

STORIES OF CREATIVITY

emerge



Murdoch University Creative Showcase 2025

Welcome

Emerge 2025 is Murdoch University's creative showcase of the breadth and depth of the student work produced over the past year.

Presented by the School of Media and Communication, in partnership with the School of Humanities, Arts and Social Sciences, Emerge presents staff and student work from within the range of disciplines in creative media, creative arts and communication.

These include Photography, Graphic Design, Design Thinking, Screen Production, Sound Design, Entertainment Technology, Games Art and Design, Journalism and Content Production, Strategic Communication, Digital Communication, Communication and Media Studies, Theatre and Creative Production and English and Creative Writing

The work is a combination of independently created pieces that showcase the scope of a student's talent and imagination, client-based projects requiring a tailored strategy and implementation for real world contexts and outputs from multi-disciplinary student team collaborations within and across curriculum units.

This publication represents the culmination of work that is presented in the live showcase and provides a taste of the talent that our amazing students possess.

We are so proud to host Emerge 2025 and thank you for your ongoing support. I welcome you to take some time out and enjoy the work within.

Associate Professor Renae Desai

Dean School of Media and Communication
College of Law, Arts and Social Sciences
Murdoch University



Emerge

stories of creativity

Emerge means growth – starting at one point and steadily spreading more and more to make something new out of something else. It is nature's resilience, strength and perseverance to always exist and flourish, and it is the time, love and care that goes into human-made things. This reflects the student journey of growth, from the seeds planted at the beginning of their time at university to the strength and capabilities they develop, ready for the world beyond.



Our production

Dr Erica Mason & Dr Eko Pam

Erica Mason and Eko Pam are the visionary minds steering the Murdoch University Creative Showcase. Both delve deep into the realms of design, exploring its potential as a critical tool to transform societal systems, economic policies, natural environments, and our holistic connections to the world around us. Their expertise in service design thinking and design thinking units shapes the way graphic design is taught at Murdoch University, inspiring students to envision design as a powerful catalyst for positive change. With unwavering dedication, Erica and Eko have forged the Creative Media Showcase through the GRD310 unit, emerging as the behind-the-scenes leaders who guide the students of tomorrow toward a brighter, more creatively empowered future.





Chandra Singh Subba



Chantal Kozlowski

Hi! We're the Branding Team.

Our role in Emerge is to shape the overall look and feel of the exhibition — translating the values, stories, and creative energy of the students into a cohesive visual identity. We're responsible for bringing the theme of Emerge to life through design, celebrating the growth and evolution of creatives as they develop, blossom, and showcase their ideas. Inspired by nature, our branding reflects organic textures, natural tones, and a strong sense of growth and transformation.

Alongside this, we're also designing and producing sustainable giveaways that hold real meaning for visitors, creating thoughtful keepsakes that align with our nature-inspired and value-driven concept. Ultimately, our goal is to craft an immersive and memorable visual experience that connects with everyone who attends Emerge.



Louis Matthys



Declan Bagnara

Branding Team



Jeremiah Caingcoy



Jiabin Zhang

Hi! We're the Digital Team.

Our role in Emerge is to design and manage the digital presence of the showcase, including building the official website and running the social media platforms that promote the event. Our work provides a central online hub where visitors can explore what Emerge is all about, discover the stories behind the creatives, and easily access event details such as schedules and tickets.

We aim to create a digital experience that reflects the visual identity developed by the Branding Team, ensuring a seamless connection between the physical and online worlds of Emerge. Through engaging visuals, video content, storytelling, and interactive design, we're working to capture attention and spark excitement for the showcase. Throughout the semester, we've been dedicated to coding, editing, copywriting, and design to craft a digital space that celebrates creativity, promotes connection, and extends the reach of Emerge beyond the exhibition itself.



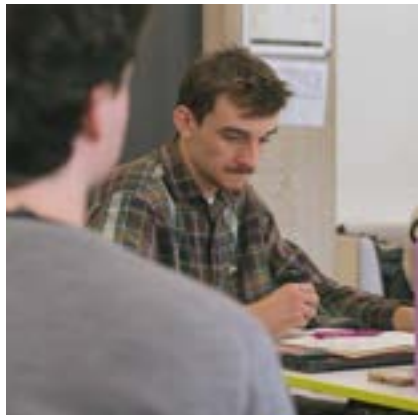
Samaraweera Dinya



Yeolmea Park

Digital Team





Riley Davis



Courtney Vamvas



Emma Hooyberg



Samuel Doyle

Hey! We're the Spatial Team

Our responsibility for Emerge is to design and organise the overall layout and way finding of the showcase — transforming Emerge's creative vision into a physical and interactive experience. We focus on how people move through the space, how they engage with the work, and how each element contributes to the atmosphere of the event.

Beyond layout, our goal is to create an immersive environment that tells a story using natural textures, light, and sensory details to reflect the theme of growth and emergence. We're working closely with the Branding Team to ensure the visual identity of Emerge flows seamlessly throughout the space, as well as collaborating with other teams to bring everyone's ideas to life. Together, we aim to design a beautiful, functional, and memorable experience that leaves a lasting impression on every visitor.

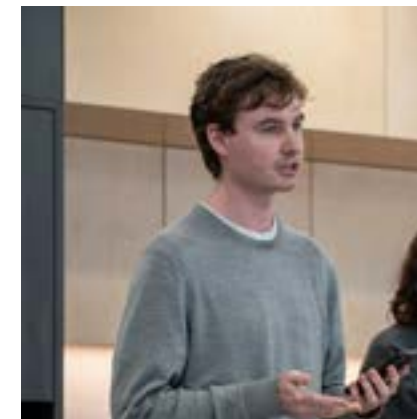
Spatial Team



Alex Bell



Millie Delph



Rhys Hemery

Hi, we are the publication team.

Our role in Emerge is to create the publication — a curated book that celebrates and documents the incredible work showcased at the exhibition. This publication will highlight the creativity, growth, and talent of Murdoch's emerging creatives, capturing the essence of Emerge: Stories of Creativity.

Throughout the semester, our team has explored a range of print techniques and design approaches to produce a visually engaging and sustainable book that reflects the theme of emergence and creative evolution. Our aim is to craft a publication that not only serves as a keepsake of the showcase but also stands as a platform for students' work to reach new audiences.

More than just a takeaway, the Emerge publication will act as a lasting touchpoint — a physical embodiment of the stories, growth, and creativity celebrated throughout the exhibition, ensuring that the spirit of Emerge continues long after the event concludes.

Publication Team



Student stories

This year, the Emerge teams set out to capture the voices of Murdoch students from a diverse range of disciplines; including Screen Production, Graphic Design, Photography, Journalism, Sound Design, and Games Art and Design.

Much like growth in nature, the university journey reflects a process of evolution and transformation. Emerge embodies this spirit; symbolising the freedom to explore passions, take risks, and grow through experience.

Let’s hear from our students

How has Murdoch enabled you to emerge in your area?

Murdoch has given me the resources and time to be creative and develop myself as a creative.

Access to studio space. A collaborative space to openly learn from others (generic but true).

It has given me many opportunities to learn and progress my skills with people who have worked in the industry. They have allowed me to learn by doing and not just being spoken at.

Taught me the industry’s logistical procedures.

It gives me ideas of what to aim for in the future.

What advice would you give to your first-year self?

Get to know people in your area and connect with people beyond assignments. Networking is networking.

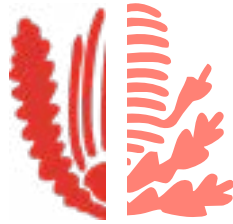
Do not stress over the small things and enjoy the process because it goes super quickly

Care about what you do, don’t care about what other people think

Do your best and aim for the finish.



Contents



19

Strategic Communication & Digital Communication



25

Communication & Media Studies



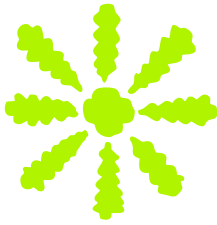
29

Journalism and Content Production



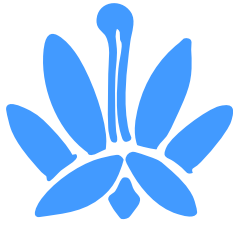
41

Design Thinking



49

Graphic Design



79

Photography



97

Games Art & Design



121

Screen Production



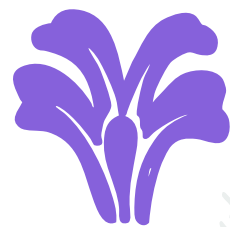
129

Sound Design



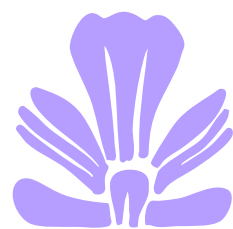
137

Entertainment Technology



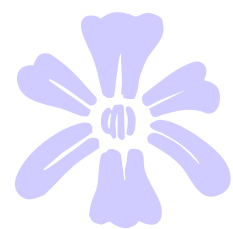
141

Theatre & Creative
Production



145

English & Creative Writing



157

Art History



MU Murdoch
University

School of Media
& Communication

MU Murdoch
University

Creative
Academy

wacom®

City of
Kwinana

**SPARE
PARTS**
puppet theatre

VISY
FOR A BETTER WORLD

MESH client consultancy

MESH is a fully functioning 'student consultancy' that sees students work collaboratively on projects for real clients. This opportunity not only gives access to creative student-led thinking, but it also provides invaluable experience for Murdoch University students to develop their knowledge and skill by working on real projects that address the needs of real clients.

MESH aims to provide students with an immersive and engaging learning experience. Across each degree, students will have the opportunity to act as a MESH consultant and deal with a diverse range of real projects, with clients with real needs. Students could also work collaboratively with groups of diverse students to develop unique communication and or creative media solutions for a local not-for-profit, or perhaps undertake a more independent and long term project through a professional placement.

In addition to our Creative Showcase and student consultancy, MESH also runs the annual MESH Awards that rewards and encourages high school students involved in creative media.



The Murdoch University Creative Academy Project

Led by Associate Professor Renae Desai, for the past two years, staff and students have been working on a new concept called the Murdoch University Creative Academy.

Based on the foundations built over decades by past and present staff working across the communication and creative arts disciplines, this initiative provides a platform for sharing our passion for and expertise in the creative industries with the wider University community.

A joint initiative between the Schools of Media and Communication and Humanities, Arts and Social Sciences, the Creative Academy will deliver extra and co-curricula activities to existing students, professional development for staff, industry engagement opportunities, alumni support programs and primary and secondary school engagement opportunities, in its initial phases.

Building on existing vibrant programs in communication, creative media and arts within the two Schools, the Creative Academy will bring together Murdoch creatives, in a shared mission to drive the creative industries into a bright, albeit challenging, future by developing the next generation of storytellers, strategists, researchers, artists and producers.

The project has been co-designed with students through the MESH Consultancy work integrated learning program, with a particular focus on internal community engagement.

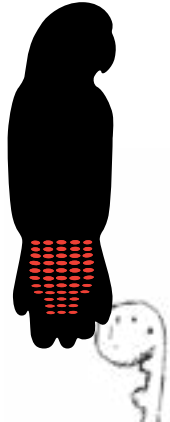
2025 MESH Student Consultancy Team

- Project Leader: Associate Professor Renae Desai
- Undergraduate: Samuel Moore, Tayte Miers, Joseph Lim and Ng Kai Xiang (Kaius)
- Postgraduate: Ho Ying Chan, Tshering Dorji, Nathalia Ghelfenstein, Chamidu Munasinghe Arachchige, Tam Huyen Pham and Sonam Rinzin

“My work on the launch of the Murdoch University Creative Academy focused on showcasing the breadth of creative opportunities available at Murdoch University. I produced various content pieces including a podcast script and a written piece designed to inform and engage staff and students, sharing the Academy’s story and purpose and highlighting how Murdoch continues to grow and support new and emerging talent in Western Australia and beyond.”

MESH Student Consultant Samuel Moore

Black Cockatoo Artwork by Dr Erica Mason, Lecturer in Graphic Design and Academic Chair of Design Thinking.



Joseph Lim

Joseph Lim is a final-year transfer student from Murdoch University’s Singapore Campus, pursuing Bachelor of Communication majoring in Strategic Communication and Web Communication. Joseph undertook a MESH placement in Semester 2 2025, through COM308 Professional Placement in Communication.

Working with MurdochActive, through the MESH consultancy, his primary responsibility was to develop and implement communication strategies across different social media platforms for events and ongoing activities. One significant project he managed was the recruitment campaign for the 2026 Uni Nationals, giving students the opportunity to represent Murdoch University in a variety of sports.



Kai Ng Mesh

Ng Kai Xiang (Kaius) is a final-year transfer student from the Murdoch Singapore campus, undertaking a Bachelor of Communication majoring in Marketing and Web Communication. Kaius undertook a MESH placement in Semester 2 2025, through COM308 Professional Placement in Communication.

This is a digital illustration of a Chinese Shadow Puppet of the Nian, which is a monster that has been told in stories told during the Chinese New Year. These shadow puppets can be used in flyers, posters, as well as in social media campaigns for MESH client Spare Part Puppet Theatre.



Tayte Miers

Tayte Miers is undertaking a Bachelor of Communication in Strategic Communication at Murdoch University. Tayte undertook a MESH placement in Semester 2 2025, through COM308 Professional Placement in Communication.

These pieces were posted for a project to create a social media presence for Murdoch University's Work Integrated Learning Team. Posts were developed to communicate what work integrated learning is, as well as the opportunities Murdoch offers for students to gain practical experience whilst studying. Content was created through Adobe software and Canva, and published on LinkedIn, Instagram, and Facebook.





Antarctic Climate Change Communication

This year, we had the privilege of working for Professor Jennifer Verduin, Pro Vice Chancellor of the College of Environmental and Life Sciences at Murdoch University across two units; COM307 Campaign Management and COM306 Specialist Communication.

The Challenge: Antarctica - Where all oceans meet

Professor Verduin, an oceanographer from the College of Environmental and Life Sciences, recently embarked on an expedition to Antarctica with more than 100 other female researchers and scientists as part of the Homeward Bound women in STEMM leadership initiative. On the trip, Professor Verduin took many pictures and videos of the polar icecaps, penguins and seals as well as the human remnants of whaling and exploration on the snow-covered land. Her journey underscored to her the importance of raising awareness about Antarctica's pristine environment so that it can continue to be carefully protected for future generations.

Background and Context

Antarctica is an amazing continent with its huge diversity of marine life; some even regard it as the last "pristine continent" on earth (Hwengwere et al 2022). Yet, from the nineteenth century, human exploration, including whaling, has left the land and ocean strewn with waste and rubbish. As Professor Verduin (2025) wrote in her article for The Guardian, "While wildlife is slowly recovering, these species now face a new threat: climate change. Rising ocean temperatures are melting ice, reshaping habitats and disrupting the delicate balance of life".

Alongside climate change is the increasing threat of human made waste and rubbish, including microplastics, in the ocean. Microplastics, such as nurdles (plastic resin pellets, see McVeigh 2025), that enter the ocean may find their way to Antarctic waters via the intersecting ocean currents that circulate around it. Sadly, as Lacerda et al (2025) have noted, plastic pollution has been detected in Antarctica's "waters, sediments, sea ice and biota".

Another potential impact is the increasing number of tourists who journey to Antarctica each year. Antarctic tourism has grown from an estimated 8000 visitors in the 1990s to nearly 125,000 in 2023-2024 (Gibson 2025). Under the Antarctic Treaty (signed in 1959), signatory countries respect that Antarctica "be used for peaceful purposes only" including scientific research and tourism (Secretariat of the Antarctic treaty 2025).



Tourism certainly opens Antarctica to people wishing to experience its amazing wonders and recognise the unique importance of its biodiversity, however growing numbers of tourists will inevitably bring increasing risks and concerns. As Senigaglia et al (2025) stated in their discussion of the management of Antarctic tourism, "Antarctica may be in danger of joining other globally iconic destinations which have been reportedly loved to death" (2). Careful ongoing stewardship of tourist visitors will be required to balance the need for public accessibility to learn about this amazing place against the need to protect Antarctica for generations to come.

The Campaign Management Brief:

Working in MESH Consulting teams, you will develop a strategic communication plan based on a client's needs. The plan will be presented to the client as both a written report and as an oral presentation at the annual Campaign Management conference, MADCamp 2025 (Make a Difference Camp) in Perth, Singapore and Dubai. Teams will need to develop appropriate communication objectives and performance indicators in response to the information their client provides and from their own independent research.

The Specialist Communication Brief

Working individually, your task is to undertake background research, develop a set of communication recommendations and produce one creative artefact for this year's MESH client. Your creative artefact will be designed to assist the organisation or individual in communicating a particular message in relation to the chosen issue.

'Penny the Penguin'
from COM307 Campaign
Management student Tayte
Miers Penny is the mascot for
a proposed primary school
engagement campaign
produced by MESH student
team Modern MESHaging



Zoe Davis: Short documentary pitch

ANTARTICA: THE SILENT CASCADE

SHORT DOCUMENTARY

COH306 Assessment 2b, Presentation Poster
Zoe Davis | 34123329

OVERVIEW

Journey to Antarctica, where Professors Jennifer Verduin and Cassandra Berry reveal the continent's fragile, rapidly changing landscapes. Combining first-hand accounts, immersive footage, and hybrid animation, the documentary exposes the impacts of climate change, overfishing, and shifting ecosystems, calling on viewers and decision-makers to take action to protect this extraordinary environment.

WHY NOW?

- **Climate tipping point:** Antarctica's ice and ecosystems are reshaping under rising ocean temperatures. (Verduin 2025)
- **Human impact:** Microplastics and waste now pollute its waters, ice, and wildlife. (McVeigh 2025)
- **Tourism surge:** From 8,000 visitors in the 1990s to 125,000 in 2023-24, risking being "loved to death." (Senigaglia et al. 2025)
- **Global stakes:** Antarctica drives Earth's climate system; its fate affects us all.
- **Unique access:** Professors Verduin and Berry share rare, first-hand insights. (Murdoch University 2025)

SUBJECTS

Professor Jennifer Verduin: Oceanographer and Pro Vice-Chancellor, Murdoch University. Specialist in marine ecosystems and sustainability. Central guide of the documentary, bringing rare first-hand research, footage, and insights from Antarctica's changing environment. (Murdoch University Research Portal 2025a)

Professor Cassandra Berry: Immunologist, Murdoch University. Provides a complementary perspective as a scientist outside of marine research, offering a more relatable entry point for general audiences in understanding the human experience of Antarctica. (Murdoch University Research Portal 2025b)

SEE THE JOURNEY!

"The interaction of plastics with Antarctic wildlife has been increasingly reported ..." (Lacerda et al. 2025).

As studies warn, "We cannot be sure ... that price-based mechanisms will alter tourist numbers and/or behaviours" (Senigaglia et al. 2025).

"Rising ocean temperatures are melting ice, reshaping habitats and disrupting the delicate balance of life" (Verduin, 2025).

NARRATIVE ARC

ACT 1 | Opening: Antarctica: Arrival and Wonder

- Soundscape: cracking ice, loud penguin colonies.
- Archival: penguin highways, curious fur seal. Interview: Professor Verduin as the protagonist.
- "Why does this place feel so important to protect?"

ACT 2 | Change: Shifting ice shows a warming planet.

- B-roll: Verduin in the lab and teaching on Tall Ship. Interview: Professor Berry is introduced as a supporting voice.
- "What changes are you witnessing here that connect to global climate here and back home?"

ACT 3 | Call to Action: Wildlife in fragile habitats

- Prof Verduin & Prof Berry reflections. Wrap-up: Protecting Antarctica means protecting our future.
- Contact information
- "What personal impact has this journey had on you?"

TARGET AUDIENCES

Primary: (Ages 35-65) Policy leaders, NGOs

Secondary: (Ages 18-35) Uni students, young activists

General Audience: (All ages) Nature doco viewers, families, lifelong learners, festival audiences.

Why They'll Care: Exclusive Antarctic research insights challenge the "pristine Antarctica" myth, blending urgency and hope to inspire action.



Team Modern MESHaging



Esther Adegboye, Joseph Lim, Mia Forrest, Tayte Miers and Julie Tran

Modern MESHaging is a communications consulting team that strives to deliver impactful messages in creative and engaging ways. A team of communication students with a clear shared vision: To develop effective campaigns that inspire real-world changes for our clients. Working under Murdoch University's MESH consultancy group, Modern MESHaging hopes to deliver work that suits the modern communications landscape.

Team sMEShed Avo



Shannon Dempsey, Jonathon Leech, Wyatt Siekman, Ava Peacock and Amber McBride

Team sMEShed Avo is a highly motivated collective of Murdoch University students working together to develop campaigns that are both efficient and stylish. We have backgrounds and experience in a variety of web communication tools, including campaign management, public relations, graphic design and video production. So put a slice of us on toast because when you choose us, we'll avocaDo!





madcamp
FOOTN
SINGAPORE
2024

COM307 CAMPAIGN
MANAGEMENT 2025

Student Conference

MU Murdoch
University



& Digital Communication



Communication & Media Studies

COM201 Playful, Social and Engaging Media

The major assessment, and challenge for this unit, is to design a piece of interactive digital media that directs people's playful engagement toward a positive public outcome. Students are tasked to create a project that aims to make the world a better place.



Communication & Media Studies

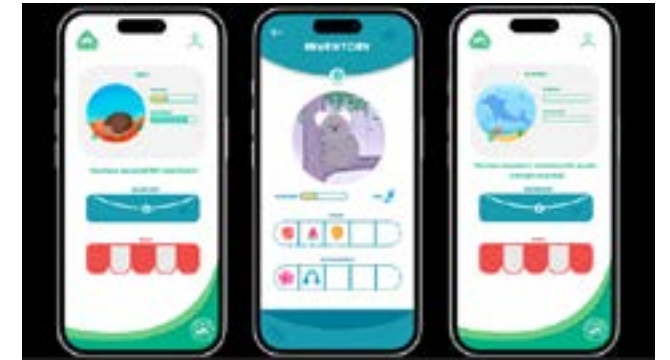


Communication & Media Studies

Container Creatures Aniela Cockerill

Containers for Change is a government funded initiative that incentivises environmentally responsible behaviour by providing a 10-cent refund for each eligible bottle or can returned at designated collection points. Container Creatures is a mobile application designed to encourage sustainable behaviour by gamifying recycling habits for younger audiences. To foster engagement among children, Container Creatures employs a 'virtual pet' gameplay model, seamlessly linking user interaction to their pre-existing Containers for Change account.

Container Creatures centres the player's engagement with recycling by linking real world actions to in-game rewards. When users recycle, their virtual pet, known as a 'Container Creature', displays increased happiness and the recycled containers are converted into an in-game currency. This currency can be used to purchase accessories for customisation or food to support the Container Creature's growth. The application employs a level-based progression system, wherein players must nurture their Container Creature to adulthood before customisation options are available. This mechanic not only incentivises continued interaction but also reinforces sustained behavioural engagement with the recycling process.



Anak2Pintar Adhelina Hatch

Anak2Pintar is an Australian-based non-profit organisation that integrates digital storytelling through blogs, two-way communication and selling goods to decrease educational barriers within Indonesia. Anak2pintar (A2P) translates to smart children in Bahasa, using this will attract both international and national audiences. This organisation will be displayed through a website platform and social media pages to showcase its various digital ecosystems and cross-platform strategies to attract different audiences. A2P highlights the impact social campaigning and interactive website designs have on promoting educational initiatives towards marginalised communities. The website is designed to be a two-way communication outlet to build a community. Community engagement is crucial for participatory culture and to enhance platform interactions. Prioritising this value results in higher customer satisfaction, trust and transparency.



Mind The Wealth Gap?

Wyatt Siekman

Mind The Wealth Gap? is a satirical interactive media project that highlights Australia's sheer wealth inequality. Consisting of a HTML5 video game, a website which houses the game, as well as a social media account, this interactive media project will make the world a better place through channelling people's desire to interact, engage and express themselves through participatory culture and interactive storytelling. The video game Mind The Wealth Gap? plays similarly to classic Atari games like Pong (1972) and Breakout (1976). Every time the player's ball bounces against the wall their score will increase by a million points. Once the player misses hitting the ball, it will trigger a Game Over. When this occurs, the game will congratulate you, before comparing your score to the total wealth of one of two different Australian billionaires, those being Gina Rinehart (\$29,000,000,000), as well as Harry Triguboff (\$1,880,000,000). The official social media account would repost the top scores of the day, displaying how even the highest score of millions of dollars is but a small fraction for the wealthiest Australians. Players are free to further explore the website, with the design currently featuring an explanation of wealth inequality in Australia and a call-to-action.



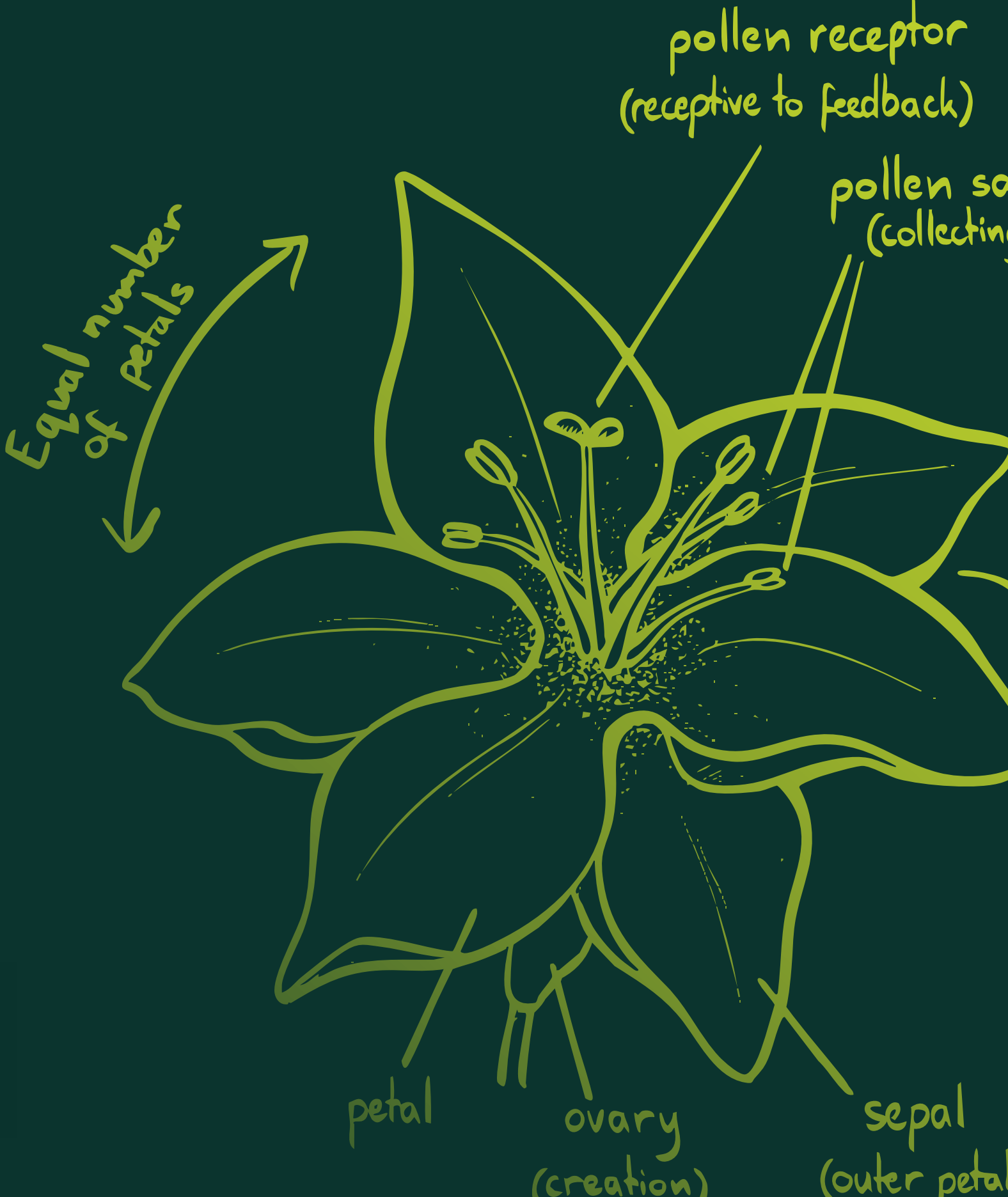
Communication & Media Studies

We'll Burn That Bridge When We Get To It

Tara Radić

We'll Burn That Bridge When We Get To It tackles the issue of media literacy through an interactive, narrative-based, short game to bring awareness to word-choice media bias through an educational and fun lens. The player acts as the only journalist in a region with two towns solely connected by a bridge. Through the gameplay, the player gets to choose how to word their own headlines and see how that affects the two towns based on the subtle (or not-so-subtle) implications of words they use.

The goal of this project is to bring awareness and educate people about media literacy through interaction and play. The format of a choose-your-own-adventure is particularly poignant because it's the player who creates the headlines, sees the options, analyses the differences in meaning, compares them, purposefully makes a choice, and personally sees the consequence. It is important to mention that oftentimes these biases are implicit. Many people, both those who create and consume media, are not aware of these biases, which is precisely why bringing awareness and educating people about this issue helps in making the world a better place.



Journalism & Content Production

At Murdoch University, our Journalism and Content Production course is a dynamic and forward-thinking course designed to equip students with the skills needed to thrive in the digital era of news. This industry-focused program seamlessly integrates theoretical knowledge with practical expertise, preparing students for diverse roles within professional news organisations. Throughout the degree, journalism students engage in hands-on experiences, working on real-world projects both within our on-campus student creative consultancy, MESH.

In our course, students delve into comprehensive learning modules that cover the entire spectrum of modern journalism, including gathering information and producing editorial content in various formats such as text, audio, video, and multimedia. Some of our students have had the chance to intern at the ABC, the West, Channel Seven, The Fremantle Herald, and others in Perth.

Our curriculum is not just about skill development; it also emphasises the critical examination of the ethical, legal, and cultural contexts of the media. Journalism students engage in in-depth analyses of the profound influence that journalism has on society, navigating the rapidly changing landscape of news delivery in the contemporary world.



Emerging Journalist

Rattan Bhinder

Hi, my name is Rattan. I'm a law student and doing minors in podcasting.

Currently I'm working on a journalistic project which is regarding Aukus here in Kwinana. One of the people I interviewed was overseeing this 20 billion dollar project. I was grateful for this opportunity and it was a high pressure environment which taught me quite a lot how to perform under pressure and rely on your training and preparation.

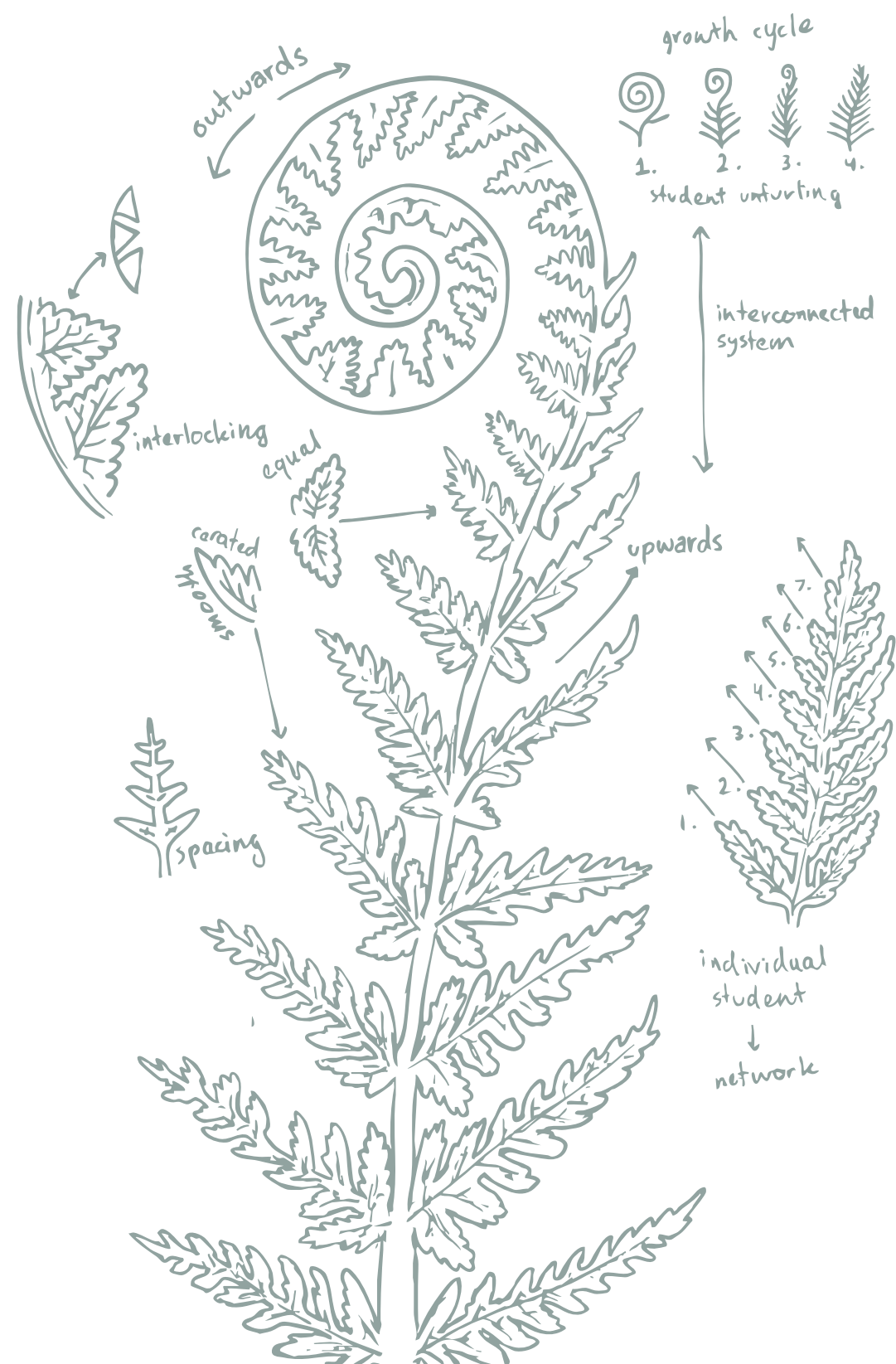
Something I've really learned is the learning attitude goes a long way. Don't wait for the perfect opportunity. A shot not taken is a shot missed hundred percent. We often hear that democracy is resting on four pillars, legislation, judiciary and executive. And the fourth one is media. To learn about the media journalism is the way to go.

The unit that shaped me most was the COM301 presentation skills and content creation. It just taught me that the device in a pocket, the phone is good enough to make a journalist, and make high quality videos which can be posted on the new media, the social platform. And it gives you ability to be journalist. For me, this has opened so many doors law storytelling all together in form of media.



Scan to
see the
Interview!





End of an era: 122-year-old Fremantle hotel forced into closure

By Ben Baumann | The Quenda | November 11, 2025, 7:51 am



For the first time since 1903, Bar Orient will call last drinks for good, joining a wave of hospitality closures across Fremantle.

The popular High Street venue in Fremantle's west end has had its lease terminated by building owners Tattarang – an investment group owned by Andrew and Nicola Forrest – to make way for a new Japanese restaurant.

Bar Orient leasee Tony Taylor said it was “heartbreaking” as the venue draws closer to marking “the end of an era.”

“We’ve lost the Fremantle Hotel, we’ve lost the P&O, we’ve recently lost the Navy Club, we lost the Workers club... this is really the last sort of old school venue left in the West end of Fremantle,” Mr Taylor said.

Mr Taylor said a rent price hike was behind his lease renewal being rejected by Tattarang.

“(The rent) was about a \$75,000 a year, and now it’s like \$330,000 a year ... (Tattarang) didn’t see a return on investment,” Mr Taylor said.

For 122 years, Bar Orient has remained a constant in Fremantle’s west end, becoming a popular hub for live music and fostering a tight knit community throughout the 70’s and 80’s, attracting high-profile guests – most notably the late Prince Phillip in 1984.

Fremantle historian and author Allen Graham called the closure ‘profoundly disappointing’ as Bar Orient was “incredibly influential for the Fremantle community.”

While Tattarang did not respond to questions about the closure, Mr Graham posed concerns with the plans to develop the heritage-listed building, which he claimed were potentially destructive to the building’s image if not done correctly.

“I hope it is worthy of the street,” he said.

Fremantle Council did not respond to questions on the issue.

Bar Orient’s closure represents wider issues in hospitality industry nationwide.

The Leopold Hotel, in Bicton in Perth’s south, is a 116-year-old pub that once was the home of rock legend Bon Scott and inspired AC/DC’s ‘Highway to Hell’, has also just announced it will close permanently to make way for new apartments.

However, it’s not just historic venues that are struggling.

Back in March, the ABC reported that one in 11 hospitality businesses in Australia had closed in the last 12 months.

A report by CreditorWatch found that the main stresses for hospitality included the rising cost of living reducing consumer spending, increasing prices for goods and services, and rent price hikes, making it harder for Australian businesses to see a return on investment.

Bar Orient will continue to trade until it’s final event on New Year’s Eve.



Bar Orient will host last drinks on New Year’s Eve. (Image Credit: Ben Baumann)

Paws for Concern

Australia’s fragile veterinary industry threatened by cost-of-living pressures

By Zane Holmes

Disclaimer: This article contains images of distressed animals that some readers may find upsetting.

In the sweltering January heat, two discarded kittens lie parched in a cardboard box, their tiny bodies yearning for relief.

At three weeks old and abandoned by their mother, Pirate and Captain are on the brink of death, suffering from ringworms, cat flu, and ulcers in their mouths and eyes.

All hope seems lost until a ranger discovers the two distressed kittens and rushes them to an emergency vet nearby.

Unsure if they will survive, nurses give the brothers critical care for the first few days, teaching them to eat and drink again.

The kittens eventually regain some strength and are partnered with a foster carer.

The carer spends a challenging six months administering medication, attending veterinary appointments, and giving them countless baths to help them get back on their paws.

Despite both kittens suffering from slight vision impairments, Pirate and Captain make a full recovery and are put up for adoption.

Perth charity 9 Lives Cat Rescue covers the entire rehabilitation process, saving the kittens’ lives.

With cost of living pressures driving up costs for vets and pet-owners alike, rescue organisations and vets are struggling to save abandoned kittens like Pirate and Captain.

Increased expenses and economic pressures are resulting in fewer donations and putting rescues in the devastating position of turning away animals they may otherwise have been able to save.

9 Lives Cat Rescue is a not-for-profit organisation that has been helping to rescue abandoned, abused, and stray cats in Perth since 2009.

Pirate and Captain are just two examples of the 330 cats that 9 Lives Cat Rescue paid to rehabilitate in the past year.

Read the full story online



Perth para dancers roll into world championships

By Abby Green | The Quenda | May 14, 2025, 6:45 am

Just like traditional ballroom dancing, para dancers don glittery gowns and partner up for moves like the foxtrot and waltz.

But unlike traditional ballroom dancing, participation is open to people of all abilities and in November a Perth team is headed to compete in Slovakia.

Para and Ability Dance WA (PADWA) chairman Daryl Davenport said that four Perth dancers competed in Hong Kong in March, to qualify for the world competition.

“This is a major event for us and one of our couples finished fourth in Hong Kong and they have a very strong chance to make the finals in the world championships,” Mr Davenport said.

Alongside ballroom, para dance has a freestyle component that allows participants to show off their wheelchair skills.

“Some of the guys can do handstands and flips...very outrageous and spectacular moves,” Mr Davenport said.

Funded by Telethon, para dancing has also expanded into Perth classrooms. “We have seven education support schools in that program,” Mr Davenport said.

Schools including Armadale Education Support Centre, Carson Street School, Burbridge school, West Coast Senior high school, John Tonkin high school, Gladys newton and Cannington Community College are now taking lessons in para dancing.

Perth para dancer Heidi Prindiville has been dancing since April 2023 and is one of the qualifiers for the world championships.

Mrs Prindiville said para dancing has helped her physically to be able to use different parts of her body and build up her muscles.

“It’s a great community and we all support each other no matter what our disabilities are.”

Mrs Prindiville encourages anyone who is thinking about getting involved to just give it a go.

“You’ve got nothing to lose and everything to gain.”

There are dozens of people involved in competition para dances. The next Perth para dance sport competition is set for June 1 at Herb Graham Recreation Centre in Mirrabooka with 28 competitors.



Four Perth dancers have qualified for the Para Dance Sport International Competition in Hong Kong this year. Picture credit: Daryl Davenport.



Journalism & Content Production

Scientists develop bacteria to fight microplastic pollution

By Jack Findlater | The Quenda | June 3, 2025, 5:40 am



A new safe plastic that is biodegradable in soil, land and water is being developed by Murdoch University in the fight to curb microplastic pollution.

MU Bioplastics Innovation Hub scientist and lead Joseph Boctor said his team is “reprogramming and re-teaching” bacteria to replace synthetic plastics.

“We are getting certain bacteria to produce certain types of polymers that resemble the characteristics of synthetic plastics and...unlike synthetic plastics, they don’t harm the environment and they don’t stay for long,” Mr Boctor said.

Mr Boctor said the goal of developing this natural plastic in the lab is to combat two issues with microplastics: chemical additives and pathway blockages.

Mr Boctor said chemical additives can disrupt endocrine functions and impact sexual health.

While plastics are generally considered “inert”, microplastics can accumulate in tissues causing inflammation and health issues.

“Research has found a lot of patients with arterial plaques that have microplastics in these plaques and they have bad prognosis and higher mortality chances,” he said.

“This (microplastics blocking pathways) also applies to plants”.

It can have an impact on crop yields as it prevents plants from taking up nutrients from the soil, he said.

One of the things that introduces microplastics to the soil is organic fertilisers.

We think of organic fertilisers as eco-friendly, however, some fertilisers are introducing microplastics to the soil, he said.

By solving a problem, we are introducing another, Mr Boctor said.

He said that while the future impact of microplastics is worrying with effective communication, the issue can be fought.

“By being more aware, we can shape the narrative,” Mr Boctor said.

The scientist used the example of lead fuel. Once the problem was realised the lead was removed from everyday use.

“The shift in the narrative happened when the public became aware of the issue,” he said.

By being more aware, we can all take steps to minimise the global risk.



Scientists are producing plastics from bacteria to curb pollution. Picture credit: Jack Findlater

Researchers uncover the chemical secrets of glow in the dark mammals

By Jack Findlater | The Quenda | May 7, 2025, 3:09 am 14, 2025, 6:45 am



Things that glow in the dark may usually be associated with Halloween, but now scientists are uncovering the chemical make-up of Australian mammal fur to work out what makes it light up under ultraviolet light.

While researchers have long-known that feathers, shells and even human hair are luminescent, the exact chemistry behind the glow was somewhat of a mystery.

Zoologists at James Cook University (JCU) used mass spectrometry to identify the compounds responsible for the photoluminescence, particularly the colour pink, in seven Australian mammals from far-north Queensland.

JCU zoologist Linda Reinhold said the team found the amino acid “tryptophan” found in bandicoots, quolls and possums was causing a bright pink glow.

“We wanted to find out whether the luminophores present in bandicoots might be common across multiple species,” Ms Reinhold said.

The study found both shared and unique luminophores and some yet to be identified. The team say in a paper published this week in the peer-reviewed journal PlosOne, that the glow of mammal fur may be far more chemically diverse than previously thought.

Rats, bandicoots, possums, bats, tree-kangaroos and many other creatures glow violet or blue under UV light, with Murdoch’s iconic Quenda glowing a “bright pink” under UV light.

Ms Reinhold said porphyrins – one of the chemicals which causes fur to glow – is the precursor to hemoglobin or red blood cells.

Ms Reinhold said the tube-nosed fruit bat is probably the best candidate for future research.

In a previous study from 2023, Ms Reinhold tested if moonlight could set off the glowing fur and if different predators may use it as an advantage for catching prey.

Besides colour, she wanted to determine if nocturnal marsupials might use luminescence for communication or survival.

The study found that there is an evolutionary advantage to the trait for either communication or predation. It remains a “mystery”, Reinhold said.

According to the US National Center for Biotechnology Information, luminescence works by absorbing light and then releasing it again at a different wavelength.

Ms Reinhold described what her team observed in Australian mammals as being more akin to “phosphorescence”, which takes longer to release light.

This usually results in a dim light output, meaning if this phosphorescence were to have any effect, it would have to be during the day, when UV light is more present.



Space-age fruit and vegetables take root at garden show

By Tegwen Bescoby | The Quenda | April 30, 2025, 8:24 am



At first glance, the plants look like any other supermarket fodder, but these fruit and vegetables have a hidden secret – they’re space food.

Now, Perth will be given a chance to view the fruit and vegetables that have been genetically modified to survive beyond Earth and feed astronauts.

Researchers say, this is the future of plants.

Plants for Space spokeswoman Dr Lieke Van Der Hulst says her team have developed fruit and vegetables that can live longer, contain zero waste and are engineered to be more nutritious than store-bought.

“(It is) food that will grow well in space and can feed astronauts long-term, as well as can provide other items such as fibre for clothing and building materials,” Dr Van Der Hulst says.

Expert say space lacks the nutrients needed for the human body.

By re-engineering plant genetics, researchers have been able to increase carbohydrates, refine proteins and maximise fat content to ensure astronauts have all their nutritional needs met.

“[Plants for Space is also] looking at using plants as little biological factories to produce things such as medication,” Dr Van Der Hulst says.

“Plants are already capable of producing medication, plant-based insulin, painkillers, a range of minerals and vitamins, but we really want to direct them to do this in a more directed and effective manner.”

Nursery and Garden Industry WA executive officer Lisa Passmore says she hopes Plants for Space’s inclusion in the show would further pique public interest in gardening.

“[Plants for Space] fit into the show beautifully with the sustainability angle in that it promotes zero waste, creative ways of growing plants, and using minimal resources,” Ms Passmore says.

“It really broadens the scope of appeal for the [Perth Garden] show, when we’re talking not only about weird and unusual-looking plants but also innovative, futuristic applications for plants found in the vegetable patch or supermarket.”

It is hoped that discoveries made by Plants for Space will also help on Earth in environments impacted by climate change.

“Plants for Space is trying to grow plants in a very inhospitable environment, meaning that if we can figure out how to efficiently and sustainably do this, we could do it pretty much anywhere,” Dr Van Der Hulst says.

“Our research is giving support to understanding sustainable agriculture and what crops can best be used to continuously feed our still growing populations – even in remote and rural communities.”

Attendees can talk with Plants for Space researchers and engage with interactive exhibits and take-home science projects educating the public on space agriculture.

“If you haven’t been in a few years, it’s definitely worth coming back and seeing what’s changed,” Lisa Passmore says.

The Perth Garden Show runs from Friday 2 May to Sunday 4 May at McCallum Park in Perth.



Fruit and vegetables, like lettuce, are being modified. Picture credit: Lieke Van Der Hulst

Out of the closet and on to the dance floor

Perth’s emerging queer nightlife scene

Words by Maddie Toth, photos by Ven Tithing.

Past the budget chemist and the rundown kebab shop, through to the dingy alleyway.

Down the dimly lit stairs of a nondescript building, only neon signs lead the way.

The subtle murmur of rock music becomes ear-splitting bass, vibrating through the floors and walls.

The air hangs heavy with the smell of cigarettes and spilled beer.

Fingernails polished in black, eyeliner applied thick, piercings glinting in the low light.

It is here where sweaty bodies swing and sway.

It is here where these bodies are unapologetically themselves.

This is queer joy.

Perth is known for having only a few gay-friendly bars as a safe haven for queer people to have a fun night out, but Sapphic Disco founder Cleo Schurrer said nightclubbing as a queer person was not exactly what it was cracked up to be.

She said she found even the most welcoming nightclubs often attracted patrons who could make the atmosphere uncomfortable.



“I would go to a gay bar and it would still be teeming with straight men,” she said.

“As a feminine-presenting person, I would get harassed, bothered, and, more than once, assaulted.

“I’ve come here because I’m gay, I’ve come here because I want to be around gay people, and instead I am here getting harassed and assaulted by straight men.”

She knew something needed to change.

Read the full story online



Escaping Crime

The safety concerns driving South Africans to Australia

By Zane Holmes

South Africa, 2000 - 5pm on a crisp autumn afternoon, Angela Rowe arrives home.

After a long hospitality shift, she drags herself out of the car when she spots a stranger walking on the other side of the street.

Not thinking much about it, she makes her way towards her security gate.

That's when the stranger pulls out a long, jagged knife from under his coat and threatens to kill her.

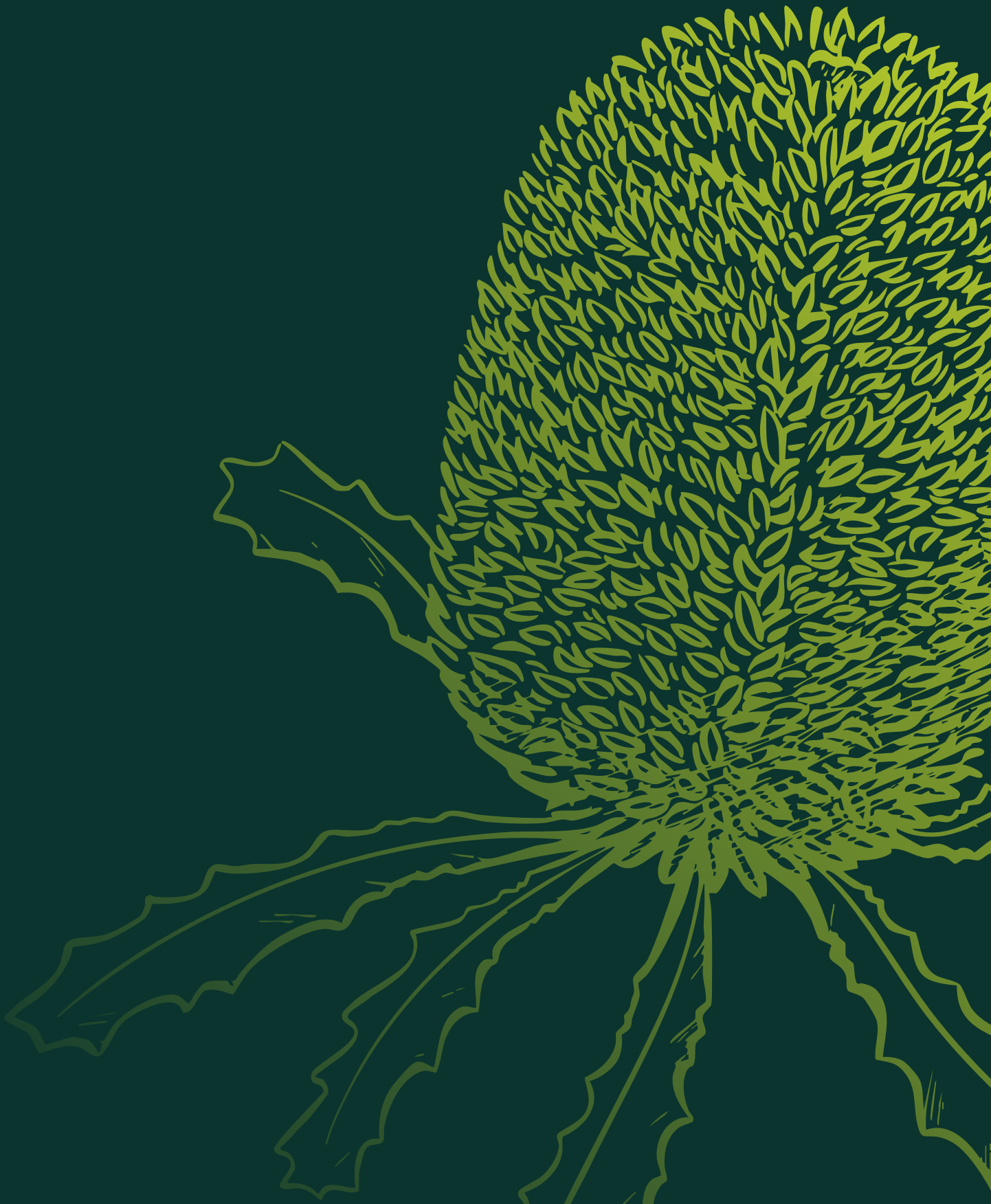
Angela instantly freezes.

In an emotional whirlwind, Angela gives all her possessions to the man who seemingly vanishes as quickly as he appeared.

Fearing for her life, she hauls herself over her metal spiked security gate, creating gashes in her hands, which she can still vividly picture to this day.

But what felt like an isolated incident at the time would only be the beginning of Angela's encounters with crime in a deteriorating South Africa.

Read the full story online



Design Thinking

Design thinking includes the process of researching, prototyping and evaluating service systems for complex commercial and social problems. It's about redefining complex problems and engaging experimental approaches to broaden thinking and better understanding users during project stages. Empathy, along with a critical mindset, is crucial for examining issues, generating ideas and developing strategies.



City of Kwinana Street by Street

Zarah Blight

Jayden Tierney

Thisari Dharmaratne

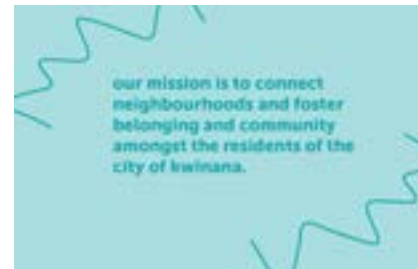
Madison Campbell

During our Certificate of Design Thinking, we had the opportunity of working with the City of Kwinana to explore connections between people at a neighbourhood scale. This certificate allowed us to employ a mix of critical thinking and creativity to re-evaluate problems and generate innovative ideas for improving services and solving complex business challenges. In this case, we explored the question: How can we connect community's street by street?



This project was completed by the GRD504 students in collaboration with the City of Kwinana and their Street-by-Street program. The council presented us with the following question: how can we connect communities street by street?

Our goal was to approach this question using the design thinking methodology to generate human-centred and innovative solutions that increase connectedness between the constituents in Kwinana.



We propose that the City of Kwinana embeds a clear goal into their communications strategy: to reshape how local government is viewed by developing targeted, micro-level messaging that builds the council's reputation as a proactive, resident-focused advocate. This plan should include co-design and help people share how they want to be communicated.



Expanded street-by-street

We propose that Street-by-Street add three new aspects: music, lighting, and food sharing. During the ideation phase, we realised that atmosphere can be essential to encouraging people to gather. Lighting can help to direct people's gaze to what is most important at an event and set different moods (Halsey, 2010). Also, although the ice-cream truck music helped to attract many people to the event, we noticed that some people did not stay for the duration of the event afterwards. When it turned off, it felt quite jarring in the sudden absence of sound, and we realised we could talk to each other much more easily.

Additionally, sharing food has been found to generate trust between people and bring communities closer together (Dunbar, 2017, p.198). If we encourage people to bring a plate of food, they may stay longer at the event and generate more conversations between neighbours. It is also a way of sharing culture and interests, such as if people bring food from other countries or a passionate baker makes their favourite recipe.



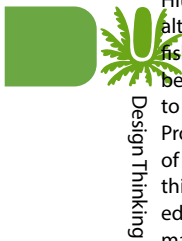
Kwinanna konnect

A major concern for our team was how we could encourage Street-by-Street attendees to sustain their new connections over time. While the pop-up event presents a good opportunity for meeting your neighbours and starting the foundation of connection, ensuring connections are strengthened over time instead of fizzling out is important to address.

Kwinana Konnect, our proposed app concept, would allow residents to connect with each other on a localised social media platform. As well as a feature that helps residents find local handymen and advertise local events, our app would help residents build relationships with their neighbours. The app will give users positive reinforcement when they connect or reconnect with a neighbour. When a connection is made or you reconnect with a neighbour, you'll be able to tap your phones together and earn points. The app could also present another opportunity for the council to connect with constituents more easily.



Blood Bloomers



In 2022 and 2023 Murdoch University partnered with Project Hiu, a not-for-profit organisation that aims to provide an alternative income to fishermen in one of the largest shark fisheries in Indonesia. The partnership led to great projects being initiated to help the community and attract tourism to the area. However, the initial research conducted for Project Hiu against shark fishing led to an exploration of interconnected issues by the postgraduate design thinking students such as access to food, water security, education, womens health, healthcare, infrastructure, waste management and income were all factors that led to the community to rely heavily on the shark fishing industry.

During the research expeditions there were many moments when Erica, Nikki, and Sophie, those on the 2022 research team, shared moments with the community on Marangkik Island. A small island located 5km from Tanjung Luar, a market where many husbands, brothers, and sons are working to provide for their families trading and selling the sharks they catch.

One small act became the spark for something bigger. When Erica brought reusable pads back for a woman she had befriended on the island, the gesture opened up conversations about dignity, health, and resilience. That moment inspired a team of five to begin working alongside the women of Marangkik to improve access to menstrual health products, waste disposal solutions, and reproductive health education.

OUR VISION

TO FACILITATE GROWTH
AND BUILD RESILIENCE IN
REMOTE COMMUNITIES
BY EXPANDING FUTURE
OPPORTUNITIES

Team Members



ZARAH BLIGHT

NIKKI CHAPMAN

SOPHIE OLIVIA

ERICA MASON

EKO PAM



Graphic Design

At Murdoch University, our Graphic Design course is an industry focused program that integrates innovative design strategy with practical skills for a range of print, digital and service contexts. Throughout the degree, students work with local organisations on real projects and complete internships through our work-integrated learning program. The course promotes design of print (branding and publication design), digital (web and mobile app) as well as human centred design (user experience and service design) sectors.

Some of our students have also interned with global companies such as Nike and Red Bull. Students can also be part of our international study tours where they design for service outcomes with clients such as the Salvation Army in Singapore. Graphic Design students also have the option to continue onto a fourth year to design with industry in the Graduate Diploma in Design Thinking and Service Innovation - a new and high demand skill set for a range of industries including design.



Emerging Graphic Designer

Jeremiah Caingcoy



My name is Jeremiah. I'm a 3rd year student in Murdoch University, and I'm studying Graphic design and Global Communications.

Graphic Design

Right now my main project is service design, I'm actually part of the digital team for this exhibition that we're making the social media for. This unit utilises all the things that we've learned so far at my time here at Uni, from branding, publication, web design, everything that accumulates into this unit. Through my time learning graphic design here at Uni, everything that I've learned so far in my three years has been really useful. Things like learning branding, publication, web design; graphic design isn't just making logos and things like that. It's all about all these skills that we develop, which I didn't even know we got to learn here when I first started, but it's been so useful because it really translates into the real world. And this exhibition is an example of that as well. Since my first year, I feel like I've definitely grown a lot. I think specifically within graphic design, learning about all the different skills and stuff that we use, our lovely tutors mention a lot about the impact of graphic design.



Scan to
see the
Interview!

That's one of the major things that I take I've taken away from my time here; the sheer amount of strength and power that comes from good design that impacts the everyday life of everyone really. I feel like this discipline is really important to the real world. I mean everything that you see is graphic design from like the branding of the table that I'm sitting on. Like, there's going to be a logo of that somewhere; pretty much everything that you see is someone's design, its fascination the intentionality put behind good design. Everything about this course at Murdoch has been so useful because it's not just, like, branding design, but also web design, publication, how to print stuff. Like, we're learning all these extensive set of skills for. Just so in the future, we have all these skills ready, and we can apply it to real scenarios and whatever facet of design we may come across.





Packaging Design by Jeremiah



Jeremiah and digital team worked on the 2025 Emerge service design unit, designing the website and social media.

PUP Campaign



City of Kwinana

Courtney Vamvas

Jasmine Wasley

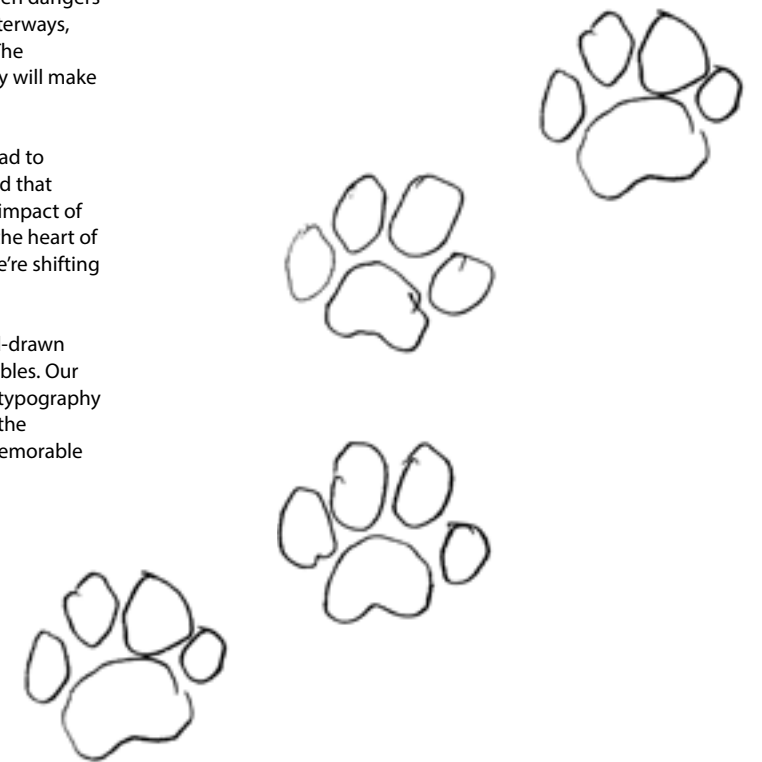
Rhys Hemery

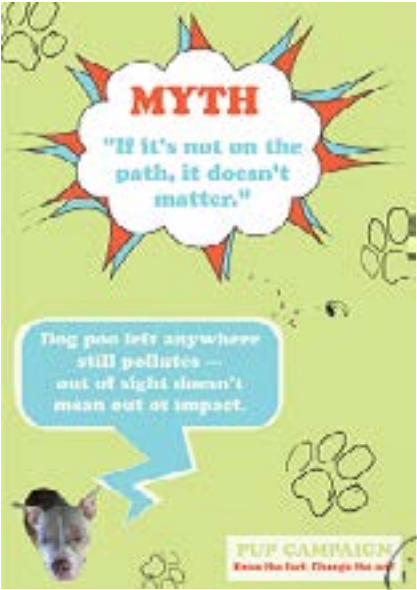
Graphic Design

Our goal is to raise awareness about the hidden dangers of dog waste and how it pollutes soil and waterways, spreads bacteria, and affects shared spaces. The more people understand, the more likely they will make responsible choices.

We began by hearing what the community had to say. Through surveys and research, we learned that many people don't know the environmental impact of uncollected dog waste. This insight became the heart of our campaign. We're not just sharing facts; we're shifting understanding.

We blend real dog imagery with playful hand-drawn elements like germs, arrows, and speech bubbles. Our colour palette is bright and inviting, and our typography is clean and clear. These visual choices make the information feel accessible, engaging, and memorable without being overwhelming or too serious.





Graphic Design



Here, we showcase the final versions of our three collateral pieces: magnets, wayfinding stickers, and a poster. Each is presented as a stand-alone design and in a real-world context - how they would appear in a home, on a path, or in a public space. This section highlights the practical impact of our work and how each design helps educate, engage, and inspire responsible behaviour in the community.

Each team member brings something to the table: Courtney's dog photography, Rhys' illustrations, and Jasmine's graphic motifs. Together, we're building a consistent visual language using PNG's that will flow across all our touchpoints: magnets, wayfinding path stickers, and large-format posters.



After conducting interviews and surveys, we narrowed down the issues that the public had with dog waste to the impacts it had on the environment & community, as well as the image of all dog owners.

Through this, we decided to theme our campaign around educating the public about the negatives of not picking up dog waste.

In addition to themes and issues, we explored imagery and ways to encourage our audience to engage in our message, or how to change existing dog owning structures such as registration.

UX App Design



Alexander Bell



Millie Delph

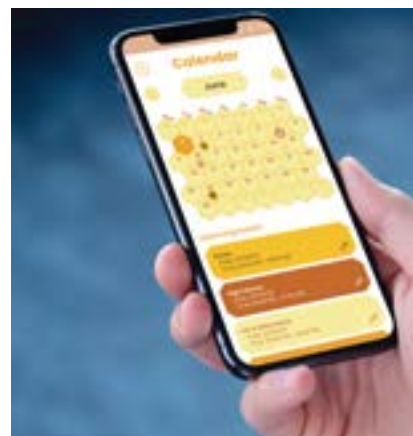




Louis Matthys



Adria Cheung



Client Web Design

Graphic Design

Millie Delph, Alex Bell, Louis Matthys, Thomas Marsden



Web Design

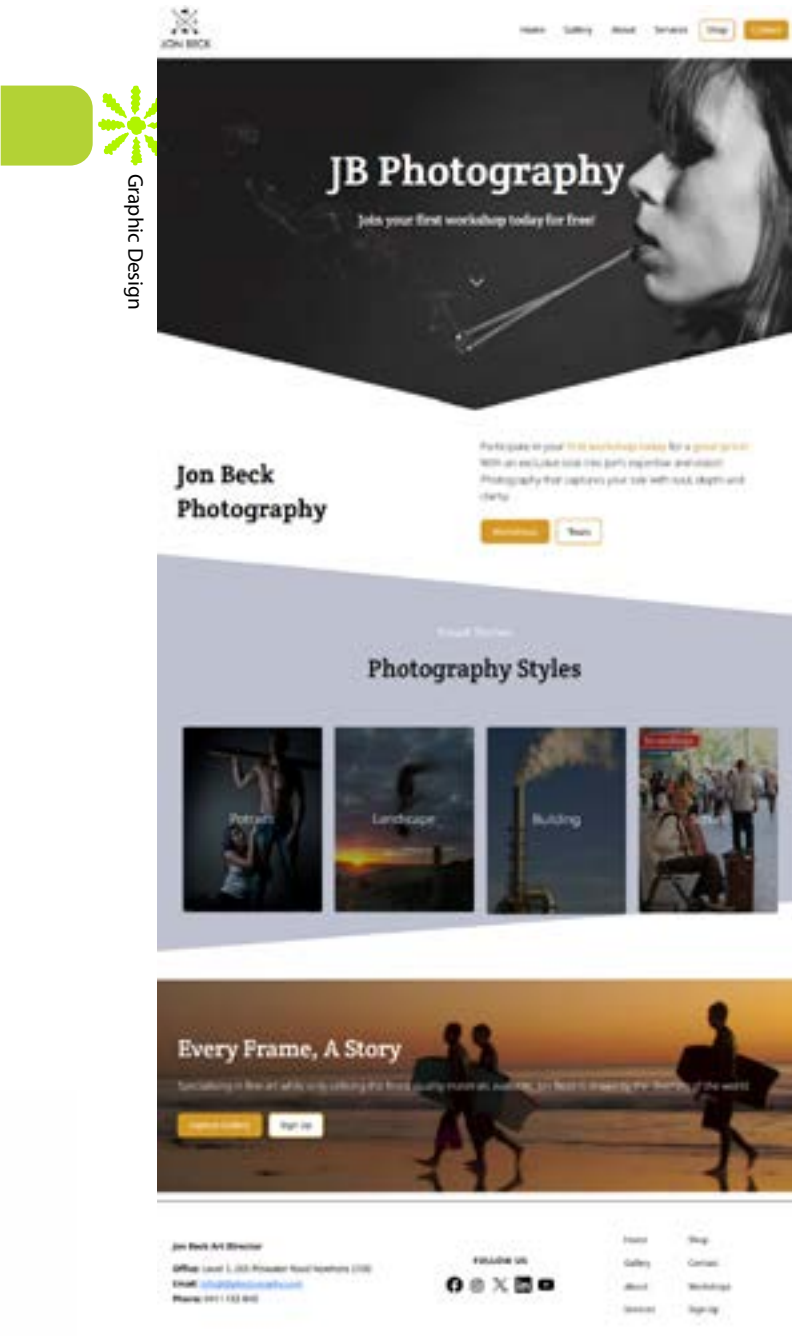
Riley Davis, Seth Haw, Yeolmea Park, Declan Bagnara



Trinity Lloys, Jemma Cook, Halle Jocylen, Samuel Doyle



Serena Robertson



Rae Rivaland



Brand and Identity

Narelle Fouche



Bailey Robertson



Kayla Gibson



Brand and Identity

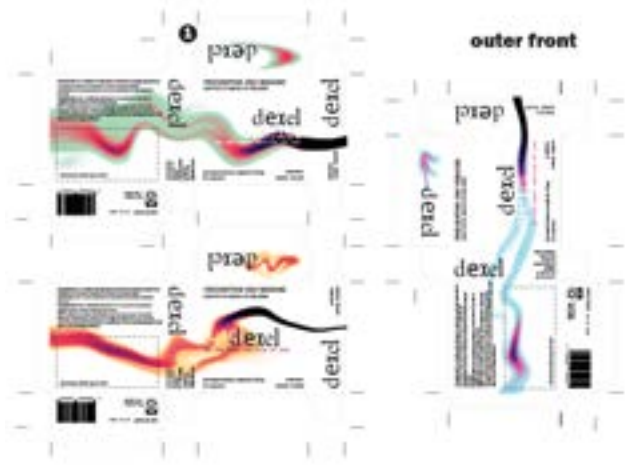
Evan Hart



Mariela Mate



Rhys Hemery



Publication



Dinya Samaraweera



Mariela Mate
Madi Groeschoe
Jeremiah Caingcoy



Design Foundation

Old Central Fire Station: Reignited

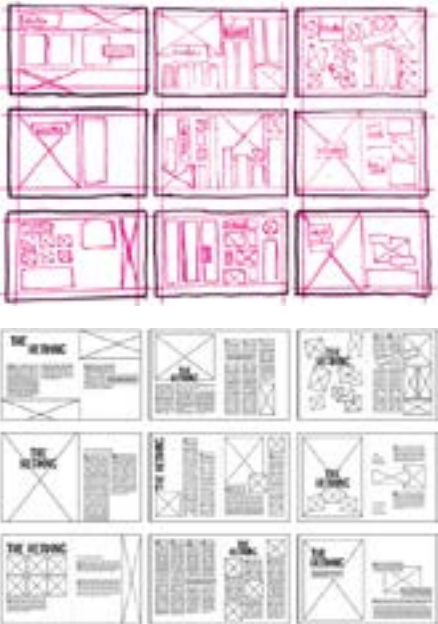


Bailey Robertson

This project reimagines the DFES Education and Heritage Centre, located in the Perth Old Central Fire Station, as a space that blends education, heritage, and immersive storytelling. The current layout and touchpoints aim to educate users about fire safety while preserving the cultural legacy of firefighting in Western Australia.

However, several design limitations, such as unclear spatial organisation and outdated or broken signage, hinder the narrative flow and user engagement. Our goal is to enhance the storytelling potential of the space by refining selected touchpoints for greater clarity, emotional connection, and practical impact.

Olivia Hinchliffe
Jasmine Wasley
Courtney Vamvas



Portfolios

Millie Delph



SOCIAL MEDIA

The social media will have a green and blue filter for consistency.



PHYSICAL

The physical will have bold and creative type that is eye-catching.



Publication

These publications are all designed to be eye-catching and have a consistent look. The design is simple and clean, with a focus on the content. The layout is easy to read and the images are high quality. The overall look is professional and modern.



Alexander Bell

PROJECT PAGES



This is a double spread making sure to display multiple pictures to grab attention. Using a diagonal layout with the text starting in the top left and the text in the bottom right. Still using white space the even out the layout, and organizing the pictures in a interesting way. However not making it too much that it takes away from the content itself.

PAGE LAYOUT

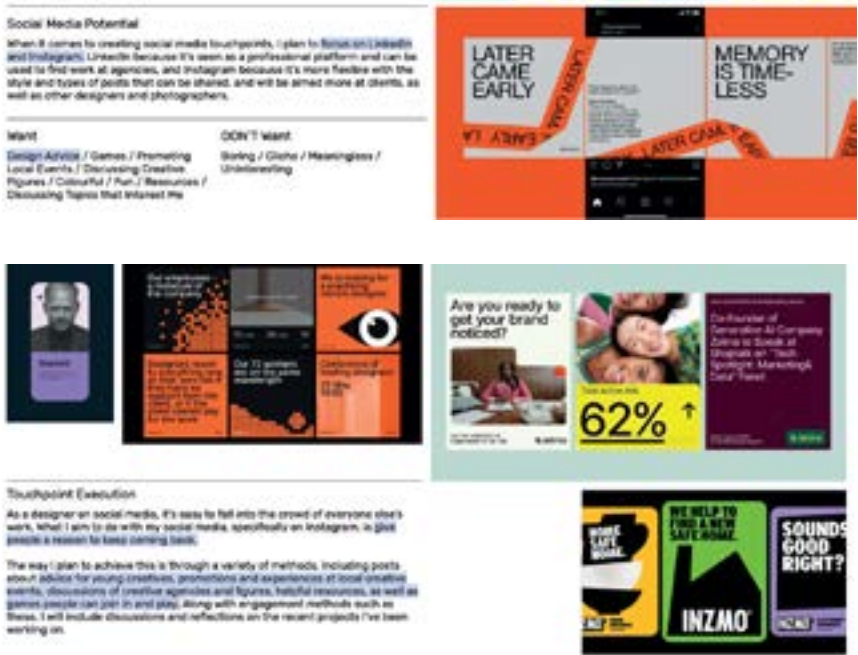


TYPOGRAPHY



Creative Media Projects

Riley Davis



Alexander Bell

The project is to create a new, innovative golf brand that rivals established names like Titleist, TaylorMade, Callaway, and Ping, while focusing on attracting a younger audience. This brand would address the challenges of golf's traditional image and high barriers to entry by introducing fresh, modern, and accessible elements.



Louis Matthys

Wireframe: Home >>

Wireframe
The home page, pictured right, gives the user immediate context into what I do, then backs it up visually with case studies and testimonials, before offering a call-to-action at the end of the website.

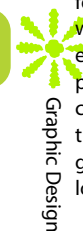
Design Comp
Imagery shows the design in action, functioning as part of the larger service system rather than an isolated logo.





Riley Davis

Due to the need for Indigenous representation within AGDA and the broader graphic design community, this project aims to develop a visual brand identity along with effective touchpoints for an AGDA-associated event or workshop program. This program should encourage Indigenous Australians, particularly high schoolers, to pursue a career in graphic design by providing them with an understanding of what graphic design is, what a career might look like, and where it can lead them.



Louis Matthys

Design a visual identity for Belgium's national branding that is beautiful, bold, flexible, and most importantly; connected to culture. Currently, residents do not have a united national brand they can feel represented by. This project's objective is to change that, and bring residents a new experience of belonging and representation. The visual identity will include typography, colour, touchpoint applications, strategy and guides that go beyond the present time and will be equally applicable 50 years from now.



Design Thinking for Innovation

Resilient City

Engaging Youth in Fremantle Sustainability
Maya, Mikayla, Naomi, Amber, Jayson



Tara Radic

Our mission is to create opportunity to all those who wish to make a change in the Film industry of Western Australia and further.

A local way to showcase works on a regular basis could greatly impact the cultivation of film culture in Perth, and provide opportunity to an already difficult discipline to work in.



Liveable City

Improving Safety in the Fremantle City Centre

Isabella, Emily, Luke, and Zoe



Photography

Photographers create images that define our world and record our time. The Photography major provides students with a comprehensive set of practical photographic and digital imaging skills in combination with theoretical knowledge to enable them as photographers to develop their vision and progress their career as creative professionals. Students will have their creative practice informed and enriched by an in-depth study of the power and meaning of images within a cultural-historical context. Throughout the major students develop a thorough understanding of critical photographic design and theory and learn how to apply this at a practical level in their work. Students will develop strong technical camera and lighting skills through the rigorous development of numerous photographic projects. In addition, students will be equipped with contemporary networking and marketing skills key to their success as creative producers.

Emerging Photographer

Morgan Howrie

Hi, my name is Morgan Howrie. I'm currently finishing my final year of my Bachelor's degree in Creative Media, majoring in Photography and Screen Production.

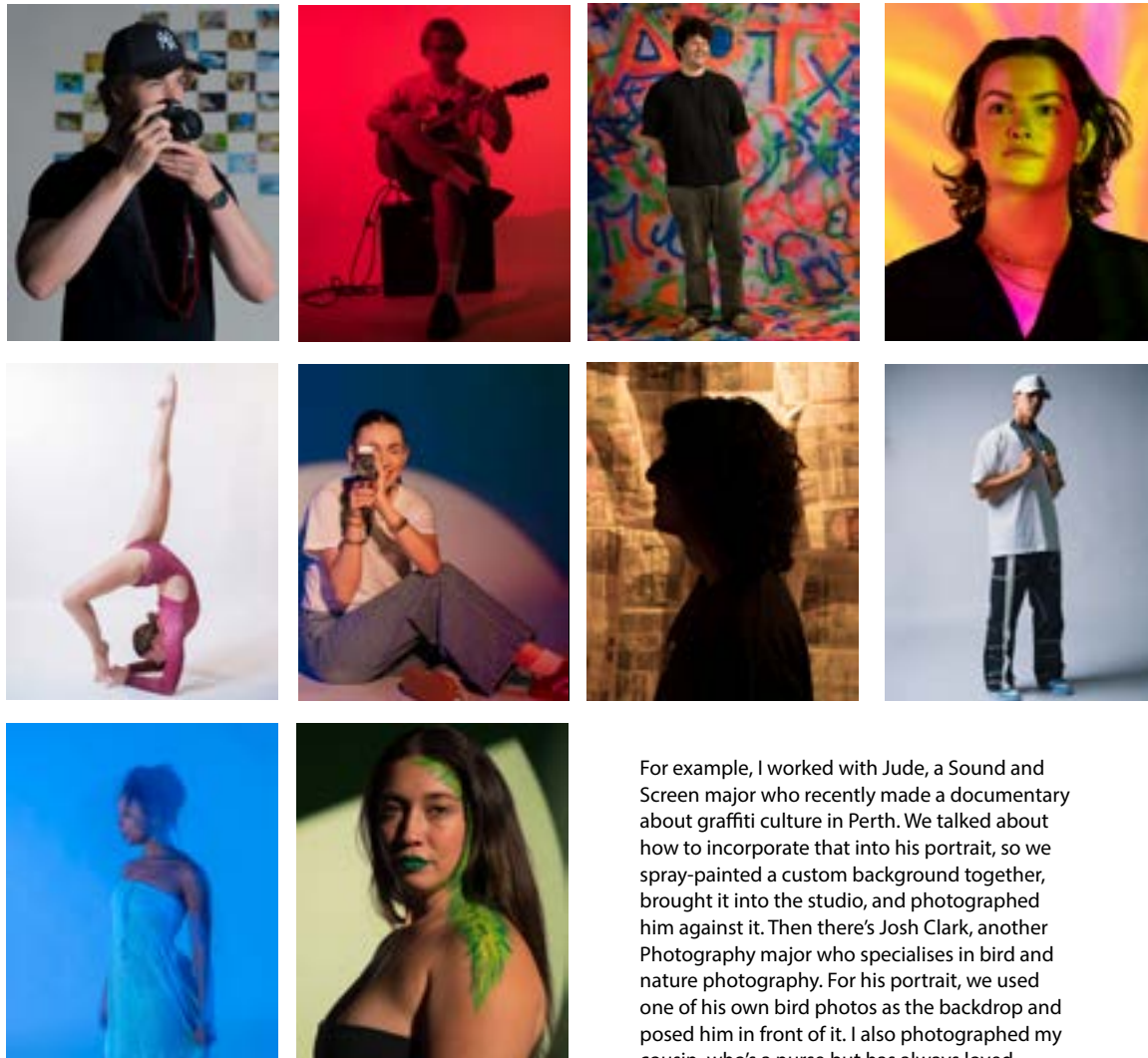
One of the projects I had the opportunity to create during my degree is called Art School Dropout. It's a studio-based project where I brought together ten different people from ten different Creative Media disciplines, and we collaborated to capture unique studio portraits. The idea came from feedback I received from my lecturer, who encouraged me to push my creative boundaries further. He mentioned that my technical skills — especially my lighting — were strong, but he wanted me to explore my creativity beyond that.

Since my degree is highly collaborative, I reached out to ten people from different creative backgrounds — individuals whose lives have been deeply shaped by art. I invited them in, had conversations with them, and together we created ten portraits that reflect their stories and creative energy.



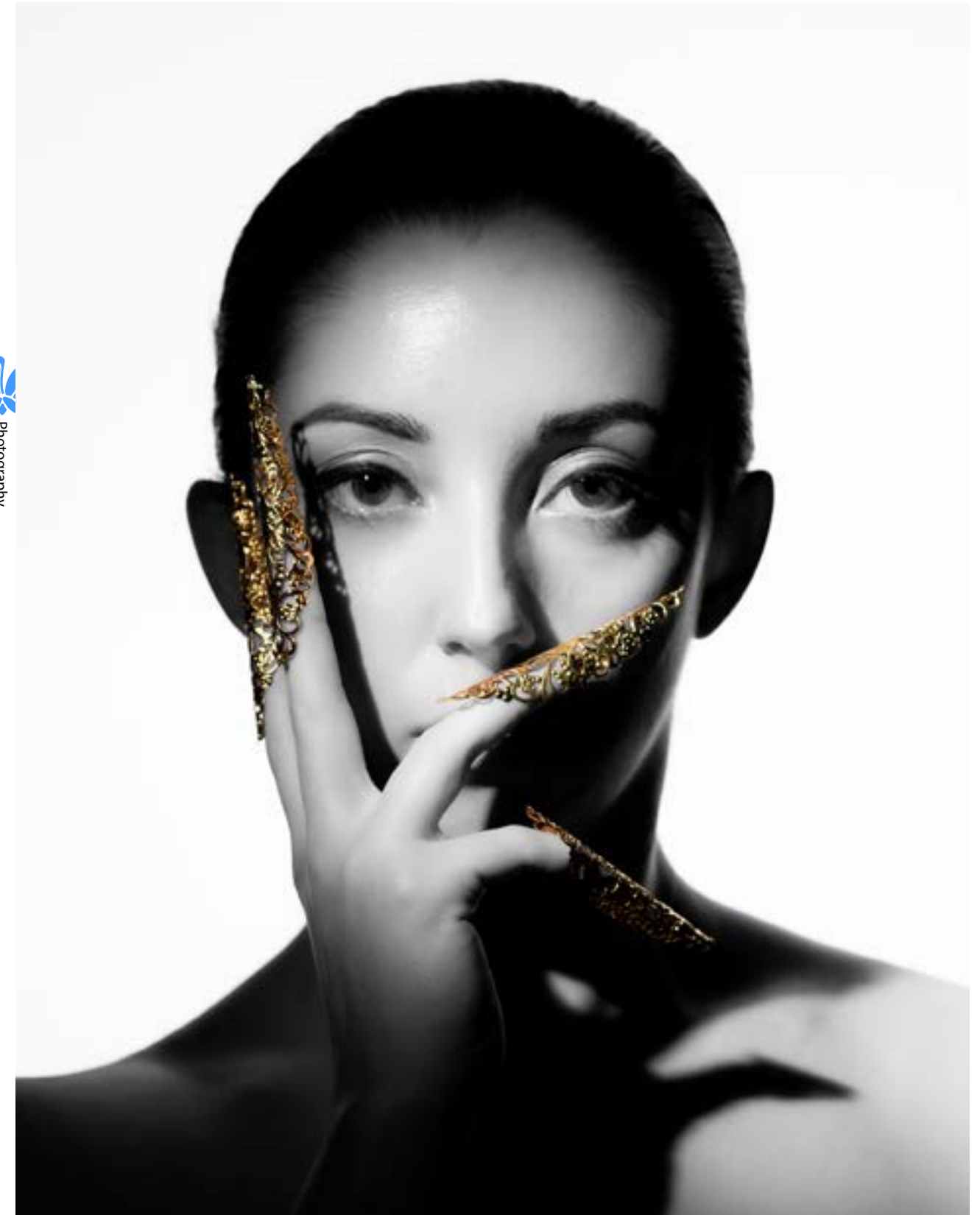
Scan to
see the
interview!





For example, I worked with Jude, a Sound and Screen major who recently made a documentary about graffiti culture in Perth. We talked about how to incorporate that into his portrait, so we spray-painted a custom background together, brought it into the studio, and photographed him against it. Then there's Josh Clark, another Photography major who specialises in bird and nature photography. For his portrait, we used one of his own bird photos as the backdrop and posed him in front of it. I also photographed my cousin, who's a nurse but has always loved makeup and being creative. She painted her face using body paint, and we shot her against a green backdrop to create a natural, earthy vibe.

This process really pushed me to think differently about photography — instead of creating a cohesive series, I focused on developing individual concepts, celebrating the uniqueness of each person. The whole idea behind Art School Dropout was to break conventional boundaries and showcase the individuality and creative essence of every participant.



Jayson Huang

Less

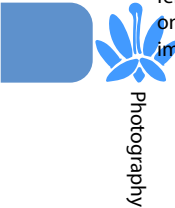
Less reflects my intent to develop a consistent visual style grounded in minimalism; one defined by precision and attention to detail. For me, minimalism is the art of refinement: removing the unnecessary to strengthen what is essential. By removing narrative cues, props, and elaborate environments, each image directs the viewer toward form, tone, and gesture. The goal was to create portraits that are introspective rather than performative, finding emotion not through exaggeration but through stillness.

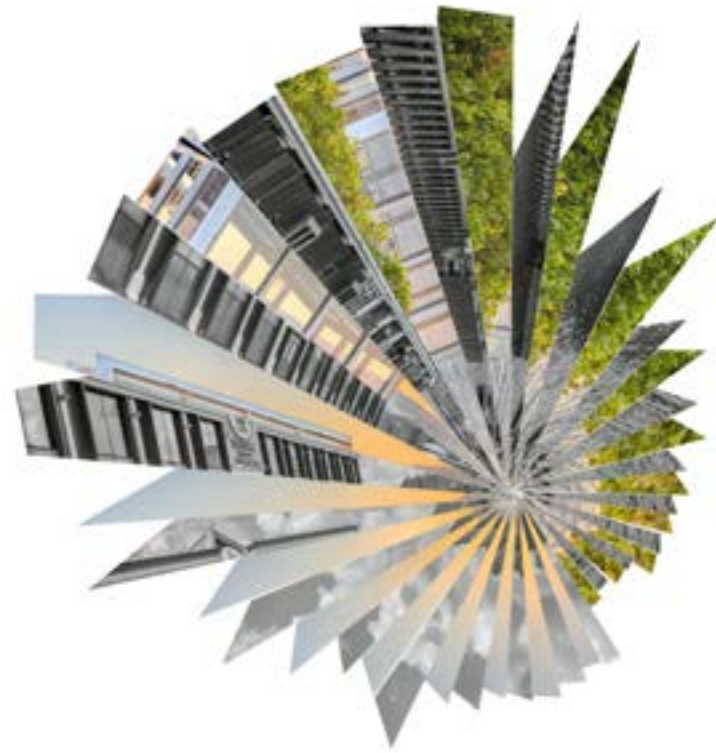


Sam Inglis

The Pinjarra Project

The Pinjarra Project is a photographic series combining macro, wildlife, landscape, and aerial photography to document both the biodiversity of the Dwellingup region and the environmental degradation associated with Alcoa's Huntley bauxite mine. The project aims to raise awareness of the clear-felling and habitat disruption caused by ongoing mining activity, focusing on its impact on the survival of native fauna.





Riley K Davis

Australian Life in Hong Kong

Despite spending much of my early life in Hong Kong, I moved to Australia at an age when my identity could develop more as an Australian rather than someone from Hong Kong. Ultimately, the Hong Kong that I experienced in my youth wasn't the full extent of the country and its beauty. In my experience, as a place to grow up, Australia is much more welcoming and accepting, making it easier to acclimatise to. One of the beautiful things about Australia is that it constantly evolves, adapting to the lifestyles of its people. By mixing analogue and digital techniques this series aims to highlight the contrast between Hong Kong's rigid, business-driven lifestyle and Australia's more laid-back approach. However, the viewers' interpretations and experiences of both cultures will dictate how they converge and diverge from one another.



Josh Clark

Night Walk

'Night Walk' is a monochromatic photography project that outlines one of Australia's most iconic landscapes in a different light. Many of us know the sunny beaches of Australia but neglect the dark world that exists just as prominently. Using alternative visual techniques, I attempted to express the beauty, emotions and magic that occurs in one of Australia's most popular natural landscapes once the sun goes down.

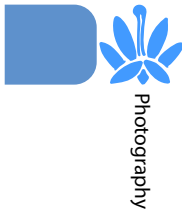




Leilani Ngeru-Hall



Joshua Pendleton



Leilani Ngeru-Hall



Anran Li



Joshua Pendleton

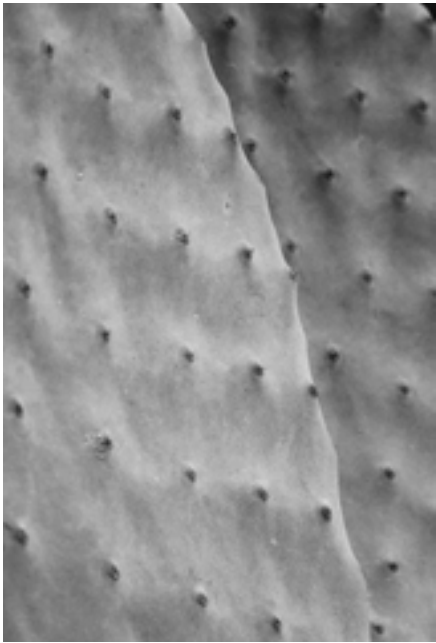




Taariq Mamun

A True Australian

As a rural Australian of migratory Anglo-Asian descent, my work aims to challenge masculine identity and social expectations. I use self-portraiture and textural landscapes as a way to understand my relationship to societal values. The series is a postmodern subversion of pictorialism and modernist techniques.



Aleisha Woods



Elif Salis



Courtney Vamvas



Aleisha Woods

Anew

This series of self-portraits represent personal transformation and reflects on the growth that is required to embrace change, while also letting go of the past. Throughout this series I also questioned at what point a photo is no longer a direct record of reality but rather a new visual statement. Is this series still photography or is it toeing the line towards graphic art? Is there a line between the two, or has the availability of technology and cultural acceptance of photo-manipulation now blurred any clear distinction?



Jayson Huang



Narelle Fouche



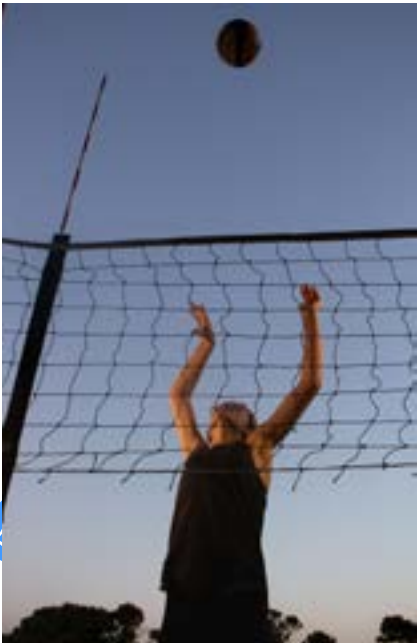
Josh Clark



Namsay Dorji



Namsay Dorji



Dominique Benson



Catherine Montgomery



Namsay Dorji



Tristan Fleming



Grace Robertson



Megan McClare



Choki Dechen



Games Art & Design

Games Art and Design Students develop the skills and concepts to be able to produce art that communicates - whether it is at the early stages of preproduction or implementing in-engine assets for interaction. Combining disciplines such as concept art and illustration, 3D sculpting and modelling, animation, game engine scripting, and game production, students come together to collaborate on playable, marketable games. The focus is on gaining an understanding of all aspects of the game production pipeline and finding particular areas to dive deep and excel, and to build a portfolio that will impress at the industry level.

Games Art and Design graduates have gone on to work all over the world and have worked on films like Furious 7, Fantastic Four, The Hobbit and more.

Emerging Game Artist.

Muskaan Rai

Hi, my name is Muskaan. I'm in third year and I am studying games art design. I'm currently working on concept design. I am a primarily a 3D artist which I did last semester, but the skills I've developed throughout the year has been more polishing my 3D skills and working on my 2D skills.



I think I've grown so much because I've become so much more open to criticism. At uni with the lectures they don't put you down if you don't know simple solutions to problems, and they always guide you without making you feel any less than.

And I've always just been so appreciative because it makes me feel like I am capable and it helps me seamlessly improve my skills throughout the years. I think the most important thing I have Learned throughout my journey in uni is to be more susceptible to criticism, and also taking that said criticism and putting it to use.

I started this degree because when I was 17, 18, I did a diploma in Singapore for games art design, and I realised that I did not take it as seriously. I took a gap year realising my passion for games art and thought that Murdoch would be such a good place to learn. And it's actually ignited my passion again, and I've improved tremendously because of that.



Scan to
See the
Interview!

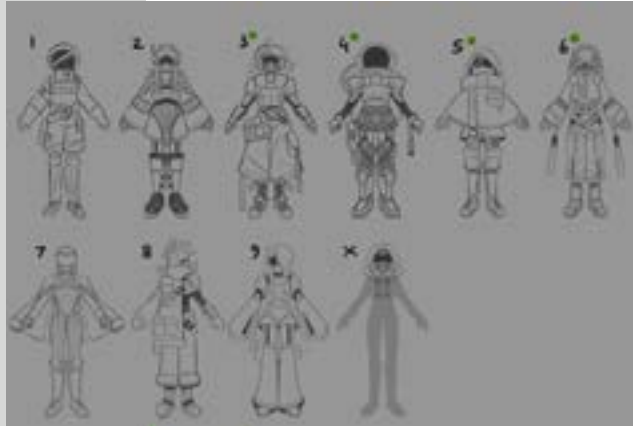




Pathogen Playground Poster by Sky Biesse



Chantal Kozlowski



Codename : Node



Ciara Mack



Daniel
Calindatas



Eden Delena



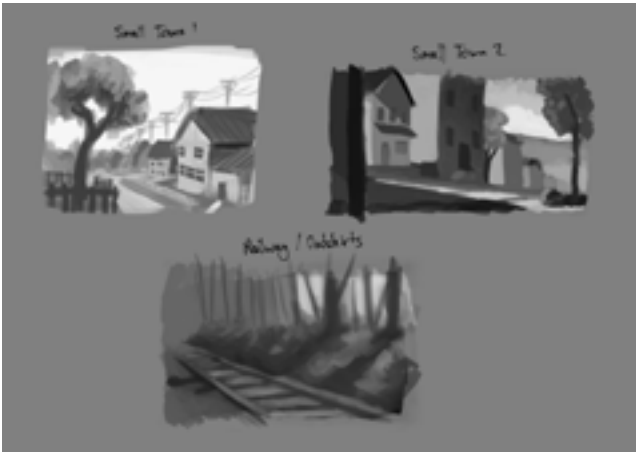
Jeremiah
Caingcoy



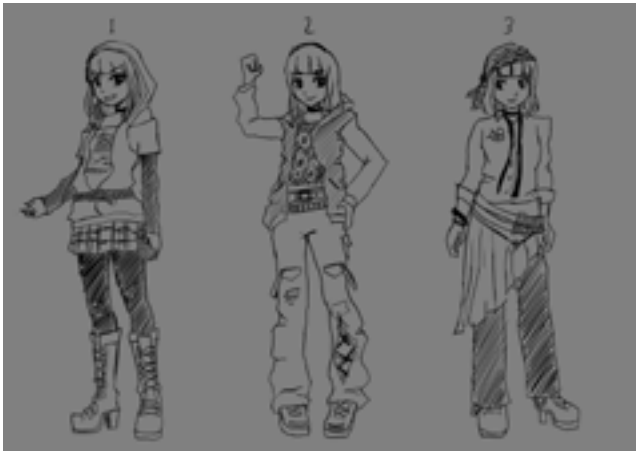
Saskja Evans



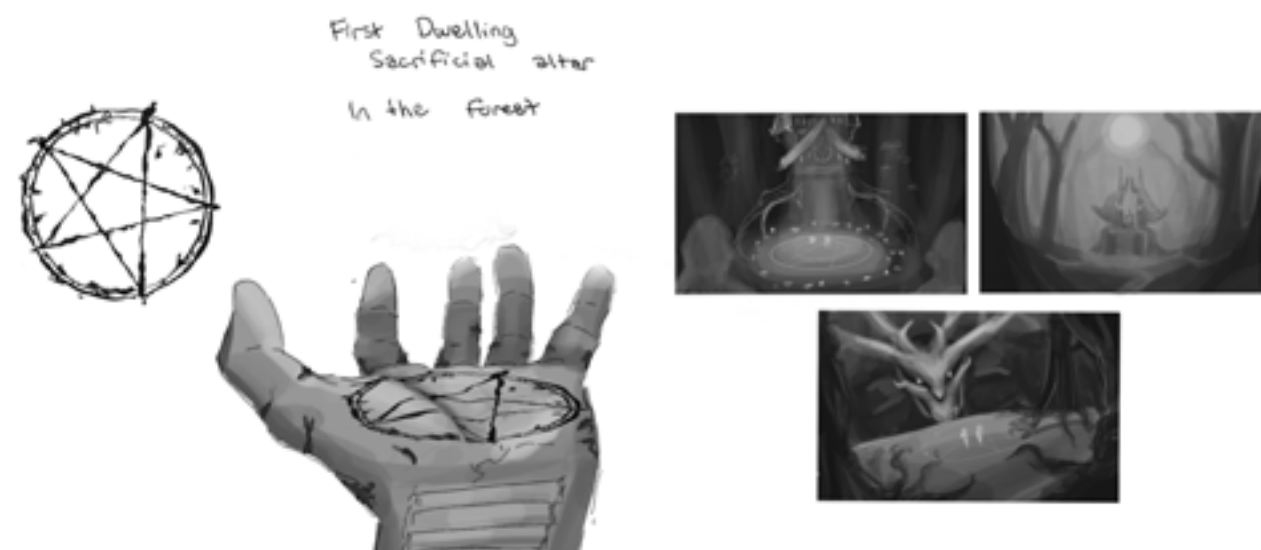
Yeolmea Park



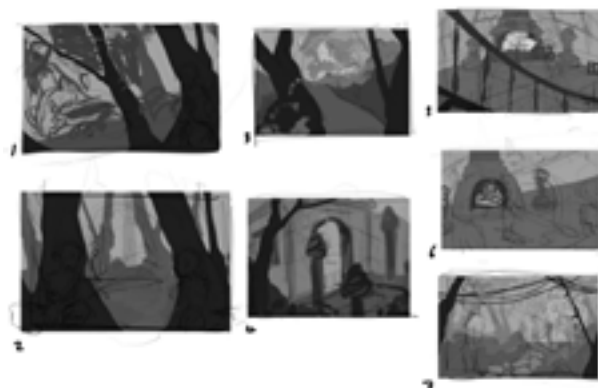
Eden Delena



Jeremiah Caingcoy



Yeolmea Park



growth cycle
2.
3.
4.
ent unfurling
interconnected
system

Screen Production

At Murdoch, our screen production students learn about script-writing, producing, directing, cinematography, production design, digital video editing, sound recording and sound design. Students gain hands-on experience from international award-winning experienced film-makers and use a wide range of professional production equipment and industry- standard facilities. These include digital editing suites, 4K industry cameras, a broad cast-quality TV studio, and a state-of-the-art sound stage. Screen production students have the opportunity to work with real organisations on real projects, and complete internships through our work-integrated learning program. In this way, students learn all the roles involved in creating screen productions of many kinds including drama, documentary, factual production, and or experimental pieces.

Cinema

Emerging Film Maker.

Liam Fitz

My name is Liam Fitz.
I am a third year student studying screen production at Murdoch University.

I have definitely grown when it comes to working with people, understanding that you can't do everything by yourself. And to collaborate with others to ensure we can make the best artwork piece we can make.



I am the producer for the third year production called "The Last First Date". What I do is that I am in charge of all the logistics and scheduling. Making sure that everything is in accordance before we start shooting and maintaining safety. We ensure that everything is perfect for our creative department's to get everything they want and ready for what they seek out to achieve.

This production; we shot it over the course of a week. We shot some of it here at Murdoch, at the den and the Murdoch Winter Gardens. We shot there for around 4 days it was lots of fun but very cold. Then on the other side of it, we shot at an Airbnb and I actually stayed there for five days down South with a friend of mine who was also in the production, and we had a blast down there. We shot everything there.

I'm really happy and how it's coming together, the lighting and how we lit the night scenes look incredibly well done. And I'm also very happy that our team and everyone else who was involved in it, they cast the crew, the secondary crew, we all pushed ourselves really hard as we know we stayed up as long as we could. And we're able to go into long hours to be able to get the best possible film we could make in the time that we had.

We actually secured the funds from crowdfunding from local people who are interested in supporting our production. We also hosted a quiz night at the Murdoch Tavern itself. And then we also got sponsors from brands themselves such as HOYTS, Karrinyup. Ben and Jerrys and stay healthy Subiaco and they all gave us, support and funding to allow us to bring our creative vision to life.



Scan to see the interview!

THE LAST FIRST DATE

MEMORIES MAY FADE. CONNECTION ENDURES.

MURDOCH UNIVERSITY PRESENTS JAMES ROCK SOPHIA HODYCH RON ARTHURS
"THE LAST FIRST DATE" EDITED BY BAILEY HULLETT PRODUCTION DESIGNER CYNONA CADON DIRECTOR OF PHOTOGRAPHY WALDO VARONA ASSISTANT DIRECTOR HARRY MIDDLETON
EXECUTIVE PRODUCER GLEN STASIUK SOUND DESIGNER JAVIERA ORTEGA PRODUCED BY LIAM FITZ WRITTEN BY TOBY HORTON DIRECTED BY TOBY HORTON





Tunnel to Telephone Hill (2025) begins with two brothers racing down a country road on a dirt bike. They listen for the pipeline as they follow a poem their dad wrote when they were little. The poem guides them towards reception, their dad's salvation; however, along the way, they contemplate whether their dad should live or die because of all the things he has done.

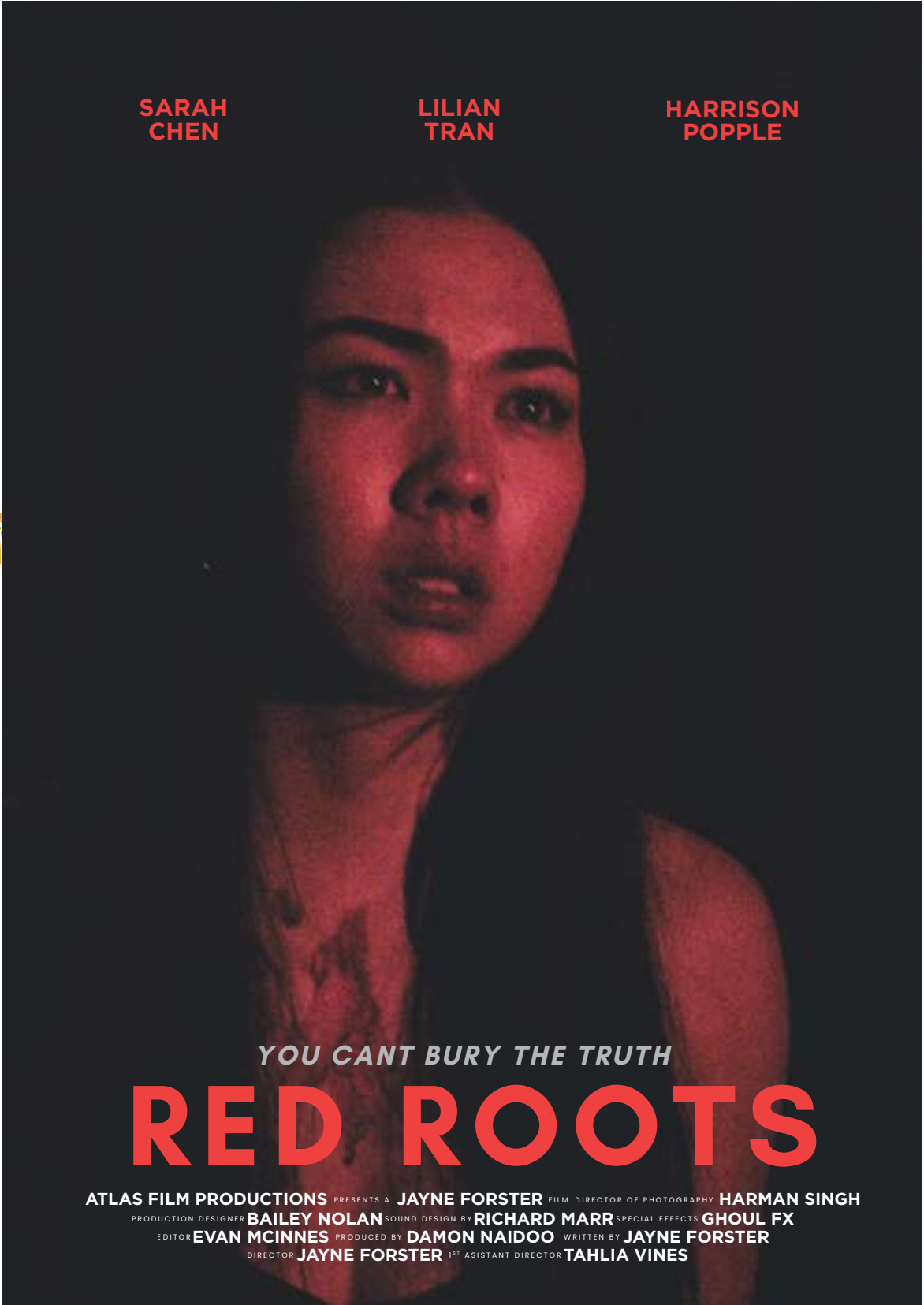
They journey beyond their family's property, into a pipeline, and to Telephone Hill, where the tower stands.

Once they arrive at the tower, they still have no service, so they climb up the tower. Once they climb up the tower, the height gives them cell service, and they dial an operator for help.

Their dad is saved, and the two brothers form a stronger bond, pushing past their held-up trauma.

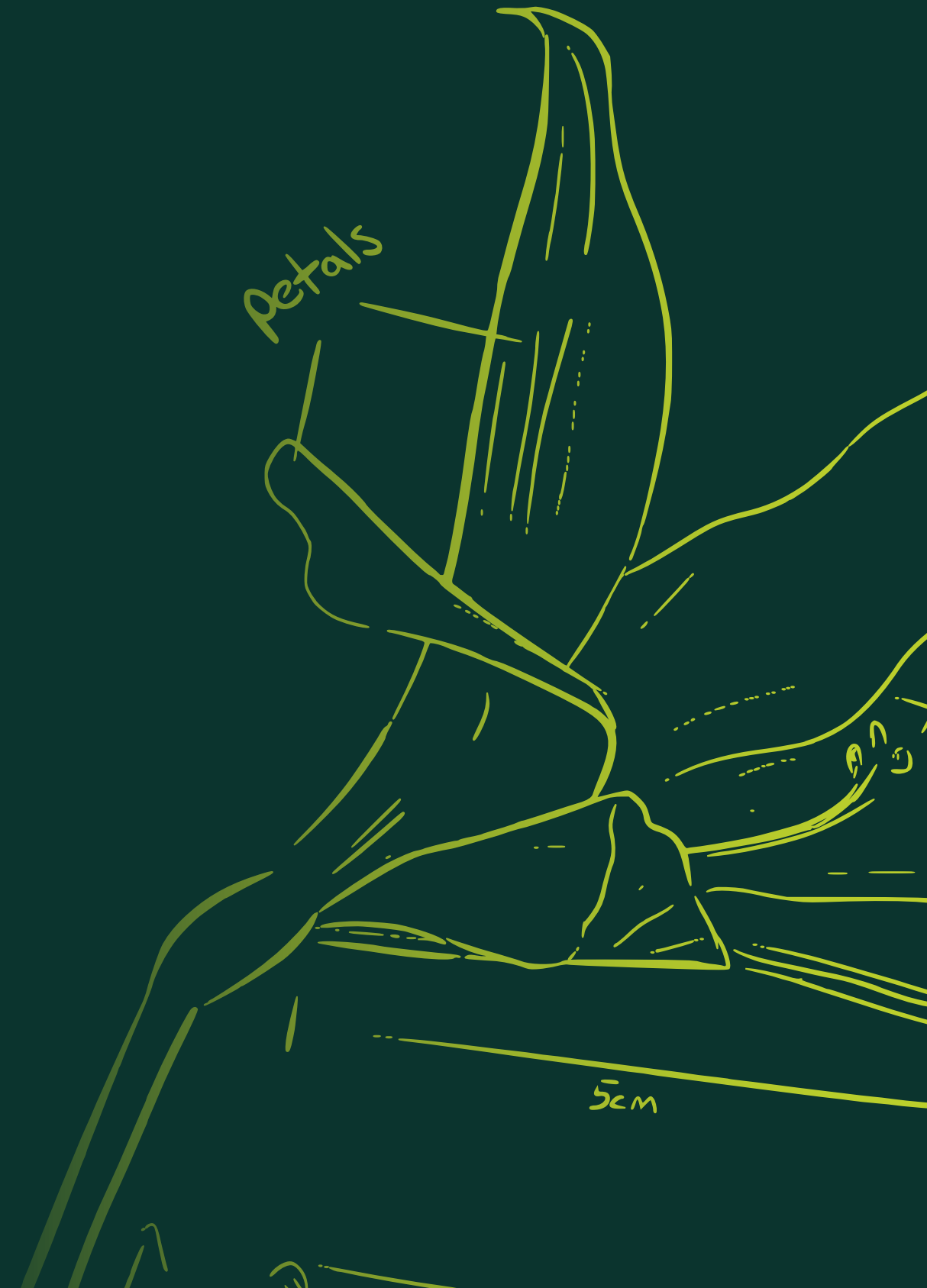


Screen Production





Handwritten signature



Sound Design

Sound incorporates the way sound is used both in media and in everyday life. In music recording, film sound, game sound and industrial sound design, professionals create the recognisable sounds of the modern world and create new sounds. This major focuses on the practice of contemporary sound design and production, combining a mix of theory and practice in areas such as music, sound design for film and television, live performance such as music and theatre, and interactive media like video games, simulations, AR and VR.

Stamen
anther filament



Emerging Sound Designer

Javiera Ortega

Hi, my name is Javier Ortega. I am in third year and I'm currently doing a double major in sound and screen production. The current project that I am working on is my final year film, so I'm doing the sound for that. So that's just editing the dialogue, doing the sound effects, and composing the score. Another assessment that I'm working on is a project on interactive audio.

During my first year at uni, I think I was more interested in music producing, but, while I was doing my studies, I also became really interested in doing sound, mixing audio, sound for film, also doing live audio and doing system designs.

The most important thing that I've learned probably, you know it's just everything. I feel like I'm just ready, to work now, especially in the field. I have like a lot of opportunities to work where I want with sounds. That's including film music or life. It's been pretty good.



Scan to see the interview!

I feel like growing up I feel just sound, has this been a part of my life. So I mainly just enjoyed producing music, djing. So, it's amazing to be able to take sound into other fields including like film, TV, live audios. It's been a lot of fun.

In my opinion, I feel like each and every single unit has been really helpful to me. But I think one of my favourites one has been for my screen unit and being able to do sound for that. I feel like it's been pretty good. And I've been, getting a lot of opportunities.





The Global Scholar

Zoe Fenner

Studying abroad, can it really be helpful both personally and professionally? That is the question? The Global Scholar is a short podcast series that looks into how benefits gained from studying abroad can affect a person's attitude towards the workforce. The idea behind this series is to educate young adults about the benefits that can be gained from studying abroad and how this experience can potentially influence their careers. There are four episodes in total, each ranging from ten to fifteen minutes, featuring a guest who shares a story about their experiences and how those experiences have shaped their personal and professional life.



Anno Domini – The Kingmaker

Bryan Austine
Alegre

Set in London in 1878, during the transformative Second Industrial Revolution, the series is a historical thriller with each episode designed for a minimum runtime of 30 minutes.

The narrative delves into the high-stakes world of political manipulation and personal ambition. The protagonist, Thaddeus William Glass, is a self-made American industrialist whose influence clashes with London's entrenched aristocracy. Frustrated by their resistance, Thaddeus forms a secret alliance with Harrington Sinclair, a British politician whose future is threatened by scandal. Their partnership—built on political debt—becomes the foundation for Thaddeus's far-reaching ambitions. The plot thickens as Genevieve Thorne, a gifted and relentless investigative journalist, unearths their schemes, threatening to expose the truth. The story explores timeless themes: power, legacy, and the moral compromises made in pursuit of greatness.

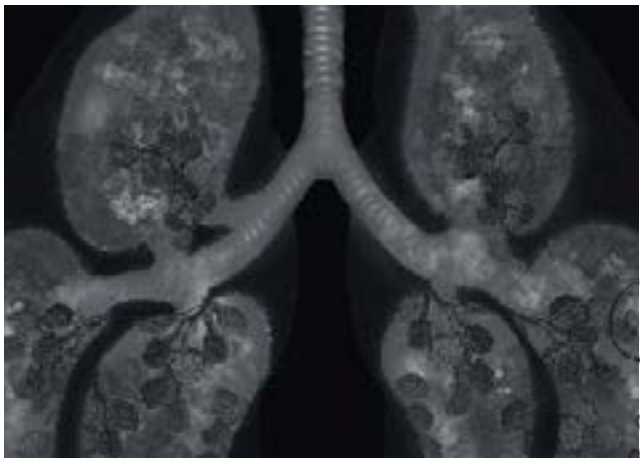
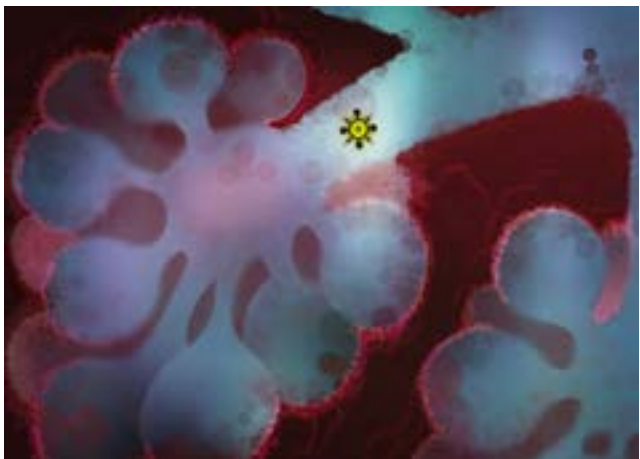
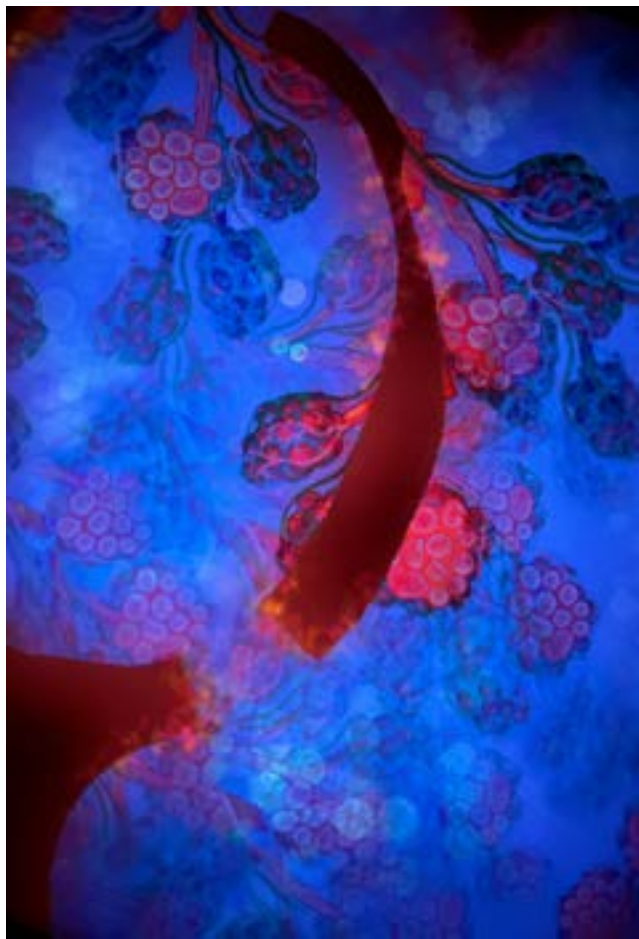


Pathogen's Playground

Alicia Pepper

Working with SAME Studios sound design for four different levels of the game was developed along with a Boss Theme and the Menu/Title Theme.

The project involved the composition of diegetic and non-diegetic music and sounds for the markedly different levels in the game.



Audio restoration and oral history

Tim Scott

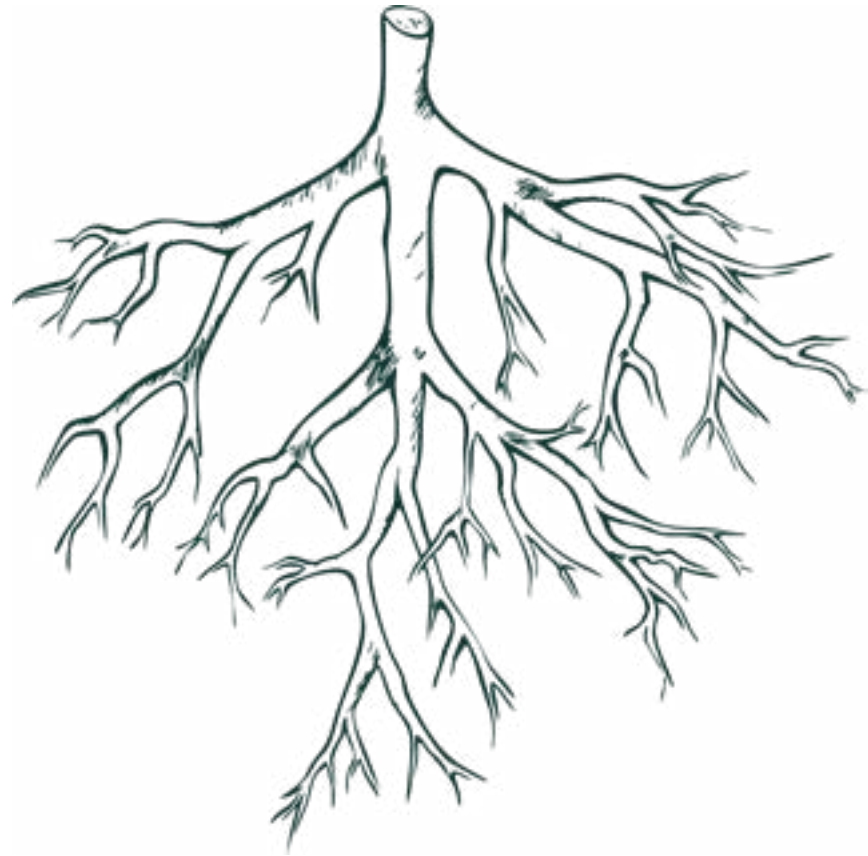


The City of Perth Surf Life Saving Club has over one hundred years of history, captured in sixteen audio stories, paired with an appropriate image that either shows the event spoken about, or is representative of what is spoken about. Thirteen club members were interviewed to create this series, along with two past interviews conducted with members which were restored and used in the series. The stories capture a range of moments throughout the club history, from historic competition performances to lifesaving conducted both at City and Denmark, as well as covering the social side of the club.

Sound Design



Photo taken from the 100 Year celebrations at the club in the 2024/25 season. The series that follows consists of moments selected from the club's 100 year history that were researched and turned into short audio stories to document the history of the City of Perth Surf Life Saving Club. (City of Perth Collection)



Sound System Design

Mitchell Whitehurst

The project took on the task of designing new sound systems for three Perth venues; Perth Convention and Exhibition Centre, Riverside Theatre, The Rechabite venue and the RAC Arena. The three venues cover a wide range of venues allowing the demonstration of design skills developed in Advanced Sound Production. Drawings and models of the spaces were developed as a design exercise.



Entertainment Technology

Students in the Entertainment Technology Minor develop knowledge and skills in the production and performance of theatrical and other entertainment events. Through the exploration of the different disciplines within Entertainment Technology, students develop the understanding and capacity to work within the sector locally, nationally and internationally. During the Minor students will develop their capacity to install, operate and design Lighting, Staging, Sound and Audio-Visual elements in an entertainment context. On completion of the Minor, students will have a critical understanding of the elements used in the creation of Entertainment Events that will provide them with transferable employability and life-long learning skills.

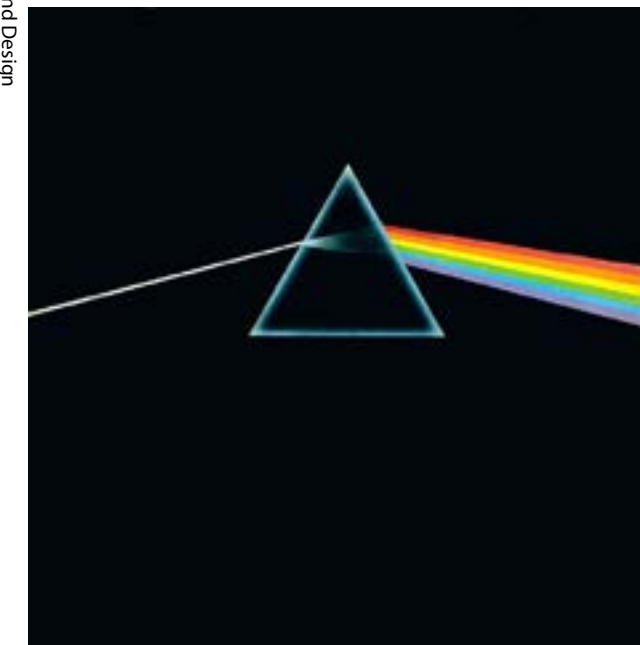
The Dark Side of the Bush Court

Pink Floyd's Quadraphonic album

Tim Scott

At the time of its release (1973) The Dark Side of the Moon was available in a quadraphonic (4-channel) version. That aligned with the band performing live in a 4 channel format from 1967. The quadraphonic record format didn't make it beyond the 70's but with the advent of DVD-Audio and SACD versions of the 4 channel album were released in 2003.

A 4-channel sound system will be constructed on Bush Court and the quadraphonic album will be played in its entirety.



The Dark Side of the Moon album cover (2025). Wikimedia.org. https://upload.wikimedia.org/wikipedia/commons/f/f6/The_Dark_Side_of_The_Moon.jpg



Lighting Design
on Bush Court
Tim Brain and John Basset



Theatre & Creative Production

Theatre and Drama at Murdoch introduces students to a range of dynamic performative and dramatic texts. Students develop the critical language to explore how dramatic texts and performances make their mark in a range of different historical, social and cultural contexts. With numerous opportunities to engage - both on and off stage - in a diverse range of performance modes and styles, students also develop the professionalism and the confidence to create, perform, and produce work for public performance.



SALT WAVES FRESH

SHAKESPEARE'S
TWELFTH NIGHT
REIMAGINED

A STAGED READING

EMERGE

CREATIVE
MEDIA
SHOWCASE

NEXUS
THEATRE
7:30 PM

21 NOV 2025

Adapted by Gretchen E. Minton

Directed by Alys Daroy

Performed by Berlin Brownlee, Sarah Courtis, Lauren Daniels, Shane Keefe, Emma Patten, Jasper Prestage, Nik Sequeira, Channing Whitworth

Murdoch University Theatre & Creative Production



Salt Waves Fresh

7:30 PM

21/11/2025

Nexus Theatre

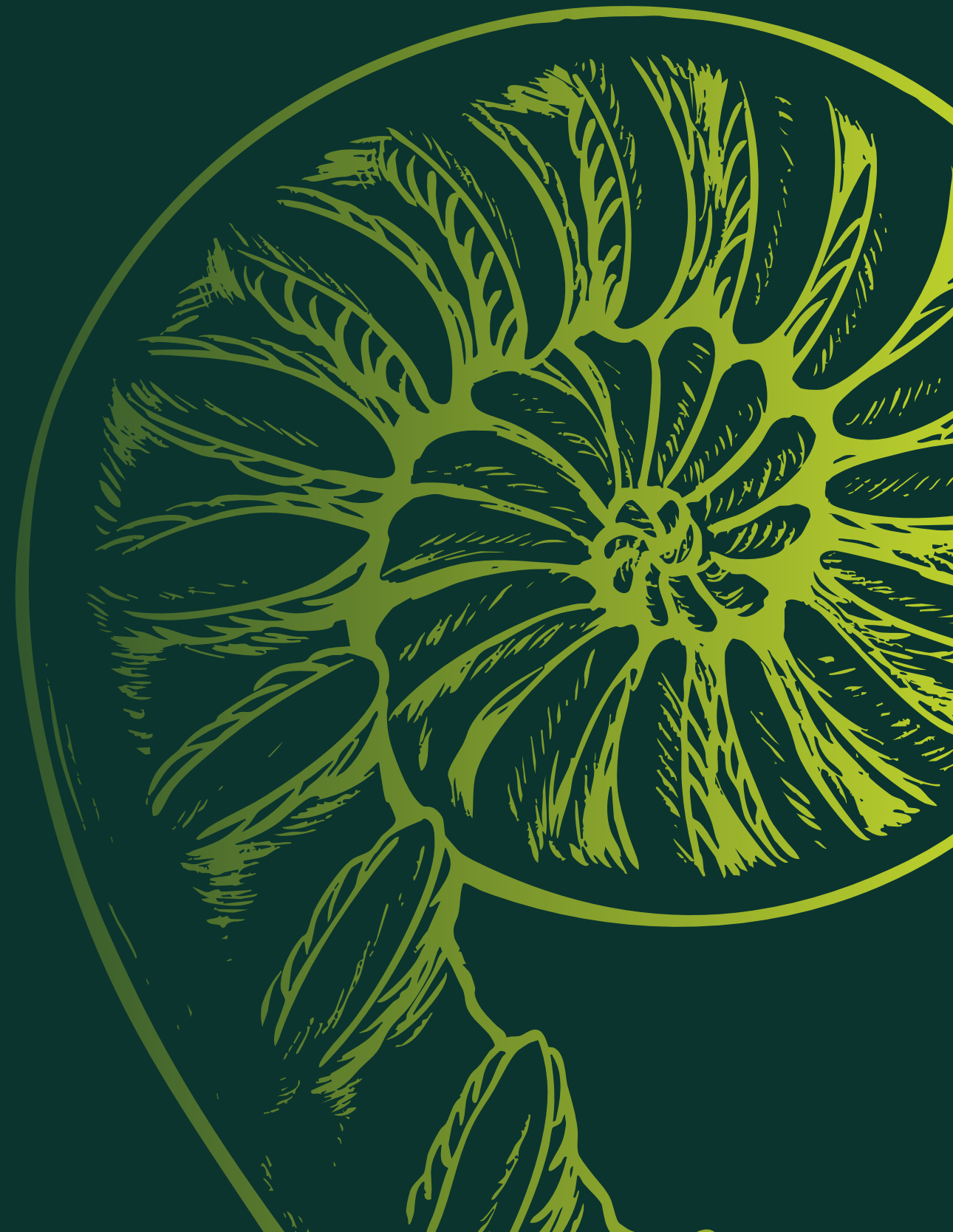
Murdoch University Creative Academy presents Salt Waves Fresh, Gretchen Minton's witty eco-adaptation of William Shakespeare's Twelfth Night. Reimagined for contemporary Australia, this staged reading, a live performance with script in hand, features Murdoch actors and alumni bringing Shakespeare's comedy into dialogue with urgent climate realities. In this version, Feste appears as a Black Cockatoo, symbol of WA's endangered species and the ecological crises shaping our future, from mass coral bleaching to habitat loss. Both playful and thought-provoking, Salt Waves Fresh celebrates Murdoch's sustainability pillar while showcasing the creativity of our students and alumni. Audience members are warmly invited to drop in and experience this fresh reimagining of a Shakespearean classic.

Brought to you by the Murdoch Theatre and Creative Production and the Murdoch University Creative Academy

Adapted by Gretchen E. Minton

Directed by Alys Daroy

Performed by Berlin Brownlee, Sarah Courtis, Lauren Daniels, Shane Keefe, Emma Patten, Jasper Prestage, Nik Sequeira, Channing Whitworth



English & Creative Writing

English and Creative Writing at Murdoch invite students to immerse themselves into the critical, creative and imaginative worlds of literature and writing. From short stories to sonnets, students focus on critical analysis and the creation of their own pieces. They study a range of texts including literary, public and performative works with a focus on how to write powerfully. Students also develop work that ranges across the conventional and experimental, playing with form and content in original ways.

English & Creative Writing



Portal

Wind sighed out of the book's spine, cool and real against her cheek. Something glimmered deep between the printed trees. A trail of footsteps, lit like dusk. And before she could think, the pages widened, breathing, opening into more than paper.

Natasha Rear

Like Tides At Sea

(an excerpt)

Inspired by George Saunders, Lincoln in the Bardo (2017)

The Parker twins, Hamish and Reuben, had arrived here at the same time.

hans vollman

Albeit from different places.

roger bevins iii

But unaware of the other’s presence — because, as it was, the two had manifested... together.

the reverend everly thomas

As one being.

hans vollman

One vessel.

roger bevins iii

But two voices, endlessly talking over one another, not hearing the other but fighting to be heard all the same.

the reverend everly thomas

Quite the malady.

roger bevins iii

When For we as were long younger, as I I always could knew remember my my brother brother was always, different. ALWAYS He got dressed what different. he Acted wanted. different. He I wanted caught a him pony, smearing he mother’s got rouge the on goddamn his pony. cheeks He once, wanted poked the his big eye bedroom out upstairs, with he her got mascara. the Caught big him bedroom wearing upstairs. her He dresses wanted once, to staring go at to himself college, in he the went. mirror, Didn’t thinking even himself need pretty. to I ask. helped He’s him in wash the it big out. apple Helped now, him my hide Hamish, the studying rouge. commerce Helped or him something. iron He her never dress did before tell mother me. came And home. here I I kept am, his sweeping secrets stables, at kicking no shit, cost, scrubbing because my we hands had ‘cause once his shared goddamned a pony’s womb. sick He and would I always don’t be want the to Reuben catch to anything. my Mother Hamish, thinks you me see, too and dirty no for quantity medicine, of all rouge because or I silk think could her change dresses that. pretty.

I I hate don’t him, understand, for then, abandoning why me my here brother like hates this. me. After After all all I I have have done given for him, him, all all I I have have done given to him. help Does him. he

even realise?

the twins, hamish and reuben parker



English & Creative Writing



Pick

(an excerpt)

I pick my skin, calloused hands (that are much too big, might I add) snake past my elbow bone, prodding, rubbing, clawing. Repeatedly, as one does.

It’s not too long until we start talking about relationships. Who is seeing who, who is doing who.

A girl I came to know as Emily described a set of dates she went on recently. A summer fling from Italy with a guy called Antonio-something. Their first date was at a fancy place on the coast of Naples, a 5-star restaurant with live music and warm lighting.

He bought her a tiny coral dress with a flared skirt, which she apparently wore on each date she had with this guy, regardless of the activity.

I believe her.

She showed us pictures of her date, of her dress, of the scenery that paled in comparison to her. Her dress was so small that when she lifted her leg or bent her knee, half of her ass slipped out, tastefully, of course. It’s smooth, tanned, buoyant – it’d be small on anybody else, but it’s big on her dainty body.

It’s sexy and she knows it, everybody here knows it, and the world knows it, too. She’s posing thoughtfully, with intention. Bedroom intention of the sexual kind, probably.

Emily narrates her experiences as if they were natural – instinctual. So effortless, so ...

I pick my skin. Hard, brash, rough. I look down; there’s coarse hair on my knuckles. There’s some down my legs too, like wires. Nails plough through skin, ripping, tugging and catching on prickly hairs.

Mum did always say, ‘If you can’t pick a flower, dig up the roots’, after all.

Molly Davies

Honey

Inspired by Claire Keegan, Foster
(2010)

The wooden table is cold as ice, but even the sting on the pads of my bare fingers cannot stop me from gripping on for life. They are trembling, knuckles white and fingertips red. I force myself to still. When I reach for her, she is colder still, a familiar feeling. Wet lashes blink up at me, but as I hold her, icy water soaking through her cotton shirt and into my own, all I can think about is the warmth somewhere beneath. When I hold her wrist, there is that steady beat, rhythmic music only I can hear. Du dum. Du dum. They say fate is a cruel companion, that we die young or live long enough to repeat our mistakes. Yet this time I have not failed.

I go through the motions of bathing her, feeding her, keeping her comfortable. Pink fingers and rosy cheeks. I must make sure to add plenty of honey to her tea. It always made my boy smile whenever he took his first sip. It makes her smile too. Her eyes are lighter than his were.

When she sleeps, I watch her, listen for her steady breath. In. Out. In. Out. When she shivers, I add another blanket. If she wakes and sees me there, she says nothing. The moonlight turns her face a soft silver, eyelashes white and glittering. When her breath pauses, I freeze. I add a third blanket though she hasn't shivered in some time. A light pattering on the window. The sky cries because I cannot.

I feel I have done this a million times, nursing my child back to health, though in reality this is my first. But I know what to do, because I think of What I Would Have Done every day I live without him. I will not fail you this time. The next day the sun comes out. She is warm, and the days go on.

Amali Kneale



jewel cave has taught me that we may not touch

learn to live with loss— if must be— but
please do not touch the stalactites.
the oils in our skin react poorly with these calcite formations,
for our flesh (and limestone) is weak and terribly fragile. if broken,
I cannot guarantee how long it'll take to trust again. this is why
we may not touch. instead, I leave my love to the lone
tasmanian tiger, for it knows how stubborn love can be. why else would it wander
the treacherous depths of this cave long before extinction, long before
pendulites were covered with crystals, long before the soil met the sea?
the poor thylacine trots and hops further and further down this labyrinth,
stumbling over rocks and nearly losing its balance, in search of something
that will understand its aching heart.
at last it finds the tubular stalactites, formed from calcium carbonate crystallising
with the painstaking dripping of water from the heavens above.
the thylacine and I find solace in this marvel that resembles fingers reaching—
undeclared, unspoken but understood, for you. we sit at the pit
of this cave and notice how everything around us is reaching, inching, longing,
longing to touch, not yet touching. the thylacine and I know that it will be this way
for a very long time. it lowers its head onto my lap and closes its eyes. through the
steady trickling of water in a nearby pool, eventually we realise—
nothing touches but everything still sings.

Yashmita DO
Ananthan

Mirages are a Hell of a Drug (A Contribution to Desert Psychology) (excerpt)

Room Six

7/16/2003

I dreamt of walking through a parking lot of glass bottles, each one humming with a single trapped word. When I picked one up, the bottle hissed until it shattered, and the word leapt into my mouth. My tongue grew heavy. I could not swallow. Every word I released floated away like smoke and then re-formed into a long white snake that wrapped itself around a telephone pole and watched me with a thousand blinking eyes.

The air-conditioning's coughing again. I can hear it from behind the counter – sounds like an old man clearing his throat. You see, this is precisely what I'm talking about. Give a man a pillow in the desert and he'll spit out some rattle-snake eyes scripture about his innards. The emptiness does this to people. I've been here long enough to know that absence makes the subconscious go rabid. The desert hums outside – a sound like static, like thought before it comes words. And like clockwork, every guest here drags their half-rotted psyche across my register in the morning, bleary eyed, mumbling about serpents and parking lots, and yes, bottles.

Room Six stumbles past the front window again. He waves. I don't. I don't want him to see me tear away at pieces of his brain. That could be bad for business. Yet his still being here surprises me, they normally scramble away at the first break of day. A thrill seeker I take it. Wanker.

Anyways – the bottles. It's never an accident. Everyone rolls in here already cracked – and I don't mean the windshields of their cars. Booze, pills, grief; everyone's a container rattling with noise. This fella, Room Six, for instance – I still see him out there now, leaning against the soda machine, shirt buttoned wrong, pretending the sun doesn't hurt. He told me his job was in 'telecommunication,' which is corporate spit-shine for being a cog in the Tower of Babel. See? Telephone poles in his dream. Big revelation, sure. He grinned when he told me, like he'd discovered religion.

Now the snake, ah yes. The snake is as common out here as the cockroach. Every dream scribbler thinks they've invented the serpent. They don't realise the desert breeds serpents in the mind same as it does in the sand. In fact, Ouroboros was birthed in the desert. Patient Zero of 'eat or be eaten.' But the reality is, if you leave a man alone with silence and starlight, pretty soon he'll get visions of scales coiling around his throat. The desert is absence yes, but absence isn't peace. Absence is teeth.



Arwen Moore



The Australian Caricature

The Australian Character; a caricature.
A puppet on the hand of a fifty-year contract.
Hijacked by the promised.

by the cash:

by the devil:

Strike that, retract what you can't say.
You can't call them out whilst they're in service,
ransacking the reefs to pave their way.
You're helping Labor mould the clay whilst wearing nitrile gloves,
but at least your hands are clean and you won't let Liberals above.

The Australian Character; harbinger.
A mouthpiece on a mausoleum warehousing our end.
Pretend for a minute, if we revived the dead;
how the world might change if we amend.
The mausoleum houses

unpaid wages, undue debt.

Should we let those topics rest?

The mausoleum houses

Bullsbrook covid housing facilities

Without protest

The mausoleum houses

The great barrier reef- but not its marketability

Do you see the pattern yet?

Everything it houses benefits capitalism, but the damages remain.

If we leave the system how we've made it, how do we expect change?

Golden soils and our tranquillity, the harbinger leaves them in a grave.

The Australian Character; servicer.
A poster-boy for prospering alliances.
Little boy's sitting on Uncle Sam's knee as they promise compliance.
America's knee on the windpipe of Australia's fair dinkum mate-ship;
turning eyes to the dazzling

nuclear-powered lights 'progressing' science

Frazzling voters;

Make Australia Great Again posters

Blanketing statements

next question using 'woke' for escapement.

Hollywood glamour doesn't appreciate the larrikin,
but the money's pouring in, so we give America our reliance
as Palestinians ask for an aid shipment, ask us to halt Israel's suppliants.

The Australian Character – it's just you and me.

The Australian is the old bloke down the road, at the pub each arvo.



The Australian is Steve Irwin, his family and their bravado.
It's Gurridyula burning a fire in Waddananggu for 1000 days -
saving 12,000 hectares from the Adani Carmichael coal mine under section 28.
It's the old woman I photographed on her red mobility aid,
using bungee cords to attach a 'stop genocide' sign and end Israel's charade.
It's the person who left a sticker in the bathroom protesting Burrup Hub,
And the New Zealand worker who came during my shift to tell me his car blew up.
It's my mum, and her dad, and my Grandma after they left Holland;
it's my classmates and my neighbours, growing up in the bushland.
It's the dirt on my tires, the beach sand in my trunk;
It's in naming a swimming pool after Harry Holt when he sunk.

The Australian Character is honesty, courage, checking in on your mates
but the Australian is also in actions bred from hate.
It's a group of white supremacists made up of Melbourne men,
and an Aussie classic song about failing to support soldiers in Vietnam.
Its red dirt passed from hand to hand, and an apology presented,
but when it really comes down to it you start to wonder if they meant it.
It's in boasting about our oceans but failing to protect them;
it's in sweeping my hand across a string-ray as a child, now seeing algae condemn them.

The Australian Character... it's complexities.
What we say vs. what we do.
We put our heart into our home, it's about time we put the effort in too.

River Higgs



Even a Guilty River Runs

We left before sunset, the road stretching north
Mates in the back, packed bourbon for warmth
Looking for peace, a break from our wives' rattlin'
Loud music and laughter drowned out the car's engine battlin'
There's so much water so close to home.

We arrived to a foggy layer of mist on the river
We set up camp and built a fire fast, to avoid the shiver
I caught her gleam in the moonlight, called the others, voice low
"We've got to tell someone!", I said. "Well, where's she gonna go?"
There's so much water so close to home.

We argued, we waited, we tossed, and we turned
Until the morning light greeted us harshly.
We argued some more, fished, and poured
Bourbon, until we were carefree -
There's so much water so close to home.

Night fell, her body burnt into my eyes; the bourbon's effect futile.
I couldn't stop seeing the marks around her neck, a death so brutal.
Sunday we packed up in haste and in shame,
Made reports at the station, felt like we weren't to blame
There's so much water so close to home.

I drove miles to get away and miles more to return,
My wife stood shocked in the kitchen, silent as she learned.
She is physically close, but feels miles away
Questions in her eyes, words she won't say
There's so much water so close to home.





I try to explain, but my words fall in vain, a river between us
I tell her we camped far into the bush, to come back sooner was pointless.
The body was safe and tied to a rock, she was going nowhere!
My wife remained quiet, few words were said, but her feelings hung tacit in the air
There's so much water so close to home.

At night I try to hold her, she's physically here, but she's not present
I stay silent and wonder what the girl had gone through, my thoughts incessant
I think of the loved ones of the girl who lost her life,
I see the same lost light in the eyes of my wife.
There's so much water so close to home.

The day of the funeral, my wife got up quietly, made coffee then left without speaking
A note on the table, "be back this arvo" - as she departed, I heard the door creaking.
I knew where she'd gone, I'd seen it on the news
I didn't know what to do, I drank booze and was blue
There's so much water so close to home.

I'll never speak of my guilt, but the next time we fish, we'll remember that day
The river runs silent, the truth left unspoken, her body's been taken away.
Each cast a reminder of the girl the world lost,
Each ripple, a eulogy for the debilitating cost.
There's so much water so close to home.

Channing Whitworth



Art History

Art history is vital for understanding how creative expression reflects and shapes social, political, and cultural change across time. The examples of student work showcased here come from the unit HIS216: The Art of Protest: The Music, Performance and Visual Arts of Activism since 1850, which explores how artists have used diverse forms of expression to challenge power, inspire movements, and imagine more just futures.

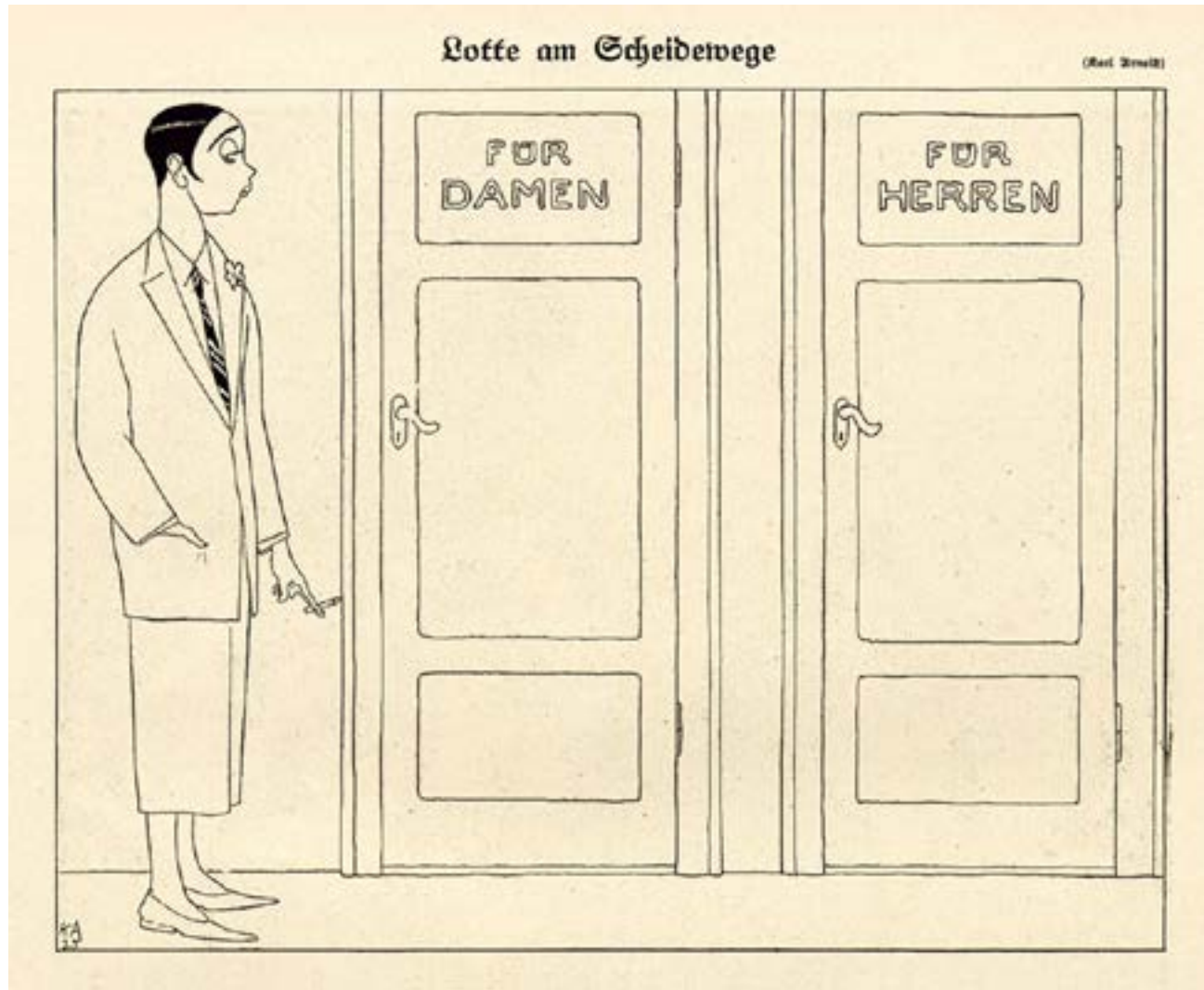


Text Excerpt

In May 1919, a member of the West German Morality Club declared that “the war has done enormous damage in the area of morality,” condemning not the military failures of the German Empire, but the “moral filth in the cinemas, theatres, and trashy literature” brought about by the relative social freedoms of its successor. Explicitly queer visual art and illustrative practices were effective throughout the Weimar Republic because of their transparency and accessibility, features that allowed them to proliferate amongst diverse communities. But the newfound visibility of queer liberation, particularly the tentative shift of gender non-conformity into the public light of sexual politics, triggered a reactionary swell of moral panic. Queer identities were perceived as a distinct representation of the social shift from the traditions and norms of pre-war Germany. The resulting opposition to queer liberation, particularly the androgynisation of gender, was an undeniable force that only gained traction throughout the Weimar era.

Most notably, visual sources within the print media were used to emphasise the “degeneration” of morals brought about by non-normative representation and activism, as the accessibility of newspaper and magazine print that allowed Das. 3 Geschlechts to be so impactful, was also utilised to widely spread caricatures of the sexual and gender revolution’s most prominent advocates. As a Jewish sexologist, Hirschfeld was an easily targetable face of queer liberation and the increase in derogatory press publications, articles, and caricatures across the Weimar era further mirror the rise in the anxieties of the German populace towards gender non-conformity – anxieties only fuelled by the profound antisemitism of right-wing sexual politics. Published by Julius Streicher, the far-right tabloid publication Der Stürmer (The Stormer/Attacker) persistently wove issues of sexual perversion and the degradation of traditional gender roles into its virulent antisemitism, positioning the Jewish community as inherently linked to any “dangerous” movement for queer freedom. Citing the encroachment of liberal gender roles, particularly the androgynisation of gender, as the “beginning of the end” of the German family. Far-right publishing houses were not, however, the only agitators of moral panic. Moderate and left-leaning satirical papers and magazine published their own visual depictions of “gender confusion” throughout the 1920s, feeding the common perception of the “un-German” nature of gender non-conformity (lotte). It is within these examples that the power of visual movements can be most clearly recognised as photography, caricature, and magazine publishing all acted as key contributing factors towards the dismantling and censorship of a visible queer liberation movement.

Aimee Telford



Arnold, Karl. "Lotte at the Crossroads."
Simplicissimus. (1925).
Newspaper Printing. Kunstbibliothek,
Staatliche Museen zu Berlin.



Text Excerpt

Art has long served as a vital form of cultural survival for Indigenous Australians, predating European colonisation by tens of thousands of years. It functions as a repository of language, identity, history, and spiritual knowledge. In the context of colonisation and forced assimilation policies—including the removal of children, suppression of languages, and displacement from land—art became a means to resist cultural erasure. Through painting, music, dance, and storytelling, Indigenous peoples maintained their connection to country and preserved their traditions. Artistic expression also operates as a form of resilience, enabling communities to assert their identity and reclaim narrative control in the face of ongoing marginalisation. As such, Indigenous art is not only aesthetic but inherently political, serving as a tool for empowerment and resistance.

The Aboriginal Memorial was created in 1988 by 43 different Aboriginal artists from Ramingining and is permanently displayed at the National Gallery of Australia in Canberra. It is designed for visitors to walk through like a funerary path. This artwork is made of 200 hollow log coffins and commemorates the Aboriginal people who have passed away due to colonisation since 1788. Each of these logs are hand-painted with specific designs that relate to various tribes. The 200 logs represent 200 years of colonisation. This artwork is significant in the movement as it was created as a counterpoint to the 1988 Bicentennial celebrations which celebrated 200 years since the arrival of the first fleet. It honoured the Aboriginal lives lost due to colonisation and it challenged the national narrative by highlighting mourning over celebration. This is an impactful and effective form of protest as it visually and spiritually honours the thousands of Aboriginal lives lost. It is also effective as the permanency of this artwork allows for it not be a one-time protest as it has a constant presence as it allows for the message to continue to educate, invite reflection, and challenge visitors. According to Ian Mclean, the presentation of this artwork ties into the military history narratives of Australia as it is framed so that is shows the themes of sacrifice and national identity similar to military history.

Molly Cresswell



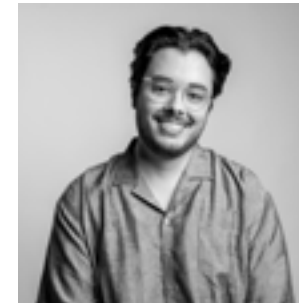
Ramingining artists, Djon Mundine,
Bandjalung people, The Aboriginal
Memorial, 1987–88,
National Gallery of Australia, [https://
nga.gov.au/first-nations/the-aboriginal-
memorial/](https://nga.gov.au/first-nations/the-aboriginal-memorial/).

Award Students

Strategic Communication

Jonathon Leech

I've learnt a wide variety of skills at Murdoch, from my time in the screen production program to my communications degree and internship. Across both degrees, I've been fortunate to gain real-world experience that has since evolved into career opportunities, which I'm very excited to pursue.



Global Media and Communication

Ananya Giridhar

In a field led by women, I'm excited to contribute to the legacy women before me have built, to help shape a future where our work is recognised for its excellence and valued for its impact. I also hope to contribute to the growth of the communications field back in Bhutan and help elevate the standards, creativity and purpose of the work we do.



Postgraduate Communication

Ngawang Choden

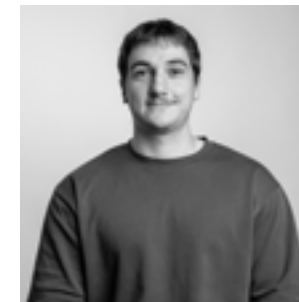
The discipline areas of Communication and Creative Media have so much scope to grow positively as well as be affected negatively in the era of fast-growing technology, and I am especially passionate about bringing media arts back to human voices.



Graphic Design

Louis Matthys

Prior to my studies, I was simply searching for a way to be creative in my everyday life. My experience at Murdoch opened my eyes and shifted my ambitions, making me me a designer who wants to help people. Participating in the many real-world projects that the university offers gave me insights into the power that design has to help people and how important the discipline is in the real world.



Staff Research



Photography

Joshua Clark

At Murdoch I've been able to embed myself with lots of like minded creative people. Networking and sharing ideas has been a huge part in developing my portfolio and future projects.



Screen Production

Alexander Walker and

Morgan Howrie

From a personal perspective, Murdoch has been great in supporting and pushing me to levels I didn't think I was capable of, both creatively, technically, and conceptually. I am genuinely grateful for the support of the Screen Production lecturers, who believed in me.

Games Art and Design

Dominic Cullen

Journalism

Tara Innes

Sound Design

Mitchell Toyne

Web Communication

Wyatt Siekman

English and Creative Writing

Jasper Prestage



Dr Lauren O'Mahony



Lauren O'Mahony is a Senior Lecturer in Communications at Murdoch University, Western Australia. Her research focuses on Australian women's literature as well as media analysis, media audiences and creativity. Her research has been published in many journals and edited collections including Theorizing Ethnicity and Nationality in the Chick Lit Genre (2019) and The Routledge Research Companion to Popular Romance Fiction (2021). In 2023, Creativity and Innovation: Everyday Dynamics and Practice (co-authored with Terence Lee and Pia Lebeck) was published by Springer books.



Considerations for Sustainable Employee Engagement as Enablers for Communication About Sustainability

Yolandi Botha PhD and Lauren O'Mahony



Exploring intersections of media, law, communication and crime

Lauren O'Mahony and Greg Martin



Reading the romance in Australia: The preferences and practices of romance readers from ARRA survey data

Lauren O'Mahony and Yolandi Botha PhD



Reimagining happily ever after in Rix Weaver's New Holland colonial romances

Lauren O'Mahony and Kathryn Trees



The everyday experiences of female electric vehicle owners: insights from Western Australia

Lauren O'Mahony, Melissa Merchant and Simon Order



Mr Bates vs the Post Office : mediating emotion in the Post Office scandal and subpostmasters' campaign for justice

Greg Martin, Lauren O'Mahony and Rebecca Scott Bray

Dr Leo Murray



Recently my creative work has focused on collaborative productions or exhibits where sound can be used to communicate the ecological impacts of climate change: 'Anthropoiesis' (sound installation) at the Venice 2023 Architecture Biennial; 'Scenes from the Climate Era' (MU theatre production) in 2024; 'Ingrained' (audiovisual installation) FORM Gallery, Perth.

Traditional research outputs work in conjunction with the creative: 'Anthropoiesis: Slow listening to scalar extremes at the Venice Biennial' was published in Performance Research in 2025, and I presented a paper 'Life imitating art – film sound design and the sound of vehicles' at the European Network for Cinema and Media Studies (NECS 2025) conference.



Anthropoiesis: Slow listening to scalar extremes at the Venice Biennial

Alys Daroy, Leo Murray, Joshua Zeunert and Kathryn Trees



Carine Thevenau



Preview of 13 in the Anthropocene.

13 in the Anthropocene.

What is it like to be 13 years old in 2025? A time period that can be described as the Anthropocene. An epoch that recognizes the overwhelming impact humanity has had on our planet. This is a world that includes the climate crisis, artificial intelligence and social media. The tempo of life is fast and at times, seems erratic and nonsensical.

Being thirteen is also an age that is defined by fluctuation and confusion. Thirteen emerges as a mysterious and wondrous space between childhood and adulthood. It is characterized by rapid physiological and psychological change caused by cascading hormones that influence neural pathways associated with risk-taking, exploring autonomy, identity, and seeking out novel experiences. In 2023, is the experience of being 13 different than previous generations? Photographer Carine Thevenau asks our future people about their experience in the world, during a time of significant disruption and uncertainty.

The photographic series captures the portraits of Australian thirteen-year-olds. The portraits are photographed on black and white film and hand-painted using watercolour pigments. The technique of hand-colouring photographs emerged during the late 19th century, alongside the invention of photography and the emergence of the Industrial Revolution. We are currently living through a time period described as the Fourth Industrial Revolution, where artificial intelligence is able to construct and manipulate photographic projections of ourselves. Through hand-painting the portraits Carine pauses our contemporary teenagers in time, referencing past periods of shifting tides, whilst emphasizing the consistent inevitability of transitional change.



Dr Glen Stasiuk



Dr Glen Stasiuk : Academic Chair of Screen Production, Lecturer & senior Indigenous researcher at Murdoch University and a Western Australian Screen Award (WASA) winning director, Glen is a maternal descendent of the Minang-Wadjari Nyungars (Aboriginal peoples) of the South-West of Western Australia whilst his paternal family emigrated from post-war Russia. These rich and varied cultural backgrounds have allowed him, through his filmmaking, research and writing to explore culture, knowledge and diverse narratives.

This is evident via his extensive film productions and academic writings – including his PhD exegesis Wadjemup: Rotttnest Island as black prison & white playground and films The Forgotten 2002, and Wadjemup: Black Prison – White Playground 2014 which were respectively awarded the Best Documentary at the 2003 WA Screen Awards, and Outstanding Achievement Feature Film – Factual at the 2014 WA Screen Awards.

His latest film as Producer – I’m Not a Nurse (2022) part of the Screen West ELEVATE initiative has received nominations and awards globally. He is currently working on a short-film entitled KAYAMATAH as Producer and as writer/director/producer on a Noongar railway project and production with RMIT University and another 3 x documentaries entitled Wadjemup Wirin Bidi, Men of Wadjemup (Wadjemup Maarmaan Wirin) & Wadjemup Walbraaniny ('Healing Rotttnest'), with the Rotttnest Island Authority.



Dr Eko Pam

Eko Pam is a researcher and designer with expertise in sustainable design practices, particularly for retail spaces. Holding a PhD in Spatial Design, her work bridges theory and application, emphasising sustainability in both academia and professional design. Eko’s research spans design thinking, service design, and spatial design, with contributions to publications, exhibitions, and conferences. Her interdisciplinary focus and collaborative projects highlight her commitment to integrating innovative, sustainable approaches into the built environment and design education.



Dr Erica Mason

As a designer, I look to investigate how design can be utilised as a critical tool to enhance our societal systems, economic policies, natural environments and holistic connections to everything in between. Design is powerful and capable of helping us enhance our world without creating more problems for the future. My research pivots around discovering new ways to innovate via this lens. The results of findings in this area of research is consequently embedded into my curriculums at Murdoch University to ensure that our up and coming designers are perpetuating the most forward thinking methods for design around the world.



Wadjemup Wirin Bidi
Glen Stasiuk, Dr Damian Fasolo, Dr Damian Fasolo and Renae Desai FCPRA



Synergy Environmental Stewardship Program

Service Design Project

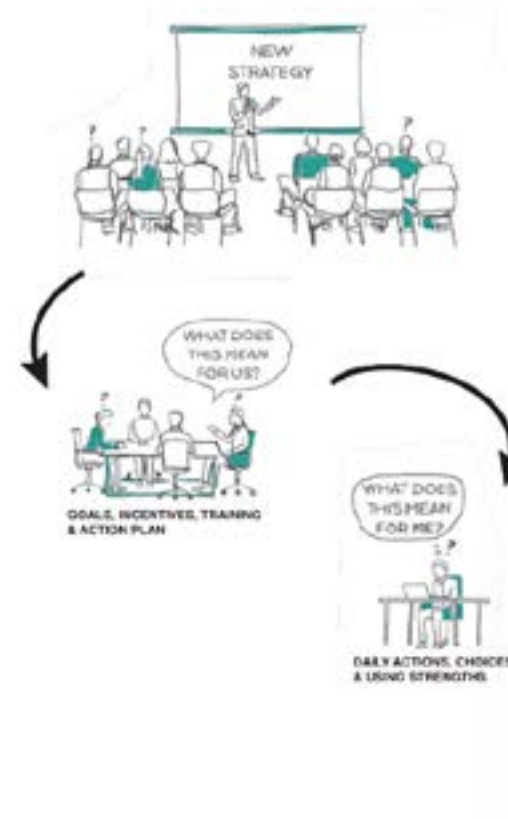
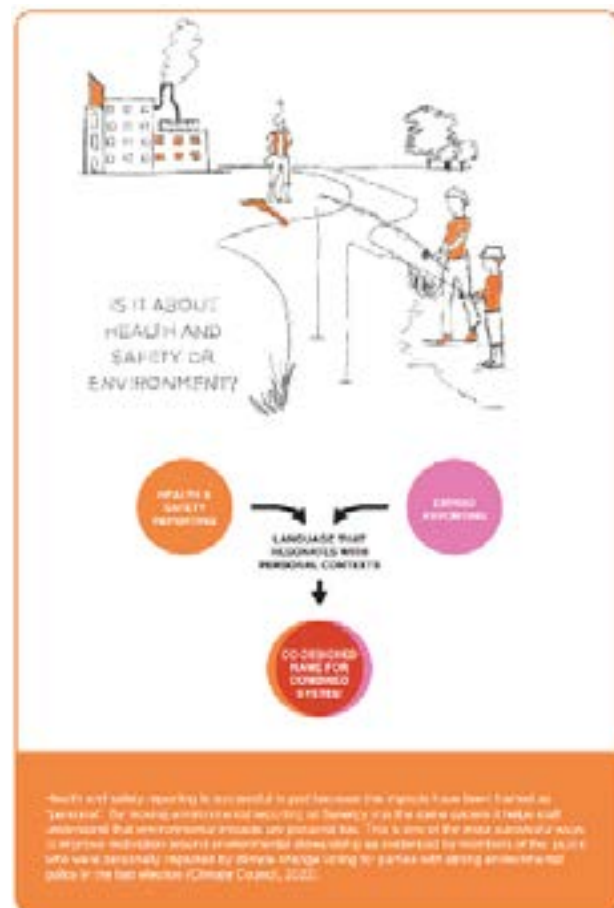
After an environmental audit highlighted areas for improvement, Synergy initiated a year-long project to shift organisational behaviour from a compliance-driven mindset to proactive environmental stewardship. The aim was to increase environmental maturity across all business units in line with Synergy's Environmental Strategy.

The project applied a design thinking and codesign approach through four phases: contextual research, ethnographic research, defining insights, and proposing solutions. Research revealed challenges such as siloed communication, fear-based compliance culture, under-resourced environmental teams, and limited integration of sustainability into everyday processes.

Eight interconnected outputs were developed to embed environmental values into Synergy's culture and operations:

- Integration of environmental and health & safety reporting
- Personalisation of the environmental strategy for all roles
- Organisational redesign for transparency and collaboration
- Improved communication systems
- Embedding environmental values in hiring and induction
- Strengthened procurement processes
- Environmental champions across teams
- Incentives to drive motivation

Implementation was mapped over three years, starting with foundational changes in communication and strategy personalisation, followed by organisational design and system integration. The approach emphasised codesign, pilot testing, and continuous improvement to ensure ownership, cultural alignment, and long-term sustainability.



Dr Howard Lee



Howard Lee is a lecturer in communication at Murdoch University where he also received his PhD in Journalism and Communication Studies. He served more than a decade as a public communication professional and was a former editor of an online news site in Singapore. His research areas include media governance, governmentality and resistance, social surveillance, media freedom, and public communication. He has written for various journals, book projects and academic websites on topics relating to Singapore media and politics, freedom of information, technology and social media, and the governance of journalism.



'Warming the Cockles': Social Media and Singapore's Political Celebrity-Scape

Howard Lee and Professor Terence T. Lee

Dr Tael Harper



Tael completed his undergraduate and PhD degree at Murdoch University before going on to work at the University of Liverpool, University of Western Australia and University of Canberra, before returning to work in Media and Communication at Murdoch in 2024.

His research work focuses on the intersection of technology and communication, and he has a particular interest in public communication and democratic theory. During the COVID epidemic he led research into vaccine disinformation on social media for the Department of Health, and he has also contributed research to developing tools to counter extremism.

Tael is also a keen game player and has written extensively about game culture, game production and the joys and benefits of play.



"End your weekend": populism, identity, and the politics of energy transition assemblages in Australia

Glen Fuller, Tael Harper and Ian Buchanan



If it looks like violent extremism, and acts like violent extremism ... : comparing the framing of two Sydney stabbing attacks

Sian Tomkinson and Tael Harper



Using blended and online learning to increase appreciation of learning outcomes: case of a problematic game design unit
Isaiah T. Awidi, Tael Harper and David Savat

Dr Damian Fasolo



Damian Fasalo is a Murdoch graduate, screen production lecturer and award-winning cinematographer and filmmaker. His work spans music videos, documentaries, television, and feature films, with credits for major local and international clients. His short films have received multiple ACS Awards and WASA nominations and screened at global festivals. Having worked with BBC News in London, his research explores cinematic aesthetics and the democratisation of filmmaking. Damian completed a PhD on low-budget independent film and has recently co-published a paper on vlogging and authorship.



I'm Not a Nurse
Jessica Bailey, Dr Damian Fasolo
and Glen Stasiuk



Kayamatah
Jessica Bailey, Jessica Bailey, Glen Stasiuk
and Dr Damian Fasolo

Dr Terence Lee



Terence Lee is Adjunct Professor of Communication at Murdoch University and Professor in New Media, Communication and Cultural Studies at the University of Nottingham, Ningbo, China. He leads the newly established Digital Governance Research Priority Area within The Institute of Asia and Pacific Studies (IAPS) China. Terence is the Managing Editor of Communication Research and Practice and the Essay Editor of the Asian Journal of Communication, and is an editorial board member of Media International Australia and Continuum. He is an Adjunct Professor at Murdoch University and an Honorary Professor at the University of Sydney.



Welcome to the next decade of
communication research and practice
Terence Lee



'Warming the Cockles': Social Media
and Singapore's Political Celebrity-
Scape
Howard Lee and Professor Terence T. Lee



Dr Yolandi Botha



Yolandi Botha is a Senior Lecturer in Strategic Communication at Murdoch University and a Research Fellow in the Department of Communication Science at the University of South Africa. She is a Fellow of the Higher Education Academy and has 14 years' experience in higher education teaching, supervision, and curriculum development in both online and blended modes of tuition. Yolandi is an NRF-rated researcher in South Africa with a multidisciplinary research focus in communication and management sciences. She has published various articles, papers, and book chapters on strategic and organisational communication, stakeholder engagement, stakeholder inclusivity, crisis communication, and sustainability communication.



Considerations for Sustainable
Employee Engagement as Enablers for
Communication About Sustainability
Yolandi Botha PhD and Lauren O'Mahony



Reading the romance in Australia: The
preferences and practices of romance
readers from ARRA survey data
Lauren O'Mahony and Yolandi Botha PhD

Dr Mary-Anne Romano



Mary-Anne is a lecturer in communications in the School of Media and Communication. After working as a journalist and producer, she shifted her focus to academia with a particular interest in gender roles in newsrooms. After studying overseas, Mary-Anne's research focused on crime, particularly female gender violence, crimes that are both perpetrated by and involve women and people who have gone missing. Her PhD, focused on the Claremont Serial Killings was a defining time in her life and for women living in Perth, where the perpetrator was unknown, the WA Police force laboured under a long investigation and the community was surrounded by fear.

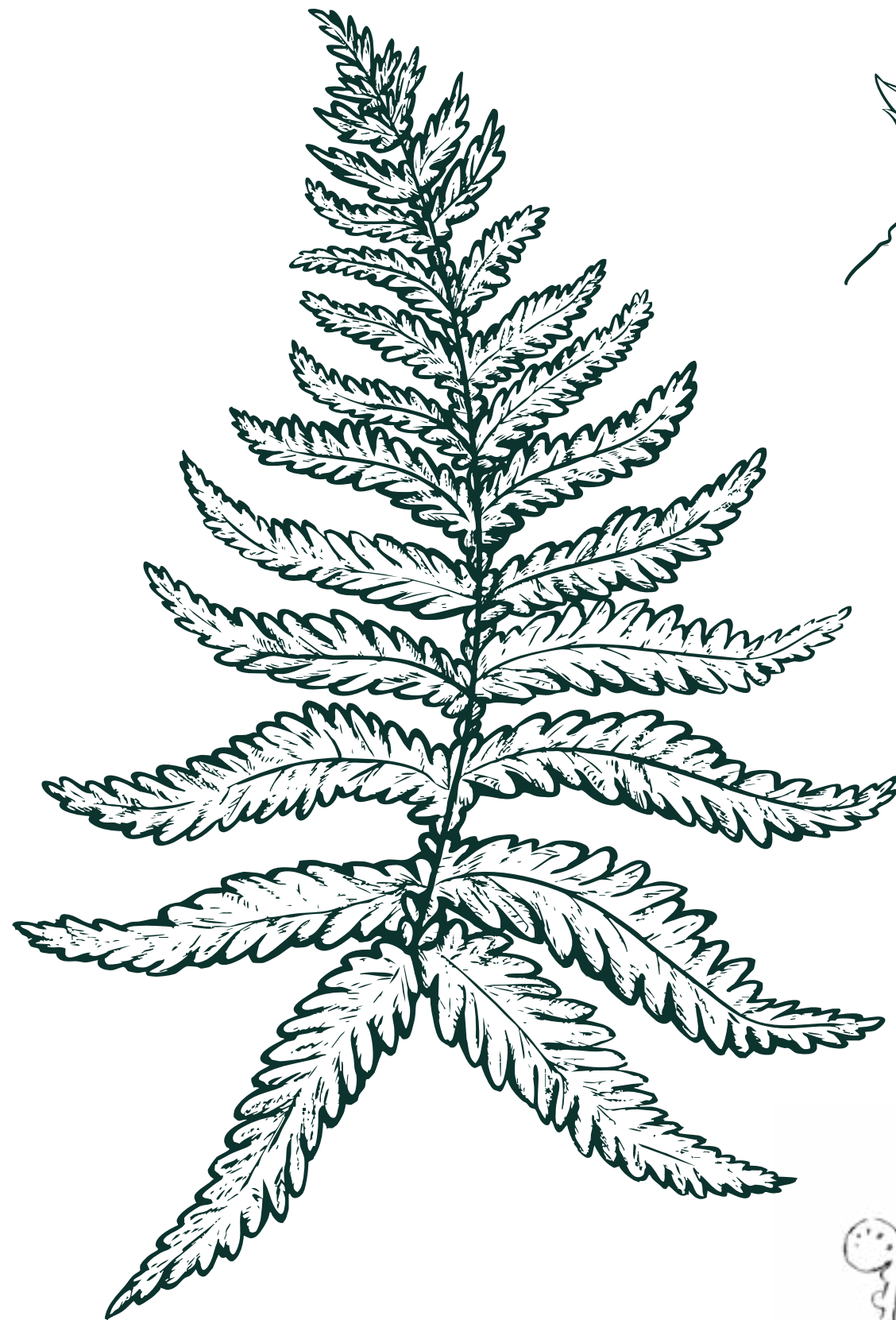


Ritual in journalism: shaping realities in
the Claremont serial killings
Mary-Anne Romano



Colour me in...

Let the page emerge







Strategic
Communication



Digital
Communication



Graphic
Design



Design
Thinking



Screen
Production



Communication
& Media Studies



Journalism &
Content Production



Sound
Design



Entertainment
Technology



Photography



Theatre & Creative
Production



English &
Creative Writing



Art
History



Games Art
& Design



School of Media
& Communication