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**The Creative manoeuvres: Making, saying, being papers – the refereed proceedings of the 18th conference of the Australasian Association of Writing Programs, 2013.**

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### **Editorial Introduction**

The 18<sup>th</sup> annual AAWP conference ‘Creative manoeuvres: Making, saying, being’ asked delegates to address the multiform ways that writing and writers make and understand through creative and academic practice. The emphasis on movement, on ‘manoeuvring’, is an important one in a space that has at times valued practice as an *object* rather than as a *movement* of making, doing, thinking and being. Collected here are works on writing’s relations to language, body and mind; engagements with the new materialism and ecology; journeys across cultures and history; understandings of place and poetics; subversions of genre and lives; negotiations of truth and imagination. What is clear in reviewing the nearly fifty papers here is that thinking about writing and its place in the world (and the university) is bearing the fruit of broad, interdisciplinary endeavour – which has always been the promise of the translation of creative practice into the academy.

For the first time we include creative papers as part of the proceedings: a surprising and diverse body of works that shows dexterity in relation to what creative writing is, and can be. The authors of these creative pieces were required to offer a research statement as a way of contextualising the work presented and in keeping with the requirements of government policy. Whatever one’s feelings about this requirement, a positive outcome of it has been, in many cases, the ability to map the often close interactions between ‘creative’ and ‘research’ practice. Increasingly it seems that these two modes of practice are not only working with (and against) each other, but also manoeuvring their way through each other – at once accommodating, interrogating and reforming the relationship.

These proceedings are evidence that in 2013 there was good reason to be excited about writing as a mode of knowledge, practice and research. We thank the authors for their contributions.

**Shane Strange**

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