



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

Gender Diversity in Music and Art Conference 2019



Welcome to the 2019 Gender Diversity in Music and Art Conference



THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

**Conservatorium
of Music**

This four-day international conference will focus on vital, diverse and inspiring music and art making by women and gender-diverse artists and scholars. Spotlighting otherwise under-recognised contributions to the development of music and art, Gender Diversity in Music and Art will both showcase and discuss the representations of this work in academia, industry and the everyday.

The conference draws together the discussions that emerged from the Women in the Creative Arts (ANU 2017) and Gender Diversity in Music Making (Monash 2018) conferences. A cross-section of artists, art forms and academics will meet to share work and experiences and build opportunities for gender equity across these fields. Join us to share a wide spectrum of activity in this area including academic research, current industry approaches and discussions, and creative work.

I am delighted to welcome you to the Gender Diversity in Music and Art 2019 conference. We have a wonderful group of artists in residence, keynotes and delegates from around Australia, the United States and the Philippines joining UWA students staff to meet to share our experiences, research and ideas surrounding gender diversity in Australian music and art. I wish each of you a memorable and inspiring visit, and I hope new friendships, collaborations and activism surrounding gender diversity in the arts are borne from this time together.

I would like to extend my thanks to the members of the committee and my colleagues from the School of Design, Symbiotica and the Conservatorium of Music for their support of the conference, and ongoing efforts to make change in the diversity space. A special thankyou particularly Shoshana Rosenberg and Dr Tarsh Bates, who have provided great insight and advice throughout.

Dr Louise Devenish
Convenor, Gender Diversity in Music
and Art 2019
Senior Lecturer and Chair of Percussion



The notion that one group of people have a monopoly on creativity is anathema to everything we see in the world around us. Art thrives on inclusion; on disruption; on diverse, and often opposing views. I am delighted that the UWA Conservatorium can host the GDIMA conference, and thrilled with the prospect of creative and academic engagement that will follow from this event. I am excited by the opportunity to find ways for us to be better at inclusion, for while the spirit is willing, the systems can be frustratingly slow to respond.

I welcome you all to our beautiful campus, and look forward to listening, discussing and engaging with these important topics, and seeing and hearing some outstanding art across Crawley, and on to the world.

**Professor Alan Lourens, Head
UWA Conservatorium of Music**



Acknowledgement of Traditional Owners

The University of Western Australia acknowledges the custodians and traditional owners of land on which any of its campuses are located. At the main campus, Crawley, the University acknowledges the Whadjuk Noongar people as the traditional owners of the land on which it is situated. The Whadjuk Noongar remain the spiritual and cultural custodians of their land, and continue to practise their value, languages, beliefs and knowledge.

Your Committee

Convenor

Louise Devenish

Gender

Diversity Chair



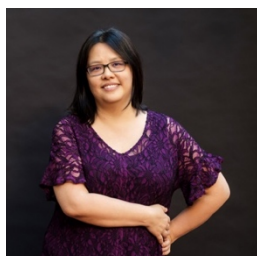
Shoshana Rosenberg

Music Chairs

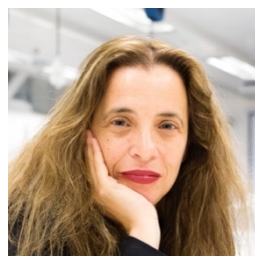


Sarah Collins

Visual Art Chairs



Cecilia Sun



Ionat Zurr



Tarsh Bates

Supported by



THE UNIVERSITY OF
WESTERN
AUSTRALIA

School of Design



Lawrence Wilson Art Gallery – Cruthers Collection of Women's Art



The Artist and her Work | 25 May - 7 December 2019

Lady Sheila Cruthers took an immediate shine to women's self-portraiture when she began collecting art in the mid-1970s. This interest expanded into a collection strategy she referred to as 'the artist and her work' – Lady Cruthers would collect an artist's work in addition to a self-portrait, with the two works often hung side by side in the family home. Now housed at the University of Western Australia, the Cruthers Collection of Women's Art holds over 100 self-portraits, many collected as a result of this strategy. The Artist and Her Work utilises this unusual juxtaposition to showcase the breadth and depth of over 100 years of women's art practice. Pairs of works are exchanged throughout the exhibition period to create a dynamic collection showcase that rewards repeated viewing.

Image: Tania Ferrier, Self Portrait (detail), 1985, oil on board, 41.5 x 54.5cm, CCWA 625. Cruthers Collection of Women's Art, The University of Western Australia. © Courtesy of the artist

Program

Tuesday 16 July 2019

Time	Event
17.30	Welcome Event Eileen Joyce Studio
18.15	Welcome to Country Ingrid Cumming
19.00	Artist in residence performance Callaway Music Auditorium <i>Armaddillo</i> : Robyn Schulowsky, Vanessa Tomlinson and Louise Devenish

Wednesday 17 July 2019

Time	Events	
9.30	Conference registration open Callaway Music Auditorium	
10.00	Plenary session: Industry Approaches to Diversity Callaway Music Auditorium Representatives from WA Opera, WA Symphony Orchestra, Perth Institute of Contemporary Arts, Tura New Music, WA Music and UWA School of Design Chair: Louise Devenish	
11.00	Morning tea	
11.30	Session 1A: Representing women in music research and education Callaway Music Auditorium Chair: Sarah Collins Talisha Goh: 'Writing in' the Woman Composer: A Review of Australian Feminist Musicology from 1989-Present Cecilia Sun: Teaching Women in Music in the #MeToo era Kate Milligan, Christophe Karas and Brianna Louwen: Gender Segregation and Treble Education in the Anglican Choral Tradition: An Autoethnography from The Girls Choir of St George's College, Perth.	Session 1B: Case studies in Australian music Tunley Lecture Theatre Chair: Cat Hope Melanie Walters: A Sunburnt Country: Music for Wind Orchestra by Australian Women Sam Wolf: <i>Want Not</i> Annie Hui-Hsin Hsieh: <i>Pixercise</i> for solo piccolo and exercise
13.00	Lunch	
14.00	Session 2A: The Artist and Her Work Lawrence Wilson Art Gallery Chair: Gemma Weston Guided tour of <i>The Artist and Her Work</i> Portraits from the Cruthers Collection of Women's Art	Session 2B: Diversifying improvisation Callaway Music Auditorium Chair: Shoshana Rosenberg Hannah Reardon-Smith and Louise Denson: Feminising Free Improvisation Dan O'Connor: Sound Explorations: The trumpet techniques of Birgit Ulher on <i>Proportions</i> (2017) Nat Grant: Hey Drums: Documenting Australian Drummers
15.30	Afternoon tea	

16.00

Keynote

Callaway Music Auditorium

Jennifer Walshe: Terroir, digital dualism and AI in her work

Chair: Louise Devenish

17.00

Break

18:30

Conference dinner

Tiamo Restaurant, 57 Hampden Road, Nedlands

An informal dinner open to all delegates. Individual pay-as-you-order.

Thursday 18 July 2019

Time	Event	
10.00	Keynote Tunley Lecture Theatre Sandy O'Sullivan: Queer First Nations' Artists – the weird path from <i>uncanny valley</i> to diverse inclusion Chair: Tarsh Bates	
11.00	Morning tea	
11.30	Session 3A: Creating space: Physical, musical and digital Tunley Lecture Theatre Chair: Dan O'Connor Shoshana Rosenberg: Of Body, Of Emotion: Creating Transformative Sound Spaces and Refusing Apathy Paul Boyé and Grace Connors: 'Mercenaries of slime' – Cyberfeminism, vns matrix and extending the slime metaphor. Salud Mora Carriedo: <i>Forever Free!</i> Of Terror, Trauma, Freedom, and Hope	
13:00	Lunch	
14.00	Session 4A: Gender studies in stage performance Tunley Lecture Theatre Chair: Alan Lourens Jonathan Paget: The novelty of the guitar 'virtuosa.' Madame Sidney Pratten as role model for Victorian 'ladies' Laura Biemmi: Women's work in opera: Taking a Marxist-feminist approach to Shostakovich's <i>Lady Macbeth of the Mtsensk District</i> (1934) and Berg's <i>Lulu</i> (1937) Phoebe Green: Reclaiming the performer's voice - and body - in musical analysis Emma Jayakumar: The Black Cat Project: Challenges in the adaptation of Edgar Allan Poe's short story for concert and stage performance	Session 4B: Artist in residence workshop School of Design Chair: Ionat Zurr Nicole Monks: Present Presents (Places limited. Registrations for this workshop are essential to ionat.zurr@uwa.edu.au)
16.00	Afternoon tea	
16.30	Artist in residence performance-lecture Eileen Joyce Studio Shoeb Ahmad with guest artists Jameson Feakes, Vanessa Tomlinson and Shoshana Rosenberg	
17.30	Dinner break	
19.00	Artist in residence performance Callaway Music Auditorium <i>WA Women Composers</i> : Decibel 10 at 10	

Friday 19 July 2019

Time	Event	
10.00	Artist in residence talk Callaway Music Auditorium Nicole Monks: Connection, community, collaboration, country and culture Chair: Ionat Zurr	
11.00	Morning tea	
11.30	Session 5A: Effecting change: Case studies in leadership, mentoring and quotas Tunley Lecture Theatre Chair: Julia Nicholls Helen Rusak: Doing Leadership Differently: Women in Musical Leadership Naomi Johnson and Matthew Dewey: Content Targets Work: A Practical Example of Changing Behaviours and Processes Cat Hope, Gabriella Smart and Tristen Parr: The Summers Night Project: Mentoring composers from an idea to a tour	Session 5B: Creative work in performance and photography Callaway Music Auditorium Chair: Cecilia Sun Genevieve Wilkins and Emily Green-Armytage: <i>Rosas</i> : A reflection on how actions speak louder than words... Tami Xiang: Chinese contemporary art and Left Behind Children: How socially engaged art can give a voice to social issues Cissi Tsang: <i>Rising From The Depths</i> Mx Margaret Dylan Jones: Non-binary composer Lecture-recital with Hannah Lee Tungate and Lucinda Nicholls Hannah Lee Tungate: <i>Take and When I am an Old Woman</i> : Two Pieces for Soprano and Piano by Libby Larsen Emma McPhilemy: <i>Deconstruct</i> for soprano saxophone and backing track
13.00	Lunch	
14.00	Session 6A: Gender representation in popular music Tunley Lecture Theatre Chair: Kate Milligan Janelle Johnstone: The Feminist Punk Mid-Career Artist: and exploration of gender, genre and ageism in Melbourne's contemporary music scenes Elise Reitze and Rosie Taylor: Gender representation within music production, composition and electronic music Julia Nicholls: Gender, empowerment and ownership in recordings of Madara and White's 'You Don't Own Me'	Session 6B: Women in music: performances Callaway Music Auditorium Chair: Sarah Collins Cissi Tsang: <i>Rising From The Depths</i> <i>Take and When I am an Old Woman</i> : Two Pieces for Soprano and Piano by Libby Larsen Emma McPhilemy: <i>Deconstruct</i> for soprano saxophone and backing track
15.30	Afternoon tea	
15.45	Plenary session Callaway Music Auditorium Surveying the landscape: Summarising our discussions Shoeb Ahmad, Nicole Monks, Sandy O'Sullivan, Robyn Schulkowsky, Louise Devenish, Vanessa Tomlinson with all delegates Chair: Sandy O'Sullivan	
17.00	Artist in residence performance Tropical Grove <i>Limited Hangout</i> : Vanessa Tomlinson	
17.30	Conference close	

Post-conference events

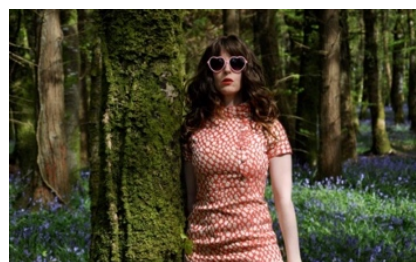
Day and Time	Event
Friday 19 July 19.30	UWA Music Students Society presents: Women In Music: A Celebration Eileen Joyce Studio This concert combines the music and artistry of female performers and composers, featuring emerging music and non-music students as well as UWA graduates. Tickets (at the door): Free for MSS members, \$10 non-member tickets
Saturday 20 July Sunday 21 July 10.00– 15.30	Improvisation workshop for women and non binary improvisors. Eileen Joyce Studio With percussionist Robyn Schulkowsky (USA) facilitated by Moon Project – Catherine Ashley (Harp) Kirsten Smith (Flutes) Aimed at developing new musical relationships amongst the Perth community, Robyn will lead a workshop with musicians looking to develop their skills as improvisors. Open to all women and non-binary instrumentalists and vocalists, Robyn's experience in experimental percussion and collaborative performance practice will allow for an open and informative experience with a focus on the immediacy of sonic discovery and the tactile intensity of music – in rhythm, sound and movement. Registrations essential via tristen@tura.com.au

Keynote Speakers and Artists in Residence



Ingrid Cumming | Welcome to Country

Ingrid Cumming is a Whadjuk Noongar woman from Fremantle, Western Australia. A graduate of Murdoch University and Melbourne Business School, she has during her career, presented and published an article with the United Nations Women Leaders Collective in Israel, represented Indigenous Australian Business at the Supply Diversity forum in San Antonio Texas, presented at TedXPerth 2014, has been a keynote at various conferences and leadership forums about Indigenous knowledge, leadership and reconciliation and won Indigenous Business of the Year at the Belmont Small Business Awards in 2014. She has recently become a board member of the National Indigenous Women in Business Group this year. Mrs Cumming is the founder and CEO of Perth based Indigenous business Kart Koort Wiern (Head Heart and Spirit) that offers consultancy, training and workshops across Australia promoting reconciliation and increasing awareness of Aboriginal and Torres Strait Islander strengths and strategy.



Jennifer Walshe

Jennifer Walshe was born in Dublin, Ireland in 1974. She studied composition with John Maxwell Geddes at the Royal Scottish Academy of Music and Drama, Kevin Volans in Dublin and graduated from Northwestern University, Chicago, with a doctoral degree in composition in June 2002. In 2000 Jennifer won the Kranichsteiner Musikpreis at the Internationale Ferienkurse für Neue Musik in Darmstadt. In 2003-2004 Jennifer was a fellow of Akademie Schloss Solitude, Stuttgart; during 2004-2005 she lived in Berlin as a guest of the DAAD Berliner Künstlerprogramm. From 2006 to 2008 she was the composer-in-residence in South Dublin County for In Context 3. In 2007 she was awarded a grant from the Foundation for Contemporary Arts, New York. In 2008 she was awarded the Praetorius Music Prize for Composition by the Niedersächsisches Ministerium für Wissenschaft und Kultur. In 2009 she lived in Venice, Italy as a guest of the Fondazione Claudio Buziol. She is currently Reader in Music at Brunel University, London.

Walshe's work is available on many labels including Mere Records, Interval Recordings, Farpoint Recordings and Migro.

Jennifer Walshe will be presenting her keynote and subsequent discussion via Skype.



Robyn Schulkowsky

Robyn Schulkowsky has been an innovator and collaborator throughout her life. She has dedicated herself to revealing the wonders of percussion to people around the world. Her continuous exploration of new sound dimensions has led to the development of new and unusual musical instruments. An active musician on five continents, Robyn moved to Germany during a heyday of experimental and adventurous classical composition. She has premiered and recorded some of the most important solo percussion works of the 20th and 21st centuries, working with composers Karlheinz Stockhausen, Iannis Xenakis and Morton Feldman, presenting their works in Africa, India, Asia, the USA, South America and Mexico at festivals like The Proms, Salzburger Festspiel, Musikfest Berlin, Holland Festival, to name a few. With her percussion quintet and Gustavo Dudamel she premiered Sofia Gubaidulina's acclaimed composition *glorious percussion*. Schulkowsky's adventurous nature connects her with exceptional project partners and also with alternative performance spaces. She has collaborated with legendary African drummer Kofi Ghanaba, visual artist Guenther Uecker, actress Edith Clever, social scientist Nilam Ram, and choreographers Merce Cunningham and Sasha Waltz.

Armadillo: Robyn Schulkowsky, Vanessa Tomlinson and Louise Devenish

7pm | Tuesday 16 July | Callaway Music Auditorium

Robyn Schulkowsky has premiered and recorded some of the most important percussion music in history, working closely with Stockhausen, Wolff, Cage, Feldman and Xenakis. The Australian premiere of her masterwork *Armadillo* immerses us in the swirling rhythmic sonority of drums for an unforgettable experience.



Vanessa Tomlinson

Vanessa is a percussive artist dedicated to exploring how sound shapes our lives, awakening our ears to new sounds, in new spaces, with the hope that attentive listening will lead to attentive custodianship of place. With a long history in experimental music, Vanessa uses this body of knowledge to consider how we listen through site-specific explorations, and to explore new collaborative sonic ideas. Trained as a percussionist in Australia, Germany and the USA, Vanessa relies on this sonic investigation of objects to build compositions, create contexts for improvisation, interpret the voices of other composers and collaborate across art-forms and disciplines. She has toured the world for 25 years, premiering over 100 works by significant national and international composers, presenting work at major international festivals, and collaborating with improvisers, dancers, artists and more.



Louise Devenish

Louise Devenish is a contemporary percussionist whose creative practice blends performance, collaboration and artistic research. A passionate advocate of new music and Australian music, Louise has commissioned over 50 works for percussion, and her performances are acknowledged for their 'dazzling vitality', 'stunning virtuosity', 'interpretive flair and technical brilliance'. Louise is a core artist with acclaimed electroacoustic sextet Decibel (WA), Australia's leading percussion group Speak Percussion (Vic), theatre percussion project The Sound Collectors and chamber ensemble Intercurrent. With these ensembles and as a soloist she develops new works exploring graphic notation, post-instrumental practice and collaborative creativity, performing around Australasia, Europe, North America and the UK.

Louise is Chair of Percussion at the UWA Conservatorium of Music, a Churchill Fellow, and recently published her first book *Global Percussion Innovations: The Australian Perspective*.



Nicole Monks

Nicole Monks is a trans-disciplinary artist of Yamatji Wajarri, Dutch and English heritage. Living and practising in Redfern, Nicole is informed by her cross-cultural identity and her work takes its focus from storytelling, as a way to connect the past with the present and future. Her designs take a conceptual approach, often embedded with narratives, and aim to promote cross-cultural understanding and communication.

Nicole is an artist in residence at the UWA School of Design and SymbioticA.



Shoeb Ahmad

Shoeb Ahmad offers a rich and extensive background in Australian music, creating idiosyncratic music over the last decade. Using guitar, keyboard, voice and computer, Shoeb works both as singer/composer and improviser when performing solo and in collaboration. Shoeb has released a diverse range of original music while also working on sound design for dance/theatre, installation pieces and contemporary chamber composition, inspired by 20th Century avant-classical works, Indian ragas and minimalist electronic music. Shoeb has performed throughout Australia, Japan, New Zealand, the UK and the SE Asian region as a solo artist and with groups such as Sensaround, Spartak, Tangents and the Australian Art Orchestra.

Shoeb Ahmad: Performance and Discussion

4.30pm | Thursday 18 July | Eileen Joyce Studio

Join Shoeb Ahmad for a performance and discussion, with guest artists Jameson Feakes, Vanessa Tomlinson and Shoshana Rosenberg



Dr Sandy O'Sullivan

Dr Sandy O'Sullivan is an Aboriginal (Wiradjuri) Associate Professor and Deputy Head of the School of Creative Industries at the University of the Sunshine Coast. For 27 years they have taught and researched across gender and sexuality, the body, performance, design and First Nations' identity. They hold a practice-focused PhD across these intersecting areas.

Sandy recently completed an internationally-focused Australian Research Council program examining the representation and engagement of First Nations' Peoples across 470 museums and keeping places. In 2017 they were funded by the Canadian Government to give a keynote on queer representations in museums and galleries for the Museum Queeries Symposium in Winnipeg as a central activity of the Thinking Through the Museum Collective. Sandy is continuing their engagement with the Collective, and is also working on both an ARC Linkage mapping creative practice across the Barkly Region of the Northern Territory, and an Australia Council for the Arts commissioned report on the state of First Nations' performance across theatre and dance. Across Sandy's current work they are considering the ways that Queer First Nations' arts and artmaking influence, resist and challenge reductive approaches to identity.

Note: Sandy identifies as gender non-binary and uses the pronouns they, them and their.



Decibel New Music

Based in Western Australia, Decibel are world leaders in the integration of acoustic instruments and electronics, the interpretation of graphic notations and pioneering digital score formats for composition and performance.

The ensemble has collaborated with composers such as Eliane Radigue, Werner Däfeldecker, Agostino Di Scipio, Alvin Curran, David Toop, Marina Rosenfeld, Lionel Marchetti, Andreas Weixler and Johannes S. Sistermanns and worked with iconic Australian composers Jon Rose, Alan Lamb, Ross Bolleter, Warren Burt, Eric Griswold and Anthony Pateras. Decibel have contributed the Australian premieres of works by Fausto Romitelli, Tristan Murail, Alvin Lucier, Peter Ablinger, Mauricio Kagel and have toured and recorded monograph concerts dedicated to Roger Smalley, Alvin Lucier, John Cage and Giacinto Scelsi.

Decibel have commissioned over 60 new works since their foundation in 2009, have toured Europe and Australia, recorded for ABC Classic FM and SWR German Radio, and released five albums to date on Australian and international labels. The ensemble has developed and commercialised the Decibel ScorePlayer iPad app, a score reading device incorporating mobile score formats and networked coordination performance environments that is sold worldwide.

Decibel are Cat Hope (artistic director, flutes, bass), Lindsay Vickery (reeds), Stuart James (electronics, keyboards), Aaron Wyatt (viola, iPad programming), Tristen Parr (cello) and Louise Devenish (percussion).

Decibel 10 at 10: Western Australian Women of New Music (2009-2019)

7pm | Thursday 18 July | Callaway Music Auditorium

This concert features Decibel performing a selection of works they have commissioned from Western Australian women since their foundation in 2009. It makes part of their 10 at 10 celebrations – 10 concerts around Australia featuring music they have commissioned since their inception 10 years ago. The concert features work by Amber Fresh, Erin Coates, Catherine Ashley, Rachael Dease, Olivia Davies, Cissi Tsang, Annika Moses and a new work from WA composer Kate Milligan made possible through Tura's Young and Emerging Composer Commissioning Program.

Presenters and abstracts

Name	Title and abstract
	<p>Industry Approaches to Diversity</p> <p>A plenary session facilitated by Louise Devenish with representatives from small to medium and major arts organisations in Western Australia sharing current approaches to increasing diversity in their programming and presentation.</p> <p>Amy Barrett-Lennard: Director, Perth Institute of Contemporary Arts Annalisa Oxenburgh: General Manager, Tura New Music Catherine Ferrari: Board Deputy Chair, WA Opera and Board member, ScreenWest Claire Hodgson: Industry Development officer, WA Music Kate Hislop: Head of School, UWA School of Design Mark Coughlan: Chief Executive Officer, West Australian Symphony Orchestra</p>
Cecilia Sun	<p>Teaching Women in Music in the #MeToo era</p> <p>In February 2018, I taught for the first time at the University of Western Australia a unit devoted to women in music. Four months earlier, <i>New Yorker</i> magazine and the <i>New York Times</i> published explosive reports of multiple instances of sexual abuse by Harvey Weinstein. The resulting viral #MeToo movement and avalanche of other allegations that followed resulted in an unprecedented public willingness to engage in discussions over sexual harassment, sexual assault, and gender discrimination in the workplace. This openness brought in a classroom of students unlike those I have taught in similar topics over the past two decades. This talk reflects on this Women in Music class within the context of my experiences teaching similar material over the past two decades—a period that has seen significant changes within the discipline of musicology with respect to gender diversity in our field, as well as a changing public attitude towards feminism.</p>
Cissi Tsang and Flick Dear	<p>Rising From The Depths</p> <p>Working within landscapes can be an immersive experience, and there is an oft-mentioned sentiment of being "called" to a place or being drawn to a particular type of environment. There is also a sense of multi-layered narratives when within a landscape, with the history and features of the physical landscape intertwining with the inner emotional landscape of the artist. This infusion of geography of place into compositions is a way to invoke the emotionality of place, while also reflecting on its geographical features. <i>Rising From The Depths</i> is a piece contemplating two themes - firstly, the force of the ocean against the land, and secondly, the idea of never knowing what is underneath the surface. The unpredictability of the waves as they hit the shoreline is also a reminder of how it was dealing with the emotional unpredictability of others - there is no amount of safeguarding possible to protect yourself from another's volatility.</p> <p>The piece was created through using a combination of a field recording, percussion created from tracing the contours of the rocks, and electric guitar. The basis of <i>Rising From The Depths</i> was a field recording from Windy Harbour, Western Australia, which was then slowed by varying degrees (800%, 600%, 400%, 200%) and layered on top of the original recording - as though the sound is meditating on itself.</p>
Elise Reitze-Swensen and Rosie Taylor	<p>Gender representation within music production, composition and electronic music</p> <p>In this panel, Elise Reitze-Swensen and Rosie Taylor (founders of WOMPP), will discuss gender representation within music production, composition and electronic music. Elise and Rosie will unpack issues to do with opportunity, education, support and ultimately pathways for female identifying artists in this area. Drawing upon their experience with WOMPP, they will exemplify the power of action as opposed to passive conversation, at a local and national level. WOMPP will draw upon statistics and experiences from the creation of their music production community January 2017 to present. For example, since the establishment of WOMPP, WAM nominations of electronic categories went from 13% female nominated in 2017 to 57% female nominated in 2018.</p> <p>In addition to these discussion points, Elise and Rosie will also question why it is that less female identifying individuals are interested in pursuing skills and career paths in music production, composition and electronic music. There are many theories on this huge topic, WOMPP's view is that there is a lack of easily identifiable pathways - where a female identifying artist is in a high career position, with mastery of skill, confidence and has respect from the music industry. If we look at the history of music, it is only recently that we are seeing women start to headline enormous stages, compose quintessential western art music and produce music that is recognised as the top tier industry standard.</p>
Emily Green -Armytage and Genevieve Wilkins	<p>Rosas: A reflection on how actions speak louder than words...</p> <p>Pianist Emily Green-Armytage and percussionist Genevieve Wilkins come together in an engaging and unique performance of <i>Rosas</i>, by Christian Wolff. We believe this piece is fitting for performance in this setting for a multitude of reasons. Most importantly, it is a double reflection on the inspirational and brave actions of both Rosa Parks and Rosa Luxemburg. It is also fitting that this piece was written for American percussionist Robyn Schulkowsky, who has been a remarkable and innovative pioneer of percussion throughout her life. Although written by a male composer, this work is about a female activist, and is a reflection on how diversity and equity of gender in the arts needs to be a discussion had by all genders and they encourage inviting men to act as role models and lead by their inclusive actions to champion for change and equality in the arts for artists of all genders.</p> <p>'But what does this music offer us right now? To paraphrase Benjamin Franklin, it offers us freedom- if we can keep it.' (George Lewis, reflecting on <i>Rosas</i>)</p>

Emma Jayakumar

The Black Cat project: Challenges in the adaptation of Edgar Allan Poe's short story for concert and stage performance

The Black Cat: Dramatic Song Cycle for Piano Quartet and Baritone is a newly commissioned work in progress for the Chimera Ensemble and Baritone, scheduled for concert performance in August 2019, and further theatrical development for Perth Fringe in 2020. This paper presentation focuses on challenges experienced throughout the adaptation of Poe's text for use as libretto for the score, and thought-provoking ways in which the composer's feminist outlook influenced this process.

Poe's macabre short story rotates around an unreliable narrator and his descent into alcohol-fuelled and murderous violence, against both his beloved cat Pluto, and long-suffering wife. As a librettist and composer of music drama, Poe's story has been the focus of some fascination for the composer for some time prior to the piece's development, as the composer found striking connections to 21st century issues surrounding kinds of 'toxic' masculinity openly contemptuous of women, advocating senses of male entitlement, privilege and aggression. The protagonist's provocative justification of extreme and violent actions toward the female characters in Poe's story challenged the process of adaptation, and influenced the editing process considerably. The interpretation of 'classic' male texts as a woman and feminist librettist/composer, as well as stylistic choices made in their musical realisation will be discussed, as well as the importance of respectful discussions between composer and performers surrounding the theatrical staging of works featuring demanding or confronting subject material.

Emma McPhilemy

'Deconstruct' Creative work for sop. Saxophone and backing track

As a performer in our industry, I have had a variety of experiences over the last few years (both positive and negative) that relate to me being a female saxophonist. I have worked closely with Jenni over the past year on various commissions for touring chamber groups and for the album that I have recently recorded. I would like to give a performance her piece 'Deconstruct' and then give a short talk, followed by a question and answer session.

Hannah Reardon-Smith and Dr Louise Denson

Feminising Free Improvisation

In the field of free improvisation, the idea and meaning of "freedom" has largely been determined by a masculine subject position – both in terms of the most prominent voices and the traditions drawn upon to create a model of "the improviser" (Gary Peters, Derek Bailey). This presentation draws on our forthcoming publication with Professor Vanessa Tomlinson to explore a thinking of free improvisation from a deliberately queer-feminist perspective.

By reflecting on our own experiences in our improvisation practices, we are able to explore answers to the following questions: Does the thinking about free improvisation change when framed from a feminist/non-binary perspective? How can we reframe the thinking of the practice in ways that are explicitly inclusive of those on the margins? What implications for free improvisation do the writings of contemporary feminist theorists have?

Three contemporary feminist texts will be used to explore three themes: Wilfulness – *Living a feminist life* (Sara Ahmed); Freedom – *The mushroom at the end of the world* (Anna Löwenhaupt-Tsing); and Collectivity – *Staying with the trouble* (Donna Haraway). The wilful feminist improviser can allow themselves to be responsive in a holistic way to the things that happen around them as well as to their own desires. This engenders a freedom that allows a new kind of relating to the other beings sharing this space and this moment, allowing contaminations, collaborations, co-operations, as well as oppositions to occur.

Helen Rusak

Doing Leadership Differently: Women in Musical Leadership

This paper addresses the challenges and opportunities facing women in musical leadership based upon research on how women negotiate the leadership space in the arts, business and politics. It draws upon feminist theories in musicology, management leadership theories and research into women's position in the musical arts. It is based on data collected on women in established leadership positions as well as women emerging in the leadership space. Specifically, it will refer to interview data collected from interviews with women composers, performers, conductors, academics and musicians. This is contextualised within the research of women in leadership in other professional endeavours. It builds upon my research into feminist aesthetics in musical composition. For the first Women in the Creative Arts conference (ANU 2017) I presented *Breaking the Glass Harmonica: Women in musical leadership* and looked at how women perform musical leadership with specific reference to my research on the conductor Simone Young. This paper develops this theme to include subsequent interview data collected from women musical leaders in the area of contemporary composition and academia.

Jonathan Paget

The novelty of the guitar 'virtuosa': Madame Sidney Pratten as role model for Victorian 'ladies'

Nineteenth-century guitar music is laden with musical tropes reinforcing masculine power—obsessed with hunting and warfare, or traditional paradigms of serenade and seduction (where, Don Juan-like, the male actively woos a woman through their musical prowess). Analysis of the music and iconography within De Marescot's coffee table publication, *La Guitaromanie* (ca. 1825) serves to epitomize these trends, reinforced by the continued dominance of male performers and teachers. Segovia (albeit in the twentieth century) notoriously referred to the guitar as 'she,' speaking of her as a woman (with "feminine curves," which "influences her behavior"). Despite this apparent misogyny, recent scholarship has served to highlight the rise of the guitar as a women's instrument in Victorian England. For instance, Christopher Page underscores the rise of guitar-playing governesses and Paul Sparks explores women's dominance within late nineteenth-century guitar and mandolin ensembles. Of particular significance is the curious rise to prominence of English woman guitar players such as Mrs Joseph Kirkman and Madame Sidney Pratten. While Pratten has received increased scholarly mention, she has yet to be the subject of sustained scholarly investigation. A female virtuoso was certainly a novelty, and yet Pratten managed to sustain a lengthy career as celebrity and guitar pedagogue, hobnobbing among the social elite. This paper discusses Pratten's significance through an investigation of her music, teaching, and press descriptions of her musical performances. It considers her role in popularising the instrument among Victorian ladies, and the potentially empowering impact of her artistic contribution.

Julia Nicholls**Gender, empowerment and ownership in recordings of Madara and White's 'You Don't Own Me'**

'You Don't Own Me' was composed by David Madara and John White and first recorded by seventeen-year-old pop singer Lesley Gore in 1963. The lyrics express a love of freedom, a demand for independence, and a refusal to be 'tied down' in a decorative, subservient role within a romantic relationship. Scholars such as Jacqueline Warwick and Will Stos have pointed out the song's subversive and anthemic qualities; amidst the repressive gender roles foisted on teenage girls in the early 1960s, a teen pop star singing these rebellious lyrics held empowering potential for its listeners. Over 100 artists have recorded cover versions of the song, with few recordings reaching the level of popularity achieved by pop singer Grace's 2015 version featuring rapper G-Eazy.

In my presentation, I will examine gender dynamics and concepts of ownership and empowerment in both Lesley Gore's original recording of 'You Don't Own Me' and Grace's cover. Gender identity is constructed in each version through musical elements such as instrumentation, studio production and vocal performance, in combination with visual elements such as the official music video accompanying Grace's recording. In my exploration of these factors from a critical feminist perspective, I argue that while Grace's version succeeds in introducing a hallowed classic to a new generation, it ultimately fails to match the defiance and power of Lesley Gore's original.

**Kate Milligan,
Christophe Karas
and Brianna
Louwen****Gender Segregation and Treble Education in the Anglican Choral Tradition: An Autoethnography from The Girls Choir of St George's College, Perth.**

The Anglican choral tradition, for most of its long history, has been the domain of men. It is only in the last fifty years—since the first controversial move to include women in English cathedral choirs in 1970—that the gender balance has been subject to a process of gradual equalisation. Such initiatives have been consistently met with steadfast opposition in environments drenched in sacred tradition. When it comes to treble lines, the entanglement of the primary and secondary education system and choral education within the Church intensifies the institutional barriers to gender equality. The goal is, of course, to provide girls with the same opportunities as their male counterparts, however there have emerged two camps with differing opinions on the best approach. The first advocates gender-segregated choirs as safe spaces for learning. The second advocates mixed-choirs, which eliminates the element of gendered difference altogether.

The Girls Choir of St George's College was formed in February 2018 by Director of Music Christophe Karas and Assistant Choir Director Brianna Louwen to counter the male-centric culture of treble education in the Anglican choral tradition. In February of 2019, they became the first professional girls treble line in WA at Christ Church Claremont, and one of very few across the country.

This lecture-recital will constitute a reflection on the process of establishing the choir, and will present auto-ethnographic findings that contribute to the debate on gender segregation. The presentation will also consider how central the gendered experiences of the trebles have been to their educational and professional activity.

Laura Biemmi**'Women's Work' In Opera: Taking a Marxist-Feminist approach to Shostakovich's *Lady Macbeth of the Mtsensk District* (1934) and Berg's *Lulu* (1937)**

In both Dmitri Shostakovich's *Lady Macbeth of the Mtsensk District* and Alban Berg's *Lulu*, the concept of gender is explored through each opera's titular character and their interactions with the men around them. Some musicologists have endeavoured to identify the musical and literary devices used to produce ideas about gender, sexuality, and the role of women in these operas, however few have considered the role of gendered forms of labour and their associated forms of musical expression. Drawing from concepts established by Marxist feminism, this thesis examines the 'women's work' undertaken by each of the central female characters in these operas—Katerina and Lulu respectively—in order to uncover the role of labour in the construction of their gender identity, and the dramatic significance of their labour within the operas. I highlight the suitability of a Marxist-feminist lens by exploring how the question of the 'working woman' pervaded much discourse in the conservative gender politics of the 1930s and their specific manifestations in both the Soviet Union and the First Republic of Austria. Through such a lens, I examine the lives of Katerina and Lulu, focussing on the gendered labour they undertake and how this work informs their gender identity. I also explore how each opera constructs a two-tiered social system based on gender, and how the female material existence transcends class lines and provides a critical standpoint from which to challenge male domination. I argue that 'women's work,' despite contributing to entrenched patriarchal power structures, provides both Katerina and Lulu with the tools to resist and dismantle the social systems that facilitate their subjugation.

**Mx Margaret Dylan
Jones****Non-binary composer lecture-recital**

Contrary to popular belief, the singular they has never been considered ungrammatical except by a few diehard linguistic activists in the nineteenth century who fought unsuccessfully to outlaw it. Most of the best vocal and choral music is strongly heterosexist, exclusively binary in gender, and proselytizing of religion. I wouldn't be the only person who prefers to sing lyrics that mean something to me. I want great music with words that relate to my experience as a nonbinary transgender androgyne and member of the LGBTIQ community.

Margaret will perform her arrangement of *Amazing Grace*, together with sopranos Hannah Lee Tungate and Lucinda Nicholls, followed by discussion.

Melanie Walters**A Sunburnt Country: Music for Wind Orchestra by Australian Women**

Women composers are significantly underrepresented in Australian wind orchestra compositions and programming. Only 16 out of 105 works for wind band and 17 out of 125 works for concert band listed in the Australian Music Centre's catalogue were composed by women, and there is a dearth of music by women in many wind orchestra and concert band programs across Australia.

This presentation will examine Adelaide Wind Orchestra's *Sunburnt Country* concert against this context. This project involved the commissioning of two new works - Cassie To's *Cicadas* and Leah Blankendaal's *The Comfortable Shade of the Tree* - as well as the premiere of a new arrangement of Anne Cawrse's percussion concerto *Skin Metal Wood* and the performance of two works by wind band specialist Jodie Blackshaw.

The paper will discuss how deliberately seeking out music by composers not typically associated with wind orchestra repertoire led to a musically diverse program with innovative use of this type of ensemble, as well as discussing the impact of this program on both media coverage and audience numbers. It will also examine the limitations of this project, and discuss ways that future programming by Adelaide Wind Orchestra and other wind ensembles could become more inclusive and diverse.

**Naomi Johnson and
Matthew Dewey**

Content Targets Work: A Practical Example of Changing Behaviours and Processes

In September 2015, ABC Classic set a target of 5% women composers on air as the beginning of a push to combat the serious gender imbalance in the works broadcast on the network. This target has given rise to a gradual change in broadcast culture across the network, encouraging program producers and presenters alike to champion women's music, seek out new and exciting recordings, and allowing for major programming goals such as the 2019 Festival of Female Composers. We have continued to increase the target over time, looking to pass 15% consistently in 2020.

This paper seeks to examine our journey in playing women composers over the last four years, arguing for targets as a means to enact change and establish concrete outcomes. It explores the ways in which a target has encouraged us to look deeper and think more broadly, considering both gaps in the content that we are offering, along with new opportunities to present music by hitherto under-represented composers to audiences. This paper also reflects on the work ahead, acknowledging the ongoing importance of targets in moving towards better gender representation in classical music programming.

Nat Grant

Hey Drums: Documenting Australian Drummers.

As a young teen and twenty something non-male drummer I was no stranger to being confronted, even accosted, in drum shops and at gigs, by cis men who felt the need to either point out or challenge the fact that I was a drummer and also not a cis man. Having had (only a few but very influential) incredible female mentors – very established artists in their own right in their 30s and 40s - I wondered what it must have been like for them at my age. I wanted to do something to counter the incessant feedback that 'girls don't play drums' with some kind of project profiling all the non male drummers I could find.

I began the *Hey Drums* blog as an acknowledgement of the people I already knew, and to learn about others. As it stands I have interviewed more than 100 drummers and percussionists, and I have more still to publish, and people still to follow up with. What's unique about this project, I believe, is that it didn't start from the point so many 'women drummers' projects and articles do, that "girls can play drums too". I think this is a bit insulting, frankly. Nowhere in the blog or the interview do I ask a question about gender. If the artists themselves want to bring it up it's up to them. The work has always been about drumming, and about promoting and profiling all the wonderful and diverse humans in this country doing it.

Nicole Monks

Connection, community, collaboration, country and culture

In this presentation, Monks tells stories of recent artworks exploring inter-disciplinary and inter-generational collaborative art-making weaving Aboriginal philosophies of sustainability, innovation and collaboration. How does collaboration with family and community influence art-making? How does the process of making art change family and community?

**Paul Boyé and
Grace Connors**

Mercenaries of slime' – Cyberfeminism, *vns matrix* and extending the slime metaphor.

It is a memory, the fluidity of the world now still. Once wet, and now compartmentalised, mined and banded. Consistently prone to evaporation, slimy inter-systemic agents are the mortar to the brick, the caulked silicone abhorring the gap. The genderquake of cyberfeminism erupted between these material histories. This proposed paper sets out to reflect on the aesthetics, poetics and slimy dynamics of VNS Matrix, an artist collective formed by Josephine Starrs, Julianne Pierce, Francesca da Rimini and Virginia Barratt in 1991.

It will be argued that, given the contemporary political condition that artists enter into, the inheritance of the cyberfeminist project, of which the *slime metaphor* is exemplary, is a valuable and intensive intellectual resource. Consider how decentralisation; anthropocene, capitalocene, *chthulucene* geological realities ; liquid (art) market neoliberalism; ongoing colonialism and white supremacy condition the opportunities made available for artists.

The image petitioned by this slime metaphor – gender fluidity, de-hierarchised liquid-horizontal management strategies, revised systems of care and empathy for the slimy and dirty ecologies exploited by capitalistic society – will be explored by the proposed paper concurrently, and further justified by the aesthetic productions of VNS Matrix. We will be demonstrating the efficacy of slime metaphors as an adaptable and expansive rhetorical resource for artists and their facilitators, particularly in these times of trouble and uncertainty.

**Salud Mora
Carriedo**

'Forever Free!' Of Terror, Trauma, Freedom, and Hope

Through the years terroristic attacks have been staged in different parts of the world. Public spaces and places of worship have become inanimate witnesses to acts of atrocities perpetuated against humanity in the name of an ideology, some belief, or a cause. The recent church bombings in Sri Lanka on Easter Sunday were reminiscent of the Easter Sunday blasts some 38 years ago in Davao City, Philippines, where this proponent was a college student at that time. On that day, a friend visiting her father gave her a ride back to the city. Arriving early, she attended the afternoon mass at 5:00 o'clock, instead of her usual schedule at seven in the evening. That night two grenades exploded at the San Pedro Cathedral, one after the other, leaving 17 churchgoers dead and 157 wounded. Spared, the event has left a lasting impact on her. Terror attacks are not just about death tolls and statistic of the injured serving as trophies for the perpetrators. They are meant to instill fear, divisiveness, helplessness, as well as court anger, retaliation, and hatred. The composition, "Forever Free!" (partly spoken-partly sung) was started in the 1980s and through the years has evolved into a contemporary-world account of terror and trauma, and the I-persona's journey to freedom and hope through transcendence. It presents a transformational, alternative perspective to the usual view of victims' deaths as mere, untimely losses. In today's world in which anybody may die anywhere, anytime, this piece also invites reflection on existence finitude and what gives hope and meaning to human existence and relationships in the face of terror.

Samantha Wolf***Want Not* (2018)**

Influenced by environmentalism, minimalism, and extreme frugality, *Want Not* explores the sonic potential of discarded objects, breathing new life into everyday items that would otherwise become landfill. In the scherzo-like opening, a frying pan, mint packets and leftover construction tiles intermingle with percussive Piano sounds. Aeolian tones on the Piccolo complement the mercurial sounds of the Cello prepared with bulldog clips. Music boxes that had been left to gather dust are showcased alongside a Toy Piano and quarter-tone Kalimba. For the final section, empty bottles supplant the Piccolo, augmenting the ethereal sounds of bowed kitchen bowls and piano strings prepared with single-use plastic forks. Overall, the piece is a journey through an eclectic sound world, whimsical and tender at times, solemn and even sinister at others.

While obviously critical of modern throwaway culture, *Want Not* also presents a way to grant would-be litter a new life - as a musical instrument. In doing so, the piece invites the listener to consider the creative possibilities of the objects around them, even if the object appears to have outlived its intended purpose.

Sandy O’Sullivan**Queer First Nations’ Artists – the weird path from uncanny valley to diverse inclusion**

First Nations’ Peoples are First Nations’ Peoples. Queer people are queer people. Artists are artists. And sometimes they are all three and a whole lot more, but the diversity and complexity of these multifarious identities can confound some folks. With a lot of (hopefully) funny images, stories, and research, this presentation ponders the wonders and blunders of inclusion and expansive representation across creative practice.

Shoshana Rosenberg**Of Body, Of Emotion: Creating Transformative Sound Spaces and Refusing Apathy**

Much of experimental, improvised, and contemporary classical music is mired in frameworks which value hyper-intellectualisation, technique, ‘pure’ experimentation, and theoretical distance from the written or performed material. In short, these frameworks are ‘of intellect’, focusing on algebraic or pragmatic approaches to sound use. These approaches tend to produce works which bolster and uphold a very narrow western, white, hypermasculine, individualist, heterosexual, and gender binary worldview. They also create spaces wherein sound users’ (composers, players, and/or audiences) are divorced from their inner worlds in favour of a more analytical experience. In this paper I argue that by focusing on aspects of creation which are largely ‘of intellect’, musical practitioners deny themselves and other sound users of the powerful experiences facilitated by works which are ‘of body’ and ‘of emotion’. The paper suggests that by reorienting sound spaces (whether solo or shared, live or recorded) towards a ‘return’ to body and emotion, composers and players increase the potential for all sound users within those spaces to experience physiological and psychological states which are cathartic, deep, and transformative, and often leave an indelible mark on those present. I also argue that these experiences can have a collectivising effect, creating shared experiences which directly resist the isolating, homogenising, socially apathetic, and narrowing path paved by works ‘of intellect’; instead, we find ourselves and others who are present moving towards mutuality, solidarity, and empathy.

Talisha Goh**‘Writing in’ the Woman Composer: A Review of Australian Feminist Musicology from 1989- Present**

This paper traces the development of gender and women’s studies in Australian musicology. Feminist concerns filtered into musicological literature in the late 1980s, beginning with a women’s issue of specialist magazine, *Sounds Australian* (Macarthur, 1988-1989). Catalysed by the proliferation of feminist musicology inspired by *Feminine Endings* (McClary, 1991), the 1990s embodied a decade of activism on behalf of women music makers, which took place in the form of festivals and conferences. Themes from these conversations encompassed the practical concerns of women composers, feminist criticism and aesthetics, and the place of feminist studies in Australian musicology. However, by 2001 the women’s music festivals ceased, and most discussion of Australian women in music was relegated to postgraduate dissertations. As a new feminist consciousness rose online in the mid-2000s, feminist musicology again came to the fore in Australia, and the first anthology exclusively dedicated to Australian women composers was published in 2012. Since the 2010s, feminist musicology has again risen as a topic of focus, facilitated by the spread of information available on the internet. In Australia, which had been a relatively isolated musicological community, the emergence of feminist musicological studies has had a fascinating history. This paper assesses the various contributions, conversations, and concerns that have emerged through this discourse.

Tami Xiang**Chinese contemporary art and Left Behind Children: How socially engaged art can give a voice to social issues**

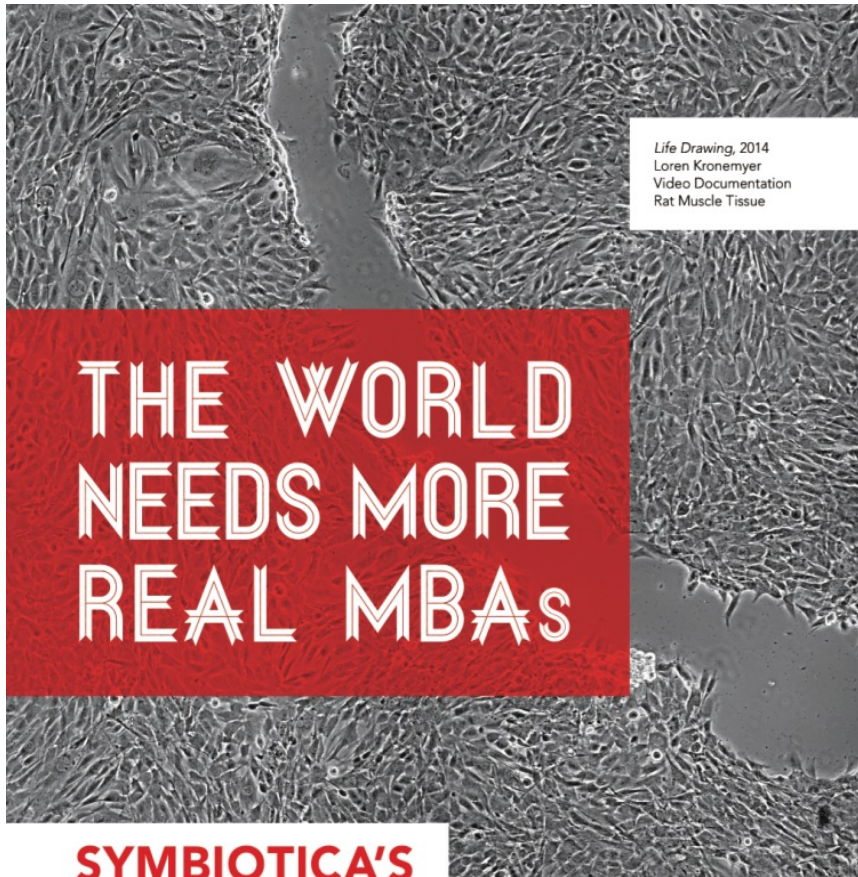
NüWa Reawakening is a body of work depicting the women’s social positions in the ancient male dominant world in China. According to Chinese legend, Nüwa is the goddess who created humans. When the Fire and Water Gods fought and broke the heaven Nüwa used the stones with five colors to repair it and gave heaven a stable support by using the legs of a giant turtle. In ancient times, Nüwa was worshipped and females were respected and held in high regard as the nurturers of life. As civilization evolved, the teachings of Confucius became predominant in Chinese culture and the status of females changed to one of control, Confucianism promoted the requirement for the female to be loyal to one man for the woman’s entire life and created systems to ensure male domination. Concepts such as three’ obedience and four virtues’ took hold. Oppression of women was considered to be natural.

Women in ancient days were imbued with these ideas and nowadays living in modern society I see the contradictions and flaws in the old cultural values. For this project I chose to incorporate nude as one of the principle elements, it symbolizes the vulnerability and helplessness of females living in a society where control is paramount. The nude is also still a taboo subject in ancient conservative China and so it is also symbolic of my rebellion and rejection of the feudalism system of control. This series reveals the women’s social position in the ancient closed and conservative Chinese history when male dominated the society.

Tami will also discuss her works *Lost and Illusion* and *Peasantography: Family portrait*.

Surveying the landscape: Summarising our discussions

The closing plenary is a semi-formal discussion led by keynotes and artists in residence summarising the discussions during the conference and exploring future pathways. Everyone from the conference is invited to participate.



SYMBIOTICA'S MASTER OF BIOLOGICAL ARTS IS NOW OPEN FOR BUSINESS*

*business experience is not necessary

Symbiotica, the Centre for Excellence in Biological Art, is an award-winning and internationally renowned artistic laboratory dedicated to the research, learning, critique and hands-on engagement with the life sciences.

Symbiotica offers PhD, Master of Biological Arts and residency programs for artists, designers, architects, scientists and humanities scholars who wish to engage with creative bioresearch.

symbiotica
BIOLOGICAL ARTS



www.symbiotica.uwa.edu.au
sym@symbiotica.uwa.edu.au
+61 8 6488 7116

35 Stirling Highway
Crawley, WA 6009
Australia





THE UNIVERSITY OF
**WESTERN
AUSTRALIA**

UWA Conservatorium of Music

Proud Tertiary Education Partner of the
West Australian Symphony Orchestra.

As one of Australia's leading music programs,
in one of the world's leading universities, we
create the future leaders of the Arts community.

music.uwa.edu.au



Conservatorium of Music

The University of Western Australia
M413 | Perth | WA 6009 | Australia
Tel: +61 8 6488 2051
E: music@uwa.edu.au
W: music.uwa.edu.au

School of Design

The University of Western Australia
M433 | Perth | WA 6009 | Australia
Tel: +61 8 6488 2582
E: design-able@uwa.edu.au
W: design.uwa.edu.au

Symbiotica

School of Human Sciences
The University of Western Australia
M309 | Perth | WA 6009 | Australia
Tel: +61 8 6488 7116
E: sym@symbiotica.uwa.edu.au
W: symbiotica.uwa.edu.au