may not enter the galleries upstairs or sit on the steps in the balcony area.

Emergency exits are marked on the plan below. Please note your nearest exit.

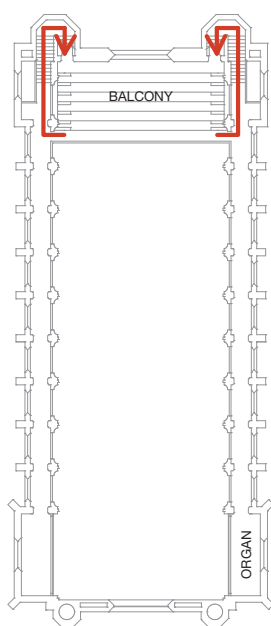
The emergency assembly point is on Goodman Lawns, west of the hall.

If it becomes necessary to evacuate Bonython Hall, an announcement will be made. Follow the directions of the Ushers, exit the hall and move to the assembly point. Guests in wheelchairs should exit the hall via the eastern entrance.

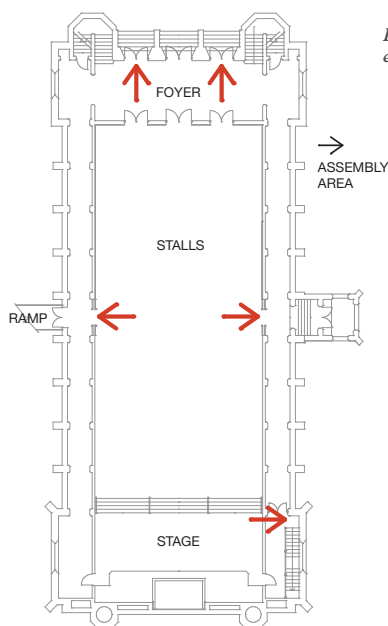
## ADDITIONAL INFORMATION

Student Ushers in white shirts can provide further information and assistance.

The ceremony will last around 70 minutes.



South gallery level



Bonython Hall  
emergency exits

Ground floor





# Order of PROCEEDINGS

Before the ceremony, music will be played on the Bonython Hall Organ by Haowei Yang (Student in the Elder Conservatorium of Music)

*J.S. Bach: Schmücke dich, o liebe Seele and L.Vierne: Carillon de Westminster*

**THE ACADEMIC PROCESSION** (*please stand*) will enter Bonython Hall.

*Trumpet Voluntary* by Jeremiah Claire, arr. Iveson, performed by the Elder Conservatorium Brass Ensemble.

- Marshals
- Doctorates in all Faculties/Schools
- Heads of Affiliated Colleges
- Academic and Graduate Staff
- Executive Deans and Heads of Schools
- Senior University Officials
- The Valedictorian
- The Orator
- The Vice-Chancellor
- The Mace Bearer
- The Chancellor

**THE NATIONAL ANTHEM** to be sung by Charlotte Kelso DipA, BA/BMus(Clas).

*Australians all let us rejoice, For we are young and free;  
We've golden soil and wealth for toil, Our home is girt by sea;  
Our land abounds in nature's gifts Of beauty rich and rare;  
In history's page, let every stage Advance Australia Fair.  
In joyful strains then let us sing, Advance Australia Fair.*

*Guests to be seated*

**WELCOME BY THE CHANCELLOR**

Rear Admiral the Honourable Kevin Scarce AC CSC RAN (Rtd)

**THE OCCASIONAL ADDRESS** to be given by

Dr Susan Close MP

**THE MACE BEARER THANKS THE ORATOR**

Dr Camille Marie Eugenie Rouliere will thank the orator

**CERTIFICATION STATEMENT** by the Vice-Chancellor

Professor Peter Rathjen BSc (Hons) (Adel), DPhil (Oxon), Hon DLitt (Tas)

**PRESENTATION OF AWARDS** by Faculty/School

**VALEDICTORY ADDRESS** given by Ms Galina Kepeska

**CLOSING REMARKS** by the Rear Admiral the

Honourable Kevin Scarce AC CSC RAN (Rtd)

**THE ACADEMIC RECESSION** (*please stand*) The academy will leave Bonython Hall in reverse order to that of entry, followed by the new graduates. During the recession, the organist will play *CMWidor: Toccata from Symphony No. 6.*

*Guests are requested to remain standing while the procession is leaving Bonython Hall.*

# *Presentation of AWARDS*





# Faculty of ARTS

Presented by the Executive Dean of the Faculty of Arts,  
Professor Jennie Shaw AMusA, BA(Hons), LLB (Syd),  
MA, PhD (Stony Brook)

## To the Diploma in Languages

Rachel Ann Ferguson  
Duncan Detlef Kennington  
Leah Ruth Zanker

## To the Diploma in Arts

Klara Louise Oriel Ward ..... History

## To the Degree of Bachelor of Social Sciences

Elisabeth Barbaro  
Sean Andrew Cridland  
Elise  
Marie Cuzzocrea ..... Sociology  
Politics and  
International  
David John Elliott ..... Relations  
Joshua Brian Fulton ..... Sociology  
Malee Nearth Hem ..... Criminology  
Camilla Mahmodi  
Politics and  
International  
Fiona Marslen ..... Relations  
Natasha Jade Matiscsak  
Joseph Chege Njihia  
Politics and  
International  
Alexander ..... Relations  
Michael Phillips ..... Sociology  
Isobel Rogers ..... Sociology  
Geoffrey David Spencer  
Isabella Yiana Vagnoni  
Bhagya Hashanthi Wijedoru  
Keliang Zhu ..... Sociology

## To the Degree of Bachelor of Media

Caitlin Anne Adams  
Lana  
Altschwager ..... Digital Production  
Brandon Joe Alvaro ..... Journalism  
Jayden ..... CGI and  
Matthew Asser ..... Visual Effects  
Katarina  
Elizabeth Baric ..... Marketing  
Charlotte  
Laura Basso ..... Journalism  
Claudia Boccaccio  
Danielle  
Grace Bos ..... Photographic Imaging  
Corey  
John Brackenridge ..... Marketing  
Amy  
Matilda Brierley ..... Journalism  
Chloe  
Louise Broadbent ..... Journalism  
Phillip  
Anthony Brown ..... Marketing  
Abigail Bruce  
Bradley  
Thomas Brumpton ..... Marketing  
Lukas  
Bubenas ..... Photographic Imaging  
Benito  
David Carbone ..... Journalism  
Amelia Reine Chai  
Conger Chen ..... Journalism  
Grace Yu En Chong ..... Graphic Design  
Hannah Coventry  
Angus Glenroy Crouch  
Lisa Jane Daniel ..... Marketing  
Rhia Kate Daniel  
Katie Louise Dashwood ..... Game Art  
Alec Reilly Davis ..... Marketing  
CGI and  
Daniel De Casto ..... Visual Effects  
Jessica ..... Digital  
Kimberly Dearman ..... Production  
Natasha  
Dicaterina ..... Graphic Design  
Kia Katherine Doyle ..... Marketing  
Liam Duhne  
Amber Alyse Excell ..... Marketing  
Josephine Facchi  
Suxian Feng ..... Marketing  
Emma Jane Ferraro ..... Marketing  
Maddison  
Anne Foody ..... Digital Production

Rachel	
Olivia Ganczarczyk.....	Journalism
Brooke Gauci.....	Graphic Design
Elysha Jade Glaser	
Rachael Clare Grimshaw	
Sarah Grace Hanel	
Taylor Warren Harvey.....	Journalism
Guy Alexander Henderson	
	CGI and
Alexander Huynh.....	Visual Effects
Henry Hien Huynh	
Georgia Mae Ion.....	Marketing
Adam Barry Jones.....	Journalism
Neely Karimi.....	Journalism
Coco Jane Karriem.....	Marketing
Travers Lennon Keeler.....	Marketing
Kyung Ok Kim	
Nam	Photographic
Ung Kim.....	Imaging
Danielle	
Amber Lacina.....	Marketing
Victoria	
Madison Laranjeira.....	Journalism
Andrew	
Stanley Lehmann.....	Marketing
Bing Liang Liu	
Brooke Louise Lloyd	
Nathan William Mack	
	Photographic
Marijhune Manalo.....	Imaging
Hannah Hand Mawby	
Georgia Nicole McDonnell	
Michaela	
Skye McGrath.....	Journalism
Michael Andrew Migali	
Jennafer	
Suzanne Milne.....	Graphic Design
Jack	
Christopher Moloney.....	Journalism
Caitlin Ellen Moore	
Joshua Lawrence James Morrow	
Naida Mujkic.....	Journalism
Victoria Nardone.....	Marketing
Katherine Nina-Leigh Neisler.....	Marketing
Alexandra O'Neil.....	Marketing
Lily	
Elsie O'Reardon.....	Digital Production
Radhe Olivia	
Autumn Osborn.....	Marketing
Shem Pearce.....	Marketing
Lindsay Marie Peele	
Brittany Sheree Pfeiffer	
Billie	Photographic
Leona Philips.....	Imaging
Jiashan Qin	
Ashleigh Rayson.....	Marketing
Aydan	CGI and
Reed Reynolds.....	Visual Effects
Georgia	
Annabel Roberts.....	Journalism
Georgia	
Russell-Taylor.....	Journalism
Kate	
Louise Sansome.....	Marketing
Cosette Rachael Schilling	
Rebeca	
Grace Schneider.....	Marketing
Claire Elyse Slade	
Thomas Luke Snelling	
Henry	
David Solomon.....	Digital Production
Samuel Stephen Sunter	
Ellie	Photographic
Jane Svanborg.....	Imaging
McKenzie	
Jade Thompson.....	Journalism
Peter	
Allan Thomson.....	Marketing
James Oscar Thornett	
Jonathon Ross Vozzo	
Yiwei Wang	
India Claire Ward.....	Journalism
Sean	
Alexander Ward.....	Journalism
Steven Lee Watkins	
Caitlin Lee Whan	
Michael John White	
Laura	Digital
Anne Wiechula.....	Production
Stephanie Wright.....	Journalism
Yahui Yi.....	Game Art
Yuxuan Zhang	
<b>To the Degree of Bachelor of Languages</b>	
Elle Tayla	
Jazmyn Cummins.....	Japanese
Kasumi Sarah Ebisawa.....	Chinese Studies
Galina Kepeska.....	Japanese Studies
	Chinese and Modern
Mae-Lin Leow.....	Greek Studies
Silvana Maria	
Lourdes Loret	French Studies and
de Mola Raygada.....	Spanish Studies
Danielle	French Studies
Michaela Nittos.....	and Italian Studies
Jing	Chinese Studies and
Yuan Pang.....	Japanese Studies
Celena Ann Reiter.....	Spanish
Julie Nicolette	French Studies and
Ross-Spooner.....	Spanish Studies
Ru Yun Tan.....	Chinese Studies
Rennie	Chinese Studies
Andrew Turner.....	and French Studies
Sharon Kay West.....	Spanish
Sorrel Lee Wise.....	French Studies

### To the Degree of Bachelor of International Relations

Alexander Deane Hill

### To the Degree of Bachelor of International Studies

Robert Piotr Bartnik

Laura Jane Coppola

Taylor Louise Ebbs

Andrew John Edwards

Darren Scott Edwards

Rachel Ann Ferguson

Georgia Rose Hogg

Gabrielle Louise Jeffs

Declan James Carver McCarron

Michael Andrew Migali

Kenshi Onishi

Rosaria Luigia Perri

Morris Emmet Prendergast

Troy Jacob Sferco

Sarah Ashley Tellis

Hannah Elise Tsavalas

Klara Louise Oriel Ward

Phoebe Emily Yates

Christina Yfantidis

### To the Degree of Bachelor of International Development

Hadih Abiyat

Elin Catherine Buchanan

Elly Christina Cleggett

Yel Madut Dut

Gabriel Guguei Gai

Ariane Sophia Gienger

Karri Anne Grandal Pledger

Rosemary Jane Hemsley

Gemma Victoria Hunter

James Thomas Johnston

Sophia Miriam Lapidis

Clare Lillian Murphy

Aaron James Owen

Caroline Putriana

Hannah Louise Sage

Emily Madeleine Saxon

Bart Calvin Smith

### To the Degree of Bachelor of Environmental Policy and Management

Qihong Cai

Laura Anne Cattonar

Amelia Chaplin

Elly Christina Cleggett

Taylor Louise Ebbs

James Thomas Johnston

Ryland James Newberry

Thomas James Wilson

Jaye Chuen-Kok Wong

### To the Degree of Bachelor of Criminology

Isabella Fabretto

Rosanna Giampaolo

Leigh William Humphris

Bridget Nicole Iasiello

Emily June King

Joseph McWilliams

Leana Salonikis

Svetlana Grace Zupanic

### To the Degree of Bachelor of Arts

Caitlin Anne Adams.....English

Guy Alexander Henderson.....English

Kyung Gender Studies  
Ok Kim.....and Social Analysis

Brooke Creative Writing  
Louise Lloyd.....and English

Nathan William Mack.....English

Georgia  
Nicole McDonnell.....Creative Writing

Caitlin International  
Ellen Moore.....Development

Joshua Lawrence

James Morrow.....English

Lindsay Marie Peele.....English

Thomas Luke Snelling.....History

Isabella Geography,  
Environment and  
Yiana Vagnoni.....Population

Caitlin Creative Writing  
Lee Whan.....and English

Laura  
Anne Wiechula.....Classics



### To the Honours Degree of Bachelor of Media

Jacob Anthony Bosley  
Ellie Pearl Hawke-Nesbitt  
Karen Heather Seeley

### To the Honours Degree of Bachelor of International Relations

Gunasekara Mudiyansele Nipunika  
Udathari Handapangoda  
Hope Elizabeth Lucas  
Sean Pettingill

### To the Honours Degree of Bachelor of Environmental Policy and Management

Nicholas Bolton  
Justin-Free McCulloch

### To the Honours Degree of Bachelor of Arts

Zoe Claire Gordon ..... Politics

### To the Degree of Master of Arts (Translation and Transcultural Communication)

Shihui Peng  
Siyu Zhou

### To the Degree of Master of Arts (Studies in Art History)

Jodie Lee Vandeppeer

### To the Degree of Master of Arts (Curatorial and Museum Studies)

Ingrid Goetz  
Stephanie Sarah Hall  
Nicole Anna McKay  
Madeleine Kaye Ryan

### To the Degree of Master of Philosophy

**Alexander Charles Parsons**

*For a thesis entitled:* 'Everybody's Favourite Fascist': An Examination of the Figure of JosÚ Antonio Primo de Rivera within the Historiography of Spanish Fascism

*Thesis abstract:* This thesis is a historiographical investigation into the reputation of Spanish fascist leader Jose Antonio Primo de Rivera, using the framework of generic fascism. It argues that historians have idealised Primo de Rivera and have embraced a myth of him as a depoliticised figure, as everybody's favourite fascist. Liberal and leftist historians have instead focussed anti-fascist hostility towards Francisco Franco. This thesis demonstrates that Primo de Rivera was like other fascist leaders, as evidenced in his charismatic leadership, political rhetoric, and his propensity for violence.

### To the Degree of Doctor of Philosophy

**Dr Elizabeth Joy Allan**

*For a thesis entitled:* Volume 1: Belly of the Beast  
Volume 2: The Road to Nowhere: Myths of Homeland and Expulsion in Australian Road Stories

*Thesis abstract:* The thesis explores themes of violence and haunting in Australian road stories. The exegesis proposes that the circular process of analysis and regeneration of the violent mythology of the frontier in both Australian and American literature has dominated the road writing genre. Contemporary road writing and stories featuring women and characters from positions of cultural, ethnic, class, religious and sexual difference offer one possibility for the disruption of this process. The creative work, "'Belly of the Beast,'" is a road story set in outback Australia in 1999 and a subversion of the traditional Australian explorer narrative.

**Dr Karen Maree Bland**

*For a thesis entitled:* The Good, the Right and the Exigencies of Life: John Dewey and the Value of Moral Disagreement

*Thesis abstract:* The relevance of John Dewey's moral theory to recent ethics scholarship is repositioned by setting his ideas within a broader historical context. A conceptual framework for this is developed which incorporates David Hume's sentimentalism, Immanuel Kant's unification of sentimentalism and rationalism, and John Stuart Mill's notion of community. These apparently incompatible elements are shown to reveal a surprising complementarity under the rubrics of Dewey's conceptions of 'experience' and 'inquiry'. By revealing this complementarity, a new understanding of Dewey's moral theory is forthcoming. The practical implications are illustrated by showing the value of disagreement in three contemporary case studies.

### **Dr Emily Anne Buddle**

*For a thesis entitled:* Australian Meat Consumers' Understandings of Farm Animal Welfare

*Thesis abstract:* This dissertation investigates Australian meat consumers' understandings about farm animal welfare and their underlying values associated with meat production. Sixty-six meat consumers across Australia participated in interviews and focus groups to document how their values are enacted through their understandings of farm animal welfare. This research demonstrates that public understandings of livestock welfare extend far beyond the way an animal is treated within the meat value chain. These findings have implications for animal welfare regulation and better communication strategies between value chain members to maintain trust in meat producers and others in the value chain within the community.

### **Dr Tania Cammarano**

*For a thesis entitled:* Ideas of Italy and the Nature of Ethnicity: A History of Italian Food in Australia with Case Studies

*Thesis abstract:* This thesis explores the history of Italian food in Australia and seeks to understand the circumstances that have led to its acceptance, and its relationship to the status of Italian migrants. While material factors such as industrialisation and immigration are frequently invoked when explaining change in Australia's food culture, this thesis highlights the overlooked role of conceptual factors, in particular ideas about

Italy that have circulated in Australia since colonisation. It also explores the ways that both Italian migrants and Anglo-Australians were able to exploit the dynamic nature of ethnicity in order to market Italian food to the mainstream culture.

### **Dr Nerina Joy Dunt**

*For a thesis entitled:* Investigating the Aesthetic Character of Australian Urban Indigenous Art: A Socio-Political Fusion

*Thesis abstract:* This thesis investigates the development of an Australian urban Indigenous art movement, establishing how a socio-political connection has significantly motivated its aesthetic character. Decolonial theory provides a useful methodological framework for understanding Indigenous perspectives and Indigenous voices that are shown to ideologically underpin this aesthetic.

The thesis contends that not only is a socio-political aesthetic intrinsic to urban Indigenous art, but that such an aesthetic manifests as socio-political agency. Urban Indigenous artists present contemporary art that is authoritative, delivering the message that contemporary Australian Indigenous culture, identity and representation should be managed from a self-determined position that is distinctly Indigenous.

### **Dr Zoe Claire Gordon**

*For a thesis entitled:* Reconsidering Aboriginal welfare dependency: The Howard Government years through the lens of Postcolonial theory

*Thesis abstract:* Through the lens of Postcolonial theory, this thesis critically analyses the highly influential but under-examined use of the concept of Indigenous welfare dependency by the Liberal-National Coalition Government led by Prime Minister John Howard (1996-2007). This thesis makes innovative use of Postcolonial theory, pairing it with Carol Bacchi's highly compatible 'What's the problem represented to be?' approach to policy analysis. With Australia's ongoing colonial context in mind, this thesis deconstructs the Howard Government's representation of the problem of Aboriginal welfare dependency--in which the Community Development Employment Projects (CDEP) scheme became entangled--and rethinks the Government's emphasis on Aboriginal deficit.

### **Dr Matthew James Gray**

*For a thesis entitled:* 'Baptism, No Wall of Division': Seventeenth-Century Particular Baptists and Dynamics of Toleration

*Thesis abstract:* This thesis examines religious toleration dynamics from the perspective of a religious minority, the Particular Baptists in seventeenth-century England. Religious toleration has most commonly been analysed from above, focusing on the state's response to Nonconformist communities in society, and the philosophical reasons for tolerating them. Recent scholarship has highlighted the more pragmatic dimensions of toleration, exploring toleration among the wider English populace. This thesis continues such work, by examining how the Particular Baptists experienced, and engaged in toleration dynamics. While the civil and intellectual contexts are important, toleration was multi-dimensional.

### **Dr Henrike Albertine Hoogenraad**

*For a thesis entitled:* Great Expectations: African-Australian Marriage Migration in an Ethnography of Aspirational Happiness and Everyday Racism

*Thesis abstract:* This thesis ethnographically examines journeys of marriage migration among African-Australian couples. It narrates these journeys as happiness projects. For interlocutors, happiness is connected to dreams for life-long partnerships, beginning with the Australian visa application process. Happiness is often invoked as an aspired state rather than an achieved goal. Despite the best of intentions, the obstacles of government bureaucracy, institutional and everyday racism, and unrealistic expectations of romance often prevent the hoped-for happy endings. It is under the strain of these pressures that many relationships forged with high hopes of lasting love and happiness deteriorate, creating emotional, mental and physical duress.

### **Dr Adele Klara Lausberg**

*For a thesis entitled:* CrossParty Collaboration in the Australian Federal Parliament: Testing the Limits of Institutional Constraints and Enabling Factors

*Thesis abstract:* Cross-party collaboration (CPC) in the Australian Parliament is a significant (although relatively rare) phenomenon. It involves politicians, usually backbenchers, minor party members and independents, from different parties working together to represent an issue. CPC has been used on a range of topics and the practice is gaining in recognition as a legitimate strategy for representation.

This thesis explores factors that enable politicians to act outside institutional constraints to use CPC. It analyses why politicians use CPC, the issues for which it is used, typical CPC users, the factors for success, and broader implications for Australian politics.

### **Dr Joanne Nicole Lennan**

*For a thesis entitled:* Mobile Lives ‘The Expatriates: Short Stories’ and ‘The Possibilities of Expatriate Fiction: Exegesis’

*Thesis abstract:* ‘Mobile Lives’ is a creative writing PhD thesis comprised of a short story cycle, ‘The Expatriates’, and an accompanying exegesis, ‘The Possibilities of Expatriate Fiction’. Animated by Walter Benjamin’s notion of the seafaring merchant as a teller of stories from afar, the short stories seek to render contemporary experiences of living abroad. The exegesis turns to twentieth-century depictions of mobile lives in the fiction of two expatriate writers, Christina Stead and Mavis Gallant. In examining these fictions, the thesis reveals their distinctive cosmopolitanisms, which allow for a range of ambivalent states and negotiations with ideas of the nation.

### **Dr Judith Andrea Lewis**

*For a thesis entitled:* Great Expectations: Australian Baby Boomer Women, Policy and Older Labour Force Participation

*Thesis abstract:* This thesis contributes to the social and economic policy frameworks around population ageing by examining the labour force participation of early and late Baby Boomer women in Australia. Using a mixed methods approach combining quantitative survey data with interviews from industry stakeholders, the study contrasts the lived experiences of both cohorts of baby boomer women. Factors including achievement and timing of higher qualifications, caring responsibilities, changes in marital status, self-perceived and actual skill levels, all moderated by dominant policy, economic and social influences over the life course, were found to affect the labour force decisions of these generational cohorts.

### **Dr David Eric Troolin**

*For a thesis entitled:* Wanbel: Conflict, Reconciliation and Personhood among the Sam People, Madang Province

*Thesis abstract:* The Sam communities in Papua New Guinea define, conceptualise, and demonstrate a type of positive relationship called wanbel (“one insides”), essential to wellbeing. In their negotiations and ceremonies, they restore or maintain a state of wanbel to bring about bountiful gardens, healthy families, and access to development.

Although being wanbel is necessary to obtain the good life, villages sometimes deliberately rupture wanbel relationships or prolong conflict, as I personally experienced. This thesis contributes to Melanesian themes of conflict, reconciliation, personhood and agency by exploring ethnographically how the Sam people manage, mediate, and navigate relationships in contemporary Papua New Guinea.

### **Dr Maryke Christine Van Diermen**

*For a thesis entitled:* Welfare in Transition: The Political Economy of Social Protection Reform in Indonesia

*Thesis abstract:* There has been widespread reform of social protection systems in developing countries with significant variation in the extent, nature, and timing of such reform. This dissertation contributes to our understanding of the political dynamics of social protection reform in these countries by examining the case of Indonesia. Conceptualising social protection reform as the outcome of power dynamics between various actors, I argue that a change in the alignment of power in Indonesia resulted in its social protection regime shifting from a predatory-particularist productivist regime under the New Order to a slightly more predatory-universalist productivist regime in the post-New Order period.

### **Dr Hongyan Zou**

*For a thesis entitled:* Western China on Screen: Cinema and Urban Exploration as Thirdspace

*Thesis abstract:* This thesis examines how films located in western China have represented cities since the 1980s by drawing on spatial theories developed in Edward Soja’s Thirdspace theory. This thesis is the first comprehensive academic contribution to deal with the affinity between cinema and the cities of western China. Perceiving cinematic western China as Thirdspace illustrates how the uneven social and economic development of contemporary western China is spatially represented in films. It also shows how cinematic western China becomes a space of resistance in the binary opposition of China’s developing west versus its developed east.

### **Dr Camille Marie Eugenie Rouliere**

*For a thesis entitled:* Visions of Water in Lower Murray Country

*Thesis abstract:* This thesis explores the relationships between humans, waters and sound in Lower Murray Country (South Australia). Sound studies offer an outlet to capture and/or recuperate the buried voices of History to articulate human and more-than-human histories in contexts of unbalanced power repartition such as colonisation. Nearly two centuries of sounds (ranging from colonial ballads to sound art and the intrinsic sonic character of watery environments) reveal an evolving array of manners to perceive and relate to waters. This sonic plurality provides a way to address and subvert colonial bias: silenced entities become audible again and waters’ cultural construction is reimagined.

## *Additional* AWARDS

### *Faculty of* **HEALTH AND MEDICAL SCIENCES**

### *Faculty of* **HEALTH SCIENCES**

To the Degree of Bachelor of Health Sciences

Sean Andrew Cridland ..... Health Promotion

### *Faculty of* **THE PROFESSIONS**

### *School of* **ECONOMICS**

To the Degree of Bachelor of Economics

Rachel Ann Ferguson

### **THE UNIVERSITY DOCTORAL MEDAL**

Presented by the Vice-Chancellor  
and President, Professor Peter Rathjen  
BSc (Hons) (Adel), DPhil (Oxon),  
Hon DLitt (Tas)

Dr Camille Marie Eugenie Rouliere





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## REUNIONS

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