

Creative Works Categories	F. CREATIVE WORK	
	<p>F1 Original Creative Work – Textual</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • Proof of publication and availability for sale by a recognised commercial publisher • Proof of expert/peer review • A copy of the creative work • Affiliation letter if not bylined to the "University of Western Australia" • ERA research statement (250 word limit)
	<p>F1.1 Research Statement Example</p> <p>RESEARCH BACKGROUND: Though this book contains extensive newly written material, the first version was written when I was at university as a teenager. In many ways, it is the template model for my lifelong approach to literary forms — intense reading, extensive research before writing, and the drawing together of many threads of various discourses into a literary synthesis. The novel was 'lost' for over a decade before it was placed among my papers at the Australian National Library. When a publisher expressed an interest in receiving a publishable manuscript over a 150 pages were missing from the library copy, which I 'back-engineered' making the published novel a strange amalgamation of a teenager's writing and that of a mature writer and researcher.</p> <p>RESEARCH CONTRIBUTION: This was a work that evolved into a 'life-project', showing the inseparability of early literary practice and what comes later. In blending original poetry with narrative fiction, in using modernist techniques originated and developed in Dorothy Richardson, James Joyce, Samuel Beckett et al, and reworking them with 'local content' (Perth, the wheatbelt, Geraldton, as well as Europe), this was a relatively early attempt to create a different kind of Australian Novel. Later, in creating new text, I examined the politics of (self)-imitation and vicariousness in fiction.</p> <p>RESEARCH SIGNIFICANCE: Some have considered this novel a unique document of fiction-creation. Nicholas Birns wrote in his introduction to the work: 'There is a strong determination on the part of the adult recompositor to keep faith with the mentality of the adolescent male, to retain its integrity while jettisoning its certitudes. It is this insensate loyalty in the midst of buoyant amendment, that gives, to cite high Modernist touchstones strangely solicited by the very postmodern mixture of experimentation and fantasy, these 'visions and revisions' their complex yet genuine reach back to a primal 'unimaginable zero summer'.</p>	
<p>F1.2 Research Statement Example</p> <p>RESEARCH BACKGROUND: This collaborative work, which connects my interest in diminishing the writer's 'self' in favour of a collective, shared identity, is with Dr Drew Milne (Cambridge University), an innovative poet of renown. Milne has a long history of collaborative activity in text and music, and we discussed working together for over 15 years before coming together with this book-length poem. The poem departs from the film The Red Shoes to explore the socio-politics of the Cold War and what has followed. It draws on learning across many cultures and histories, and is underpinned by a 'balance' between reading and scholarship and practice/experience/place. Most vitally, the work explores the threats and impacts of the nuclear industry from civil to military, from mine to waste, in today's world.</p> <p>RESEARCH CONTRIBUTION: This work is committed to performative poetics and poetry as an active moment in time. It is concerned with presentation and articulation and is to be recorded (by us) as a CD. As it involves the blending of many socio-critical discourses, we consider it a prompt to discussion not only of its own 'meanings' and terms of creation, but of many other texts and poetics. Such works are repositories of two lives spent in research and practice around their art, and prompt critical discussion and response across a wide range of artistic and academic registers. In creating poetry in which very disparate issues such as dance and nuclear power form a synthesis, it is hoped that a different way of reading even the most familiar or benign texts might be achieved.</p> <p>RESEARCH SIGNIFICANCE: This work was published by Veer (Birkbeck College's Contemporary Poetics Research Centre) putting it within an active and current debate about the nature of poetry and poetics. Extracts were published in leading journals, and Jacket magazine published a manifesto piece written by Milne and myself on our working process and practice. New collaborative work is currently underway.</p>		

<p>F2 Original Creative Work – Musical Composition</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • Proof of publication and availability for sale by a recognised commercial publisher or proof of being recorded for commercial distribution • A copy of the creative work • Affiliation letter if not bylined to the "University of Western Australia" • ERA research statement (250 word limit)
<p>F2.1 Research Statement Example</p> <p>RESEARCH BACKGROUND: The traditional concerto format has had a strong presence in Western music since the classical era. The idea of a single instrument as a counterpoint to the many of the orchestra is still a valuable resource for a composer. The West Australian Symphony Orchestra commissioned Golden Years for its concertmaster. Taking elements of music the composer listened to when growing up, the work was a synthesis of classical, and pop music elements.</p> <p>RESEARCH CONTRIBUTION: This resulting work is a large-scale (30min) three-movement concerto. Whilst originally wanting to avoid the traditional three-movement form, I discovered just how powerful and compelling a form it is. Getting the balance between the solo violin and orchestra was also crucial. The orchestration also includes a prominent accordion part.</p> <p>RESEARCH SIGNIFICANCE: West Australian Symphony Orchestra premiered the work at the Perth Concert Hall with soloist Margaret Blades and conductor Otto Tausk in October 2013. Neville Cohn in the West Australian wrote: "If (Ledger's) concerto doesn't make it into the international violin repertoire, I'd like to know why . . . The award-winning composer's concerto hasn't a dull moment and brims with ideas expressed in meaningful ways." Golden Years was awarded the 2014 APRA/AMC Art Music Awards Work of the Year: Orchestral. The work is published by the Australian</p>	
<p>F2.2 Research Statement Example</p> <p>RESEARCH BACKGROUND: Since the advent of digital technology, composers and performers have had a vast array of sound manipulation techniques at their disposal, in a relatively small device. The commission was to compose a piece for vibraphone soloist could play the instrument and operate the technology without compromising either aspect.</p> <p>RESEARCH CONTRIBUTION: Through the use of a foot-pedal, the performer is able to play the work and operate the electronic component. The foot-pedal scrolls through a number of scenes. Even though each scene is fixed in its location in the score, the software works in such a way that the effect is subtly different each time it's played.</p> <p>RESEARCH SIGNIFICANCE: Quickening was premiered by Callum Moncrieff (who commissioned the work) in 2010. It has been played by Paul Tanner at UWA (2013) and by Tim Constable at the Australian Festival of Chamber Music, Townsville (2013). The work is published by the Australian Music Centre: ISMN: 979-0-720128-69-6</p>	
<p>F3 Original Creative Work – Visual Arts</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • For exhibition- Proof of the exhibition being the first exhibition of the material • For exhibition- Proof of the gallery or museum being an independent public or commercial organisation • For exhibition- A copy of the published catalogue for the exhibition • When exhibited at a UWA venue works must have: external review by an independent expert, evidence that it has been independently produced by an entity assuming responsibility for the risk of producing or demonstrates national or international significance • For illustrated book- the book is produced by a commercial publisher or proof of peer review • ERA research statement (250 word limit) • Affiliation letter if not bylined to the "University of Western Australia"

F3.2 Research Statement Example	
<p>RESEARCH BACKGROUND: A research project that explored historical and contemporary technologies which attempted to engineer life from scratch; the project re-appropriated a protocell protocol published by Stephane Leduc in his 1911 Book <i>The Mechanism of Life</i>. Catts and Zurr's project used contemporary technology of 3D printing. The project was presented at the Science Gallery at Trinity College, Dublin, Ireland in 2013. The Gallery is described as follows: "Science Gallery is a world first. A new type of venue where today's white-hot scientific issues are thrashed out A place where ideas meet and opinions collide. Since opening in 2008, over 1.7 million have visited it in Dublin - ranking us amongst the top ten free cultural attractions in Ireland." The piece was part of the Grow Your Own exhibition that concerns with some of the potentially ground-breaking applications and uncertain implications of synthetic life.</p> <p>RESEARCH CONTRIBUTION: The piece explored issues of cultural amnesia through historical and contemporary understanding of life and the technological project to create life from scratch – a field which is part of synthetic biology and referred to as protocell biology. The project advanced contemporary knowledge mainly through critical cultural analysis bridging these ideas and technologies with academics and the general public.</p> <p>RESEARCH SIGNIFICANCE: The piece was part of a seminal exhibition that was set to explore from technical, cultural, philosophical and ethical perspectives what it means to synthesise life and/or create the basic unit of life from scratch. The piece was chosen to be included in this framework due to its historical perspective and reflection as well as the use of 3D printing technologies, aesthetic strategies, and scholarly depth exploring life as engineering.</p>	
<p>F4 Original Creative Work – Design/Architectural</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • Proof of a design award being received for the first time; or • Proof of independent professional publication or review for the first time; or • Proof of the exhibition being the first exhibition of the material and the gallery or museum being an independent public or commercial organisation and a copy of the published catalogue for the exhibition • When exhibited at a UWA venue works must have: external review by an independent expert, evidence that it has been independently produced by an entity assuming responsibility for the risk of producing or demonstrates national or international significance • ERA research statement (250 word limit) • Affiliation letter if not bylined to the "University of Western Australia"

F4.1 Research Statement Example	
<p>RESEARCH BACKGROUND: Grouped infill housing is dominated by the requirements of vehicular access, dwelling setbacks and programmed planning. Planning is rarely motivated by solar passive design and external spaces tend to be those left over, rather than key elements of a site. Houses tend not to be readily adaptable to the changing circumstances of occupants. The design of this grouped dwelling development sought to challenge these tendencies and conceive of a group of houses engaged with the realities of solar radiation, family, transport, change.</p> <p>RESEARCH CONTRIBUTION: Utilising courtyards to balance communality and privacy, the design focuses on provision of a flexible planning model; multigenerational occupation, universal accessibility, home office adaptability and internal subdivision. Dual key adaptability and judicious servicing allow dwellings to divide if site density codes increase in the future. Designed to zero setbacks on southern boundaries to maximise solar access, building massing is arranged to avoid overshadowing and provide acoustic separation between living and sleeping areas. Vehicle and pedestrian entries are separated to enhance safety, security and legibility. Each dwelling is designed as a simple shell which can be tailored to owners' requirements and facilitate multiple modes of occupation over time with only minor modifications.</p> <p>RESEARCH SIGNIFICANCE: The houses are recognised for their innovative approach to site and internal planning, adherence to principles of environmental and social sustainability, and unusual palette of recycled and recyclable materials. Awards - AIA National Commendation for Multiple Residential Architecture 2012, AIA WA Harold Krantz Award for Multiple Residential Architecture 2012, AIA WA Walter Greenham Sustainable Award 2012 and BPN National Sustainability Award 2012. Published in Architecture Australia and New Suburban: reinventing the Family Home Australia and New Zealand (Thames&Hudson).</p>	
F4.2 Research Statement Example	
<p>RESEARCH BACKGROUND: The Australian Bureau of Statistics predicts that Australia's current population of 22.3 million could grow to 62.2 million by 2101. There is currently no national urban and infrastructural plan for this growth. Indeed following consultation of Australia's entire current city planning frameworks, we found that a sum total of only 5.5 million people are accounted for. This research aimed to address the resettling of the 34.5 million 21st century Australians who are simply missing from the collective intelligence of the nation's planning. The research question driving this project was 'where these people might live so that Australia remains ecologically resilient, socially amenable and economically productive?'</p> <p>RESEARCH CONTRIBUTION: This research is innovative in that it tackles the issue of Australia's population growth at the national scale, and over an extended time frame (i.e. to 2101). Australia's forward planning typically occurs in a fragmented manner, planning occurring at the city or state scale, and generally over short time frames (i.e. to 2040 at best). Through this research a methodology has been developed to address how this scale of planning could be undertaken. This new knowledge has been disseminated to a broad public audience through the media - print, television and radio.</p> <p>RESEARCH SIGNIFICANCE: Clear evidence of the excellence of this project was provided when it was awarded a commendation in the 'CAPITHheticAL' competition, managed by the Australian Institute of Architects, for a design for a hypothetical Australian capital city. There were over 1200 domestic and international entrants registered for the competition.</p>	
<p>F5 Original Creative Work – Exhibition Catalogue</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • A copy of the catalogue • When exhibited at a UWA venue works must have: external review by an independent expert, evidence that it has been independently produced by an entity assuming responsibility for the risk of producing or demonstrates national or international significance • ERA research statement (250 word limit) • Affiliation letter if not bylined to the "University of Western Australia"

<p>F5.2 Research Statement Example</p> <p>RESEARCH BACKGROUND: The author is a leading authority on the lives and works of Walter Burley Griffin and Marion Mahony Griffin, widely lecturing and publishing on the subject. More broadly, his research focusses upon architecture and landscape as collective expressions of identity (be it place or nation), especially within the context of designed national capitals such as Canberra, New Delhi and Brasília.</p> <p>RESEARCH CONTRIBUTION: In 2002, his stature as a Griffins scholar led the National Archives of Australia (NAA) to invite him to contribute the major text to its catalogue for the exhibition A Vision Splendid: How the Griffins Imagined Australia's Capital. The essay investigated the production of and techniques employed to execute the Griffins' exquisite renderings submitted in the international design competition for Canberra. In 2013, the NAA, seeking to commemorate Canberra's centenary, decided to publish a new edition of the publication and invited Vernon to revisit, revise and expand his essay to include research findings he had made in the interim. This publication is the outcome.</p> <p>RESEARCH SIGNIFICANCE: That a Commonwealth cultural institution twice invited the author to contribute to one of its publications testifies to the esteem to which his scholarship is held. This also is endorsement of his scholarship's quality.</p>	
<p>F6 Live Performance of Creative Work</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • A copy of the performance program and a review or supplementary material attesting to the performance's existence, time and place • Proof the performance has a UWA connection (UWA byline equivalent) • When exhibited at a UWA venue works must have: external review by an independent expert, evidence that it has been independently produced by an entity assuming responsibility for the risk of producing or demonstrate national or international significance • ERA research statement (250 word limit) • Affiliation letter if not bylined to the "University of Western Australia"
<p>F6.1 Research Statement Example</p> <p>RESEARCH BACKGROUND: One of Verdi's late opera's 'Otello' is notable for a much larger sense of scale, particularly with the extensive and virtuosic choral writing for the opera chorus. This was the first time Otello had been seen and heard in Perth and was part of a tri national collaboration with 5 other opera companies-New Zealand Opera, Cape Town Opera, Opera Victoria, State Opera of South Australia and Queensland Opera.</p> <p>RESEARCH CONTRIBUTION: Verdi's use of harmonic colour reaches Wagnerian proportions and his use of major off stage brass bands is particularly notable. However, this production of Otello clearly shook off its traditional roots in a new production by Director, Simon Philips. Set on an aircraft carrier, with walls dropping open to reveal the sea or a helicopter, the set provided a suitably claustrophobic atmosphere to portray Otello's emotional instability, Iago's Nihilism and Desdemona's fragility in a way that might seem more disturbingly realistic.</p> <p>RESEARCH SIGNIFICANCE: This new production was premiered under the umbrella of the 2014 Perth International Arts Festival at His Majesty's Theatre in Perth with West Australian Opera and WASO. <i>The West Australian</i> commented 'The West Australian Opera Chorus under new Head of Chorus Joseph Nolan, have never sounded crisper, tighter, more focused or more powerful' <i>The Australian</i> stated ' the much-improved chorus sang with full bodied, well blended sound and were particularly impressive in the opening scene'</p>	

F6.2 Research Statement Example	
<p>RESEARCH BACKGROUND: This production continued my research explorations through performance into plays that work against naturalistic forms and juxtapose potentially very different performance styles and generic conventions. Pirandello's 1921 play was performed with student actors at the Dolphin Theatre, UWA from 22-25 May, 2013. Unlike many productions over the past thirty years or so the aim was to stage the play uncut and not update its dialogue references or theatrical stage business to a contemporary context. The aim was towards enticing the audience into a more engaged encounter with the philosophical questions concerning identity and reality that Pirandello explores in the play.</p> <p>RESEARCH CONTRIBUTION: One innovation was to highlight the commedia dell-arte physicality of Pirandello's Italian theatre context of the 1920s. Another was in defamiliarising the performance style drawing on elements of Italian Futurist theatre experimentation. Another was to highlight the constant shifting between the tragic and comedic elements. These were deliberate tactics to present challenges to the audience in the play's frequent juxtapositions of style, adding to my ongoing research into performance, especially in both Jacobean revenge tragedies and Howard Barker's plays.</p> <p>RESEARCH SIGNIFICANCE: The success of the production was evident in positive audience responses and in an external reviewer's comment that the play was performed 'in a way that clearly communicated the nature of Pirandello's intended themes'. Trusting the text and keeping things 'simple' followed through into 2014 with a bare-stage uncut Dolphin Theatre production of Webster's <i>The White Devil</i>, and a daytime New Fortune Theatre open-air production of a condensed <i>Titus Andronicus</i>. A paper on these themes in relation to these recent productions will be presented at the ANZAMEMS conference in Brisbane in July 2015.</p>	
F7 Recorded/Rendered Creative Work	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • A copy of the recorded/rendered output • For a recording/rendering presented at UWA, works must have: external review by an independent expert, evidence that it has been independently produced by an entity assuming responsibility for the risk of producing or demonstrate national or international significance • ERA research statement (250 word limit) • Affiliation letter if not bylined to the "University of Western Australia"
F7.1 Research Statement Example	
<p>RESEARCH BACKGROUND: This research explores performance practices in a little-known body of repertoire composed in France between 1695 and 1739, when a new generation of musicians began to experiment with imported styles from Italy. It investigates aspects of instrumentation, ornamentation, articulation, tempi, phrasing, and texture, through the application of information found in relevant historical treatises, aiming to achieve a historically-informed blend of French and Italian styles in performance.</p> <p>RESEARCH CONTRIBUTION: The work is innovative in investigating instrumental chamber music that represents a period of significant change in French music and its historically-informed performance. Consideration of textural effects through instrumentation choice is particularly notable, with two works performed without a chordal continuo instrument, and experimentation in a French work with the Italian practice of realising the bass line by a cello alone.</p> <p>RESEARCH SIGNIFICANCE: This work has been distributed internationally by ABC Classics/Universal Music as output from the ARC Linkage French Baroque Music Project, and received critical acclaim from Australian and international reviewers. Lucy Robinson (<i>Early Music</i>, 2010) describes it as 'a charming CD which succeeds in shedding light on some of the little-known gems of the French Baroque repertory.' Ken Page (<i>Limelight Magazine</i> 2011) calls it a 'top grade release from the ABC' and says that 'the notes are comprehensive and historically informative....' Johan van Veen (<i>MusicWeb International</i>) writes that 'the choice of composers also deserves applause as most of them appear infrequently on concert programmes and their music is not widely available on disc. The Ensemble Battistin is very fine and impresses with its impeccable technique and admirable sense of style.' This work reaches international audiences through top international music outlets such as iTunes, Amazon, and Google Play.</p>	

7.2 Research Statement Example

RESEARCH BACKGROUND: The medium of Brass Band has been strongly associated with the ANZAC tradition since the beginning. Not only did Brass Bands play as the troops left our shores, as Military Units they performed in the Middle East and in every theatre of operation during the first world war. Ted Egan is one of Australia's leading performers, and has a long and distinguished career as a musician and of public service, serving as the administrator of of the Northern Territory. His book, published by the commercial publisher "Wild Dingo Press" is aimed at the 100th commemoration of the ANZAC landings at Gallipoli, and includes recordings of works by Ted Egan and others about the Anzac traditions.

RESEARCH CONTRIBUTION: This project sought to recreate the ambiance, scoring and musical traditions of the brass band as both the background and foreground of the music of Ted Egan. The form of the music is that of a traditional march, including the opening phrase, a bass solo, and the recapitulation. The Bass Solo follows the normal traditions of the medium. It is rich in harmonic movement and technically demanding, requiring great facility from the performers. The solo itself is drawn as a kind of variation of the melodic material, and in the children's choir version ios replaced with ethereal voices to represent the departed members of the Anzac corps, both those who died in the field and those to have died since.

The scoring of the work, for traditional Brass Band instrumentation, blends the traditional conically shaped instruments with the cylindrical instruments to produce both a dark and strident tone. The portability of this instrumentation has made it popular for military organisations from the mid-19th century, though other European and American traditions would also include woodwind instruments for added projection.

The arrangement was developed by Ted Egan and Alan Lourens. Whilst ted offered the form and chords, the arrangement required more substance to make it appropriate for a band of the early twentieth century. The Bass solo, as performed on the band version, was written entirely by Dr. Lourens, who also directed the performances.

RESEARCH SIGNIFICANCE: This recording has published commercially by Wild Dingo Publications. The fwork has garnered the following reviews:

"Ted Egan has been writing and singing about the Anzacs for over forty years. He sang some of the songs here while they listened, and passed that strict test brilliantly. He writes now for their descendants, young and old, an even stricter test, and passes that easily. There is nothing like this splendid collection. It pays an original and memorable tribute to an extraordinary generation."

Professor Bill Gammage AM, historian, adjunct Prof. ANU, author of *The Broken Years: Australian Soldiers in the Great War* and award-winning book, *The Biggest Estate on Earth: How Aborigines made Australia*.

"An illuminating X-ray of human wastage in war. Ted Egan's superlative picture gives us a better insight into pointless sacrifice than the popular 'glory of Gallipoli' and 'stuff of legend' genre. The way Ted interweaves personal re relationships into the wider narrative shows, yet again, what a humanist, and what a fine social and cultural historian, he is."

Professor Colin Tatz, cultural historian, former director of the Australian Institute for Holocaust and Genocide Studies.

"Ted Egan's The Anzacs 100 years On in Story and Song is a tour de force of Australia's involvement in WW1, from the distress, agony and destruction to the achievements, bravery and heroics of the diggers and their great leaders, Monash and Chauvel. This is superb social and cultural history with a dose of realism when others, through ignorance or agendas, steer clear of the integrity of events. He sees history as it was rather than how he would like it to be. The bonus of excellent music (on an enclosed disc), an Egan forte, delivers an extra dimension to the sense of place and time."

Professor Roland Perry AO, award-winning author of numerous acclaimed biographies, histories and fiction works, including *Monash, the outsider who won a war*, and *The Australian Light Horse*.

	<p>F8 Curated or Produced Exhibition or Event</p>	<ul style="list-style-type: none"> • The bibliographic and other details as specified on the proforma • A copy of the exhibition/event program and a review or supplementary material attesting to the date, time and place of the exhibition or event • For an exhibition/event at UWA, works must have: external review by an independent expert, evidence that it has been independently produced by an entity assuming responsibility for the risk of producing or demonstrate national or international significance • ERA research statement (250 word limit) • Affiliation letter if not bylined to the "University of Western Australia"
	<p style="text-align: center;">F8.1 Research Statement Example</p> <p>RESEARCH BACKGROUND: A major exhibition curated by Oron Catts, that presented some significant research done at, and commissioned by, SymbioticA. Part of the International Society for Electronic Arts (ISEA) which was held in Sydney. ISEA is the peak international electronic arts organisation fostering interdisciplinary academic discourse and exchange among culturally diverse organisations and individuals working with art, science and technology. The main activity of ISEA International is the annual International Symposium on Electronic Art (ISEA). Semipermeable (+) was selected as one of the three major exhibitions for the Sydney event and was presented at the Sydney Powerhouse.</p> <p>RESEARCH CONTRIBUTION: The exhibition was a thematic exploration of scientific and cultural notions of the semipermeable membrane, presenting twelve works that were researched and developed at SymbioticA. It included four new original artworks from leading Australian artists/artistic groups that were commissioned and presented for the first time in this exhibition. The exhibition advanced and presented new knowledge in the area of Biological art and Biodesign - the use of living biological matter for aesthetic and cultural discussion. The exhibition included a 36 page catalogue and curatorial essay by Catts.</p> <p>RESEARCH SIGNIFICANCE: Semipermeable+ presented for the first time a curated thematic exhibition dedicated to the research in Biological Arts contacted at SymbioticA as part of ISEA Festival. Demonstrating how Biological Arts is one of the major research areas in the interdisciplinary field of Art, Science and Technology. It presented SymbioticA at UWA as the leading research laboratory in this field.</p>	
	<p style="text-align: center;">F8.2 Research Statement Example</p> <p>RESEARCH BACKGROUND: Christopher Vernon is a leading authority on the lives and works of Walter Burley Griffin and Marion Mahony Griffin, widely lecturing and publishing on the subject. More broadly, his research focusses upon architecture and landscape as collective expressions of identity (be it place or nation), especially within the context of designed national capitals such as Canberra, New Delhi and Brasília.</p> <p>RESEARCH CONTRIBUTION: Vernon's stature as a Griffins scholar led the National Library of Australia (NLA) to invite him to guest curate this exhibition and produce a related catalogue leaflet (NLA Bib ID: 6292555). The exhibition commemorated the centenary of our national capital's foundation and investigated the Griffins' vision for an Australian identity as expressed in the city's design.</p> <p>RESEARCH SIGNIFICANCE: That a national cultural institution invited Vernon to curate the exhibition testifies to the esteem to which his scholarship is held. This also is endorsement of his scholarship's quality. Moreover, the exhibition proved quite popular, receiving, according to the library's statistics, 21,072 visitors in total. It was open for 93 days and received an average of 227 visitors a day. The exhibition also attracted a favourable overseas review in the Spectator.</p>	