

**2020 RESEARCH AREAS
AND SUPERVISORS —**

WAAPA



waapa

Edith Cowan University



WORLD READY —

2020

**THERE IS
WHERE YOU ARE
RIGHT NOW,
AND
THERE IS WHERE
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TO GET TO.
IN BETWEEN
YOU NEED A BRIDGE.
ECU IS THAT
BRIDGE BETWEEN
YOUR WORLD,
AND THE
WHOLE WORLD.**

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WORLD READY
AT ECU.**

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ECU is committed to reconciliation and recognises and respects the significance of Aboriginal and Torres Strait Islander peoples' communities, cultures and histories. ECU acknowledges and respects the Aboriginal and Torres Strait Islander peoples, as the traditional custodians of the land. ECU acknowledges and respects its continuing association with Nyoongar people, the traditional custodians of the land upon which its campuses stand.

MESSAGE FROM THE ASSOCIATE DEAN OF RESEARCH



The Western Australian Academy of Performing Arts is unique within Australia in covering the broadest spectrum of performing arts disciplines—ranging from music (classical, jazz, contemporary, opera, composition) to music theatre, acting, performance, dance, production and design, arts management, and more.

Our researchers are an elite cohort of artists and practitioners who aspire to innovation, excellence, and leadership—both within their creative practice and through their contributions to academic discourse. They are highly active and well-connected within the performing arts industry and with scholarly peers, both nationally and internationally. Our research takes many forms: from traditional written outlets, to the various species of creative practice (so-called 'non-traditional research outputs'). The Western Australian Academy of Performing Arts is a rich and stimulating research

environment, where the brightest and most talented aspire to make a difference in their respective fields of artistic endeavour.

Across the range of expertise in the school, there are many examples of success, not the least of these being emerging research strengths in music composition, early keyboard, practice-led research, and motion capture technology. As you peruse these pages, exploring the diverse stories of our key researchers, I would encourage you to make contact with those people relevant to your field and interests. If you have the passion and motivation for postgraduate research in the performing arts, then we look forward to hearing from you!

**ASSOCIATE PROFESSOR JONATHAN PAGET
ASSOCIATE DEAN RESEARCH
WESTERN AUSTRALIAN ACADEMY OF
PERFORMING ARTS**

ECU RESEARCH THEMES & PRIORITY AREAS

Research at ECU is focused on 4 main research themes:

- Health: Prevention, detection and management of disease and injury
- Society and Culture: Impacting and supporting social change through ensuring diversity, creativity, cultural identity, education, personal and organisational success and social justice
- Natural and Built Environments: Understanding, harnessing, building and protecting environments for sustaining people, place and planet
- Securing Digital Futures: Enabling a safe, secure, productive and enterprising digital environment

ECU's research is characterised by its fundamental commitment to the pathway from basic research to translation to innovative implementation (including practice, service delivery, and industry adoption).

ECU's commitment to this research pathway is reflected in its cross-cutting approach to research across each of its research themes and priority areas. These cross-cutting approaches are:

- A strong research–practice interface, including research-led practice and practice-led research, that involves and engages the professions, service-delivery agencies and other end- users (patients, clients, consumers, industry).
- Strengthening the evidence base by responding to the needs of high-end practitioners, policy-makers, guideline developers, activists, companies and governments, thereby ensuring they have access to expert advice and robust data for decision-making.
- Assessment, evaluation, advocacy, policy-making throughout all stages of planning, measurement and monitoring as well as the early stages of innovation.
- Indigeneity and diversity to reach a fuller understanding of aboriginal knowledge, practice, and belief and the diversity of the cultures among which we live and research.



RESEARCH COURSES AT WAAPA

Ever asked why? Then you could be a researcher...

What happens when a musical note is divided into its infinitesimal parts and re-configured for different instruments? What happens if Macbeth was set in the fly-in-fly-out mental and physical landscapes of the Pilbara? How can the tension and resonance of violin playing be transferred into dancing bodies? Who are the historically important choreographers of classical ballet in regional Western Australia?

Artists lives, their creations and performing arts' products can propel dynamic research.. WAAPA staff and postgraduate students are currently involved in a multitude of projects across the disciplinary range of the Academy to find out the why, what, how, who, when or where of artistic practices, past and present, future and contemporary.

Some researchers look back to figure out who was important in the consolidation of arts, or why particular strategies in teaching or the creation of work proved to be successful (or otherwise)—research about the practices of the performing arts. Other researchers make investigations in the moment, creating a design, a musical score, a complex prop, a performance work, poem or film— research in the practices of the performing arts.

Our researchers are an elite cohort of artists and practitioners who aspire to innovation, excellence, and leadership—both within their creative practice and through their contributions to academic discourse. They are highly active and well-connected within the performing arts industry and with scholarly peers, both nationally and internationally.

Whether conceived as process or product, performing arts' research is alive and well, in historic projects, and established concentrations in music and dance, or in the exploratory and emergent fields across the disciplines of the performing arts that include but are not limited to choreography, directing, composition, musicology, jazz and classical performance, arts health, acting, scriptwriting, and more. What is your research question?



WHAT RESEARCH PROGRAMS DO WE OFFER?

WAAPA offers a four-year Doctor of Philosophy (PhD), a two-year Master of Arts (MA) in Performing Arts, and Honours degrees in music, dance, and performance. A four-year integrated PhD is also available, where the first year offers coursework for those who have been away from academia for some time. We welcome part-time and international enrolments, and can assist with access to scholarships.

Admission Requirements

Candidates will be assessed on their academic, research and professional experience. Candidates can only be admitted if there is supervisor capacity and expertise in the field of research.

For more information, visit: www.waapa.ecu.edu.au/research-and-creative-activity

KEY RESEARCH AREAS

- Composition and music technology
- Classical, Jazz, and contemporary music performance
- Historical performance practice
- Musicology
- Early keyboard
- Dance, choreography, and physical theatre
- Dance health, and motion capture applications
- Theatre-making (acting, directing, script-writing)
- Dramaturgy
- Production and design

CONTACT

Dr Jonathan W Marshall
HDR Coordinator
Email: jonathan.marshall@ecu.edu.au

A/Prof Jonathan Paget
Associate Dean Research
Email: j.paget@ecu.edu.au

Dr Matthew Styles
Music Honours Coordinator
Email: m.styles@ecu.edu.au

Dr Reneé Newman
Dance Honours Coordinator
Email: l.hopper@ecu.edu.au

Dr Helen Rusak
Arts Management Honours
Coordinator
Email: h.rusak@ecu.edu.au



CENTRE FOR RESEARCH IN ENTERTAINMENT, ARTS, TECHNOLOGY, EDUCATION AND COMMUNICATIONS (CREATEC)

The School of Arts and Humanities provides innovative research that has significant societal and cultural impact. Collaborating with community, government and industries, our Centre for Research in Entertainment, Arts, Technology, Education and Communications (CREAtec) provides a nexus for interdisciplinary research excellence.

As the only interdisciplinary research centre in the university, CREAtec research staff constantly seek new opportunities to bridge the gap between academia and the broader community through creative and critical interaction. Collaborating with creative industries, local community, government and industry groups, CREAtec raises the research profile of ECU within the social and cultural landscape.

CREAtec's mission statement is to facilitate and enable SAH researchers to share, develop and increase their research outputs in line with ECU's Strategic Plan for Research (2017 –2021) and research themes. The focus is collaborative research through themed research groups inclusive of WAAPA and Education.

To make this vision a reality, CREAtec runs a weekly research seminar series, three-day intensive research writing retreats in the semester breaks, and an annual postgraduate symposium. Incorporated into CREAtec are Spectrum Project Space and Gallery 25: critical in showcasing world standard research under the ECU themed priority areas. The galleries provide a hub for all researchers to gather in a dynamic, viable and collaborative atmosphere. Both galleries provide spaces for research staff, postgraduate candidates and visiting scholars to test: exhibitions, performances, seminars, curation, and undergraduate integration of curriculum 2020.

For more information, visit:
www.ecu.edu.au/research/createc

CONTACT:

Director
Dr Lyndall Adams
Email: l.adams@ecu.edu.au

Deputy Director
Dr Nicola Kaye
Email: n.kaye@ecu.edu.au

RESEARCH GROUPS

CONTEMPORARY ARTS & PERFORMANCE RESEARCH GROUP

Alternative practices and experimentation underscore the research focus within the Contemporary Arts and Performance Group. Through the diverse range of processes and products, artistic investigations question the human condition and draw attention to the various ways in which knowledge is experienced, conceived and conveyed.

DANCE RESEARCH GROUP (DRG)

The Dance Research Group (DRG) promotes and investigates dance as a form of embodied knowledge. It focuses on creative arts practice through choreography, pedagogy, and performance, giving voice to those endeavours otherwise associated with 'the non-verbal body'. The group hosts a state-of-the-art motion capture laboratory, where movement can be measured according to new scientific and biomechanical modalities. This facility enables interdisciplinary research projects focusing on performing arts wellness and injury prevention.

Contact: Dr Luke Hopper (l.hopper@ecu.edu.au)



MUSIC RESEARCH GROUP (MRG)

The artistic application and interrogation of sound in its multiple manifestations across time are principal concerns of this group of researchers who engage practice-led and traditional musicological approaches. The group's membership encompasses several areas of research strength, including:

New music and music technology

WAAPA has a vibrant and innovative program in the composition and performance of new music, and music technology, with a particular strength in electro-acoustic composition, improvisation, and performance. This is led by the internationally-acclaimed new music group Decibel, and is supported by a large and dynamic group of postgraduate students and research staff.

Contact: Dr Lindsay Vickery (l.vickery@ecu.edu.au)

Early music and historical performance practice

WAAPA is rapidly becoming a leading institution in early music and historical performance practice, with a particular specialty in early keyboard, supported by a fabulous collection of historic and replica instruments—including the Stewart Symonds Collection of some 140 historic pianos.

Contact Professor Geoffrey Lancaster (g.lancaster@ecu.edu.au)

Jazz and contemporary music

One of Australia's most well-established centres in Jazz, WAAPA is also an innovative leader in contemporary (commercial) music, supported by a growing cohort of relevant researchers.

Contact: Dr Matthew Styles (m.styles@ecu.edu.au)

THIS IS NOT A SEMINAR: CREATIVE RESEARCH DIALOGUES

This Is Not A Seminar (TINAS) is a weekly interdisciplinary creative research forum that is intricately bound up in explorations of 'practice-led' research—for which WAAPA has positioned itself as a leading Australian centre. TINAS includes a conversation series, critical reading sessions, as well as workshops designed to extend and broaden research skills in a multiplicity of inter-related methodologies. The philosophy of TINAS is to encourage students to embrace creative research beyond their principal practice in order to develop and extend their knowledge base both conceptually and methodologically. TINAS values the non-conventional dialogue platform, which encourages participants to ask probing questions, and to expand their knowledge base. Wilkie, Gaver, Hemment and Giannachi (2010) describe

this as "creative assemblage" in which a dynamic and rigorous research approach becomes the basis for sharing disciplinary knowledge. They also refer to this process as "open" dialogue. TINAS was initiated as a platform to uncover how our art and research reflect our diverse approaches to the world, as practitioners and scholars.

CONTACT:

Dr Lyndall Adams

Email: l.adams@ecu.edu.au

Dr Renee Newman

Email: r.newman@ecu.edu.au



OUR RESEARCHERS AND SUPERVISORS —

PROFESSOR DAVID SHIRLEY

SFHEA, FRSA
Executive Dean
Email: d.shirley@ecu.edu.au

Professor David Shirley is the Executive Dean of the Western Australian Academy of Performing Arts (WAAPA), at Edith Cowan University. Previously, holding posts as the Director of the Manchester School of Theatre and the Head of the School of Theatre at Rose Bruford College in Kent, David has extensive experience of performer/director training at both national and international levels.

The founding Chair of the Conference of Drama Schools Research Forum and an Associate Editor of Theatre, Dance and Performance Training (Taylor and Francis), he is actively engaged in promoting research initiatives across the performer training sector. His own research includes a range of articles and book chapters reflecting on the work of Konstantin Stanislavsky, Sanford Meisner, Lee Strasberg, Samuel Beckett, Declan Donnellan and Katie Mitchell.

Formerly the Chair of the UK's Federation of Drama Schools (FDS), David is a Senior Fellow of the Higher Education Academy (SFHEA), a Fellow of the Royal Society for the Encouragement of the Arts, Manufactures and Commerce (FRSA) and a member of the Advisory Board of the Stanislavsky Research Centre at the University of Leeds.

SELECTED PUBLICATIONS

Books

- Shirley, D. (2007) reACTING: A Fresh Approach to Key Practitioners. Oberon Publications.

Book Chapters

- Shirley, D. (2018) Stanislavski's System and the Director's Art in the Twenty First Century, in P. Tait (Eds) The Great Stage Directors: Stanislavski, Antoine, Saint Denis: Volume 1. Bloomsbury Publishing
- Shirley, D., 2013. 'Voice and Presence in Samuel Beckett's Footfalls (1976), Rockaby (1981) and Krapp's Last Tape (1958)'. In Shirley, David and Turner, Jane (eds.) Performing Narrative – narration, denarration, fracture and absence in contemporary performance practice, Chapter 4, 39–49, Institute for Performance Research – MMU
- Shirley, D. (2012) Stanislavsky's Passage into the British Conservatoire. In Pitches (Ed) Russians in Britain. Routledge
- Shirley, D. (2008). Where is My Character? – Acting and Performance in the Unascribed Play. In Watt & Meyer-Dinkgräfe (Eds.). Theatres of Thought: Theatre, Performance and Philosophy. Cambridge Scholars Publishing

Journal Articles

- Shirley, D. (2018) His dream of passion: reflections on the work of Lee Strasberg and his influence on British actor training – part two, Stanislavski Studies, 6:2, 165–182, DOI: 10.1080/20567790.2018.1496555
- Shirley, D. (2016) His dream of passion: reflections on the work of Lee Strasberg and his influence on British actor training, Stanislavski Studies, 4:1, 47–62, DOI: 10.1080/20567790.2016.1155365
- Shirley, D. (2010) 'The Reality of Doing': Meisner Technique and British Actor training, Theatre, Dance and Performance Training, 1:2, 199–213, DOI: 10.1080/19443927.2010.505005



Research Interests

- Professional Actor Training
- Constantin Stanislavski
- American Method Acting
- Shakespeare in Performance
- Postdramatic Theatre

PROFESSOR GEOFFREY LANCASTER

AM, PhD, MMus, BA(Mus), FAHA, FACE
ECU Professorial Research Fellow
Email: g.lancaster@ecu.edu.au

Professor Lancaster is among the world's most acclaimed fortepianists. In a career spanning 40 years, he has profoundly influenced the development of the historically inspired performance practice movement. He has featured as soloist on modern and early keyboard with such orchestras as the Leipzig Gewandhausorchester, Royal Stockholm Philharmonic, Rotterdam Philharmonic, Gürzenich Orchester Köln; Tafelmusik; La Cetra Barockorchester Basel, Ensemble 415, Concerto Copenhagen, and every major Australian orchestra.

Lancaster studied fortepiano with Stanley Hoogland at the Royal Conservatory of The Hague, and piano with Larry Sitsky. The first Australian to win a major international keyboard competition, he received First Prize in the 23rd Festival van Vlaanderen International Mozart Fortepiano Competition, Brugge. He has held various professorial and emeritus appointments, including at the Royal College of Music London, the Schola Cantorum Basiliensis, and the Royal Northern College of Music Manchester.

His career honours include Gramophone and ARIA awards for some of his 57 albums, the Australia Council's Australian Artists Creative Fellowship, the HC Coombs Creative Arts Fellowship, elected Fellowships of the Australian Academy of the Humanities and Australian College of Educators, the Order of Arts and Letters, and the Order of Australia. He was ACT Australian of the Year in 2006.

SELECTED PUBLICATIONS

Books

- Lancaster, G (2019). Through the Lens of Esoteric Thought: Joseph Haydn's The Seven Last Words of Christ on the Cross. Perth: UWA Publishing (in press)
- Lancaster, G (2017). Culliford, Rolfe and Barrow: A Tale of Ten Pianos. i-890 (968 pages), Perth: UWA Publishing. ISBN 9781742589374
- Lancaster, G (2015). The First Fleet Piano: A Musician's View Volume 1. p i-880, Canberra: ANU Press. ISBN (print) 9781922144645. ISBN (online) 9781922144652
- Lancaster, G (2015). The First Fleet Piano: A Musician's View Volume 2. p i-551, Canberra: ANU Press. ISBN (print) 9781925022483. ISBN (online) 9781925022490.

Published Conference Proceedings

- Lancaster, G (2019). Thomas Culliford: Master Maker of Harpsichords, Spinets and Pianos. Keynote Speaker, Harpsichord Symposium, The Keyboard in Washington's America: Celebrating Mount Vernon's Harpsichord and its Reproduction. Robert H and Clarice Smith Auditorium, Fred W Smith Library for the Study of George Washington at Mount Vernon, Virginia, 2-3 August 2019.

Creative Arts Research Outputs

- Lancaster, G and Huntingford, J (2019). Müthel and WF Bach The Complete 2-Fortepiano Works, Studio Lacaille, Dunsborough Western Australia, Tall Poppies (in press)
- Lancaster, G (2018). Mozart Sonatas K. 570, 282, 333, Studio Lacaille, Dunsborough, Western Australia, Tall Poppies TP260
- Lancaster, G (2018). Joseph Haydn The Seven Last Words of Christ, Studio Lancaster, Shenton Park, Western Australia, Tall Poppies TP253
- Lancaster, G (2016). Mozart Keyboard Sonatas KV 330-332. Studio Lancaster, Shenton Park, Western Australia, Tall Poppies TP247

GRANTS

- Lancaster G, ARC LIEF, Edith Cowan University, WAAPA Grant Scheme 2016, 2016-2017, \$1,735



Research Interests

- Eighteenth and early nineteenth century performance practice
- The development of stringed keyboard instruments during the eighteenth and early nineteenth centuries
- Music and society in Georgian England
- The pedagogy of historically inspired performance practice
- Esoteric thought in eighteenth century music

ASSOCIATE PROFESSOR CLINT BRACKNELL

PhD

Email: c.bracknell@ecu.edu.au

A.Prof Clint Bracknell is a Wirlomin Noongar musician and researcher from the south coast of Western Australia and Associate Professor at the Western Australian Academy of Performing Arts and Kurongkurl Katitjin Centre for Indigenous Australian Education and Research, Edith Cowan University. His research primarily focuses on the revitalisation of Noongar language and song. A.Prof Bracknell developed and delivered the contemporary music program at Sydney Conservatorium of Music, The University of Sydney (2014–2018) He has written, performed and produced music for film and theatre, and was nominated for 'Best Original Score' in the 2012 Helpmann Awards. A.Prof Bracknell serves on the Wirlomin Noongar Language and Stories Committee, the ARC Centre of Excellence for the Dynamics of Language Advisory Board and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council. His PhD study of the aesthetics and sustainability of Noongar song (2013–2015) was awarded the 2016 Robert Street Prize at UWA for most outstanding thesis.

SELECTED PUBLICATIONS

Book Chapters

- C Bracknell 'Identity, language and collaboration in Indigenous music'. In *The Difference Identity Makes: Indigenous Cultural Capital in Australian Cultural Fields* edited by L. Bamblett, F. Myers and T. Rowse. Canberra: Aboriginal Studies Press, pp. 99–123.
- C Bracknell 2017 'Maaya Waabiny (Playing with Sound): Nyungar Song Language and Spoken Language'. In *Recirculating Songs: Revitalising the Singing Practices of Indigenous Australia* edited by J. Wafer and M. Turpin. Canberra: Pacific Linguistics, pp. 45–57.
- C Bracknell 2016 'Bobby Roberts: Intermediary and Outlaw of Western Australia's South Coast'. In *Brokers and Boundaries: Colonial Exploration in Indigenous Territory* edited by S. Konishi, M. Nugent and T. Shellam. Canberra: ANU Press, pp. 119–139.

Journal Articles

- C Bracknell 2017 'Conceptualizing Noongar Song'. *Yearbook for Traditional Music* 49: 93–113.
- C Bracknell 2019 'Connecting Indigenous song archives to kin, Country and language'. *Journal of Colonialism and Colonial History* 20(2). Project MUSE, doi:10.1353/cch.2019.0016
- C Bracknell 2015 'Say You're a Nyungarmusicologist: Indigenous Research on Endangered Music'. *Musicology Australia* 37(2): 199–217.
- C Bracknell and C Kickett 2017 'Inside Out: An Indigenous Community Radio Response to Incarceration in Western Australia'. *ab-Original: Journal of Indigenous Studies and First Nations' and First Peoples' Cultures* 1(1): 81–98.
- C Bracknell 2015 'Koorl Dwonk-katitjiny (listening to the past): Aboriginal language, songs and history in south-western Australia'. *Aboriginal History* 38: 1–18.
- C Bracknell 2014 'Wal-Walang-al Ngardanginy: Hunting the Songs (of the Australian Southwest)'. *Australian Aboriginal Studies* 1: 3–15.
- C Bracknell 2016 'Singing Back to the Archive'. *Westerly* 61(1): 92–104.

GRANTS

- Mobilising song archives to nourish an endangered Aboriginal language, Australian Research Council, Grant – Discovery Indigenous, 2017 – 2019



Research Interests

- Ethnomusicology
- Popular Music
- Indigenous Studies

ASSOCIATE PROFESSOR JONATHAN MCINTOSH

PhD, BA, LRSM

Associate Dean Teaching and Learning

Email: j.mcintosh@ecu.edu.au

A/Prof. McIntosh's research focuses on issues of identity, movement and music in ethnomusicology and anthropology. He has conducted fieldwork on music and dance pedagogy, popular music and children's songs in Bali, Indonesia. As a result of this work, he is an accomplished exponent of the Balinese arts, specialising in gamelan music (gamelan gong kebyar) and traditional mask-dance (topeng) performance. He has also investigated the musical experiences of Indonesian Australian adolescents living in Western Australia and conducted applied ethnomusicological research concerning the use of world musics in various community music settings.

A/Prof. McIntosh welcomes applications from potential postgraduate students interested in working on music, identity, performance, place, diaspora, ethnography, ethnomusicology, dance, Asian performing arts, Southeast Asia, Indonesia, Bali, popular music, applied ethnomusicology and community music-making. He has also supervised Western art music and ethnomusicology students focusing on the topic of 'performance as research'.

SELECTED PUBLICATIONS

Book Chapters

- 2018. 'Child Musicians and Dancers Performing in Sync: Teaching, Learning and Rehearsing Collectivity and Community in Bali, Indonesia', in *The Routledge Companion to the Study of Local Musicking* ed. Suzel A. Reily and Katherine Brucher. New York: Routledge, 213–24. ISBN 978-1-138-92011-8.
- 2017. 'The Women's International Gamelan Group at the Pondok Pekak: Intercultural Collective Music Making and Performance in Bali, Indonesia', in *Global Perspectives on Orchestras: Collective Creativity and Social Agency* ed. Tina K. Ramnarine. New York: Oxford University Press, 137–55. ISBN 978-0-199-35222-7
- (with Tina K. Ramnarine). 2016. 'Interacting Orchestras, Intercultural Gamelan Learning in Bali and the UK, and Reflections on Ethnographic Research Processes', in *The Routledge International Handbook of Intercultural Arts* ed. Pamela Burnard, Elizabeth MacKinlay and Kimberley Powell. London: Routledge, 380–90. ISBN 978-1-138-90993-9.
- 2014. 'Negotiating Musical Boundaries and Frontiers: Tourism, Child Performers and the Tourist-Ethnographer in Bali, Indonesia', in *The Globalization of Musics in Transit: Music Migration and Tourism* ed. Simone Krüger and Ruxandra Trandafoiu. New York, NY: Routledge, 59–85. ISBN 978-0-415-64007-7.
- 2013. 'Performing Emotional Connections to the Balinese Landscape: Exploring Children's Roles in a Barong Performance', in *Performing Gender, Place, and Emotion in Music: Global Perspectives* ed. Fiona Magowan and Louise Wrazen. Rochester, NY: University of Rochester Press, 38–62. ISBN 978-1-58046-464-2.

Journal Articles

- 2013. '"Seeing the Bigger Picture": Experiential Learning, Applied Ethnomusicology and the Use of Gamelan Music in Adult Literacy Education', *International Journal of Music Education* 31(1): 15–25. ISSN 0255-7614.
- 2010. 'Dancing to a Disco Beat? Children, Teenagers and the Localizing of Popular Music in Bali, Indonesia', *Asian Music* 41(1): 1–35. ISSN 0044-9202.
- 2009. 'Indonesians and Australians Playing Javanese Gamelan in Perth, Western Australia: Community and the Negotiation of Musical Identities', *The Asia Pacific Journal of Anthropology* 10(2): 80–97. ISSN 1444-2213.
- 2006. 'How Playing, Singing and Dancing Shape the Ethnographer: Research with Children in a Village Dance Studio in Bali, Indonesia', *Anthropology Matters* 8(2): 1–17. ISSN: 1758-6453.



Research Interests

- Ethnomusicology
- Popular Music and Culture
- Dance Anthropology
- Intercultural Arts
- Creative Arts Performance as Research

ASSOCIATE PROFESSOR JONATHAN PAGET

DMusArts, MMus, MA, BMus (Hons)
Associate Dean Research
Email: j.paget@ecu.edu.au

Jonathan Paget is Associate Dean of Research, a leading Australian performer on the classical guitar, and an active researcher on the history and literature of the guitar. A Fulbright and Hackett scholar, Paget holds Masters and Doctoral degrees from the Eastman School of Music (USA). Jonathan has supervised postgraduate research on a variety of topics, including historical performance practices on keyboard and strings, historical musicology, and analysis of musical recordings. He has published on Sculthorpe, nineteenth-century guitar, Australian guitar music, and music analysis. An acclaimed performer on the classical guitar, he also regularly performs on a period nineteenth-century guitar. He has won first prize in several national and international competitions and has appeared at significant festivals such as the Darwin International Guitar Festival, the Perth International Arts Festival, the Australian Festival Baroque, and the Port Fairy Spring Music Festival. He has released two solo CDs: Kaleidoscope, and Midsummer's Night. He is President of the Classical Guitar Society of Western Australia Inc., and the Musicological Society of Australia (WA Chapter).

SELECTED PUBLICATIONS

Journal Articles

- Paget, J. (2013). Has Sculthorpe misappropriated indigenous melodies? *Musicology Australia*, 35(1), 86–111.
- Paget, J. (2011). "Outback Dreaming: Peter Sculthorpe and the guitar." *Soundboard: The journal of the guitar foundation of America*, 37(2), 11–25.

Published Conference Proceedings

- Yeo, A., Paget, J., (2017), A Longitudinal Study of Performance Practices in Recordings of Bach's Violin Sonata BWV1003. Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance Analysis, 24–39, Perth, Australia, Western Australian Chapter of the Musicological Society of Australia.
- Paget, J., (2017), Recent Sonata Theory and the performance of Early Nineteenth-Century Guitar Sonatas. Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance and Analysis, 105–121, Perth, Australia, Western Australian Chapter of the Musicological Society of Australia.
- Paget, J., Fitzgerald, M. (2012). "The minimalist connection in Australian guitar music." Proceedings of the 2011 Totally Huge New Music Festival Conference: Sound Scripts, 4(16–18 September 2011), 37–45, Sydney

Creative Arts Research Outputs

- Paget, J., (2018), *Guitaromanie: Vivifying Rare 19th Century Guitar Works*. Guitaromanie; Music from the Heroic to the Sentimental, Melba Hall, Parkville (University of Melbourne); Ian Hanger Recital Hall (Queensland Conservatorium, Griffith University, Brisbane); North Perth Lesser Town Hall (Perth), Jonathan Paget.
- Paget, J., Lake, C., Fischer, N., (2017), *Recreating Guitar Brilliance*, Music Auditorium (WAAPA); Guitarissimo Series/Wayville Concerts (Adelaide); Perth Town Hall (Perth Winter Arts Festival); Dewan Filharmonik Petronas (MPO Happy Hour Chamber Series, Malaysia); Sonata Music (Art Sdn. Bhd., Malaysia) .



Research Interests

- Australian music
- Music for guitar and plucked instruments
- Historical performance practices on theorbo and 19th century guitar
- Music theory pedagogy

ASSOCIATE PROFESSOR ANDREW LEWIS SMITH

MA (Th&Film), MA (TV&Film)

Email: andrew.smith@ecu.edu.au

Associate Professor Andrew Lewis has extensive experience in directing film, TV and theatre. He has directed numerous plays and short films including the award-winning AFC-funded, *Calling Gerry Molloy*. He has directed episodes of TV series including *Castaway*, *Parallax*, *Home and Away*, and *Pacific Drive*. He has produced, directed and written documentary and magazine programs for the ABC. Andrew is a directing graduate of WAAPA and holds Masters degrees from The Australian Film, Television and Radio School (AFTRS) and the University of New South Wales. Andrew is currently the Associate Dean of Performance, responsible for Acting, Music Theatre, Performing Arts, Dance and Aboriginal Performance Courses. He is also Associate Director of the WA Screen Academy.

SELECTED PUBLICATIONS

Published Conference Proceedings

- Smith, A., Adams, L., (2019), Empowering the next generation of actors through the creation of student-centred self-devised dramatic work. 015 – AusAct: The Australian Actor Training Conference 2018, 15(Sep 1–2 2018), 119–131, Bathurst, Fusion Journal.

Creative Arts Research Outputs

- Barbe, F., Smith, A., (2015), *Tender Napalm* (co-director). In 8th Asia-Pacific Bureau Theatre Schools and Director's Conference, Singapore Airline Theatre.
- Smith, A. (2013). *The golden age* – director. The Roundhouse Theatre, Perth.
- Smith, A. (2013). *Reefer madness* – director. The Roundhouse Theatre, Perth.
- Smith, A. (2013). *Love and mischief* – executive producer. The Academy Films, Luna Cinema Subiaco.

ASSOCIATE PROFESSOR STEWART SMITH

MMus

Email: s.smith@ecu.edu.au

Stewart Smith is the Associate Dean, Music, at WAAPA. He studied at the Royal Academy of Music and London University and today is recognized as one of Australia's preeminent organists and harpsichordists. In recent years he has performed with the Hilliard Ensemble, I Fagiolini, The Orchestra of the Antipodes, Pinchgut Opera, Ensemble Arcangelo, Ensemble Batistin, the West Australian Symphony Orchestra, the Tasmanian Symphony Orchestra, the Sydney Symphony Orchestra, Festival Baroque, the Australian Haydn Ensemble and Brisbane Baroque. His research has been supported through a large-scale grant from the ARC, and his many recordings (CD and DVD) have been distributed internationally (ABC Classics, Universal Music). He has supervised over thirty dissertations, given papers at national and international conferences and has published in the areas of pedagogy and historical improvisation.

SELECTED PUBLICATIONS

Published Conference Proceedings

- Smith, S., (2017), *From Matrix to Model: Conceptualising Improvised Counterpoint at the Organ*. Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance and Analysis, 73–82, Perth, Australia, Western Australian Chapter of the Musicological Society of Australia.

Creative Arts Research Outputs

- Smith, S., (2015), *Vivaldi Concerti* – Perth Chamber Orchestra. Vivaldi By Candlelight, St Georges Cathedral Perth, Perth Symphony Orchestra.
- Smith, S., (2015), *Performing and creating a new version of Faure's Requiem*. Simone Young Conducts Faure's Requiem, Perth Concert Hall, WASO.



Research Interests

- Theatre
- Film
- Directing
- Acting
- A/r/tography as practice-led research



Research Interests

- Bach reception
- Performance practice
- Music printing and publishing
- French and Italian Baroque music

DR LYNDALL ADAMS

PhD, MA, BA (Hons)

Email: l.adams@ecu.edu.au

Lyndall Adams is a contemporary visual artist and Senior Research Fellow in the School of Arts and Humanities and the Western Australian Academy of Performing Arts at Edith Cowan University. Lyndall is an arts practice-led researcher drawing influences from the interface between post-structuralist and new materialist feminist thinking. Her arts-practice articulates the female body; the lived body that is determined and specific though paradoxically in a state of flux, defined and redefined by changing practices and discourses. Her areas of interest range from feminisms, dialogics, and contemporary culture. Her current research projects encompass collaboration, and interdisciplinarity, with a focus on the curatorial potential for the analysis of the processes inherent in both. Lyndall has participated in solo, collaborative and group exhibitions within Australia and internationally.

SELECTED PUBLICATIONS

Journal Articles

- Adams, L., Kueh, C., Newman, R., Ryan, J., (2015), This is Not an Article: a reflection on Creative Research Dialogues (This is Not a Seminar). *Educational Philosophy and Theory*, 47(12), 1330–1347, London, Routledge, DOI: 10.1080/00131857.2015.1035630.

Conference Publications

- Smith, A., Adams, L., (2019), Empowering the next generation of actors through the creation of student-centred self-devised dramatic work. 015 – AusAct: The Australian Actor Training Conference 2018, 15(Sep 1–2 2018), 119–131, Bathurst, Fusion Journal.
- Adams, L., Barstow, C., Uhlmann, P., (2017), What is ERA really measuring?. ACUADS 2016: Adaptation, 12p., ACUADS.
- Adams, L., Newman, R., (2017), Capturing creative research in the academy. *Research and Development in Higher Education: Curriculum Transformation*, 40(27–30 June 2017), 1 – 11.
- Adams, L., Newman, R., (2016), Collisions, Co-opting and Collaboration: Reflections on the workings of an interdisciplinary collaborative project—in Conversation. ACUADS conference 2015: art and design education in the global 24/7, 13p., online only, Australian Council of University Art and Design Schools.

Creative Arts Research Outputs

- Yekanians, S., Adams, L., (2018), *The Special Team Elite*, Austin Macauley Publishers, Austin Macauley Publishers.
- Adams, L., Girak, S., (2017), *Public Art–Mitchell Freeway Extension: Burns Beach Rd to Hester Ave.*, Mitchell Freeway Extension: Burns Beach Rd to Hester Ave, Main Roads WA and CPB Contractors.
- Adams, L., Newman, R., Kueh, C., (2014), *inbetween*. inConversation, Spectrum Project Space, Edith Cowan University.

GRANTS

- Wanneroo Road/Joondalup Drive Interchange Project, Department of Finance, Building Management and Works Grant, 2019 – 2020, \$36,783.
- Public Art–Mitchell Freeway Extension: Burns Beach Road to Hester Avenue, CPB Contractors Ltd, Grant, 2016, \$32,364.
- In Conversation: Investigating the creative benefits and challenges of collaboration across disciplines and art-forms, Edith Cowan University, ECU Early Career Researcher Grant – 2014, 2014 – 2015, \$23,224.



Research Interests

- Contemporary visual arts
- Practice-led research
- Interdisciplinary collaboration
- Interdisciplinary curation

DR FRANCES BARBE

PhD

Email: f.barbe@ecu.edu.au

Frances is a Lecturer and the Course Coordinator of the Bachelor of Performing Arts course at the Western Australian Academy of Performing Arts. She is also supervises postgraduate research. Before commencing at WAAPA, ECU, Frances was based in the United Kingdom working at the University of Kent 2001 – 2010 and as a special guest teacher for Central School of Speech and Drama, Exeter University, Birkbeck, Rose Bruford, East 15 and Plymouth University. She also worked as a freelance performer, choreographer/director, and movement director in London, throughout the UK and internationally.

Her teaching focus is movement, creative process, devising and directing contemporary performance.

SELECTED PUBLICATIONS

Journal Articles

- Barbe, F., Newman, R., (2018), Spectator as traveller and performer as guide: a conversation on the pedagogy of site-specific, participatory and immersive performance. *Theatre, Dance and Performance Training*, 9(2), 274–282, DOI: 10.1080/19443927.2018.1475160.

Creative Arts Research Outputs

- Barbe, F., (2016), Exquisite: An intercultural encounter with grief. *Exquisite*, part of *Deathfest*, Metro Arts, Brisbane, Metro Arts.
- Barbe, F., Smith, A., (2015), Tender Napalm (co-director). 8th Asia-Pacific Bureau Theatre Schools and Director's Conference, Singapore Airline Theatre, La Salle College of the Arts.

DR PHILIP EVERALL

PhD, MMus, BMus

Email: p.everall@ecu.edu.au

Philip is a Lecturer (Classical Music) and Head of Woodwind at the Western Australian Academy of Performing Arts..

SELECTED PUBLICATIONS

Creative Arts Research Outputs

- White, T., Everall, P., (2014), *Inventing a New World: New Music for Percussion and Clarinet*. *Classical Tuesdays: WAAPA Virtuosi I*, WAAPA Music Auditorium, Tim White and Philip Everall.

GRANTS

- New Discipline: building a repertoire for bass clarinet and piano, Edith Cowan University, ECU Early Career Researcher Grant – 2019, 2019 – 2020, \$20,080.



Research Interests

- Performer Training (movement and creativity)
- Butoh dance
- Devised Performance
- Intercultural performance
- Japanese Theatre



Research Interests

- Bass Clarinet extended techniques
- Contemporary performance practices
- Reed making and design of single reeds
- Chamber music of the late twentieth century and early twenty-first century

DR LUKE HOPPER

PhD, BSc (Hons 1)

Email: l.hopper@ecu.edu.au

Dr Hopper specialises in the 3D motion capture of human movement for the arts. This interdisciplinary research aims to support artist health and injury prevention as well as produce virtual animation of human movement for artistic performance and workplace simulation training. Dr Hopper's work in dance science and performing arts health has involved several collaborations with international ballet companies such as the Birmingham Royal Ballet and with industry partners Harlequin Floors. Dr Hopper continues to work with the International Association of Dance Medicine and Science and the Australian Society for Performing Arts Healthcare in the development and dissemination of health evidence in preventing injury and illness in performing artists. In his position at ECU, Dr Hopper is developing a health education and research program for the performing arts using his specialised skills in biomechanical 3D motion capture facilities and in collaboration with the WAAPA staff and students.

SELECTED PUBLICATIONS

Journal Articles

- Carter, S., Bryant, A. & Hopper, L. S. (2019) An analysis of the foot in turnout using a dance specific 3D multi-segment foot model. *Journal of Foot and Ankle Research*. <https://doi.org/10.1186/s13047-019-0318-1>
- Blevins, P., Erskine, S., Hopper, L. & Moyle, G. (2019) Finding your balance: An investigation of recovery-stress balance in vocational dance training. *Journal of Dance Education*. doi.org/10.1080/15290824.2018.1532571P1
- Hopper, L.S. & Sato, N. (2018) Integrating biomechanical and animation motion capture methods in the production of participant specific, scaled avatars. Full refereed paper presented at IEEE International Conference on Artificial Intelligence and Virtual Reality, Taipei, Taiwan.
- Hopper, L. S., Weidemann, A., & Karin, J. (2018) The inherent movement variability underlying classical ballet technique and the expertise of a dancer. *Research in Dance Education*. 19(3), 229-239.
- Chan, C., Hopper, L., Zhang, F., Pacey, V., & Nicholson, L. L. (2017). The prevalence of generalized and syndromic hypermobility in elite Australian dancers. *Physical Therapy in Sport*, 32, 15-21.
- Hopper, L. S., Wijsman, S., Alderson, J., Ackland, T., Visentin, P. & Chan, C. (2017) Torso and bowing arm 3D joint kinematics of elite cellists: Clinical analysis and implications for practice. *Medical Problems of Performing Artists*. 32(2), 85-93.
- Hopper, L.S., Sato, N. & Weidemann, A. (2016) Single leg squats can represent leg alignment in dancers performing ballet movements in 'turnout'. *Open Access Journal of Sports Medicine*. 7, 161-166.
- Hopper, L. S., Hopper, L. S., Alderson, J. A., Elliott, B. C., & Ackland, T. R. (2015). Dance floor force reduction influences ankle loads in dancers during drop landings. *Journal of Science and Medicine in Sport*, 18(4), 480-485.
- Hopper, L. S., Allen, N., Wyon, M., Alderson, J. A., Elliott, B. E., & Ackland, T. R. (2014). Dance floor mechanical properties and dancer injuries in a touring professional ballet company. *Journal of Science and Medicine in Sport*. 17(1), 29-33.
- Alderson, J., Hopper, L., Elliott, B., & Ackland, T. (2009). Risk factors for lower back injury in male dancers performing ballet lifts. *Journal of Dance Medicine and Science*, 13(3), 83-89.



Research Interests

- Performing arts
 - Artist health and wellbeing
 - Movement analysis and biomechanics
 - Training modalities and pedagogy
- Digital animation and motion capture
 - Artistic performance
 - Simulation and training

DR STUART JAMES

PhD, MA, BMus (Hons1), Cert IV (Jazz)
Email: s.james@ecu.edu.au

Stuart is a Western Australian composer, performer, and audio engineer who has been previously commissioned to write works by the ABC, Decibel Ensemble, Tetrafide Ensemble, the WASO New Music Ensemble, percussionist Louise Devenish, and visual artist Erin Coates. Stuart's work has also been performed by the Tasmanian Symphony Orchestra and Michael Kieran Harvey. Stuart has studied composition with American composer Allison Applebaum, British composer Anthony Payne (BBC), Roger Smalley, Nigel Butterly, Lindsay Vickery, and Cathie Travers. Stuart won the state finals of the ASME young composers' competition, won the Dorothy Ransom composition prize whilst at UWA, and has also been nominated for Australian Music Centre Awards for his percussion pieces *Temperaments* and *Kinabuhî | Kamatayon*. Stuart also works as a full-time lecturer as part of the composition and music technology course at WAAPA, and operates his own commercial recording studio, The Soundfield Studio, recording and mixing notable artists including ShockOne, Kele Okereke, JMSN, Ta-ku, Loston, Jamie Page, and others. Stuart also recently received his doctorate for research in spatial audio, spectral synthesis, and wave terrain synthesis. Stuart was recently awarded an ECR grant to research how 3D sound can potentially be used to assist in human navigation, and how newly emergent technologies are now facilitating the potential for exploring virtual environments.

SELECTED PUBLICATIONS

Journal Articles

- James, S., Vickery, L., (2019), Representations of Decay in the Works of Cat Hope. *Tempo* (London, 1939): a quarterly review of modern music, 73(287), 18–32, Cambridge, UK, Cambridge University Press, DOI: 10.1017/S0040298218000608.
- Vickery, L., Devenish, L., James, S., Hope, C., (2017), Expanded Percussion Notation in Recent Works by Cat Hope, Stuart James and Lindsay Vickery. *Contemporary Music Review*, 36(1–2), 15–35, Oxon, United Kingdom, Routledge, DOI: 10.1080/07494467.2017.1371879.

Published Conference Proceedings

- Wyatt, A., Vickery, L., James, S., (2019), Unlocking the Decibel ScorePlayer. *Proceedings of the International Conference on Technologies for Music Notation and Representation -- TENOR'19*, 61--68, Melbourne, Monash University.
- James, S., Hope, C., Vickery, L., Wyatt, A., Carey, B., Fu, X., Hajdu, G., (2017), Establishing connectivity between the existing networked music notation packages Quintet.net, Decibel ScorePlayer and MaxScore. *Proceedings of the Third International Conference on Technologies for Music Notation and Representation (TENOR) 2017*, 171–181, A Coruña, Spain, UCD Press.
- James, S., (2016), A Multi-Point 2D Interface: Audio-Rate Signals for Controlling Complex Multi-Parametric Sound Synthesis. *Proceedings of the 16th International Conference on New Interfaces for Musical Expression*, 401–406, online only, Queensland Conservatorium Griffith University.
- James, S., (2016), Multi-Point Nonlinear Spatial Distribution of Effects across the Soundfield. *Proceedings of the 42nd International Computer Music Conference*, 129–134, Utrecht, The Netherlands, HKU University of the Arts.
- James, S., (2017), A Novel approach to Timbre Morphology: Audio-rate control of Additive Synthesis. *Proceedings of the 43rd International Computer Music Conference*, 201–206.
- Vickery, L., James, S., (2017), The Enduring Temporal Mystery of Ornette Coleman's *Lonely Woman*. *Proceedings of the 2015 WA Chapter MSA Symposium on Music Performance and Analysis*, 49–63, Perth, Western Australia, Western Australian Chapter of the Musicological Society of Australia, in conjunction with WAAPA.

Creative Arts Research Outputs

- James, S., (2017), *Noise in the Clouds.*, PICA, Perth, Australia & Hochschule für Musik und Theatre, Hamburg, Germany.



Research Interests

- Music Composition
- Spatial Audio
- Digital Musicology
- Digital Music Instruments and Signal Processing
- Digital Music Notation

DR JONATHAN W. MARSHALL

PhD, MA, BA (Hons)

Email: jonathan.marshall@ecu.edu.au

Dr Jonathan W. Marshall is an interdisciplinary performance scholar with a background in history. He has published on Japanese avant-garde dance (butoh), landscape and performance, photomedia, Brecht, visual arts and performance, and other topics; <https://edithcowan.academia.edu/JonathanWMarshall>. He is also a practising arts critic, contributing to Seesaw Magazine (WA) and Limelight (Australia/national). He was a contributing editor for RealTime Australia, 2000–2018, and has also written for Theatreview New Zealand.

Jonathan is author of *Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot* (Palgrave Macmillan, 2016). He was also a founding editor of the new music and sound art journal *Sound Scripts*, and is editing the 2019 edition.

Jonathan has supervised postgraduate projects on playwriting, place and memory, collaborative postcolonial theatre, landscape and dance, Brecht, Weill and music theatre, contemporary classical performance fusions (Arabic and Persian musics meet Baroque), actor training, abstract vocal performance and ritual meditation, dance as writing, new circus, trans-identity and documentary cinema, and other topics.

SELECTED PUBLICATIONS

Books

- *Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot* (Palgrave Macmillan, 2016), <http://link.springer.com/book/10.1057/978-1-137-51762-3>.

Book Chapter

- *Bodies at the Threshold of the Visible: Photographic Butoh*, in Bruce Baird & Rosemary Candelario, eds, *The Routledge Companion to Butoh Performance* (London: Routledge, 2018), pp. 158–170.
- *A Dramaturgy of Montage and Dislocation: Brecht, Warburg, Didi-Huberman & the Pathosformel*, in Stuart Young, et al, eds, *Translation, Adaptation, and Dramaturgy: Ethics* (Leiden: Brill, 2017), pp. 187–209.
- *Traumatic Dances of 'The Non-Self: Bodily Incoherence and the Hysterical Archive,'* in Johanna Braun, ed, *She is Hysterical. Hysteria, Politics, and Performance Strategies* (Leuven, Belgium: Universitaire Pers Leuven, forthcoming).
- *Beyond Mimicry: Marrugeku's Burrbgaja Yalirra Program*, in Helen Gilbert, Dalisa Pigram and Rachael Swain, eds, *Marrugeku Theatre* (Centre For Performance Research / Taylor & Francis, forthcoming)

Journal Articles

- *Absence, Presence, Indexicality: The mise en scène of 'the Heart of Neolithic Orkney,'* TRI: Theatre Research International, 42.1 (2017), pp. 72–90.
- *Trophies Remain: The History of New Zealand Resource Extraction and the Meat Fence photo-project*, *Performance Research*, 22.8 (2017), pp. 86–98.
- with Emily Duncan, *Landscapes as Graveyards: Spectral Return and Performativity in the Contested Landscape*, *Australasian Drama Studies*, 72 (April 2018), pp. 65–98.
- with Cat Hope, *Toad Media: Listening to the Cane Toad in Cat Hope's Sound of Decay* (2013; 2016), *Antennae: The Journal of Nature in Visual Culture*, 46 (2018), pp. 38–50.
- *'The World of the Neurological Pavilion': Hauntology & European Modernism 'mal tourné'*, *TDR: The Drama Review*, Vol. 57, Issue 4, T220 (Winter 2013), pp. 60–85



Research Interests

- Theatre and performance
- Dance
- Interdisciplinary performance and visual art
- Sound art

DR RENÉE NEWMAN

PhD, BA (Hons)

Email: r.newman@ecu.edu.au

Renée Newman has been an actor, writer, director and producer for nearly twenty years. She is a researcher/lecturer at WAAPA and holds a PhD from Murdoch University. She is currently a research supervisor for WAAPA at ECU in Western Australia and her research interests include where the arts and social enquiry meet including social justice, environmental and political arts based commentary/intervention and performance praxis/research nexus. She has published with Educational Philosophy Theory, Sustainability, Platform and Performance Research and has a chapter in the recent Routledge Companion to Theatre and Politics.

SELECTED PUBLICATIONS

Book Chapters

- Newman, R., (2019), Eckersall, P & Grehan, H (ed.) Evidencing slow making in one-to-one performance at the proximity festival. The Routledge Companion to Theatre and Politics, London, UK: Routledge.

Journal Articles

- Barbe, F., Newman, R., (2018), Spectator as traveller and performer as guide: a conversation on the pedagogy of site-specific, participatory and immersive performance. Theatre, Dance and Performance Training, 9(2), 274-282 , DOI: 10.1080/19443927.2018.1475160.
- Adams, L., Kueh, C., Newman, R., Ryan, J., (2015), This is Not an Article: a reflection on Creative Research Dialogues (This is Not a Seminar). Educational Philosophy and Theory, 47(12), 1330-1347, London, Routledge, DOI: 10.1080/00131857.2015.1035630.
- Newman, R., (2014), Leadership in Sustainability: Creating an Interface between Creativity and Leadership Theory in Dealing with "Wicked Problems". Sustainability, 6(9), 5955-5967, MDPI AG, DOI: 10.3390/su6095955.

Published Conference Proceedings

- Newman, R., Collins, B., (2018), Seeking Basic Needs and Other Tales of Excess. Seeking Basic Needs and Other Tales of Excess, PICA, Renee Newman and PICA.
- Newman, R., Sinclair, I., (2016), Sleeping Beauty. Sleeping Beauty, The Blue Room Theatre, Perth Institute for Contemporary Art, Renée Newman and Ian Sinclair.
- Kruckmeyer, F., Newman, R., Morris, J., Mitchell, A., Mortley, B., Donnelly, C., Collins, B., Mehta, I., (2016), Those who fall in love like anchors dropped upon the ocean floor. Those who fall in love like anchors dropped upon the ocean floor, The Blue Room Theatre, Renée Newman and Jo Morris.
- Adams, L., Newman, R., Kueh, C., (2014), inbetween. inConversation, Spectrum Project Space, Edith Cowan University.



Research Interests

- Performance Studies/ Contemporary Performance
- Practice as Research
- Political and ecological theatre
- Site specific/immersive theatres
- Dramaturgy

DR JAMIE OEHLERS

PhD

Email: j.oehlers@ecu.edu.au

Dr Jamie Oehlers is recognised as one of Australia's leading jazz artists and saxophonists. He was the winner of the 2003 World Saxophone Competition in Switzerland and has won numerous awards in Australia, including four Australian Jazz "Bell" Awards – one Best Australian Jazz Artist and three for Best Contemporary Jazz Album – an ABC Limelight Award for Best Jazz CD Release, and has been an ARIA Awards finalist for Best Jazz Album. His career has seen him perform throughout the world – New York, London, Paris, Berlin – in India, Switzerland, through the UK, Italy, Ireland, China, Japan. He has released 20 albums, including his latest, 'Night Music' which was aligned with his PhD entitled "Developing a Chromatic-Intervallic Approach to Jazz Improvisation Through Reflexive Practice". He has been Coordinator of Jazz Studies at WAAPA since 2008 and maintains an active performance career on top of his teaching and mentoring.

SELECTED PUBLICATIONS

Creative Arts Research Outputs

- Matthews, E., Oehlers, J., Grabowsky, P., Vizard, S., (2018), The Space Between., Melbourne Arts Centre.
- Oehlers, J., (2018), Chromatic Relations – A Study in Tension Variation., Jazzlab (VIC), Paris Cat (VIC), Jazz Basement (NSW), Perth International Jazz Festival (WA), Ellington Jazz Club (WA).
- Oehlers, J., Cohen, T., Mitchell, H., Guilfoyle, R., Williamson, P., (2016), Intervallic cell displacement in improvised solos. Soul Train, Spectrum Now Festival, Wangaratta Jazz and Blues festival, PIJF, MIJF, Bennetts Lane, Foundry616, WPAC Theatre, PCC, Uptown Jazz Café.

TOM O'HALLORAN

MMus, BMus

Email: t.ohalloran@ecu.edu.au

Tom O'Halloran (Senior Lecturer) leads the jazz piano department at WAAPA, and also lectures in jazz composition and improvisation. He is a regularly commissioned composer. His release Now Noise – for his group Memory of Elements (MoE) won Jazz Work of the Year at the 2017 APRA Art Music Awards. He also received an Australia Council grant to compose and develop the work. His Masters thesis was entitled 'Sustained Aspects and Precursors: Toward a Stylistic Synthesis', and it discusses several of his compositions in terms of architecture, harmonic and rhythmic properties, and the underlying trend in his music toward integration of jazz and art music concepts and techniques.

SELECTED PUBLICATIONS

Published Conference Presentations

- O'Halloran, T., (2018), A Case for Innovation in Jazz through Integration of the Digital/Moving Image. Reflecting Worlds: The Promise of Limitations of Mimesis in Electronic Music, 51-59, Perth, Western Australia, The Australasian Computer Music Association.

Creative Arts Research Outputs

- O'Halloran, T., (2018), Symmetrical scales and composed gesture within improvised solo piano performance., State Theatre Centre of Western Australia, Perth International Jazz Festival.
- Vanderwal, B., O'Halloran, T., (2017), Subverting notions of intensity and genre within jazz – My Name is Nobody, 2017 Wangaratta Jazz and Blues Festival.
- O'Halloran, T., (2016), Strategies for increased polyphony in jazz piano accompaniment., Perth International Jazz Festival.



Research Interests

- Improvisation
- Practice-led research



Research Interests

- Modernism within jazz improvisation and composition
- Technology within jazz improvisation and composition
- Hybridity within jazz
- Jazz piano performance

DR HELEN RUSAK

PhD, MA, BA (Hons)

Email: h.rusak@ecu.edu.au

Helen is a senior lecturer and course coordinator for arts management at the Western Australian Academy of Performing Arts. Dr Rusak studied musicology and arts management in Adelaide. She has worked as a music teacher, academic, and concerts/festivals manager. Prior to working at ECU she was acting program director for the department of Arts and Cultural Management, UniSA. Her school was awarded a national education award in events training for her student industry placement project developing the inaugural National Indigenous Arts Festival. She has served on the school's research committee as research seminar co-ordinator. She has also won funding for her research on the effects of YouTube and social networking on the music industry. She has presented at conferences and published on the arts, music, and new media. She has broad experience in arts management practice and has held senior government advisory roles.

SELECTED PUBLICATIONS

Book Chapters

- Rusak, H., McKenzie, S. (2013). YouTube as nascent practice: A MacIntyrean analysis of user-generated content. In H. Harris, S. McKenzie, and G. Wijesinghe (Eds.), *The heart of the good institution: Virtual ethics as a framework for responsible management* (pp. 111-126). Springer, Netherlands: Springer. DOI: 10.1007/978-94-007-5473-7_9.

Journal Articles

- Rusak, H., (2016), Corporate entrepreneurship in the arts in Western Australia. *The Journal of Arts Management, Law and Society*, 46(4), 153-163, Routledge, DOI: 10.1080/10632921.2016.1211049.
- Rusak, H., (2014), Mr Barbecue by Elena Kats-Chernin: The Raw and the Cooked. *Journal of Music Research on Line*, 5(2), 1-24, www.mca.org.au, Music Council of Australia..

Published Conference Proceedings

- Rusak, H., (2014), The Charisma of Tango in Australia. *The Charisma of Dissonance: Proceedings from the 37th National MSA Conference*, 105, Musicological Society of Australia.

GRANTS

- Audiences for artmusic and sound art in Western Australia: Understanding and evaluating Tura New Music programs. , Tura New Music Ltd, Scholarships to Support Industry Engagement PhD Projects, 2016 - 2020, \$35,000.
- Curating the Performing Arts: Improvisation as a mechanism to engage diverse and local communities in arts programs., Perth Institute of Contemporary Arts Ltd, Scholarships to Support Industry Engagement PhD Projects, 2017 - 2020, \$58,000.
- Measuring the Value of Cultural Activity in Regional Western Australia, Edith Cowan University, ECU Industry Collaboration Grant - 2016 (Round 1), 2016 - 2017, \$61,500.



Research Interests

- Cultural theory
- Arts management
- Musicology (feminist, historical, Australian)

DR MATT STYLES

DMA (UWA), Grad Dip Mus (RCM Lon), BMus (Hons)
Email: m.styles@ecu.edu.au

Holding a lecturing position in Saxophone and Contemporary Popular music at the Western Australian Academy of Performing Arts (Edith Cowan University), Matt continues to direct and build Western Australia's first (and Australia's only) cross-genre saxophone studio program. Since receiving a coveted Churchill Fellowship enabling him to study with Dr Otis Murphy and Dr Eugene Rousseau, he specializes in the interpretation, pedagogy and performance of classical, jazz and multi-genre or 'cross-over' works, and building a research profile in the area of Saxophone injury and rehabilitation.

Currently, he is Lecturer of Classical and Cross-Genre Saxophone Studies, Head of the Honours of Music program and Director of the 'Phone Network' at WAAPA.

This Selmer (Paris) and Vandoren artist has performed with such jazz and commercial artists performing at the Villa Cellimontana (Rome) and Ninegates (Beijing) International Jazz Festivals, Matt also appears on numerous jazz, classical and cross-genre recordings and has released recording an album of Australian cross-genre works with ABC ClassicFM.

The Western Australian Symphony, Tasmanian Symphony, Malaysian Philharmonic and Singapore Symphony Orchestra's have also utilised Matt as their principal saxophonist. And gave the Australian premiere of Mark-Anthony Turnage's Hidden Love Song as soloist with the Western Australian Symphony Orchestra. Recently he began producing works for the saxophone ensemble published by Astute Music UK.

SELECTED PUBLICATIONS

Journal Articles

- Trezona, J., Styles, M., (2015), Converging Paths: Classical Articulation Study and the Jazz Saxophonist. *Jazz Perspectives*, 8(3), 259-280, Oxon, UK, Routledge, DOI: 10.1080/17494060.2015.1089580.

Creative Arts Research Outputs

- Styles, M., (2017), One for saxophone and CD. One, Astute Music paper publication, Astute Music.
- Styles, M., (2017), Mix't Trio - Home by 11, Tall Poppies Records.
- Styles, M., (2014), Jinga, saxophone ensemble score. 13th Royal Northern College of Music Saxophone Day, Royal Northern College of Music Concert Hall, Manchester, Royal Northern College of Music.

GRANTS

- Saxology: recasting third stream music for the saxophone , Edith Cowan University, ECU Early Career Researcher Grant - 2014, 2014 - 2015, \$23,560.



Research Interests

- Saxophone performance and pedagogy
- Multi-genre performance and pedagogy
- Saxophone injury prevention and rehabilitation
- Music injury prevention and rehabilitation
- Practice-led music research

DR LINDSAY VICKERY

PhD, MMus, BMusEd
Email: l.vickery@ecu.edu.au

Lindsay Vickery's music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He is a founder member of iconic new music ensembles GreyWing, Decibel and Magnetic Pig. His current compositional preoccupations include the relationship between modes of presentation of the musical score and musical structure, between electronic/acoustic, composed/interactive and interpretative/improvisational approaches. His work on methods of coordinating live performers and electronics has been at the leading edge of international developments for the past five years.

He writes and presents on a range of topics, most recently on the emergence of the "screenscore", nonlinear music and the realisation of Cage's music. He is coordinator of Composition and Music Technology at the Western Australian Academy of Performing Arts at Edith Cowan University. In 1989 he received a Sounds Australian Award, was selected as a 1995 Churchill Fellow to study electronic music in the United States and Europe, and in 2001 he was awarded a seeding Grant by the Australian Major Festivals Initiative. Vickery holds an MMus (UWA) and PhD (QUT).

SELECTED PUBLICATIONS

Journal Articles

- Vickery, L. and James, S. (2018). Representations of Decay in the Works of Cat Hope, *Tempo*, 73(287) January 2019, pp. 18-32.
- Vickery, L., Devenish, L., James, S., & Hope, C., (2017). Expanded Percussion Notation in Recent Works by Cat Hope, Stuart James and Lindsay Vickery, *Contemporary Music Review*, 36:1-2, 15-35.
- Vickery, L., (2014). The Limitations of Representing Sound and Notation on Screen. *Organised Sound*, 19(3). Cambridge, UK. 215-227.
- Vickery, L., (2012). The Evolution of Notational Innovations from the Mobile Score to the Screen Score. *Organised Sound*. 17(2): 128-136.

Published Conference Proceedings

- Vickery, L., (2018). Some Approaches To Representing Sound With Colour And Shape. Tenor 2018 Conference, Concordia University, Montréal.
- James, S., Hope, C., Vickery, L., Wyatt, A., Carey, B., Fu, X. and Hajdu, G. (2017). Establishing connectivity between the existing networked music notation packages Quintet.net, Decibel ScorePlayer and MaxScore. *Proc. of Tenor 2017 Conf.*, Univ. of A Coruña, Spain.
- Vickery, L., (2016). Hybrid Real/Mimetic Sound Works. *Proc. of Tenor 2016*, 19-24, Cambridge, UK.
- Vickery, L., (2016). Rhizomatic approaches to screen-based music notation. *Proc. of the 16th Int. Conf. on New Interfaces for Musical Expression*, 394-400.
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Research Interests

- Music notation
- Nonlinear formal structures
- Interactive music
- John Cage
- Music analysis

RESEARCH HIGHLIGHTS —

WAAPA HOSTS MUSIC'S BRIGHTEST MINDS

Aboriginal song traditions, opera for children, extreme metal bands, and the work of Classical composer Joseph Haydn were just some of the themes that were explored at the 41st Musicology Society of Australia (MSA) National Conference (themed "Through the Looking Glass," hosted by WAAPA from 6-9 December 2018.

Held in conjunction with the 17th Symposium on Indigenous Music and Dance and the Australasian Computer Music Conference, this unique convergence brought together the brightest minds in music research from around Australia and the globe. Visiting Perth only once a decade, conference convener Associate Professor Jonathan Paget said ECU was delighted to host the MSA conference for the very first time. He notes: "A resounding success, with over 200 registrants and some 180 presentations, this was potentially the largest MSA conference to date and undoubtedly one of the largest music research events in Australia."

"The conference also offered an opportunity to highlight WAAPA's emerging research strengths to the nation, particularly in areas such as electroacoustic music and historical performance practice," cites Associate Professor Paget. "Moreover, the renewed focus on Indigenous music in WA is highly significant to the cultural heritage of our state, and long overdue."

WAAPA's new Associate Professor Clint Bracknell spoke about his keynote address, centered on his Australian Research Council project 'Mobilising song archives to nourish an endangered Aboriginal language'. Despite the adverse impacts of colonization on Noongar song practices and repertoire, they are nevertheless "highly valued as vestiges of cultural heritage carrying the promise of renewal," he argues. "My research with Wirlomin Noongar Language and Stories aims to empower Noongar people to perform and sustain song traditions."

Other keynote presentations included issues of historical musicology (Geoffrey Lancaster, ECU), the aesthetics of modern performance (Daniel Leech-Wilkinson, Kings College London), new developments in computer music (Manuella Blackburn, Liverpool Hope University), and Indigenous music of the Kimberley (Sally Treloyn, University of Melbourne). In addition to the diverse range of papers and presentations, the conference featured numerous free public concerts ranging from jazz, electroacoustic music, historic pianos, and a twilight Indigenous performance showcase on the lawns of Mt Lawley campus.



DR LUKE HOPPER 2018 CHURCHILL FELLOW

Dr Luke Hopper was The Stuart and Norma Leslie Churchill Fellowship to innovate 3D motion capture methods for dance with leading international animation studios and dance motion capture research centres. He recently returned from his Churchill travels, which represented an intensive period of international collaboration. In 2020, Dr Hopper will take up a new position as a Vice-Chancellor's Research Fellow at the Western Australian Academy of Performing Arts.

Dance is a fundamental art form in modern Australian culture and one of the most popular forms of physical activity for Australian female teenagers. Famous Australian dancers, such as Steven McRae, are employed in dance companies all over the world. Dr Hopper's research represents a nexus of artistic and scientific understandings, opening up new digital performance modalities for the Australian dance community. Incorporating virtual reality methods allows aspiring dancers to 'stand next to' their dancing heroes, study their movement and grow as dancers. The state of the art animation processes can also be applied to the Australian film, TV and gaming industries.

Dr Luke Hopper's Churchill Project Aims

- To ENGAGE leading UK motion capture animation studios; Audiomotion, Imaginarium, Vicon, as well as the Coventry University Centre for Dance Research.
- To LEARN the state of the art processes for human movement animation in the feature film industry and their applications in academic dance research.
- To COLLABORATE with UK partners to integrate artistic and scientific motion capture methods aspiring to new forms of digitally animating and visualising dance.
- To GROW the Edith Cowan University Dance Research Group to an internationally-recognised hub for innovation in digital artistry through dance research using motion capture.
- To ENABLE new opportunities for digital artistry in the Australian arts sector.



FOUNDING PIANOS

Led by Professor Geoffrey Lancaster, and bolstered by a growing hub of research expertise, WAAPA is positioning itself as a leader in the area of historic keyboard instruments and historically-informed performance practice (HIP). This endeavour was recently advanced by the receipt of a multi-million dollar collection of some 140 historic keyboards (many of them rare English square pianos) gifted to WAAPA by Mr Stewart Symonds, with an additional 20 keyboards also recently added.

As part of this endeavour, the university has embarked on a major program of philanthropy called Founding Pianos, which aims to raise significant funds for piano restoration and research. WAAPA has a long-term vision to restore many of these instruments, to create a museum, and a useable collection for performance, recording, and research. To date, multiple higher degree by research students have commenced work in the early keyboard area, and two prestigious scholarships have been awarded: the Feilman Foundation First Fleet Restoration PhD Scholarship, and the Vice-Chancellor's Founding Pianos Scholarship.

This collection includes Australia's first-fleet piano, which arrived on board the Sirius as part of the first fleet in 1788, and was originally owned by the ship's surgeon George Worgan. This unique piano was sent to the UK for restorations in early 2019, where it was worked on by expert restorer Lucy Coad, and researched by Mr Paul Tunzi, recipient of the Vice-Chancellor's Founding Pianos Scholarship.

The piano acts as a catalyst for research into the nature and origin of materials used in prior restorative interventions carried out on the instrument. In order to understand Beck's design and making philosophies, the 1780 square piano was compared to five contemporaneous Beck square pianos. Lucy Coad's restoration processes were documented both in writing and photography. This research captures information regarding the identification of historical interventions, condition assessment procedures, historical piano design and making philosophies and contemporary restoration processes.

APPLYING TO ECU

Getting ready to apply for a research degree can seem quite daunting so we've laid out the following process to assist you. We recommend that you complete your application four to six weeks prior to any deadline. An incomplete application will result in delays, which means you could potentially miss deadlines, so make sure that your application is complete before submitting it.

CHECK YOUR DATES

Masters by Research courses and the Integrated PhD have a specific start date and application deadlines. However, applications for the standard PhD are open all year round. Keep in mind that ECU's Research Scholarships also have opening and closing dates. If you are interested in applying for a scholarship, visit the Scholarships website: ecu.edu.au/scholarships

KNOW YOUR TOPIC

You will need to prepare a 300-word abstract and a two-page proposal on your topic. Your initial abstract and proposal will tell us about you, including how much you know about ECU, research in your area of study, how passionate you are about your subject, and how familiar you are with the prospective supervisors within the schools.

PREPARE YOUR DOCUMENTS

In addition to your abstract and proposal, you will need to submit the following:

- Academic certificate transcripts (secondary and/or tertiary studies) in both the original language and official certified English translation (if applicable)
- English proficiency test scores
- Copy of passport photo page (if applicable)
- Résumé/Curriculum vitae (if applicable)
- Work reference (if applicable)
- Marriage or name change certificate (if applicable)
- Copies of your Honours or Masters Thesis, as well as any publications you have produced

APPLY DIRECTLY TO ECU OR THROUGH AN AGENT

Visit the Application Portal: apply.ecu.edu.au to apply for your course, including uploading your documents. You can also track the progress of your application here.

Please note that ECU requires certain nationalities to apply via an authorised agent. Visit ecu.edu.au/future-students/applying/find-an-authorised-agent to find an agent near you.

RECEIVE OUR INITIAL ASSESSMENT

The initial assessment will take into account your qualifications, topic, abstract and proposal to ensure it is closely aligned with our areas of research focus, and that we have supervisors in your research area. This can take four to six weeks, depending on academic availability. Please note that during December and January this process may take longer.

We will communicate with you via email, so it is important for you to check your email regularly to ensure there are no delays with your application.

PROGRESS YOUR APPLICATION

If your application satisfies all our criteria, it will be progressed for further assessment. At this stage your qualifications will be verified and a research supervisor will be assigned to you. Processing time for the assessment of your application will vary based on academic availability.

OUTCOME OF YOUR APPLICATION

You will be advised of the outcome of your application via email. If you are successful, you will receive an offer to commence your studies at ECU.

ACCEPT YOUR OFFER

Your offer letter will contain specific instructions as to how to accept your offer via our online system.

If you have questions about your application, contact Admissions: HDR.enquiries@ecu.edu.au

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CONTACT

P 134 328

P (61 8) 6304 0000 (outside Australia)

E futurestudy@ecu.edu.au

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