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## Notes on Contributors

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**Sally Butler** is a Senior Lecturer in art history at the University of Queensland. She was formerly Associate Editor of *Australian Art Collector* magazine, and a member of the *Australian and New Zealand Journal of Art* Board of Editors. Her books and curated exhibitions include *Our way: Contemporary Aboriginal art from Lockhart River* (UQP 2007); *Before time today: Reinventing tradition in Aurukun Aboriginal art* (UQP 2010); and *Cross pose: Body language against the grain* (UQ Art Museum 2015).

**Stuart Cooke** is a Lecturer in Creative Writing and Literary Studies at Griffith University, and the author of *Speaking the earth's languages: A theory for Australian-Chilean postcolonial poetics* (Rodopi 2013).

**Mark Emmerson** is a sessional lecturer in history and international relations at the University of Southern Queensland. His PhD focused on Scandinavian-Australian migrant communities in Australasia, 1850–1945. Mark's wider research interests focus on themes of migration and ethnicity, including transnational histories, belonging and identity, as well as the impacts of racial ideologies and cultural homogenisation upon marginalised communities.

**Christine Feldman-Barrett** is a Lecturer in Sociology at Griffith University. Her scholarship focuses on the histories of youth culture and popular music, both locally and internationally. Her first book *'We are the Mods': A transnational history of a youth subculture* (Peter Lang, 2009), examined Mod culture in Britain, Germany, the United States and Japan from the 1960s to the early 2000s. She is also the editor of and a contributing author to *Lost Histories of Youth Culture* (Peter Lang 2015).

**Emma Felton** is a Senior Lecturer in the Creative Industries Faculty at Queensland University of Technology. Her research and writing is concerned with the cultural sociology of cities, with a focus on the experience of urbanism. Emma has published

in many journals and books, and is co-editor of and contributor to the book *Design and ethics: Reflections on practice* (Routledge 2012).

**Nigel Featherstone** is a writer of contemporary adult fiction. His most recent work is *The beach volcano* (Blemish Books 2014). In 2013, Nigel was a Creative Fellow at the University of New South Wales Canberra/Australian Defence Force Academy. He lives on the Southern Tablelands in New South Wales. For more information, visit [www.opentopublic.com.au](http://www.opentopublic.com.au).

**Karen Hands** is a doctoral candidate at Griffith University. Her research interests include arts leadership, arts and cultural policy, and sociology of the arts. Her thesis investigates the artistic leadership of Australia's subsidised theatre companies within a Bourdieusien framework. This article comes from that research.

**William Hatherell** is an independent scholar and the holder of the 2013 Fryer Library Award at the University of Queensland. His 2007 book, *The third metropolis: Imagining Brisbane through art and literature 1940–70*, was the first published book-length cultural history of Brisbane. He has also published on Australian and British literature and cultural history. He lives in Canada.

**Robert Hogg** teaches Australian Studies at the University of Queensland. He is the author of *Men and manliness on the frontier: Queensland and British Columbia in the mid-nineteenth century* (Palgrave Macmillan, 2007).

**Rohan Lloyd** is a PhD student at James Cook University, Townsville. His thesis examines the history of European perceptions of the Great Barrier Reef, in particular the approaches of exploitation and preservation.

**Phillip Manning** is Curator at the Museum of Brisbane, dedicated to researching and delivering exhibitions that discover and show all that is Brisbane. His current research focuses on the diversity of individual experiences that have contributed to a shared future and identity of the city, represented by the name Brisbane as a symbol of collective unity. With a particular interest in cultural identity and contemporary museum storytelling, Phillip has curated exhibitions at the Museum of Brisbane, National Wool Museum, Australian Football League and South Australian Museum.

**Roger Osborne** is a scholarly editor, book historian and literary scholar, working at the intersection of traditional archival research and digital humanities. His edition of Joseph Conrad's *Under Western eyes* was published in 2013, and his Joseph Furphy Digital Archive was launched in July 2015. Roger is an Honorary Senior Research Fellow in the School of Communication and Arts at the University of Queensland.

# Instructions for Contributors

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1. At least two separate files must be submitted. If there are figures, three or more separate files must be submitted.
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4. The Article document should include the complete article without any identifiable author details but including the title and an abstract not exceeding 200 words that provides a brief overview of the aims, method and major findings, without any citations. The abstract will not be published, but may be used for publicity purposes.
5. Tables should be created in Word and included at the end of the article after the references, with their approximate positions in the text indicated by the words, 'Insert Table X here'. Horizontal and vertical lines should be used sparingly.
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2. Use single inverted commas, except for quotations within quotations (which have double inverted commas). Punctuation should follow closing inverted commas except for grammatically complete sentences beginning with a capital.
3. Since *Queensland Review* is a multi-disciplinary journal, we accept referencing using either the short-title (endnote) system or the author-date (Harvard) system, depending on the disciplinary base on the author. Each individual paper must conform to one or other of these systems.
4. Use endnotes, not footnotes.
5. Include a bibliography only if the author-date (Harvard) system of referencing is used.
6. Generally notes should be kept brief. Source references should be given with as little additional matter as possible.
7. Quotations should be kept to a minimum and lengthy quotations should be avoided. As a general rule, quotations of more than about 60 words should be set off from the main text (indented with extra space above and below). Those of fewer than 60 words should run on in the text inside inverted commas.

# Queensland *Review*

VOLUME 22 ■ NUMBER 2 ■ DECEMBER 2015

Introduction	
<b>The active cultural city</b>	111
<i>Kay Ferres</i>	
<b>Articles</b>	
<b>The city as archive: Mapping David Malouf's Brisbane</b>	118
<i>Roger Osborne</i>	
<b>'Rock'n'roll was everywhere': Youth culture history as heritage tourism on Queensland's Gold Coast</b>	131
<i>Christine Feldman-Barrett</i>	
<b>Queensland man of letters: The many worlds of F.W. Robinson</b>	143
<i>William Hatherell</i>	
<b>The royal New Wave: Aubrey Mellor and Queensland Theatre Company, 1988–1993</b>	157
<i>Karen Hands</i>	
<b>A f/oxymoron?: Women, creativity and the suburbs</b>	168
<i>Emma Felton</i>	
<b>Regional identity and digital space: Connecting the arts, place and community engagement</b>	179
<i>Esther Anderson</i>	
<b>Unsettling sight: Judith Wright's journey into history and ecology on Mt Tamborine</b>	191
<i>Stuart Cooke</i>	
<b>Exhibition reviews</b>	
<b><i>The View from Here: The Photographic World of Alfred Elliott 1890–1940</i>, Museum of Brisbane, February to August 2015</b>	202
<i>Phillip Manning</i>	
<b><i>Tracey Moffatt: Spirited</i>, Queensland Art Gallery, Gallery of Modern Art, October 2014 to February 2015</b>	204
<i>Abigail Bernal</i>	
<b><i>Cheryl Creed and Nickeema Williams, A Thousand Words</i>, State Library of Queensland, December 2014 to May 2015</b>	205
<i>Sally Butler</i>	
<b><i>Distant Lines: Queensland Voices of the First World War</i>, State Library of Queensland, April to November 2015</b>	207
<i>Robert Hogg</i>	
<b>Reviews</b>	
<b>Review of <i>Incognita: The Invention and Discovery of Terra Australis</i> by G.A. Mawer</b>	210
<i>Mark Emmerson</i>	
<b>Review of <i>An Accidental Soldier</i> by John Charalambous</b>	211
<i>Nigel Featherstone</i>	
<b>Review of <i>The Reef: A Passionate History</i> by Iain McCalman</b>	213
<i>Rohan Lloyd</i>	
<b>Notes on Contributors</b>	215