The Humanities Research Centre was established in 1972 as a national and international centre for excellence in the Humanities and as a catalyst for innovative Humanities scholarship and research within the Australian National University. The HRC interprets the "Humanities" generously, recognising that new methods of theoretical enquiry have done much to break down the traditional distinction between the humanities and the interpretive social sciences; recognising, too, the importance of establishing dialogue between the humanities and the natural and technological sciences, and the creative arts.

The Centre encourages interdisciplinary and comparative work, and seeks to take a provocative as well as supportive role in relation to existing humanities studies in Australia. It aims to give special attention to topics and disciplines which are in need of particular stimulus in Australia. One of its central functions is to bring to Australia scholars of international standing who will provoke fresh ideas within, and beyond, the academic community. The HRC also has extensive contacts with many other Australian and international research centres, libraries and cultural institutions, and is a member of the Consortium of Humanities Centers & Institutes (CHCI), Duke University.

Our nominated theme for 2014 is entitled, **Now Showing: Cultures, Judgements and Research on the Digital Screen**. A description of the theme appears below. We encourage scholars working on this theme to apply for Visiting Fellowships at our Centre. Non-thematic fellowships will also be offered of which 2 fellowships will be funded respectively by the Freilich Foundation and the ANU Gender Institute (see below).

**2014 Theme: Now Showing: Cultures, Judgements and Research on the Digital Screen**

Our cultures are awash in spectacular visual display. From the first exhibition of the cinematograph in 1895 to the web, video games and the iPhone, a succession of screens has been the site for the creation, reproduction and transmission of meaning and emotion, and a key medium for the contestation of power. These media have been imbricated in profound global cultural change, new ways of imagining and understanding human society, and a dramatic reconsideration of the ways in which knowledge is, and can be, constituted.
Images continue to explode across our screens, engaging multiple audiences, made by new kinds of producers, animating new imaginaries and normative structures, enabling new surveillance techniques, and being ‘put to work’ in innovative ways. The multiple and contradictory effects of these developments are evident across the globe, yet their implications are only beginning to be grasped. What visions of the human are being produced and enacted? How have new approaches to visual knowledge influenced existing disciplines and altered the intellectual landscape of public and academic life?

Now Showing, the Humanities Research Centre theme for 2014, incites a comprehensive evaluation of the impact of digital screens: on culture and cultures, their representation and construction; on the formation and practices of social judgment including legal, political, and aesthetic judgment; and on the implications of these modalities for the future of the humanities themselves, both as fields of scholarly research and in the public sphere.

In connection with this theme, the HRC will host four major events: Law and the Visual (convened by Desmond Manderson); History, Cinema, Digital Archives (convened by Jill Julius Matthews); Visual Expression in the Disciplines of Words (convened by David MacDougall); and Where Are We? Visual Cultures of Place-Making in a Precarious Age (convened by Melinda Hinkson).

Conferences and Workshops

1. Law and the Visual (2 day workshop March-April)

The turn to the visual -- and in particular various modalities of the screen as a site for the representation, interrogation, and constitution of legality -- has been one of the most significant developments in contemporary legal research. This turn is reflected in much recent work including by Sherwin, Sarat, Butler, Baudrillard, Goodrich, Douzinas, Young, Reznik, and others. 'Iconophobia' has formed a familiar trope in analyses of the development of legal discourse since the Reformation. Yet how accurately does this narrative reflect the contemporary saturation of our culture in digital screens which have dramatically changed courtroom adjudication and forensic practices, and transformed our experience of sovereignty, discourses of judgment and authority, the construction of the legal imaginary, and affective relations to power, community, and belonging. This workshop will bring together leading scholars on these issues including experts in advocacy, art history, legal theory, legal and social history, post-colonial and cultural studies.

- What are the implications of Louis Marin’s assertion that “the representation of power reveals the power of representation”?
- Is law iconophilic or iconoclastic or both?
- In what way do visual representations of law throughout the pre-modern, modern and contemporary periods both illuminate and challenge our understanding of the changing relationship between law, aesthetics, and power?
- In what ways do contemporary media around the digital screen allow new opportunities for a cross-cultural conversation around key legal issues and conflicts—particularly with respect to indigenous peoples in Australia and around the world?
- How does the aesthetics and technology of the digital screen transform the representation of legal concepts such as the rule of law, sovereignty, security, or human rights?

Since the advent of cinema in the mid-1890s, a series of technological developments has reconfigured visual reproduction in terms of screens, projection methods, architectural spaces of exhibition, and the economics and sociability of viewing. There have been intense moments of rupture when new configurations have superseded old: corporate management overwhelming small-time entrepreneurs; synchronised talking pictures eradicating silent; multiplexes engulfing single-screen venues; intimate viewing displacing public; digital formats driving out celluloid. In the early decades of the 21st century, it is the last of these, still underway, which compels notice and focuses attention on the future of infinitely morphing platforms. But let us not forget the screen’s past and the effect of the digital revolution on research into its history. Cultural and film historians, archivists and visual creators are all exercised by the spectre of dead media and the enchantment of new insights and methodologies.

- How is historical research on cinema and visual culture changing as it confronts the deluge of readily accessible digitised material that once were films, newspapers, magazines, ephemera? What are the new research agendas?
- Has the digital revolution affected the history of the visual culture of modernity, analogically or substantively?
- What are the consequences of researching virtual rather than original material?
- What is at stake for film archives’ custodianship of visual heritage faced with increasing demands for (selective) digital access, copyright restrictions, and always limited finance?
- What is the status for the historian of the non-digitised film/document/artefact? And what is the status for the archivist of the original after digitisation?

3. **Visual Expression in the Disciplines of Words (2 day workshop August)**

Over the past 100 years the use of film and related visual technologies has posed a radical challenge to the dominance of writing in the humanities and social sciences. The first use of film for anthropological field research occurred in 1898 with the Cambridge Expedition to the Torres Strait, and further uses included Margaret Mead and Gregory Bateson's Balinese project of the 1930s and the post-War work of such visual anthropologists as Diego Carpitella, John Marshall, and Jean Rouch. Today video recorders, iPhones, and the Internet have spread rapidly as new tools of social research and publication. We propose to hold a workshop during the 2014 HRC Year in conjunction with a series of screenings and other exhibitions examining the implications of digital image-making and image-consumption in the humanities and social sciences.

- How can knowledge communicated through images and sounds be reconciled with the convention of knowledge expressed in speech and writing? Should visual studies constitute themselves as extensions of written scholarship or as a parallel practice, to be judged in different terms?
- How have "disciplines of words" such as history and anthropology been influenced by visual discourse?
- To what extent are screened representations transcultural?
- What is the status of experiential knowledge in the social sciences? In what ways can visual media represent the senses, emotions, and consciousness?
- How can we gauge the impact of digitised visual images on public perceptions of race, class, gender, and culture? Can reception studies be improved?
- What is the role of authorship in the age of hypermedia, video games, and the Internet?
4. Where are We? Visual Cultures of Place-making in a Precarious Age (2 day conference November)

As the twenty-first century unfolds a conjunction of technological, social, political and environmental issues is drawing heightened attention to the precarious nature of human attachments to place. This conference will foreground visual cultures of place-making, paying special attention to the role of creativity and imagination in dealing with the anxieties, pressures and opportunities of the contemporary moment. A central theme will consider the reconstitution of the public domain through recent developments in digital communication. One the one hand technological developments continue to produce new ways persons can connect with others and other places that transcend the need for physical presence. On the other, intractable civil wars, heavily invested political contests and commercial interests in property make clear that the materiality of place continues to figure as a significant source of sustenance, security, identity, power. Indeed, global warming confronts some communities with the very real prospect of their places disappearing altogether.

- What forms of digital creative practice enable people to reconcile the world-changing circumstances of voluntary or forced migration?
- In what ways does the experience of absence generate a heightened intensity of regard for place?
- In what ways are contemporary forms of digital visual cultural production providing conduits for projects of urban and rural renewal?
- How are indigenous people’s attachments to place influenced by the expansion of technological mediation?

Fellowships are awarded in the following categories:

- **Visiting Fellowships (with grant).** The standard period of tenure for an HRC Visiting Fellowships is 60 days. The grant covers travel and accommodation. The maximum contribution for travel is $3,000 AUD. Accommodation is in a one bedroom self-contained apartment on the university campus. This financial assistance for travel and accommodation expenses is *not* a salary replacement. No stipend for living allowance is attached to this fellowship. Visitors are expected to vacate their residence if they are away for 7 days or more during their fellowships.

- **Visiting Fellowships (with partial grant).** These are intended for scholars within Australia and New Zealand who wish to undertake research at the HRC. These grants are to assist with travel expenses. No accommodation expenses will be covered.

- **Visiting Fellow (without grant).** Academic staff from the Australian National University, other universities and cultural institutions may apply to use the facilities at the HRC and contribute to its intellectual life during their periods of research leave (e.g. sabbatical). These awards do not provide financial assistance, and are dependent on the availability of office space in the Centre.

- **Visiting Fellow, Freilich Foundation (with grant).** The Freilich Foundation exists for the study of, and research into, the causes, the histories and the effects of ethnic, cultural, religious and sexual bigotry and animosity, and the exploration of how such intolerance can be combated - and co-existence promoted - by educational and social programs. Formally established in July 1999, and now part of the Research School of Humanities, the Freilich Foundation supports individual research and runs a range of lectures, conferences and seminars. The Foundation also runs a range of activities to support schools, including a biennial summer school. The standard period of tenure for a Freilich Visiting Fellowship is 60 days. The grant covers travel and accommodation. The maximum contribution for travel is $3,000 AUD. Accommodation is in a one bedroom self-contained apartment on the university campus. This financial assistance for travel and accommodation expenses is *not* a salary replacement. No stipend for living allowance is attached to this fellowship.
Visiting Fellow, HRC-ANU Gender Institute (with grant). The HRC is pleased to announce a new dedicated HRC-ANU Gender institute (GI) Fellowship as part of its annual round. The ANU Gender Institute was established in 2011 as a cross-campus virtual Institute, to provide a focus for existing activity on issues of gender and sexuality and a catalyst to develop and deepen them. The Gender Institute has two distinct but related tasks. One is to support and deepen research, education and outreach on gender and sexuality across the University, in particular promoting collaboration and linkages in this area across the seven Colleges. The second is to support the employment and retention of women and gender diverse people at all levels, in all disciplines, across the University. To do this it works closely with ANU Diversity and Inclusion Unit on programs to support the attraction and retention of women staff. This new fellowship will enable the GI to showcase and involve a visitor whose work intersects with the focus of the Institute and the nominated theme of the HRC. The person's work will assist the academics at ANU develop and deepen their activity on gender and sexuality in research. Interested applicants should look at the research areas of focus identified by the GI and in their application suggest which node/s of the GI they would best intersect with (it may be more than one). See [http://genderinstitute.anu.edu.au/people/](http://genderinstitute.anu.edu.au/people/) The standard period of tenure for a GI Visiting Fellowship is 60 days. The grant covers travel and accommodation. The maximum contribution for travel is $3,000 AUD. Accommodation is in a one bedroom self-contained apartment on the university campus. This financial assistance for travel and accommodation expenses is not a salary replacement. No stipend for living allowance is attached to this fellowship.

Eligibility:

Applicants for fellowships must have an institutional affiliation to a University or to an equivalent research organisation, and generally have at least a higher research degree or equivalent professional experience, research and publications. Students working to complete a higher degree are not eligible to apply. These fellowships are also not as a rule offered to independent scholars. International applicants are strongly encouraged. Visa documents, if required, are the responsibility of the applicant. The ANU will offer a formal letter of invitation to successful applicants which may be used for visa purposes.

Visiting Fellows are expected to participate in the programs of the Centre and the School, meet regularly with other fellows, make public presentations of their research at the Centre’s weekly seminar series, possibly offer a graduate seminar/Master Class and avail themselves of other opportunities for scholarly exchange. Visitors must be in residence for at least 75% of their appointment.

Assessment Process:

The criteria for assessing nominations include academic distinction demonstrated by the standard measures of level and place of appointment, record of publication, honours and awards; relevance of the proposed research to the Annual Theme; referee reports; potential or identified links with researchers and programs and activities in other parts of the University, and especially in the College of Arts and Social Sciences.

Selection of visitors for the 2014 program will be announced by May 2013. The HRC strives, in its selection process, to have a mixture of early career scholars as well as more established researchers, and to achieve a gender balance. Whilst most fellowships will be awarded to those whose work is relevant to the 2014 Annual Theme, fellowships may be awarded to scholars working in the broad field of Humanities.
The Centre does not discriminate any applicant on the basis of race, colour, sex, religion, political opinion, age, medical record, marital status, impairment, disability, nationality, sexual preference. Further information in relation to the programs of the Humanities Research Centre and the RSHA, staff and facilities is contained on our Website at the following address: http://hrc.anu.edu.au/

Application procedures:

1. Application Form:

Applicants should submit a completed application form, together with a CV and list of publications and/or professional activities. The application form, may be downloaded from our Website address http://hrc.anu.edu.au/sites/hrc.anu.edu.au/files/docs/2014VFappform.pdf

2. Project Proposal

Applicants should provide a one to two page description and the title of their planned research project.

3. Referees Comment:

Applicants need to provide the names of three referees who will support this application. Referees should submit their confidential comments separately to the Head of HRC on the form provided. These comments should reach us no later than 31 March 2013. The referees' comments form may be downloaded from our Website address http://hrc.anu.edu.au/sites/hrc.anu.edu.au/files/docs/2014refereecommentform.pdf

The deadline for applications and comments is 31 March 2013. Incomplete applications will not be considered.

Applications should be posted to: Dr Debjani Ganguly  
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Or faxed to: F: +61 2 6125 1380  
Leena Messina, Programs Manager

Or emailed to: E: Leena.Messina@anu.edu.au

If you require any further information about your application or this program, please contact our Programs Manager, Ms Leena Messina, telephone: +61 2 6125 4357, facsimile: +61 6125 1380 or e-mail: Leena.Messina@anu.edu.au