

Geof Hill - a key note.

What happens when a researcher wants to publish differently? : A vision of the possibilities – Cabaret as academic discourse.

Research publication is one of the core factors of research practice. From the Medieval *studia generalia*, in which prospective applicants had to orally defend themselves against all comers, through to the REF processes that put value on individual research publications, research publication, as an aspect of research practice, has undergone enormous change. Like many practices associated with research, there is hegemony that often inhibits creativity. The dissonance surrounding this hegemony begs a question 'what happens when a researcher wants to publish their research differently?'

Performance Provenance

My choice to present in performance mode has provenance or history.

Becoming an academic in 1983 following an earlier career as a Work Study Analyst, I incorporated my then side-interest in musical theatre into my academic lecturing. Later, when I was undertaking my doctoral inquiry, my musical theatre became a signature element of my academic work as I wrote and performed a cabaret on *Reflective Practice*. My doctoral inquiry was into Higher Degree Research practices and I was encouraged to include in it a cabaret. I wrote and performed '*Doing a Doctorate*' as one of my doctoral publications.

My cabaret work continued into my post-doctoral appointment as the Co-ordinator of Research Supervision Professional Development at Queensland University of Technology (Australia) with a cabaret on Research Supervision presented at the International Conference on Quality Postgraduate Research in Adelaide, Australia in 2006. With the OECD redefinition of performative work as research in 2002, I began to champion performative work in research dissemination.

The presentation for this conference was originally written for and performed at the *Inaugural Global Storytelling Conference*, in Prague in 2012 (Hill, 2012). It was subsequently re-presented at different university symposia and conferences, each time being tweaked as a performance to accommodate the context in which it was being performed as well as what I learned as a performer from performing it previously. This action inquiry development of my cabaret practice became my practice-led inquiry into my academic cabaret practice (Hill, 2015). My practice of performing my research is the practice that leads my inquiry!

