

# Beyond the Culture Wars

## LGBTIQ History Now

### Keynotes

#### Jagose, Annamarie, 'Our Bodies, Our Archives'

Given that the term “culture wars” is a distinctively American import, when we come to thinking about how it might resonate in our Australian contexts, it is worth keeping in mind the materiality of place. After some consideration of my own embroilment in cultural contestation regarding my queer research program, I return to this notion of the materiality of place to suggest that the archive offers us capacious opportunities for engagement that move beyond the agonistic stand-offs associated with what Janice Irvine describes as the “recursive, unyielding civic arguments popularly known as culture wars.”

**Bio:** Annamarie Jagose is internationally known as a scholar in feminist studies, lesbian/gay studies and queer theory. She is the author of four monographs, most recently *Orgasmology*, which takes orgasm as its scholarly object in order to think queerly about questions of politics and pleasure; practice and subjectivity; agency and ethics. She is also an award-winning novelist and short story writer.

#### Wilcox, Melissa, 'Apocrypha and Sacred Stories: Queer Worldmaking, Historical “Truth,” and the Ethics of Research in Living Communities'

While historical research may always have contemporary consequences, in that the tales one tells of the past are rarely inert or disinterested in the present day, the epistemological and ethical challenges of historical research within living communities are particularly marked. The field of religious studies offers one framework for thinking through such challenges in its long-standing attention to the potency of sacred story, whether specifically religious or not, for the enterprise of worldmaking. But if a community's sacred stories tell its members who they were, and therefore also something about who they are, what is the historian to do with apocrypha – sacred stories that deviate from accepted truth – or with sacred stories whose accuracy is dubious? Focusing on case studies from nearly five years of archival, oral history, and ethnographic research with the Sisters of Perpetual Indulgence, this talk explores possible answers to such epistemological and ethical conundrums in settings where sacred stories, and therefore also worlds, are at stake.

**Bio:** Melissa M. Wilcox's research interests focus on religion and social justice, particularly in the realm of queer studies in religion. Books she has published include: *Coming Out in Christianity: Religion, Identity, and Community* (Indiana University Press 2003); *Sexuality and the World's Religions* (co-edited with David Machacek, ABC-CLIO 2003); *Queer Women and Religious Individualism* (Indiana University Press 2009); and *Religion in Today's World: Global Issues, Sociological Perspectives* (Routledge 2013). She has also published articles on topics ranging from religious individualism to the Metropolitan Community Church and from 9/11 and the national mythos to self-injury and ritual studies. She is currently writing a book entitled *Serious Parody: Religion, Queer Activism, and the Sisters of Perpetual Indulgence*, and is working on two textbook projects on sexuality and religion.

## Abstracts

### **Ahrens, Bree, 'Between Indomie and You: Sexualised Statehood and Queerphobia in Indonesia'**

In February 2016, a campus gender and sexuality discussion group in Jakarta unknowingly sparked a series of sustained attacks on LGBT communities from across the political spectrum. National ministers released statements on topics ranging from the potential for instant noodles to induce homosexuality in children, to the "proxy international warfare" being conducted through LGBT groups. As queers in their communities were targeted and LGBT service providers laid low, the primary response from LGBT organisations was to keep quiet and ride it out. This paper provides an account of contemporary state discourses of sexuality in Indonesia in the context of state legitimisation and broader attacks on the left and questions the possibilities for resistance to such attacks across class, gender, and ethnic difference.

**Bio:** Bree is a PhD candidate at La Trobe University, writing on the emergence of domestic workers' unions in Indonesia.

### **Allshorn, Geoff, 'Science Fiction and GLBTIQ Futurism: "It's Life, Jim, but Not as We Know It!"'**

Science fiction is a collection of literary, media, creative and populist art forms which enjoy great public appeal. For centuries, science fiction has been a genre replete with queer sensitivities and themes, including representations of alienation, diversity and gender fluidity. Literary science fiction boasts an impressive collection of stories which challenge traditional understandings of biology and the human condition. Conversely, it is possibly no coincidence that another form of the genre – media science fiction – probably enjoys greater mass popularity but displays a more timid approach to genuine diversity. The 2016 Star Trek movie serves as one example, wherein a fifty-year franchise finally 'outs' a gay character as one of its continuing protagonists; while examination of the franchise reveals a shameful historical treatment of GLBTIQ characters and issues, and suggests that the 2016 'outing' may simply be an example of queer-baiting. What defines genuinely 'queer' science fiction and how might its forms vary from other expressions of difference and diversity within the genre? How might GLBTIQ people contribute to science fiction as an example of positively influencing popular culture?

**Bio:** Geoff Allshorn is a former school teacher who has been a regular speaker at the AHH conferences in recent years. He has also been involved in a variety of LGBTI and HIV/AIDS groups, and a past leader of two local science fiction clubs. He is undertaking PhD research at La Trobe University, where he is studying, 'A Social History of HIV/AIDS in Melbourne During the Crisis Years 1981 - 1997'.

### **Arneil, Chris, 'Preserving Gaywaves at the National Film and Sound Archive'**

In the 1970s, when community radio was in its infancy, Sydney's 2SER took a risk and put a program called Gaywaves on air. The program, heard weekly for more than 25 years, illustrated various aspects of the gay liberation movement in the Australian context through interviews with community representatives, coverage of events such as HIV/AIDS rallies and Mardi Gras festivals, music, talkback, news, current affairs reports and even two radio dramas. Gaywaves was run by a passionate group of volunteers including Dietmar Hollman, who joined the team in 1985 and worked on the program for more than 15 years as a presenter and producer. Hollman donated his collection of Gaywaves recordings, posters, photographs and other documentation to the NFSA in 2009, and before he passed away in August 2012 he chose to support the NFSA with a bequest. This bequest allowed the NFSA to develop a program that aimed to digitise and curate the Gaywaves collection alongside all other LGBTIQ-related radio holdings, in addition to actively acquiring contemporary and retrospective LGBTIQ-related radio from around Australia.

**Bio:** Chris Arneil has been an archivist at the National Film and Sound Archive since 2010, where he has worked across the recorded sound and broadcast curatorial areas. He has previously tutored in Media & Communications at the University of Canberra.

### **Barnett, Michael, 'A 21-Year Journey from the Closet to Outspoken Community Activist'**

In 1995 I was a closeted 26 year-old Jew. Over the next 21 years I blasted the closet door off its hinges, confronted antiquated attitudes within the Jewish community in Melbourne and questioned what it meant to have a religious identity. My ongoing involvement with social, support and advocacy group Aleph Melbourne, eight-years as on-air announcer at JOY Melbourne, maintaining a rich historical archive and hosting a variety of blogs and online forums all helped me hone the skills I needed to challenge, uncover and slam those who obstructed the smooth and transparent passage of equality for LGBTIQ people. They also made it relatively simple for me to make a 20-year documentary of Aleph Melbourne, spanning its inception and major achievements. No level of religious dogma is an obstacle to me as community activist, having gone head-to-head with a fundamentalist Christian minister in SBS series "Living With The Enemy", engineering a same-sex kiss that went viral as a peaceful protest against a wall of Jihadi protesters at the 2012 Global Atheist Convention or pulling the strings to get the Executive Council of Australian Jewry to publicly distance themselves from a "respected" rabbi with a penchant for homophobic rantings.

**Bio:** I was born in Melbourne in 1969 to English-speaking immigrant parents of Eastern European Jewish tradition. I attended a combination of government and Jewish day schools, attended an orthodox synagogue with my family in Doncaster and was a member of the Jewish scout troop. At the age of 26 I broke open the closet doors and accepted myself as a gay man, embarking on a journey that would set me up to be a controversial activist. Combining my skills as a photographer, radio announcer, blogger and computer geek I propelled myself head-first into fighting for equal rights for LGBTIQ people, combating youth suicide and challenging religious oppression and influence in government. I also found myself heading up a social, support and advocacy group for queer Jews in Melbourne. I did this to raise awareness of the marginalisation and vilification we faced from within the Jewish community, along with wanting to provide a safe space and a voice for this sub-community.

### **Bird, Frances, 'Singing Out? Identity in an LGBTQI Choir Post Marriage Equality'**

'Lesbian' and 'gay' choruses have been around for forty years, emerging in the time of gay and second wave feminist liberation, but much has changed over that period. Choruses positioned themselves as being part of, and of themselves, a significant social movement. What is it about 'singing out' in a time of predominantly neo-liberal, assimilationist politics that has continued the cultural phenomenon of the LGBTQI choir? Is there still a space and desire for difference in a time of sameness-seeking? My PhD research focuses on Wellington's mixed voice choir 'The Glamaphones.' The choir, now five years old, evolved from a gay men's choir. It provides the site of a mixed-gender community space to examine collective 'rainbow' identity construction and performance; the role of sexuality, pleasure and the erotic in a mixed group; how the choir produces and performs transgression and assimilation and its impact on the wider Wellington community.

**Bio:** Frances Bird, based in Wellington, New Zealand, is a PhD candidate at the Australian Research Centre in Sex, Health and Society at Melbourne's La Trobe University. She has worked across New Zealand, Ireland, the UK, the Pacific and Asia in sexuality and sexual and reproductive health and rights related sectors. Frances has sung in three queer choirs; and has no intention of getting married.

### **Brown, Jax Jacki, 'Crippling Queer Spaces and Activism: Contemporary Queer Disability Activism and the Disruptive Potential of the Queer Disabled Body'**

This presentation fits into the theme 'activism, social policy and community organization' and seeks to answer the question 'how can we live well when the terms of our existence are being questioned?' through a queer crip lens.

“Crippling spins mainstream representations or practices to reveal able-bodied assumptions and exclusionary effects. Both queering and crippling expose the arbitrary delineation between normal and defective and the negative social ramifications of attempts to homogenize humanity.” ~ Carrie Sandahl ~

Queer disabled people are marginalised within disability and LGBTIQ rights movements, however many of us are very active in both as well as being engaged in the particular intersection of queer crip activism. This presentation will investigate: What is queer crip activism? What are some contemporary queer crip activist issues? In what ways are the very ‘terms of our existence being questioned’? What are queer crip creative activist responses? How does engaging with the disability rights and LGBTIQ rights movements enable us to ‘live well’ with resilience and resistance? This presentation will explore current queer crip activism within an Australian context and the creative ways queer crip activists are using the disruptive potential of the queer disabled body.

**Bio:** Jax Jacki Brown is a disability & LGBTI activist, writer, spoken-word performer, public speaker, disability sexuality educator and workshop designer and facilitator. She is a graduate of Southern Cross University with a Bachelor of Arts in Cultural Studies and Communication, where she focused on disability and LGBTI studies. Jax’s public speaking work is extensive, she has provided guest lectures on disability rights for the University of Melbourne, Victoria University and frequently presents at conferences. Jax runs workshops on disability and sexuality for university departments and organisations. Her written work has been published on websites such as Junkee, Daily Life, The Feminist Observer, Writers Victoria, ABC’s Ramp Up and in print for *Archer Magazine: The Australian Journal for Sexual Diversity*, *Queer Disability Anthology* (2015) and *Doing It: Women Tell the Truth About Great Sex* (2016).

### **Burge, Michael, ‘LGBT Labour’s Lost: A case for Shakespeare’s Transgender Players’**

Twenty-first century LGBTIQ are expected to believe we played no part whatsoever in the performing arts before Oscar Wilde; that cross-dressing was the role of ‘good sports’ who did it because someone had to; and that drag performers were pantomime dames, not early evidence of transgenderism. Yet despite the rise of Puritanism in 16th century England, with its negative focus on players and playhouses, attempts were made by cross-dressing performers to become visible to mainstream audiences during the ‘Puritan vs Playhouse’ culture war. In 1611, one of the world’s first early-modern theatre reviews suggested belief was totally suspended by a male actor playing a heroine in Shakespeare’s *Othello*. Months later, Moll Cutpurse was tried for performing onstage dressed as a man. Using the works of Shakespeare and collating the minimal evidence as a means to inspire further research and debate, I aim to show how easy it is to make room for a popular transgender woman within an Elizabethan playhouse, and why she left almost no trace. Aliases, gender dysphoria, cross-dressing, bisexuality, homosexuality and performing have always gone hand in hand, and apart from sharing the stage when cisgender women finally got public support for bursting onto the stage in the 1660s, in 400 years not much has changed behind the scenes. So what do we stand to lose unless we stay onstage despite the rise of neo-puritanism?

**Bio:** Michael Burge is a journalist, community historian and LGBTIQ equality activist. His first book *Questionable Deeds: Making a stand for equal love* was selected for the 2016 Brisbane Writers Festival and tells how he stood against government, the legal system and a discriminatory family to defend his place as next of kin to his deceased partner Jono, and contributed to changing Australia’s de-facto law in the process. Michael is a graduate of Australia’s National Institute of Dramatic Art and his latest publication *Merely Players: Acting like Shakespeare really matters* is the result of more than a decade’s research into the Elizabethan and Jacobean playhouse and the ongoing mysteries surrounding the men who created the female roles of William Shakespeare. Michael is a writer of fiction and plays; his work has been published by Intermedia, United News & Media, Fairfax Media, News Corporation and Gay Star News, and he’s part of the team that edits and writes for Margo Kingston’s NoFibs.com.au.

## **Calder, Bill, 'Pink Ink'**

The late 20th century was a golden era for Australian gay magazines and newspapers: more than five million copies of publications were printed annually at its peak, with revenues approaching eight million dollars a year. Yet there was not even a leaflet before 1969 because homosexuals did not dare to publish in the climate of active oppression. Growing liberal attitudes within sections of broader society, and, at a practical level, reform of censorship laws made lesbian and gay publishing possible. Inspired by events in America, the tapping of typewriters on a few sheets of paper lifted the veil of secrecy around homosexuality. The first publications were often gestetnered newsletters or smudgy porn sold in brown paper bags, but a vibrant array of voices was soon heard. Yet before there was gay media, how did lesbians and gay men communicate in order to protect themselves from an oppressive world; meet and build community; and discover ways to live.

**Bio:** For nearly two decades Bill Calder edited and published Australian gay newspapers and magazines, including Melbourne's *Brother Sister* in the 1990s, and more recently *Bnews*. Previously he was the senior news journalist at *The Melbourne Times*. His recent book *Pink Ink: The Golden Era for Gay and Lesbian Magazines*, published by Cambridge Scholars Publishing is based on his recently completed PhD researching the history of gay and lesbian publications in Australia. His current project investigates how gay and lesbian people communicated in Australia before they had any media.

## **Chapman, Rachel, 'Exploring Gender Development in the Early Years and the Impact of Early Childhood Education on How Children Understand Gender'**

Gender, sex and sexuality are very different concepts but it is common for people to mix them up. A strong societal taboo has developed around them. My research has unpacked what gender is (a societal construct that is associated with a number of behavioural traits), when 'gendered' behaviours develop (from as young as 2-3 years old) and what the pressures and bias for/against certain behaviours do to children. My conference paper would outline the research that I have conducted, some of the findings from my Honours research (there were some obvious impacts on the children), some of the findings from my PhD research (educators seem very confused and uncertain about how to work with children about gender and what gender means). I would also discuss the common misconception that a child who displays unusual gendered behaviours must be homosexual when research has found there to be no proven link, and look at society's fear of homosexuality and how this links with their rigid enforcement of gender roles in young children.

**Bio:** Rachel Chapman is a lecturer in early childhood education at RMIT University. She has also lectured in early childhood education at a university in China. She has been a practitioner in a range of preschools and childcare settings. She is currently completing a PhD on early childhood educators' understanding of gender and how this impacts on young children's emerging gender identities. Her research, *A case study of gendered play in kindergartens: How early childhood educators' perceptions of gender influence children's play*, has been published in *Early Child Development and Care*, a peer-reviewed international journal.

## **Chetcuti, Joseph, 'Sydney's First Gay Mardi Gras: Obstacles to a Narrative'**

These days, Sydney's first gay Mardi Gras is a hotly contested narrative even among 78ers. We have squabbled over the nature of the event, the number of revellers who took part, the impact bar patrons had on the event and whether there were as many women as there were men. We have been strongly critical of the NSW Police Force but we have conveniently closed our eyes to our breaches of the police permit. We have passed over the failure of the police to act against these breaches. We have ignored reports of their general 'pleasant demeanour' at Taylor Square. We have argued over the role played out by the GSG and why, since the twentieth anniversary celebrations of Sydney's first gay Mardi Gras, the GSG has taken on a higher profile even if in 1978 it gave the cold-shoulder to Ron Austin's proposal for a street party. The questions go on and on. No narrative of Sydney's first gay Mardi is without its challenges. This paper looks at five of these challenges: (i) the problem of definition and terminology, (ii) the all too obvious difficulty of contextualising the event, (iii) the risk of conflation, (iv) the problem of failing and false memories, and (v) the 'preconceptions' and

'predispositions' of participants who may willingly or otherwise construct an event in their own image or in the image of their 'tribe' ... and were there not many 'tribes' among us during the 1970s!

**Bio:** Joseph Carmel Chetcuti is a Barrister and Solicitor in the State of Victoria. He has appeared before various courts and tribunals and has works in several areas including migration, family law and criminal law, and probate law. He is also a registered migration agent. Chetcuti was appointed lecturer at Philip Institute of Technology, Footscray Institute of Technology and the Institute of Catholic Education. *Il-Ktieb Roża: Dnub, Diżordni u Delitt? (The Pink Book: A Sin, Disorder and Crime?)* (1997), the first book on homosexuality in the Maltese language, attracted wide media coverage and criticism from Malta's conservatives; arguably, it set off the gay movement in Malta. *Queer Mediterranean Memories: Penetrating the Secret History and Silence of Gay and Lesbian Disguise in the Maltese Archipelago* (2009), the first book in English on homosexuality in Malta, also drew the ire of Malta's then Roman Catholic archbishop, Gozo's Roman Catholic bishop and the then conservative Minister of Education. In the book, Chetcuti 'outed' Malta's first saint as a homosexual. Chetcuti is a long-time gay activist and a 78er. He is currently working on a book on Sydney's first gay Mardi Gras, in which he challenges that event's dominant narrative of goodies and baddies.

### **Copland, Simon, 'Beyond the Culture Wars: The Sex Paradox'**

Queer oppression has been attributed to many factors — fear of the other, religious doctrine and fanaticism, and to a culture that promotes homosexuality above all other sexual identifiers. This paper posits however that at its heart queer oppression is caused by a contradiction inherent within capitalism; what this author calls the "sex paradox". The birth of capitalism brought significant sexual freedom. Removed from the bounds of family ties young people were able to gain economic freedom, and explore new forms of relationships. Yet these freedoms also threatened the status of the nuclear family; an institution that is fundamental for the reproduction and nurturing of the working class, and in turn for capitalism itself. Herein lies the contradiction. Capitalism sits in an uneasy balance; the system creating new sexual freedoms but then being forced to repress these freedoms so they do not threaten the system itself. This paper will explore this "sex paradox" through a Marxist lens, locating queer oppression within the material over the cultural. It will track this contradiction through the history of capitalism, providing an explanation for centuries of sexual oppression. This provides a unique perspective, giving us a new framework to think about our history, movement and our future.

**Bio:** Simon Copland is a freelance writer, working in sex, culture and politics. He is a fortnightly columnist for SBS Sexuality and is currently working on his first book entitled *Sexy Capitalism*, investigating the links between sex, families and capitalism. In his spare time he is a rugby union fan, gym goer and David Bowie fanatic. He tweets @SimonCopland, Facebooks @SimonCoplandWriter and blogs at <http://simoncopland.com>.

### **Davison, Kate, 'Homosexuality, Communism and Psychiatry: the Unusual Case of Dr. Neil McConaghy'**

Between 1962-1973, Dr. Neil McConaghy built an internationally recognised career as the leading Australian practitioner of aversion therapy in the treatment of homosexuality. He published the results of his clinical research and practice in international journals and was on the speaker panel at the American Psychiatric Association conference in 1970 when gay liberation activists disrupted proceedings. McConaghy considered himself a Marxist and kept close association with confirmed Communists. He also situated himself in the middle ranges of the Kinsey scale. Most interestingly, he developed his interest in using behaviour modification to "help" homosexual men and women after being inspired by the work of Czechoslovakian psychiatrist, Dr Kurt Freund, a world pioneer in this method, and sympathiser with the social plight of the sexually oppressed. Using newly discovered material from McConaghy's personal archive, this paper will explore the professional, personal and political connections evident in his life and career.

**Bio:** Kate Davison is a PhD candidate in History at the University of Melbourne.

## **Dawson, Jasmine (Jaz), 'Where Are the Intersex and Asexual Refugees?: Homonormativity in Refugee Scholarship and Activism'**

This paper is prompted by a simple question, where are the intersex and asexual refugees? Increasingly, international relations, migration studies, and refugee studies are populated with research investigating the way in which lesbian, gay, bisexual, transgender, and intersex (LGBTI)/queer asylum applicants are having their claims adjudicated. However, upon closer examination, it is clear that the vast majority of these explorations are focussed primarily on sexual orientation and, to a lesser degree, gender diverse applicants. Intersex claims are given mere cursory comment, and asexual applicants are missing entirely. This paper argues that a truly queer approach to refugee advocacy and research, whilst acknowledging the inherently and deeply anti-queer process that is seeking asylum, is one that thoughtfully considers the claims, or potential for claims, of intersex and asexual applicants. The increasingly entrenched 'Difference-Stigma-Shame-Harm' (DSSH) model of credibility assessment in LGBTI asylum claims will be analysed as an example of homonormativity in refugee advocacy, research, and guidance. Ultimately, this paper will argue that there is theoretical potential to incorporate intersex and asexual claims, arguably to the benefit of all queer claims.

**Bio:** Jaz is undertaking a PhD at the University of Melbourne through the Melbourne Social Equity Institute. Her research focusses on queer international relations, norm implementation, and queer refugee law. In 2017 Jaz will be undertaking a research fellowship at Vrije Universiteit Amsterdam in the Migration and Diversity Centre. Jaz is the Secretary of Kaleidoscope Human Rights Foundation, a not-for-profit organisation committed to promoting and protecting the human rights of lesbian, bisexual, transgender and intersex people in Asia and the Pacific. Previously, Jaz achieved First Class Honours with Dean's Commendation for Excellence at the University of Queensland under the supervision of Dr. Phil Orchard. She completed her undergraduate degree in International Relations at La Trobe University.

## **Drysdale, Kerryn, 'The Stories We Tell: Or, How Sydney's Drag King Scene Died and Came Back to Life'**

For over a decade, drag king performances – a subcultural phenomenon where women (and other gender diverse individuals) consciously perform masculinity – were a regular feature on the lesbian social circuit in Sydney, Australia. Established within a longer tradition of queer performance culture, drag king events also functioned as a site for a range of periphery practices and experiences that cohered as a localized scene. This series of events between 2002 and 2012 provided social meaning within a distinct cultural practice. But while participants may have been initially drawn to the scene's charged particularity, in the end they had to confront its passing. In this paper, I analyse the interactive narratives between thirteen research participants in a series of focus group discussions, revealing the movement by which a contemporary social moment becomes layered with historical investment. By turning attention to the scene's capacity for affective storytelling, I demonstrate how they are simultaneously animated and historicised, facilitating and reflecting material and immaterial dimensions that comply with the precise historical juncture that enable them to emerge. In offering the perspective of a scene ethnographically captured in the moment of its demise, I argue that, contrary to the ephemerality that is often thought to characterise the experience of LGBTIQ everyday encounters, scenes are brought to life by the stories retrospectively told about them.

**Bio:** Kerryn Drysdale submitted her PhD in 2016 and is a casual lecturer in the Department of Gender and Cultural Studies at the University of Sydney. Her interests lie at the intersection of feminism, cultural studies and queer theory, and her passion is in the documentation and preservation of otherwise ephemeral LGBTIQ social spaces. Her doctoral research examines the Sydney drag king scene, with a specific focus on the intersection between individual and collective forms of participation and investments that cohere around drag king practices, establishing it as an intelligible cultural phenomenon.

## **Duke, Steve, 'Gay Culture in Early Modern Melbourne, 1895-1930'**

The aim of this paper is to outline the results of research into the Gay Culture of the early Modern period in the Melbourne area using the newspaper accounts stored on the National Library of Australia's Trove website. The paper will discuss the aspects of gay culture as revealed by an initial investigation of the Vienna Café Incident of 22 September 1908. It is the author's contention that this incident has led to the discovery of many aspects of the then gay world in Melbourne that have been hidden to the 21st century. The various filters depriving us of our understanding of the gay culture in Melbourne between 1895 and 1930 are basically five in number. These are Elapsed time viz. 108 years. The desire by gay folk to cover their tracks due to the illegality and societal censure of their activities. The desire by their relatives to have nothing that would denigrate the memory of their deceased family members. The paucity of sources and the fact that we no longer share the same ideas on homosexuality. As there is a lot of material the discussion will be confined to what we have learnt through an exploration of the Vienna Café Incident; much more has been found than just this incident but the Vienna Café was the key to this information.

**Bio:** Steve Duke BA FRGS is a member of ALGA and a researcher there. He holds a degree in Jewish Studies and is a Fellow of the Royal Geographical Society. He was a Co-Founder of Melbourne Queer Nation and the Flag Society of Australia. He is active in the Melbourne gay community. His next research project is an attempt to find evidence of a proto-community among gay ex-military after World War Two.

## **Faulkner, Heather, 'Raging Against the Machine'**

Transmedia storytelling is a radical strategy well-suited to the telling, recording and continuation of LGBTIQ histories. As the name suggests, it occupies the spaces in between conventional storytelling modes, relying on a compilation of singular narratives across platforms to create a synergistic organism that defies the extinguishing efforts of systems of power. The use of transmedia storytelling is perhaps the greatest weapon against systems of erasure that the LGBTIQ community can harness. The recent, "A Matter of Time," transmedia project is one such example. "A Matter of Time Project" tracks the singular experiences of eight lesbian-identified Queenslanders across decades of a parochial, conservative and authoritarian climate of fear that was the Sunshine State, and investigates how these experiences have informed their identities today. The project has been exhibited as video installation at the Museum of Brisbane "Prejudice and Pride," and in documentary photography around Queensland, most notably at the Brisbane Powerhouse and the Gold Coast City Art Centre. The book, "North of the Border: Stories from the A Matter of Time Project," will be published by UWAP (University of Western Australia Press) in September 2016. A documentary film is in early planning stages.

**Bio:** Dr. Heather Faulkner is a documentary/transmedia practitioner and researcher whose work explores the synergetic themes of identity, place and belonging. Her professional career as a photojournalist and award-winning picture editor has seen her work published broadly on an international scale. She has exhibited and published creative works nationally and internationally. Faulkner was born in Calgary, on the edge of the Canadian Rockies, and has lived in Asia and Eastern Europe before settling in Australia with her partner. She lectures in the Bachelor of Digital Media at QCA, Griffith University.

## **Fela, Geraldine, 'An Unlikely Ally': Re-considering the Role of Separatism in the Australian Gay Movement of the 70s**

The demise of the Australian LGBT movement of the 1970s has been explained with variations of a 'fragmentation thesis'. This thesis, put forward by scholars such as Verity Burgmann, Sheila Jeffreys, Kate Jennings and Denise Thompson, argue that the union between men and women in the social movements of the 1970s was, at its best, fragile and ultimately untenable; men and women could not work side by side and lesbian separatism was inevitable. Undeniably, lesbian feminist separatism was a political current that emerged within the gay and women's liberation movements of the 1970s. However, this paper challenges the inevitability of the split as well as the extent to which this politics permeated the movement. Working from the historical archive, this paper begins with



CAMP (Campaign Against Moral Persecution) co-founder John Ware's protest at the 1973 Women's Commission Conference, a little known incident that challenges the coherence of the split between lesbians and gay men. By next considering the 1978 Mardi Gras in Sydney, this paper shows the 1970s to have been bookended by a politics of unity rather than separation. The 1978 Mardi Gras was organised to commemorate the Stonewall riots but also, significantly, to protest the visit of homophobic campaigner Mary Whitehouse and in this there are lessons around how we can respond to anti-LGBTIQ voices and culture wars. The 1978 Mardi Gras, perhaps the most radical and transformative moment in Australian LGBTIQ history, was a product of unity and solidarity between diverse sections of our community.

**Bio:** Geraldine Fela is a Bachelor of Philosophy (PhB) student at the Australian National University majoring in History and Arabic. In 2015 her research on the Australian gay liberation movement received the ANU's David Campbell prize and in 2016 her research was featured in the University of Edinburgh's Dangerous Women Project. Geraldine was highly commended in the 2016 international Undergraduate Awards and is a current member of the *ANU Undergraduate Research Journal's* editorial team.

### **Finegan, Samuel, 'Race, and Taste and History Finally Overcome': Queerness, Camp and Productive Pain**

Camp is one of the most obvious manifestations of gay cultural production. Defined loosely around stylisation, artificiality, rejection of 'good' taste and a lack of seriousness, Camp has been read both as an apolitical crowd-pleaser in works like *The Birdcage* (1996), *Will & Grace* (1998-2006) and *Priscilla: Queen of the Desert* (1994) and as a threat to the sensible, reformed, 'just-like-us' homosexual central to respectability politics. Either harmless or embarrassing, in an age of gender fluidity and queer ascendancy it can also seem old-fashioned: a hallmark of a fusty, marginal culture to be shrugged off alongside polari and closeted matinee idols. I argue for camp's continued relevance by reading camp as a practice that mines pain. Touching on a diverse set of cultural products including the films of Jack Smith and Gregg Araki, Tony Kushner's *Angels in America* and FX's *American Horror Story* I will link camp cultural production's particular charge with lived or inherited oppression. Rather than apolitical or out-moded, camp remains a distinctly gay means of reading and producing as it must always recall the historical silence, marginality and persecution that shaped and birthed it.

**Bio:** Samuel Finegan was awarded his PhD by the Queensland University of Technology in 2014. The thesis, 'Broken Gates and Leaky Graves', was nominated for an Outstanding Thesis Award. His published work can be found in *TEXT*, *Aeternum* and *Transnational Literature*.

### **Gardiner, Bernard, 'Is Queensland the Canary in the Mine of Neo-liberal Competitive Tending with Lessons for the Rest of Australia's HIV Response, or is Queensland Just Different?'**

The HIV response in Queensland has always been complicated by the use of homosexuality as a political wedge. Despite National HIV Strategies acknowledging key affected populations as essential partners in the response, the inclusion of the Queensland LGBTI communities has not had consistent bipartisan support. The Australian Research Council funded Living Positive in Queensland Study (LPQ) based at the University of Queensland School of Public Health has been collecting qualitative 'lived experience' data with PLHIV in regional Queensland during a particularly volatile period involving defunding of two of the three of the LPQ partner organisations, the Queensland AIDS Council and Positive Directions (Anglicare). After a change of government partial funding was restored to QuAC. In effect, this is a natural experiment for tracking the impact of funding changes across time on the quality of life of HIV long-term survivors residing outside the State capital. This paper will outline the key milestones in the Queensland HIV response and reflect on the drivers of politicisation that undermines community building and sustained strategy implementation. The paper addresses the question, is Queensland the canary in the mine of neo-liberal competitive tending processes with lessons for the rest of Australia, or is Queensland just different?

**Bio:** Bernard Gardiner is a PhD candidate at the University of Queensland School of Public Health, and the Central Queensland representative on the Board of the Queensland AIDS Council. He is a former General Manager of VAC/GMHC who also spent more than 12 years based in Bangkok and Geneva leading the International Federation of Red Cross and Red Crescent response to HIV. Since returning to Australia, he has undertaken HIV related community development and evaluation work in PNG and Africa, and tutored in the Masters in Health Promotion program at University of the Sunshine Coast.

### **Gardiner, Jamie, 'From Insult to Engagement: Attempting Police–LGBTI liaison from 1981 to 2000'**

Following Victoria's repeal of anti-gay laws in 1981 police continued to prosecute gay men as if nothing had changed. As President of the Gay Legal Rights Coalition (formerly Homosexual Law Reform Coalition) I sought to have the police made aware of the law, and proposed a meeting with Victoria Police to improve relations. The terse brush-off from the Chief Commissioner presaged a long struggle. I describe the several stop-start attempts at police–gay liaison, with varying degrees of success, over nearly two decades, until in 1999/2000 a genuine engagement, with the crucial involvement of the Equal Opportunity Commission, began a new phase in the story.

**Bio:** Jamie Gardiner was president of the Homosexual Law Reform Coalition in the late 1970s, and of its successor the Gay Legal Rights Coalition after law reform, through the 1980s. He was a Member of the Victorian Equal Opportunity and Human Rights Commission from 2000 to 2009, and sat on the Attorney-General's LGBTI Advisory Committee and the Health Ministerial Advisory Committee in that period. He is now a director of the Human Rights Law Centre, a member of Law Institute of Victoria committee on human rights, Secretary of the Victorian ALP's LGBTI Affairs policy committee, and a Member of the Victorian Government's LGBTI Taskforce. He took part in the homosexual law reform panel at the 2014 AHHC, and spoke at the 2015 AHHC on the failure of the Victorian police and courts to accept that the laws had changed on 1 March 1981. He first attempted to engage the police in dialogue in that year.

### **Hogg, Ali, 'Stand up for your rights! The fight for marriage equality since 2004'**

August marks 12 years since the Howard government amended the marriage act to discriminate against LGBTI people. As the convener of the Melbourne branch of the activist marriage equality group, Equal Love, I would like to talk about the history of the campaign from 2004 until now, and how the protests have played a major role in helping turn public opinion around from a minority to a majority support for marriage equality. Furthermore, the ongoing campaign has helped keep marriage equality an issue that politicians can't ignore, and now we see a majority of parliamentarians speak in favour of equality, even though we still haven't been granted the right to marry. I will pinpoint the major turning points in the campaign and discuss what lessons we can learn from previous civil rights struggles and what we can and can't apply to the movement for marriage equality today. It would also be an opportunity to discuss how the campaign for marriage equality has helped highlight other LGBTI rights issues and how it has created a new layer of young activists who are prepared to fight for their rights. Studies at Latrobe have shown that many people who have been to a marriage equality rally have felt more included and have gained confidence from the act going to protests.

**Bio:** Ali Hogg is a Melbourne-based LGBTI activist and the convener of the campaign group for marriage equality, Equal Love. She is also a member of Socialist Alternative. She has been campaigning for marriage equality since 2004 and has been a part of organising mass street demonstrations that have helped shape public opinion and make marriage equality the mainstream issue that it is today.

## **Horsley, Philomena, 'The Queer Campus: When the Past Meets the Present'**

In the 1970s and early 1980s, many Universities hosted active Gay Lib/GaySoc collectives. Groups such as Monash GaySoc were small but energetic contributors in the push for gay and lesbian rights. The Victorian campus groups supported each other, staging collective events such as the sit-in at the University of Melbourne to protest the expulsion of a gay student from his residential college. Forty years later, student activism and University responses to their LGBTIQ students and staff have evolved. ALLY campus networks exist across Australia; Vice Chancellors are asked to take strong stands on LGBTIQ issues, such as the attacks on the Safe Schools program. In this paper I reflect on my experiences as a student activist in the 1970s, drawing on personal journals and archives to recollect the lived experience of those volatile times. I contrast these memories with my recent role as the author of La Trobe University's pending 5-year LGBTI Strategy. In the context of the conservatives' current mobilisation against the 'gay agenda', I discuss ways in which the past meets the present: what shapes some current University-based responses to the divisive politics of prejudice and fear, and what is the cost for those (re)living this conflict.

**Bio:** Philomena is a Research Fellow and Senior Trainer at Gay and Lesbian Health Victoria, La Trobe University, and an Honorary Senior Research Fellow and lecturer at the University of Melbourne. In the 1970s and 1980s she was active in a range of Gay Liberation and Women's Liberation groups, including campus groups, and was the National Women's Officer for the Australian Union of Students in 1981. Since then she has been engaged in a range of health and community organisations covering issues of gender, sexuality and sexual health, gender-based violence, disability and HIV/AIDS. She is a medical anthropologist with particular interests in medical practice and mortality, and the ethics of research involving marginalised populations.

## **Houseman, Dahni, 'A Brief History of Policing and LGBTI Communities in Victoria: 1981 to the Current Day'**

Without advocacy and a desire for a relationship change in any organisation, especially a policing organisation, is incredibly difficult. These may also be seen as the push pull factors. Unless the pull of community and the push of police is aligned, the relationship will struggle to work. From decriminalisation of homosexual acts in 1981 to the raising of the rainbow flag outside police headquarters in Melbourne in 2016, the relationship between police and the LGBTI community has shifted greatly. It hasn't all been plain sailing and although the pull from community has been a relative constant, the push from within police has ebbed and flowed. As Victoria Police has matured as an organisation there has been an ever increasing capacity to identify what has been and is still missing in the relationship with the community and importantly to act on this. To push for change. The internal and external expectations are increasingly aligning. There is still a way to go, but we have learnt that you can't wait for the relationship between police and the community to form of its own accord. For the relationship to work police need to do two things: walk the walk and talk the talk.

**Bio:** Dahni began working with Victoria Police in late 2015, as the Community Portfolio Manager for the Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) and Seniors Portfolios. Since joining Victoria Police, Dahni has been working with her colleagues to continue raising the profile of the LGBTI portfolio, and further improve the relationship between Victoria Police and LGBTI community members, both internal and external to the organisation. This work includes organising the largest police contingent to date to march in Pride March, the raising of the rainbow flag outside of the Victoria Police Centre for the first time on IDAHOBIT 2016 and rebranding the GLLO program from Gay and Lesbian Liaison Officers to LGBTI Liaison Officers to ensure the program is more inclusive and reflective of the breadth of people police engage with.

## **Kidd, Paul, and Gleason, Tyler, 'Gay Blood is Good Blood?': Historicising the Gay Blood Ban**

The ban on gay and bisexual men donating blood in Australia has long been a contested area of health policy. Initially seen as an unjustified attack on the gay community at a time of great uncertainty about the origins of AIDS and the public scandal of the 'Queensland babies' case, the ban eventually became broadly accepted as a necessary part of the national response to HIV/AIDS. In recent years,

there have been increasing calls for the ban to be lifted, supported by arguments that it constitutes an unjustified form of discrimination against gay men. This paper will examine the history of the Australian ban on blood donations from the 1980s to the present, and the ways in which the gay community has responded as the experience and understanding of HIV has evolved. It will critically discuss current calls for changing or lifting the ban from the perspectives of law, public health and HIV stigma.

**Bio:** Paul Kidd is an activist and writer with a particular interest in legal issues affecting people living with HIV and other blood borne diseases. He has been living with HIV for 30 years, during which time he has written and spoken extensively on the experience of living with HIV and issues affecting positive people. Paul was editor of the national publication *Positive Living* for five years; he has served on the Boards of the Victorian AIDS Council and Living Positive Victoria, of which he was President from 2009 to 2011. He founded the online HIV group OzPoz in 1996, and was a pioneer in using the internet to write about life with HIV. He is currently chair of the Victorian HIV Legal Working Group, is a member of the Victorian government LGBTI Taskforce Justice Working Group, a Director of Hepatitis Victoria, and is completing a degree in law.

**Bio:** Tyler is a recent Bachelor of Arts (Hons) graduate from the University of Melbourne, where his thesis examined the use of language and online spaces by gay men in mainland China. His research interests focus on China and span across histories of sexuality and gender, disease and epidemics, and material culture (notably mason jars). Currently a Research Assistant at the University of Melbourne's Centre for Contemporary Chinese Studies, Tyler has previously worked across publication and communication roles within the Australia-China Youth Association, and has lived and studied in China at Nanjing University. He also regularly volunteers at the Australian Lesbian and Gay Archives. Tweet him at @tylergleason.

### **Knabe, Susan, 'Objects in the Queer-view Mirror: Recurring Queer Characters in Downton Abbey and Call the Midwife'**

In this paper I examine challenges that are posed by including ongoing LGBT storylines, plots, and characters in period dramatic series. Unlike Michele Aaron's designation of the "sweet queer-after," which seeks to identify the queerness of television retroactively, excavating a queer televisual past through the "rereading and reclaiming of classical television texts" (63), or period television dramas, such as Foyle's War, Gently, Endeavor, or Heartbeat, that introduce LGBTQ storylines or characters only to drop them within the space of one or two episodes (once the problem they present is resolved), my interest is in exploring a different kind of relationship between queerness, the past, and television. In this paper I look at the way that recurring LGBTQ characters and their attendant storylines are dealt with in period dramatic series, negotiating a disjuncture between current queer positive expectations around representation and the homophobia that was the norm during these periods (the 1910s and 20s, for Downton Abby, and the 1950s and early 60s for Call the Midwife). Recurring queer characters, particularly those in ensemble cast series, offer a more sustained and complex interrogation of the historical plight of LGBTQ individuals, yet their sympathetic representation often poses a challenge for series which strive for historical accuracy. The nostalgic appeal of these series, when coupled with the continued presence of LGBTQ characters, such as Under-butler Thomas Barrow (DA) and Nurse Patsy Mount (CTM), confronts diverse audiences with the possibility that the past may not have been as straight as they choose to remember, and possibly queerer than they wish to imagine.

**Bio:** Susan Knabe is currently the Associate Dean, Undergraduate Studies in the Faculty of Information and Media Studies at the University of Western Ontario. She is also jointly appointed as an Associate Professor in the Department of Women's Studies and Feminist Research and the Faculty of Information and Media Studies. She received her PhD in Critical and Cultural Studies from Macquarie University, Australia in 2007. Knabe's research interests include affect theory, especially in relation to sexuality and race; HIV/AIDS, cultural production, and cultural resistance; popular culture representations of young women's sexual and social dissidence. She supervises students in Women's Studies, Media Studies, and Health Information Science and teaches courses in feminist theory, queer theory, sexuality and the media and HIV/AIDS cultural production. Her recent publications include *Zero Patience* (for the Queer Film Classics series, 2011), "'Gambling with History': Queer Kinship and Cruel Optimism in Octavia Butler's *Kindred*", and "'Bash Back, Baby, Your Life Depends

on It!': Pedagogical Responses to Anti-Gay Violence in John Greyson's *The Making of 'Monsters'*, all co-authored with Wendy Pearson, with whom she also co-edited, in 2014, *Reverse Shots: Indigenous Film and Media in an International Context*. This collection contains her article, "Taking Pictures B(l)ack": Re-Presentation and the Work of Tracey Moffatt."

### **Lymn, Jessie, and Leah, Samantha, 'Collecting, Cataloguing and Display LGBTIQ History in Regional Areas'**

In September and November 2016, the Museum of the Riverina is showcasing an exhibition called *We Are Here: Riverina LGBTIQ Stories*. The exhibition began as a small foyer display for World Coming Out day, and has since evolved to be a large display running as part of the museums temporary exhibition schedule. The exhibition has also created a legacy project, known as the Riverina Rainbow Collection, in order to capture the experiences of members of the LGBTIQ community living in a regional location. This paper will explore the background to the project, describing the methodologies and approaches to collecting material, and then negotiating the parameters of exhibiting material. It will also explore the background investigations into the establishment of the Riverina Rainbow Collection, as we move toward creating a set of draft guidelines to address the specific needs of the collection.

**Bio:** Jessie Lymn is a Lecturer in the School of Information Studies at Charles Sturt University, Wagga Wagga Australia. Her current research considers non-normative material in collections, arguing for a consideration of non-linearity, disruption, and productive effects.

**Bio:** Samantha Leah is a historian based in Wagga Wagga, NSW. She has worked a broad range of history and heritage projects, and currently works for the Museum of the Riverina. She curated 'We Are Here: Riverina LGBTIQ Stories' in consultation with the local community. She is passionate about community engagement in museums, and loves the challenge, opportunity and autonomy of working in a regional location.

### **Maher-Gale, Caitlin, 'Bursting at the seams: exploring the ties between queer space, clothing and literature'**

What are the links between the textures of literary text, clothing, and the closet? And how can the metaphor of the closet be examined to understand the public/private divide that impacts queer lives? There is an element of apprehension that is often overlooked in the process of queer people researching and writing about 'queer' texts. Navigating homophobic literature is often part of this process, as well as heteronormative classifications that sideline queer experiences. *Loaded*, Christos Tsiolkas's first novel that tracks a day in the life of a young, Greek-Australian man who identifies as queer, is a significant text in Australia's queer literary tradition. Discussing private and public space within *Loaded* and its film adaptation *Head On*, this paper will also examine how the public/private binary is interconnected with, and reproduced by, categorisation labels placed on queer texts. These labels can ignite the notion that queer sex is often regulated to, and only tolerated in, private space. In these conditions, how can we bring the clothes out of the closet to live well and write well?

**Bio:** Caitlin is a Melbourne-based activist, writer and cricketer. She is currently completing her Honours thesis at La Trobe University, focusing on liminality and desire in 18th century English literature.

### **Marsh, Victor, 'Life Writing, Identity and the Politics of Spiritual Praxis'**

If Christopher Isherwood had come out as queer with the publication of *Christopher and His Kind* in 1976, then with the late-life publication of *My Guru and His Disciple* (1980) when he was 76, he staged what Christian de la Huerta would call a "coming out, spiritually"<sup>1</sup>. But few have picked up on the political repercussions of this spiritual testimonio. Judith Butler has written about how "the violence of exclusion narrows the categories by which subjects 'qualify' for full human status"<sup>2</sup> and nowhere is that more evident in the conventional construction of queer folk as religious pariahs. Some queer folk, throwing the baby out with the bathwater, reject all forms of spiritual work as a waste of time,

collapsing them within the well-worn, conventional forms of religion that they identify, rightly, as the root source of homophobia. I believe the queer interrogation of hetero-normativity is a project still in process, with important implications into the future, and I propose that a new understanding of the possibility of a queer spirituality will emerge to carry that interrogation beyond the struggle for civil rights, marriage equality and so on—as important as these have been as litmus tests for 'liberation', at the social, philosophical and legal level. I propose that the liberation project will be directly addressing what might be framed as part of a different understanding of 'liberation', shifting the identification beyond the merely sexual, without in any way requiring the relinquishing of sexuality per se, in the continuing liberation of queer intelligence. As the hegemon commands the production of meaning, I propose a model of spiritual inquiry as interrogation, rather than a new set of prescriptive beliefs about human potential common in religious formulations.

**Bio:** After previous careers in theatre and television, Victor Marsh received his PhD at the age of 62, at the University of Queensland, with a dissertation titled 'The Journey of the Queer "I": Spirituality and subjectivity in some life narratives by gay men'. In 2010, he published a biographical study of the expat. British writer Christopher Isherwood (*Mr Isherwood Changes Trains*) that focuses on the writer's relationship with his guru, Swami Prabhavananda, in Hollywood California. In 2011, Marsh published *Speak Now: Australian Perspectives on Same-sex Marriage* with the Melbourne publisher, Clouds of Magellan, which carries a Foreword by Justice Michael Kirby. His memoir, *The Boy in the Yellow Dress* (2014), details some of Marsh's now 44-year apprenticeship with his own spiritual advisor, including a stint traveling and teaching meditation through a dozen countries in Asia and the Pacific.

### **Marshall, Daniel, Rasmussen, ML, Cover, R and Aggleton, P, 'Queer Generations: Theorising a Concept'**

Drawing on archival research in queer youth history in Australia, conducted as part of an ongoing study of belonging and sexual citizenship among gender and sexual minority youth, this paper will outline efforts to theorise the notion of "queer generations". Beginning with reflection on the utility of the concept, we will discuss how this idea can be deployed to think about difference across time, gender and sexuality. Considering queer generations in the context of the extant sexual citizenship literature we will reflect on how generational knowledges can stabilise queerness while also illustrating new critical insights.

**Bio:** Daniel Marshall is a Senior Lecturer in the Faculty of Arts and Education at Deakin University, Melbourne. He has held previous positions as a Research Fellow at the Australian Research Centre in Sex, Health and Society at La Trobe University, and as a Visiting Scholar at the Center for LGBTQ Studies (Graduate Center, City University of New York) and at the Weeks Centre for Social and Policy Research (London South Bank University). He is a former President of the Australian Lesbian and Gay Archives.

### **McCann, Hannah, 'Perpetuating the Separatist Narrative: Imagining Women's Spaces from the 1970s to Today'**

This paper considers the changing understandings of feminist women's spaces in the West, from the 1970s to today, tracking some of the shifting political landscapes that have informed and shaped women's organising. This involves particular consideration of how and where narratives of separatism have been used, and how various political concerns over identity have informed the history of feminist women's spaces. Drawing on an archive of feminist writing from within both academic and popular realms, this paper investigates how separatist narratives have changed and evolved in response to various concerns of identity. This historical investigation includes an overview of challenges around race and the politics of difference, sexuality schisms, queer critiques, and developments in transgender theory. Here we find that while earlier accounts relied on essentialist notions of gender and discrete categorisations of "woman", a separatist narrative continues despite more recent logics which challenge rigid biological and linguistic determinations of gender. This paper calls for a re-imagining of women's spaces that both confronts the need to take a multiplicity of identifications into account, and that critically interrogates the trend toward logics of fragmentation and individualism.

Central to this is challenging those narratives which perpetuate ideas of separatism as a necessary or fundamental aspect of women's spaces.

**Bio:** Dr Hannah McCann is a lecturer in gender studies at the University of Melbourne. She completed her doctoral work as the Inaugural Gender Institute PhD Scholar at the Australian National University. Her research explores feminine gender presentation as represented in feminist discourse and in queer femme LGBTQ communities. She has published in the *Australian Humanities Review*, *Australian Feminist Studies*, *Writing from Below*, and on *The Conversation*, writing on topics including postfeminism, affect theory, queer femininity, and *Fifty Shades of Grey*. In 2015 her comic explainers *Judith Butler Explained with Cats* and *Foucault Explained with Hipsters* were exhibited in the German Historical Museum show "Homosexuality\_ies" in Berlin.

### **McKinnon, Scott, 'I Used to Pretend I was Glinda the Good Witch': Gender and Desire in Cinematic Depictions of Gay Childhoods**

This paper explores cinematic representations of queer childhoods as found in the on screen memories of gay men. In a range of films, adult sexual identities are seen as already present in childhood. Looking back, gay male characters describe particular childhood behaviours as early evidence of being gay. Most commonly, these behaviours relate, not to nascent homosexual desires, but to nonconforming gender performance. Gay childhoods are far more likely to be represented by desire for the 'wrong', heavily gendered clothes and toys or by fandom for the 'wrong' cultural products than they are by growing romantic or sexual desires for the 'wrong' gender. This stands in stark contrast to the childhood memories of heterosexual male characters, in which budding desire for women is seen as a natural part of growing up. In the paper, I argue that these cinematic depictions of gay childhoods are emblematic of an ongoing discomfort with the possibility of queer desire among children. In the context of recent culture war battles, in which any knowledge of homosexuality is positioned as a threat to childhood innocence, I examine the sexual ideologies that have dominated representations of childhood on-screen.

**Bio:** Scott McKinnon is a researcher in the Urban Research Program at Western Sydney University. He has published in a diverse range of fields including histories and geographies of sexuality, cinema studies and disasters research. Scott is President of Sydney's Pride History Group and Vice President of Oral History NSW. His first book, *Gay Men at the Movies: Cinema, Memory and the History of Gay Male Community* has recently been published by Intellect Books.

### **Moore, Katie, 'Contested grounds: women's festivals as radical feminist trajectories'**

Over the past thirty years developments in gender studies, queer theory, and feminism have lead to highly contested and divergent perspectives on the relationship between sex, gender, sexuality, embodiment, and desire. One of the primary social sites for these debates has been the ongoing conflicts over gendered and cultural meaning at women's festivals. Michigan Womyn's Music Festival spanned a forty year history, becoming the nexus for an inter-generational schism between a trans\* exclusionary feminism and gender affirmative activism. Accounts from this festival render this schism to be a hardened, divisive, and painful scene in which sentiments of betrayal monopolise the relationship between generations. However, a close analysis of historical accounts spanning this period reveal a far richer and more nuanced relationship between feminist and trans\*feminist agitation, particularly within the heritage of radical feminism. In this paper I draw upon this ethnographic evidence and compare it to the divergent historical accounts within this feminist heritage in order to trouble the history of this "intergenerational schism". Finally, I reflect upon this history in order to consider the applications of radical feminism within an intersectional politics that strive to decenter the institutional, racial, and cultural hegemonies within the politics of gender and sexuality.

**Bio:** Katie Moore is an honours student in Anthropology and Gender, Sexuality, and Diversity Studies departments at La Trobe University. Her thesis investigates women's festivals as sites of gendered and cultural tension. Her work specifically focuses upon the impact of a radical feminist political heritage in shaping their trajectories, dialogue, and outcomes and reflects upon the relationship between theory, feminist community building, and coalitional politics.

## **Moore, Oliver, 'Writing Resistance: Queer Poetry as a Response to Trauma and Violence in America'**

Poetry has long been a key tool in responding to traumas, both private and public. Beginning with the recent nightclub shooting in Orlando, this paper will examine poetic responses to homophobic and queerphobic violence as a form of political work. The affective work done by poetic responses to trauma provides communities with a space for grief and closure. However, it is not limited to this, and as well as providing scope for resolution, poetry also opens up avenues for communication of a viable future, where the injustices mourned will no longer take place. The tension between optimism and pessimism in considerations of queer futurity is a long established area for exploration, and I draw here on the work of Lauren Berlant, José Esteban Muñoz and Jack Halberstam. From this, this paper looks to consider what kind of work can be done to move political work from the page to the streets, particularly in consideration of Chela Sandoval's "differential consciousness" form of resistance.

**Bio:** Oliver Moore is a PhD candidate in English Literature at the University of Sydney, looking at contemporary queer American political poetry, and examining poetics as a mode of political activism. They are an internationally published poet and convener of the Australian Queer Students Network (AQSNS).

## **Murdoch, Wayne, 'Mr Irvine and the South Melbourne Push: A Lost Nineteenth Century Life'**

In February 1888 the manager of the St Kilda Branch of the Bank of Australasia, John Lempriere Irvine, was set upon by four members of the South Melbourne larrikin push in a darkened alley as he walked home from Young and Jackson's hotel. Was it a straight-forward robbery, or was he the victim of an organised gang of what would later be called "gay bashers"? While investigating the story behind the robbery I discovered what appears to be the earliest recorded use of the word "poofter" in Australia, insights into the workings of Melbourne's youth gangs in the 1880s, and the truly fascinating life of John Irvine, champion intercolonial rower, friend and associate of the powerful and wealthy in Marvellous Melbourne, and the son of one of Australia's pioneering female botanical collectors. This paper focuses on my quest to bring scattered pieces of information together in order to discover a lost nineteenth century life. I was able to assemble a remarkably detailed life story from snippets from newspapers, sporting archives, employment and business records, church chronicles, prison registers and trial briefs.

**Bio:** Wayne Murdoch has been interested in Melbourne's pre-World War Two homosexual history for over 25 years and has researched, written and presented several papers, publications and history walks in between his day job as a university administrator. This year he graduated from the University of Melbourne with a PhD; his research was the male homosexual subculture of Melbourne during the interwar period. These days he works at La Trobe University's Bendigo campus, and lives on a forest block with the world's largest collection of kangaroos.

## **Nicholas, Lucy, 'Non-Binary Gender Backlashes, Two Recent Historical Case Studies: Gender Neutral Childrearing and Safe Schools Coalition'**

This paper will analyse the discourses drawn on in two recent phenomena concerning children and gender: the surge in popular interest in and concern around gender neutral childrearing until 2014, and more recently the backlash against the Safe Schools Coalition in Australia. How has popular and media discourse framed these two progressive phenomena that advocate for gender diversity and what are the so-called dangers they have identified? Similarities can be seen in the ways that fears were expressed about their corollaries through slippery slope reasoning regarding 'gender anarchy.' Secondly a parallel can be seen through 'real world' reasoning that either (a) appeals to the naturalness of binary gender or (b) capitulates to the dominant culture which is so entrenched in binary gender, 'natural' or not. This final reasoning often suggests that while the aims may be gallant, they will lead to more harm than benefit for the children involved because we live in such binary societies. It is possible to compare responses to this with other phenomena that have historically gained publicity for appealing to non-binary gender: Prince's rejection of gender; 'No Gender



December' which called for gender-free toys; and more recent pop stars embracing of non-binary gender and sexuality identifiers. Has the world been ready for non-binary gender, and is it ready now?

**Bio:** Lucy Nicholas is coordinator of Sociology at Swinburne University, Melbourne and director of Melbourne Gender, Queer and Feminist Research Network.

### **O'Hanlon, Clare, 'WESTANDPROUD: Challenging Dewey in Bohemian Melbourne; Reflections on LGBTIQ+ History Curated in Recent Library Exhibitions and Lessons for Librarianship'**

This paper reflects on the Bohemian Melbourne: Artist, Rebel, Hippie, Hipster? (State Library of Victoria, 2015) and Challenging Dewey: Classification and Equality (Melbourne Library Service, 2016) exhibitions and explores the lesbian, gay, bisexual, trans, intersex and queer (LGBTIQ) history that they represent with particular attention to the role of library professionals, from Barrett Reid to the Gay Librarians Group and Gay Library-workers Group of the 1970s. The exhibitions highlighted the role of librarians as agents of social change and the politics of librarianship and this paper draws on this history, as well as inspiration from the WESTANDPROUD LGBTIQ project (RMIT University and Hobsons Bay Libraries), to propose ways for librarians to challenge homophobia, biphobia, transphobia and intersexphobia by facilitating access to more inclusive collections, and also connecting local LGBTIQ community members with each other and the world through collaborative local LGBTIQ history storytelling projects. It calls for librarians and allies to come together and be artists, rebels, hippies and hipsters or, in other words, creative, courageous, community-minded and cool in their quest to create a more open, inclusive, caring and equal society.

**Bio:** After graduating from RMIT University in 2015, Clare has been working as a learning advisor and senior learning advisor in the college of Arts, Social Sciences and Commerce at La Trobe University. She is very passionate about building community connectedness, capacity and creativity and fostering wellbeing and a lifelong love of learning by facilitating access to information, digital technology, and stories and creating a more a more open, caring and equal society. She spends most of her time outside libraries doing this in some way, particularly through politics, local council committees, and community organisations.

### **Paparella, Brodie, 'Consents and Sensibility'**

This paper will reflect upon the correlation between inadequate sexual education as it applies to LGBTIQ community members and instances of rape in our community, with an additional observation on the contribution of pornography and sexualised popular culture to that correlation. The paper would draw on quantitative data to show corresponding figures exploring connections, and also consult academic experts and research boards for their perspectives. I would also like to find quantitative primary data to support the theory and determine how LGBT people in multiple age groups feel their education, whether self-guided or through school or family, impacted on their sex life and sexual safety. The purpose of this paper would ultimately be to encourage community members to seek support, and also to back an improvement to sexual education programs in schools and other learning environments (youth groups, health centres etc).

**Bio:** As a writer, former educator, sometime activist, Brodie has built a life across Australia gathering experiences in industries and roles as diverse as his sexual and gender identity. Previously published in *Heaven Bent*, a collection of accounts concerning the lives of queer spirituality. Brodie has also been involved in varying elements of the fight for Safe Schools, and hopes to engage more compelling discussions regarding the inclusion of LGBTIQQA lives in learning and professional environments, particularly where wellbeing and safety are concerned. Brodie currently resides in Sydney working in social-issues based education programs partnering with corporate entities.

## **Patrick, Boo, 'Hacking the Binary: How Trans Indigenous Youth Negotiate Delimitations'**

Trans Indigenous people in Australia occupy a besieged space, in a culture inclined to either vilify or contend their existence. Research into the experiences of trans indigenous youth, specifically the intersection of gender identity and Indigenous identity, has been profoundly lacking. This paper engages with the perspectives and experiences of young trans Indigenous people, aiming to contextualise their observations within a broader poststructuralist framework. This research is conducted under the supervision of Samia Goudie, a Bundjalung and Mununjali woman and academic at ANU, who contributed to the 2015 book *Colouring the Rainbow: black queer and trans perspectives*. *Colouring the Rainbow* is the first book published about the specific experiences of queer and trans Indigenous people, and presents interviews with subjects alongside critical analysis. My paper elaborates upon some of the themes introduced in *Colouring the Rainbow*, with specific focus upon the role of the Internet upon the formation of identity and community; changes in gender identity and expression cross-generationally; and the impact of the medical establishment upon personal identity.

**Bio:** Boo Patrick is a first year medical student at the Australian National University. They enrolled with the ambition to provide healthcare to trans people living in remote Australian communities. Their research interests include the construction of sex and gender, both socially and medically. They graduated with First Class Honours in Art Theory from the University of New South Wales in 2014, with a thesis titled 'Trans/Human: contemporary debates in trans representation'.

## **Pearson, Wendy Gay, 'LGBTQ History and Contemporary Pedagogy'**

There's a moment in *Forbidden Love* when one of the interviewees laughingly retells her first sexual encounter with another woman. She was 13; her lover was 21. My students invariably react with some degree of shock to this matter-of-fact revelation. Confronting history --- and especially minoritized history --- through oral narrative can be confounding. Attitudes about cross-generational desire (if 8 years can be said to make a generation) have changed significantly since the 1950s. I teach *Forbidden Love* as a way of looking at lesbian history through the voices of those who lived it; its focus on Canadian lesbian life in the 1940s and 50s archives a past that has not been well-preserved and provides a unique insight in what it was like to be a "lesbian" in a period of immense and seemingly unrelenting homophobia. However, it's not the presentation of historical homophobia that confounds students: that, indeed, fits into a neatly teleological narrative that they take for granted. Instead, it's the moments when they confront the intimate details of the past that confound modern (largely mainstream) LGBTQ mores: not only sex with teenagers, but also non-monogamous sex of all kinds. For my students, growing up in a world where AIDS has always existed, not only the radicalism but the simple difference of some historical gay movements (and moments) is seemingly incomprehensible. Using many years' experience of teaching *Forbidden Love* and other historical documentaries (such as *Word is Out*) in the classroom, this paper will attempt to identify at least some of those spaces where the products of various historical culture wars have rendered such moments in history less accessible and more confounding and will address the question of how to teach LGBTQ history with respect for a past in which the acronym "LGBTQ" was unforeseeable.

**Bio:** Wendy Gay Pearson is Associate Professor of Women's Studies and Feminist Research at the University of Western Ontario. She is the co-editor (with Susan Knabe) of *Reverse Shots: Indigenous Film and Media in an International Context* (2014) and co-author of *Zero Patience* (2011) in the Queer Film Classics series. She has also published work on sexuality in science fiction, including the edited collection *Queer Universes: Sexualities in Science Fiction*. She teaches sexuality studies and queer theory at both the undergraduate and graduate level.

## **Peters, Julie, 'The Psychological and Social Health Impact of the Portrayal of Trans and Gender Non-Conformity in Popular Culture'**

The proposed paper uses autoethnography to examine the impacts on the physical, psychological, social and cultural health of the gender non-conforming individual, in reaction to the mostly negative portrayals of gender diversity and trans in popular culture. This negativity is often reinforced by family,

school, church, the State and colleagues. The paper references the author's attempt at mainstreaming these health and human rights issues by running for Parliament in the 1990s and more recently as a doctoral candidate. The presentation will examine the subject's 'Art of Living in a Gendered World' - beyond dichotomous normative gender coercion – which involves slipping between the culturally defined gaps in normative gender performance, and so avoiding cultural wars. The particulars of the individual's liminal, gender non-conformist life are also used to shed some light on the normally hidden operation of gender in society. The paper concludes, noting the need to be strategically activist, to promote social justice and equity to improve the social determinants of health for trans and gender non-conformist individuals in a way that does not incite culture wars.

**Bio:** Julie Peters has an activist/performance background and has recently completed a PhD, 'A Feminist Post-transsexual Autoethnography on Challenging Normative Gender Coercion' (<http://dro.deakin.edu.au/view/DU:30086469>). Her dissertation aims to develop strategies trans and gender non-conforming individuals can use to increase agency and live creatively. And secondarily, because the exception proves the rule, shed some light on the normative operation of gender in the social world.

### **Polson, Ivan, 'Wishful Mapping: Imagining and Reimagining Space'**

Forty years ago I made a map of the Melbourne gay scene which ran in every edition of *Klick Magazine* between 1979 and 1983. Its purpose was always promotion, not record. These sort of directories were an important and necessary feature of gay life at that time, signposting what was still a relatively secret world and at the same time asserting the idea that here, in our place, there is a vibrant gay community, that there was always somewhere to go and the fun never stopped. Today in the nostalgic sunset of my generation, the matrix depicted has assumed an idealised character, evidence of golden time when we were all part vibrant gay community. In this paper I will attempt to decode the map, adding the detail that commercial necessity of the time obscured, and provide an understanding of the economic structures of the commercial gay world of that time that helps to explain the different trajectories of gay life in the major cities of Australia. Most importantly I hope to be able to simply illuminate a particular place and time and what it meant to those who lived there then; the time between the secret hidden world of mid-century gay life and the devolved gay life of today.

**Bio:** In 1977, I abandoned the Masters in French History I was working on at Monash University and went to work full-time as Melbourne Manager/Editor for *Campaign Magazine*, the first national publication in Australia to claim an openly gay media space beyond the world of amateur newsletters and erotica. Life in gay publishing then, as it probably still is now, was tenuous and with the first bankruptcy of *Campaign Magazine* I suddenly found myself unemployed and adrift. Picking up the Melbourne part of what remained I started *Klick Magazine*, which staggered on uncertainly from 1979 until 1983. The map, which is the subject of my paper, ran in various forms in every edition of *Klick Magazine* and was probably the most important thing we published; a pocket guide for those who discovered they needed to explore a different world within their own city.

### **Pretsell, Douglas, 'Karl Heinrich Ulrichs and the Early Sexologists'**

Between 1863 and 1879, Karl Heinrich Ulrichs, a former Hannoverian judge, published 12 remarkable booklets outlining a theory of sexuality and gender that was well ahead of its time. Among many correspondents while his research was underway, Ulrichs lobbied the eminent Viennese psychiatrist and father of sexology, Richard Freiherr von Krafft Ebbing. Though Ulrich's work hugely influenced Krafft-Ebbing, this was unacknowledged in "Psychopathia Sexualis" (1886) – which recommended decriminalization but saw homosexuality as a form of degeneracy and not a fixed attribute. Ulrichs left Germany for Italy in the 1880s believing his life's work had been a failure - in part because he had not convinced Krafft-Ebbing. In 1891 the Englishman John Addington Symonds travelled to Aquila in Italy to meet Ulrichs and a vigorous correspondence between the two surrounds the visit. Symonds goes on to cite and include Ulrich's theories extensively in his collaboration with Havelock Ellis: "Sexual Inversion" – the first serious work of scientific sexology that, unlike Krafft-Ebbing, concurs with Ulrichs that sexuality is fixed and non-pathogenic. None of the correspondence survives, but this paper examines the influence on Symonds from the contact with Ulrichs.

**Bio:** Dr Douglas Pretsell has a background in neuroscience and has worked for many years in and around science. With a strong interest in the history of science and of LGBTI activism, he has been researching early activists and their interactions with the leading sexologists in 19th and early 20<sup>th</sup> century Germany. Douglas comes originally from Scotland and has a PhD in neuroscience from Cambridge University.

### **Redd, Curtis, 'Do Daniel Andrews a Favour, Be Gay on a Tram: What is at Stake in Government Apologies?'**

This paper will examine the recent popularity of police and governmental apologies in regards to past homophobic state repression and violence, and the impact it has on defining queer memory and history telling. In 2014 Victoria police apologised 20 years on to patrons of the Tasty Club raided in 1994, in the lead up to the 40th anniversary of decriminalisation in South Australia in 2015 SA Police "reflected" on the drowning of Dr Duncan in 1972, in February this year the NSW government apologised for the violence from police in the first Mardi Gras in 1978, and in May Premier Daniel Andrews apologised for the impact of criminalisation in Victoria. Arguing that the context of queer history telling is different than that found in many other social movements and identity based organising due to the absence of familial intergenerationality, this paper will position queer history telling as significantly influenced and defined in the public imagination by heteronormative discourses. When queer histories of violence are told by heteronormative sources, especially those implicated in the events and their (re)telling, the consequences can include setting the limits of acceptable queer anger and grief, as well as the political priorities of queer communities and divisions within them. What is at stake in these apologies from the state, and who do they actually benefit?

**Bio:** Curtis Redd is a PhD candidate at LaTrobe in Gender Sexuality and Diversity Studies, writing on representations of queerphobic violence in Australia and potentials for queer intergenerational history telling. He is also interested in Critical Animal Studies and tutors in sociology and legal studies. Curtis has two cats and watches too much TV.

### **Reynolds, Robert, 'Gay Shame in the Life History Interview'**

Oral history interviews, but particularly the life history interview, often solicit intensely emotional material. Accordingly, oral history theorists have urged oral historians to pay serious attention to the emotional and inter-subjective dynamics of interviewing. In this paper, I consider the emotional dynamics of two interviews that I conducted for an Australian Research Council funded oral history project that gathered the life stories of sixty lesbians and gay men which are now housed in the Oral History Collection at the National Library Australia. Reflecting upon the emotional dynamics of the interview space, I suggest, can assist in fleshing out the historical and contemporary contours of GLBTI life.

**Bio:** Robert Reynolds is an Associate Professor of Modern History at Macquarie University and the co-author with Dr Shirleene Robinson of *Gay and Lesbian, Then and Now* (Black Inc., 2016).

### **Rhodes, David, 'Same-Sex Young Adult Novels: A Journey Through/To Liberation and Equality'**

This paper explores the often parallel journey of the evolution of the gay male character in young adult (YA) literature in Australia, with the life of the presenter. Born in the year (1969) of the Stonewall Riots and the publication of the first YA novel with a gay male theme, the presenter tracks the journey of a working-class Australian gay male, through prostitution, drug addiction into the teaching profession and academia. This paper seeks to be an intersection of a life lived as a gay man in Australia with the development and ultimately the celebration of male same-sex attraction in YA literature. Traversing lived and written narratives, this presentation seeks to explore the changing attitudes of post-homosexual liberation Australia, in the published written word for a YA readership, with the reality for one persons lived experience. Otherness, exclusion, inclusion, self-hatred, love and history combine to tell a story... a narrative, founded in reflection and research.

**Bio:** Dr David Rhodes is currently a Senior Lecturer in the School of Education at Edith Cowan University, in Western Australia at the South West campus in Bunbury in the magnificent south-west region of WA. David is involved in pre-service teacher education, teaching at both an undergraduate and postgraduate level, and supervising postgraduate research students. His research interests broadly focus on social justice issues in education, including Indigenous education, sexuality, inclusivity and the celebration of diversity in schools. David has worked in a range of educational environments in NSW, the Northern Territory and Western Australia. He is passionate about the teaching of History English Literature, and raising awareness about issues related to sexuality and gender in schools.

### **Richards, Stuart, 'Queer Outwardly Australian Films and the Film Festival Circuit'**

Much has been written on Australia's turn to internationally focused productions. Taking a cue from the research of Ben Goldsmith (2010) on outwardly Australian cinema, and Tom O'Regan and Ann Potter's (2013) work on the influence of globalisation on the Australian film industry, this paper will look at three recent queer Australian films -- 52 Tuesdays, Cut Snake and Downriver. There are two objectives to this paper. First, I will establish that the queerness of these films is fundamental to their international appeal. Second, I will examine the role film festivals play, both queer and otherwise, as being significant to the success of their distribution. 52 Tuesdays and Cut Snake relied heavily on VOD services after their limited run while Downriver is still in theatrical release at the time of writing. This paper will utilise several paratextual elements of the films evident during their film festival runs to argue that it is through the queerness of these films that they are able to engage audiences on the international film festival circuit.

**Bio:** Stuart Richards teaches at RMIT and is a research associate for the Research Unit in Public Cultures at the University of Melbourne. His first monograph *The Queer Film Festival: Politics and Popcorn* is forthcoming from Palgrave Macmillan. He has previously worked with both the Melbourne Queer Film Festival and The San Francisco Frameline International LGBTQ Film Festival. He is currently secretary for Senses of Cinema.

### **Riseman, Noah, 'Gay Australian Servicemen in Vietnam: Some Preliminary Observations'**

Although it was not until 1992 that the Australian government repealed the ban on lesbian, gay and bisexual (LGB) military service, it has long been known that LGB men and women were among the ranks of earlier forces. Recent studies from the US, UK, Canada and Australia have uncovered documentary and oral history evidence about gay and lesbian service personnel in the Second World War, exposing the complex ways they constructed their identities and navigated military culture and law. Where there has been less research is on the experiences of gay men in other conflicts. This paper examines the experiences of Australian servicemen in Vietnam who either realised they were gay/bisexual, or were questioning their sexuality. Drawing on preliminary research – primarily oral history testimonies with gay and bisexual Australian Vietnam veterans – this paper demonstrates the strength of “the closet” and how the hegemonic masculine military culture affected these men. The paper also examines critical differences with gay American servicemen, for whom there was a gay subculture operating in Vietnam. In contrast, many of the Australian men did not act on their sexual urges in Vietnam, but instead underwent a difficult process of coming to terms with their sexuality upon their return to Australia.

**Bio:** Noah Riseman is an Associate Professor in History at Australian Catholic University in Melbourne. He researches the history of marginalised social groups in the Australian military. He is the author of *Defending Whose Country? Indigenous Soldiers in the Pacific War* (University of Nebraska Press, 2012) and co-author (with Richard Trembath) of *Defending Country: Aboriginal and Torres Strait Islander Military Service since 1945* (University of Queensland Press, 2016). This paper derives from new research on the history of Australian LGBTI military service in the post-Second World War era.

### **Robinson, Shirleene, 'Women Like That? Lesbian Women and the Royal Women's Army Corps (WRAAC), 1960s-1980s'**

The Australian Defence Force did not lift a ban on gay and lesbian service until 1992, yet prior to this, lesbian women still enlisted and served in significant numbers. The strong presence of lesbian women in anti-war movements in Australia has received attention but the presence of lesbian women within the military institution has received far less scrutiny. While female homosexuality was treated differently to male homosexuality in respects, lesbians were still aggressively policed and punished. Accounts of surveillance and entrapment within the branches of the military show just how closely service women were monitored. Military service came at significant risk as discharge for this reason could have severe repercussions. Job opportunities, pensions and family connections could all be jeopardized. This paper draws from a national oral history project to explore the lesbian contribution to the Australian military from the 1960s to the 1980s, a period when they served in silence but also a period when broader social attitudes towards homosexuality were undergoing considerable evolution. It focuses particularly on the Royal Women's Army Core (WRAAC). What factors led women to join an institution so officially hostile towards them? And finally, what opportunities did life in the WRAAC offer to these women?

**Bio:** Dr Shirleene Robinson is Vice Chancellor's Innovation Fellow in Modern History at Macquarie University. She is the author of a range of works, including the recent co-authored *Gay and Lesbian, Then and Now: Australian Stories from a Social Revolution* (Black Inc, 2016) and the edited collection *Homophobia: An Australian History* (Federation Press, 2008), along with a range of other books and articles. She is currently working on two collaborative Australian Research Council projects, including one on HIV/AIDS and volunteering in Australian history and the other on LGBTI people in the Australian military since 1945.

### **Robinson, Sophie, 'Sisterhood, Separatism and Sexy Lesbians: Rethinking Lesbian Feminist Communities and Activism in Australia'**

As part of the emergence of the women's liberation and gay liberation movements in Australia during the 1970s, lesbian feminist culture created new spaces and options for lesbian activists to be out, proud, and to challenge sexist culture through sisterhood and separatism. Lesbian feminism is however one of the main focuses of cultural backlash, in Australia and elsewhere, against feminism and the perceived excesses and failures of the women's movement. Media commentary, academic histories, and public consciousness have often cast the lesbian feminist of the 1970s and 1980s as markedly different to the sex positive, intersectional and coalitional feminists and lesbian spaces of the 1990s and early 2000s. This paper will consider some new ways to trace the presence and historical legacies of lesbian feminism from the 1970s into the new millennium. It will also look at the diversification of lesbian spaces and identities, and the ways that sisterhood, separatism, coalition, embodied and erotic encounters were shared across them – linking divergent lesbian communities in a broader history of lesbian feminist activism in Australia over a period of forty years.

**Bio:** Sophie is a PhD candidate in Women's and Gender Studies at the University of New South Wales. Her PhD thesis is looking at the lesbian presence in women's liberation, gay liberation and queer politics and activism in Australia between 1969 and 2000. Sophie is also Vice-President of Sydney's Pride History Group which collects Sydney's LGBTIQ histories.

### **Ross, Liz, 'Revolution is for Us!'**

Looking into the history of the Left's involvement in the fight for LGBTI rights in Australia highlights the largely positive role the Left has played. Starting with some of the early socialist literature and tracing the role of the Communist Party since its formation in 1920, in this talk I look at the early positive approach and the impact of Stalinism. I then overturn some of the standard views of the 1950s before the rise of the 1960s-70s protest movements and why the organised Left was involved in the struggles from the beginning. I finish with the explosive impact of Mardi Gras in 1978 and the end of the radicalism begun by Gay Liberation. I also touch briefly on the Same Sex marriage campaign and the role of the left.

**Bio:** Liz Ross has been active in Women's and Gay Liberation and socialist politics since the early 1970s. She is a founder member and now life member of the Australian Lesbian and Gay Archives (ALGA). As a union delegate in the 1980s and 1990s she was involved in and has written extensively about workers' struggles. She is currently working on a book on workers and the Accord years. Author of "Dedication doesn't pay the rent! The 1986 Victorian Nurses Strike" in Sandra Bloodworth and Tom O'Lincoln (eds.), *Rebel Women in Australian Working Class History; Dare to Struggle, Dare to Win! Builders Labourers Fight Deregistration, 1981-94*, "Building Unions and Government Reform: the Challenge for Unions" in the *Journal of Australian Political Economy* and "Defying the stereotypes: women textile workers in Bangladesh" in *Marxist Left Review*, no. 8. Since the early 2000s she has contributed to the debate about climate change as author of *How Capitalism is Destroying the Planet*, as well as conference presentations and articles. She is a regular contributor to *Red Flag* and *Marxist Left Review*. Her latest book is *Revolution is for us: the left and Gay Liberation in Australia*.

### **Russell, Emma K., 'Re-imagining Policing: Homonationalism, Gay Rights and Police Image Work'**

Despite extensive histories of violent criminalization and coercive regulation of queer life, police organisations today are strategically negotiating LGBT rights claims through their public relations efforts. From anti-hate crime campaigns to police floats in Pride Marches, significant police resources are being dedicated to 'making-over' sections of the force. Occurring alongside and supported by the ascendance of 'homonationalist' articulations of sexual identity, this 'police image work' is contributing to a re-branding of police as protectors and defenders of gay liberties and homonormative life. Yet what are the implications for queer spaces, practices and politics in a context of rapid securitization? This paper provides a visual reading of police imagery as it converges with gay rights rhetoric and considers emerging trends in policing (and producing) public gay spaces such as Pride and Mardi Gras and how this is being contested and resisted.

**Bio:** Emma Russell is a lecturer in criminology in the School of Humanities and Social Sciences at Deakin University. Her PhD research explored the relationship between policing and LGBTIQ people in Victoria, utilizing case studies of the 1994 Tasty raid and 2001 Pride March (in which the Police Commissioner participated for the first time). Her research and activist interests span homonormativity/homonationalism, gender/race/class intersections and prison abolition.

### **Sendziuk, Paul, 'Soldiers, Lifesavers, and Safe Sex Sluts: Rethinking the History of Australian Volunteerism in the Age of AIDS'**

Military metaphors abound when describing the experience of living through the HIV/AIDS crisis. For many gay men in particular, it was 'war' in which they were 'bombarded' with the death of friends and lovers. 'Lines were drawn' and the virus and public perceptions were 'combated' or 'fought' with information, common sense, and condoms. The death toll, particularly during the early 1990s, was also war-like. Yet unlike the young men who went off to fight at Gallipoli, in Europe, and Vietnam, the contribution of those who volunteered in the fight against AIDS – and who saved lives and/or helped others die with dignity – has rarely been acknowledged outside of GLBTI circles. Accordingly, members of the GLBTI communities have been largely ignored in histories of Australian volunteering. This paper examines the place of volunteering in the conception of Australia's national identity and the neglect of GLBTI volunteers in this story, and outlines the enormous contributions of GLBTI volunteers during the AIDS crisis.

**Bio:** Dr Paul Sendziuk is an Associate Professor in the Department of History at The University of Adelaide, with particular expertise in the history of post-war Australian immigration, public health and disease. He is the author of *A History of South Australia* (forthcoming) and *Learning to Trust: Australian Responses to AIDS*, which was short-listed for the Australian Human Rights and Equal Opportunity Commission's 2004 Human Rights Award (non-fiction category). Paul is currently undertaking two AIDS-related history projects. The first, conducted in collaboration with Dr Shirleene Robinson and Assoc. Prof. Robert Reynolds, is titled 'Volunteers in Crisis: Analysing Responses to HIV/AIDS in Australia'. The second is titled 'The Art of AIDS Prevention: Cultural Responses to HIV/AIDS in Australia, the United States and South Africa' (see the project website: [www.aidsart.org](http://www.aidsart.org)).

## **Smith, Anthony K, 'Safe Sex in the Age of PrEP'**

In this paper I argue that the incorporation of Pre-Exposure Prophylaxis (PrEP) and Treatment as Prevention (TasP) into the discourse of safe sex presents a new historical transition within Australia's trajectory of HIV prevention. I locate this shift within the history of sexuality, specifically in reference to cisgender gay men, and explore the ways in which the meanings of bareback (condomless) anal sex, 'risk', and safe sex narratives have changed since the beginning of the HIV/AIDS epidemic. Although there have been many other risk reductive strategies formulated in the last three decades (such as abstinence, partner reduction, sero-sorting, coitus interruptus, strategic positioning, post-exposure prophylaxis), most strategies have failed to be incorporated within the boundaries of 'safe sex', and have continued to posit the rectum as a site of danger. Until recently only condoms have offered a consistently viable means of navigating the rectum without significant fear of HIV transmission. The growing use of PrEP and the consistent evidence for the efficacy of TasP therefore pose challenges to the cultural intelligibility of bareback anal sex as a site of risk for HIV, along with the centrality of only condoms being defined as safe sex.

**Bio:** Anthony K J Smith was recently awarded first class honours in English & Creative Writing at Murdoch University with a thesis entitled 'Contagious Metaphors: AIDS and the Construction of Promiscuity in New York's Gay Community, 1981-1984' (2016). He currently works as a Peer Educator at M Clinic, a sexual health clinic for men who have sex with men (including trans men), a project of the Western Australian AIDS Council. Anthony is eclectically passionate about community services, continental philosophy, feminism, sexual health, and the history of sexuality. He is trying to figure out when and where to pursue his scholarly aspirations.

## **Sport, Kathy, 'Contesting Space: Lesbian/Feminist Households & Women's Music'**

Gender-separate spaces during the 1970s-1980s were not just ideals, and nor were they ideal, they were always in-dispute. This presentation uses the creative writing in the collection of lesbian feminist HouseBooks held by ALGA and the music of Lavender Jane and Clitoris Band, to demonstrate the conflicts and the nuances of spatial intervention. Seeking liberation from the obstacles (oppression) of gender and sexuality, women identified space as gendered and scrutinised public/private spaces. In turn, women, lesbian feminists and radicalesbians, established all-women households and sought new ways to perform 'selves'. They played 'women's music' on their turntables and pushed against the constraints of heteronormativity by allowing body hair to grow and wearing loose fitting overalls and woolly-jumpers. In the present day, the minutiae of everyday living offer a way to re-think the subjugated knowledges of sexuality and their histories. Women-only spaces were often accused of being separatist. On closer examination, the disputes associated with the liberation era show that things were not always intentional or clear-cut and there is a distinction to be made between separatism and separateness. Activism and daily life were not necessarily bounded or closed as one space connected to another. Political conversation continued over dinner. Strumming a guitar in the lounge room produced songs for dances and demos. But it was a contradictory time.

**Bio:** Kathy completed her PhD at Macquarie University and received the Vice Chancellor's Commendation Award 2015, for the thesis titled, 'Women's Music in Australia: Space, Place, Bodies, Performance'. Kathy has a background in documentary film and sound engineered all-women bands. Her passion is creating social histories and critical thinking on relations of power, gender, sexuality, gay liberation, second wave feminism and how we understand queer/lesbian/feminist selves in the present day.

## **Stardust, Zahra, 'Queer Porn as Cultural Archive'**

This paper is based on my doctoral research examining queer feminist pornography within the Australian legal framework. It uses auto-ethnography, archival research and 35 qualitative interviews with porn producers and performers who identified their work as queer, feminist, alternative or kinky in addition to community organisations, classification stakeholders and academics. When asked about the intentions behind producing pornography, producers discussed their desire to document the vibrant sexual subcultures around them, to archive queer women's histories and to retain a photographic, filmic and textual album for their communities. Sexually explicit media was a means for



them to participate in, create and preserve culture as well as to build communities. For many queer projects the production process fostered skill-sharing, resource-lending and a DIY approach with the capacity to mobilise communities. Interviews demonstrated a move away from leadership, ownership and direction towards more collaborative and facilitative models of production, as evidenced in model releases and labour agreements. The focus on consent and self-representation demonstrated a queer ethic in production and the screening of films at community festivals provided spaces for dialogue, critique and connection. Queer pornography provided a means to contest dominant paradigms and be part of queer counter-cultural history.

**Bio:** Zahra Stardust is a PhD Candidate at the University of NSW. Her doctoral research examines the legal regulation of pornography in Australia and the emergence of queer/feminist/ethical porn as a social movement. She has published in journals such as *Porn Studies*, *World Journal of AIDS* and *Research for Sex Work*, and books such as *Queer Sex Work*, *Coming Out Like a Porn Star* and *The DIY Porn Handbook*.

### **Taylor, Jean, 'A Herstory of the Challenges to Radical Lesbian Feminist Spaces During the Culture Wars in Australia, 1994 – 2016'**

This paper is an herstorical attempt to pull together in chronological order a series of events that explain and define the Culture Wars that occurred between Radical Lesbian Feminists and Trans people over a twenty year period. The paper will start with a general overview of the contemporary timeline of Lesbian Festivals and Conference since 1989. This will provide a context for the contrempts that occurred at Lesbian Conference and Festival in Brisbane in July 1994 which lead to the eventual closing down of Lesbian Space Project in Sydney. Of the subsequent fall-out in other states I will concentrate mainly on the events in Victoria in 2003, when the Lesbian Festival of 2004 had to be cancelled after an exemption was rescinded on a technicality. And follow that up with the events in SA in 2006 and afterwards where the organisers successfully defended themselves at the Tribunal against a charge of discrimination. It will also briefly refer to two more recent events in the US, namely the demise of the Michigan Womyn's Music Festival in 2015 after 40 years and the cancellation of the National Old Lesbians Organising for Change (OLOC) Gathering which was to be held in Atlanta in October 2016.

**Bio:** Jean Taylor is a radical lesbian feminist who is a writer and activist based on Wurundjeri country in Melbourne. Her latest book is *Lesbians Ignite! In Victoria In the 1990s*. More of Jean's work can be found on [www.dykebooks.com](http://www.dykebooks.com).

### **Townsend, Lynette, 'Remembering the Evergreen'**

A set of 34 collages are at the centre of a research project focusing on making LGBTIQ history visible at the Museum of New Zealand Te Papa Tongarewa. The collages, created by Evergreen Coffee Lounge transgender owner and manager Chrissy Witoko, provide an important visual record of the people, places and key events intertwined with the culture wars. The collages include images that span the 1960s to 2002, and are a unique highly personalised snapshot of a community traversing homosexual law reform and the gay rights movement, as it occurred through Chrissy's eyes. They feature Chrissy's family, friends and acquaintances, and other people who frequented the café. Research focusing on the content in the collages and interviews with people featured in them is bringing to the fore a rich diversity of histories and personal stories that add to the complex network of experiences associated with the culture wars. In this paper I discuss the LGBTIQ histories included in a small selection of the collages with a particular focus on some of the key people represented in them and how their lives were shaped by changing sexual politics in New Zealand.

**Bio:** Lynette Townsend is a history curator at Te Papa with an interest in New Zealand's cultural and social diversity. She aims to explore opportunities to represent New Zealand's increasingly diverse population, and work together with a large variety of people and communities to enable their stories to be made visible through collections and exhibitions at Te Papa.

## **Turner, Richard, 'Heroes of the Revolution: Treasures of the Last Future'**

Brian McGahen and Peter Tully were an odd couple. They were really quite polar characters of a spectrum, but when I decided I'd like make a documentary about the evolution of the Sydney Gay & Lesbian Mardi Gras, they clearly were central characters in that story. Brian McGahen was a committed marxist, a member of the Communist Party of Australia (CPA), and very active in left political circles. Peter Tully was an artist who saw politics purely through his artistic prism. In 1984 when Dennis Altman and I made *We'll Dance If We Want To*, the first documentary recording of the Sydney Gay Mardi Gras, for SBS TV, their visions for Mardi Gras were remarkably in synch and they formed a powerful duo driving a dramatic revolution. Both were party boys surrounded by an adoring fan club who worked hard to achieve their visions. In time they fell out. Brian became the target of old gay lefties who felt he had betrayed the left revolutionary ideal of the street protest, and hated by the Labor Left for his political successes in other arenas. Peter became a Mardi Gras myth. I never got to make my documentary despite some substantial grants from film funding bodies, but I collected a wealth of oral, visual and other primary source material. This paper reflects on this past.

**Bio:** Richard is undertaking a PhD in History at La Trobe University. He was first placed in the La Trobe History Honours in 2012 and received the Peter Cook Prize in Australian History and the WJ Banks Prize for Academic Excellence. He had a career as a filmmaker, writing, directing and producing more than 20 films prior to returning to academia.

## **Van Reyk, Paul, 'The Queen of Heaven Don't Pump Gas!'**

From nuns with guns at a Jerry Falwell rally, to Women Who Want to be Ladies at the election launch for Festival of Light candidate Jim Cameron; from the mobilisation to oppose Fred Nile's cleansing march up Oxford Street to Simon Hunt's recent activism against the Australian Christian Lobby, opposition to Christian fundamentalism has a muscular history in the LGBTIQ communities. Drawing on interviews with three of the main activists – Ken Davis, Fabian Lo Schiavo, Simon Hunt, supplemented by media stories, photographs, songs, social media posts and other sources, this paper documents this history of the fundamentalist projects against LGBTIQ peoples in Australia and the communities' activism in response. It considers what if anything has changed in the fundamentalist agenda and its vanguard and what those changes have meant for LGBTIQ people. It considers the tactics used by the protagonists and their successes and failures and what lessons there are to take forward for LGBTIQ activism against the likely surge in fundamentalist attacks during the lead up to the proposed national plebiscite on same sex marriage. Finally the paper considers whether this war will ever end and under what conditions.

**Bio:** Paul van Reyk has been a gay activist for more years than he wants to remember. He was a member of the Gay Solidarity Group, Stonewall Collectives, National Conference Collectives and Enola gay. He has presented at ALGA conferences on fag food, the Gay Liberation Quire and nursing in the AIDS ward at St Vincent's Hospital.

## **Ward, Roz, 'Think of the Children!: Safe Schools Coalition and the Battle for Inclusive Education in Australia Schools'**

Roz Ward co-founded, developed and currently directs Safe Schools Coalition Victoria at La Trobe University, the first Australian program to specialise in supporting gender diversity and sexual diversity in schools. Through research-driven resources, teacher education and policy advocacy, the program promotes practical measures for creating affirming and inclusive learning environments for same sex attracted, gender diverse and intersex students, staff and families. Roz's academic interests are centred on translating research into practice with a specific focus on the experiences of same sex attracted, transgender and gender diverse young people. Safe Schools Coalition Victoria was originally funded by the Victorian government and launched in 2010 to address overwhelming evidence of structural and interpersonal homophobia and transphobia in schools. During the first half of 2016, the work of the coalition has come under sustained political and media attack, in particular for its role in advocating positively for LGBTI+ students, teachers and family members. Mainstream media and politicians have also asserted that Safe Schools Coalition is a communist plot to 'get rid of gender' and 'promote sexual liberation to children in primary schools'. This paper will explore some of

the perceived 'controversial' content produced by Safe Schools Coalition, as well as how the attacks on Safe Schools form part of a broader political discourse of 'protecting children from harm'. Finally, the paper considers the historical and ongoing use of political 'red-baiting' in culture wars around gender and sexuality to divide LGBTI and activist communities and refocus debate away from research based evidence.

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### **Walsh, Russell, 'TRANSMISSIONS: Reflections on an Exhibition and its Outcomes'**

The exhibition, TRANSMISSIONS | ARCHIVING HIV/AIDS | MELBOURNE 1979-2014, was mounted at the George Paton Gallery, University of Melbourne, July 14-25, 2014, and was timed to coincide with AIDS 2014, the 20th International AIDS Conference (July 20-25). The exhibition included artworks, documents, posters and other material retrieved from private collections and public archives, especially those of ALGA and The University of Melbourne. The displayed objects were offered as archaeological traces, shards and fragments of the varied cultural responses to the epidemic of HIV/AIDS in Melbourne and its impact upon one, and only one, of its affected communities: gay men. The exhibition also included a public program of papers and talks. TRANSMISSIONS was curated by Michael Graf and Russell Walsh. In this presentation, Russell Walsh will offer an illustrated overview of the exhibition, and suggest areas for future action, investigation and research that have emerged from it.

**Bio:** Russell Walsh's doctoral dissertation 'Obscenities offstage: Melbourne's gay saunas and the limits of representation' (VUT 2007) is accessible online. In 2014, he curated with Michael Graf the exhibition TRANSMISSIONS | ARCHIVING HIV/AIDS | MELBOURNE 1979-2014.

### **Watkins, Gareth, 'Doin' It For Ourselves'**

A few years ago, as a media producer/storyteller, you needed to have two key elements to get your story to its audience – a funder and a broadcaster. But what if the stories you wanted to tell (and hear) involved people on the margins of our very heteronormative society? And how do you react to funders saying it needs to attract a mainstream audience or broadcasters saying if you let in one minority they'll all want a go! Luckily, through the development of recording and internet technologies the media landscape has been democratised. In this presentation founder of the non-profit website PrideNZ.com, Gareth Watkins, will chart the beginnings of this unique DIY [do-it-yourself] LGBTI/rainbow story-sharing website, its role as a documenter, educator and enabler. He will discuss the power of first-hand narratives and peer-to-peer interviewing – an approach which is widely used in the recordings. Gareth will reflect on how the immediacy of online publication effects the level of detail achieved in interviews and some of the other differences of being an online collection vs long-term archive. The presentation will highlight a number of powerful stories in the collection and finally explore what sustainability may mean in this DIY media environment. Author bio: Gareth Watkins has had a long involvement in the radio industry – spending many years engineering and producing documentaries for Radio New Zealand. He has worked in commercial radio and was Programme Director at New Zealand's first community radio station – Wellington Access Radio. Gareth's been granted a number of New Zealand Oral History Awards, and in 2007 was awarded a Winston Churchill Memorial Fellowship to study community media in California. In 2009 he founded PrideNZ.com – a non-profit website with over 700 LGBTI related recordings. He currently works as the Radio Collection Developer at Ngā Taonga Sound & Vision – New Zealand's national audio-visual archive.

**Bio:** Gareth Watkins has had a long involvement in the radio industry – spending many years engineering and producing documentaries for Radio New Zealand. He has worked in commercial radio and was Programme Director at New Zealand’s first community radio station – Wellington Access Radio. Gareth’s been granted a number of New Zealand Oral History Awards, and in 2007 was awarded a Winston Churchill Memorial Fellowship to study community media in California. In 2009 he founded PrideNZ.com – a non-profit website with over 700 LGBTI related recordings. He currently works as the Radio Collection Developer at Ngā Taonga Sound & Vision – New Zealand’s national audio-visual archive.

### **Wijaya, Hendri Yulius, ‘(Trans) National Subjectivity and Illiberal Resistance: The History of the First Indonesian Gay Organization’**

This essay aims to explore the history of the first Indonesian gay liberation organization, and to highlight its dynamic interaction in a wider Indonesian sociopolitical context. Although homosexuality is not illegal, it has been deemed to be a deviant Western invention, irreconcilable with Indonesian culture. I believe this presents an opportunity to investigate Indonesian social minority consciousness and its concomitant differences with Western gay movements. As the gay identity itself appears to have emerged in the 1970s, the Indonesian Lesbian, Gay, Bisexual, and Transgender (LGBT) movement developed through the establishment of a male-to-female transgender (*waria*) organization in the late 1960s by the government. This *waria* organization had preceded the birth of Lambda Indonesia (LI)—the first Indonesian gay organization in 1982.

Although LI was inspired greatly by Western gay discourses, LI distinguished itself as particularly ‘Indonesia’ (*khas Indonesia*) and aimed to restore the traditions of same-sex compassion that were respected in the ancient Indonesia, combined with the new gay liberation consciousness from the West. Consequently, the early Indonesian gay activists were not truly focused on seeking and defending equal rights, but rather on education and information dissemination to pragmatically achieve emancipation in families, societies, workplaces, and schools. Furthermore, *coming out* and ‘legal partnership’ were also not a primary goal of the early Indonesian gay activism. This leads to the illiberal and pragmatic type of resistance, which highlights the significant differences of historical-cultural context and subjectivity of Indonesian gay men. In order to examine the early Indonesian gay movement, my research methodology is a textual analysis of 8 (eight) editions of *G: Gaya Hidup Ceria* zines published (dated from August 1, 1982- November 8, 1984) produced by LI. In addition, I also use *Memberi Suara pada Yang Bisu*—the collection of articles written by Dr. Dede Oetomo, one of the founders of LI. This anthology consists of 48 articles and papers published in several zines and conferences from 1980 up to 1999. These archives serve as primary key references to the earlier idea of Indonesian gay emancipation.

**Bio:** Hendri Yulius is the author of *Coming Out* and a lecturer of gender and sexuality studies in Indonesia. He obtained Masters in Public Policy from the National University of Singapore and is currently pursuing Masters by Research in Gender and Cultural Studies in the University of Sydney. Prior to continuing his studies, he worked in the development sector, as a consultant, researcher and officer in the UNDP Indonesia, The Asia Foundation-Farsight Indonesia, TNP2K (the National Team of the Acceleration of Poverty Reduction). His publications appeared in the *Jakarta Post*, *Esquire Indonesia*, *Majalah Tempo*, *Koran Tempo*, *Jurnal Perempuan*, *Indonesia at Melbourne*, *The Conversation*, *New Mandala*, and *The Huffington Post’s Queer Voice*, *Rappler*, and *the Magdalene*. He is interested in queer studies, feminism, literary studies, Indonesian LGBT movements, and sexual politics in Indonesia.

### **Willett, Graham, ‘Challenge and Response: Gay Liberation and its Enemies in the Late 1970s’**

By the late 1970s, a decade of lesbian and gay activism was starting to show results in Australia. Although law reform was proceeding only spasmodically a profound cultural shift was well underway. Public opinion, professional opinion and significant institutions were starting to shift towards acceptance of gay and lesbian people and their rights.

It was in this context that the Australian Right, drawing on US models, launched a sustained effort to reverse the gains of the previous decades launching what we would now call a Culture War. Its

primary strategy was to (re)link homosexuality to child abuse, reanimating one of the oldest tropes of early twentieth century homophobia. The lesbian and gay movement had no choice but to respond to this. This paper will examine the various strategies, tactics and analyses that the movement in Australia adopted to fight off the Right.

**Bio:** Graham Willett is a historian of gay and lesbian Australia. He is the author and editor of a number of books, chapters and articles. He has been a member of the Australian Lesbian and Gay Archives Committee since the mid-1990s.

### **Woolf, Lana, 'The Colours Purple and Black: Queer and Trans Women of Colour on the Culture Wars'**

Women, Queers, People of Colour are creating culture, changing culture, re-defining culture. These groups of people are and have been at both the epicentre and margins of the contemporary cultural wars but we usually don't have an opportunity to sit and listen to the experiences of Queer and Trans Women of Colour? How do they see themselves in this so called, post culture war society? It is not that a queer / trans women of colour is queer and a person of colour ("queer + POC"). She is queer in the context of being a person of colour ("queer women of colour"), both things multiplied and amplified against one another to compound their complexity and effect on her life. Queers and Answers host and herself a queer woman of colour, Lana Woolf will curate a panel of queer / trans women of colour to explore the complexities of how the culture wars have shaped queer and trans women of colour in Australia. Panelists include a lesbian Maori women, a Fa'afafine activist, and a First Nations lesbian.

**Bio:** Lana Woolf is an artist, educator and facilitator that loves to get other people talking and telling their stories. She hosts conference sessions, workshops, book clubs, radio shows, book launches and more. Lana created and hosted Queers and Answers in Melbourne, along with the Queer Histories Book Club (both at Hares and Hyenas). She is a radio/podcast producer and presenter, most recently creating programs at JOY94.9 including As I Was Saying and Queeries. She is the Creative Director of Sparking Change, a community organisation that uses StoryWork, and is a practicing multimedia artist. You can find out more about her work at [www.lanawoolf.com.au](http://www.lanawoolf.com.au) & [www.sparkingchange.com.au](http://www.sparkingchange.com.au).

### **Worner, James, 'Masculinity on Trial: Cultures of Masculinity in Conflict'**

At the outbreak of World War One, Australia was quick to promote the 'brave and laconic bloke from the bush' as preferred expression of masculinity. A white, heterosexual, Anglo-Celtic and Christian archetype was created and has endured at the expense of other more marginal masculinities. This paper looks to what may have been lost in establishing this hero of Australian maleness, the 'Anzac', by considering a potent alternative: conceptions of masculinity central to the German-Australian cultural experience. German culture had evolved its own complex traditions of class and masculinity. During the war years, almost 7,000 German-Australians and German-Pacific colonists were interned, including 580 men of rank and education at Trial Bay on NSW's mid-north coast. Across the German Empire, new knowledge of science and scientific discourse was producing new understandings of homosexuality and gender variance. The pioneering homosexual rights advocacy of Berlin psychologist and sexologist, Dr Magnus Hirschfeld was central to this, as was the wide reporting of the 1907-08 Eulenburg scandal. Masculinity on Trial explores the intersections of German-Australian and Anglo-Australian conceptions of masculinity. In doing so, it seeks a 'queering' of enduring hegemonic narratives to allow for additional complexity in the ways we tell our sexual history.

**Bio:** James Worner grew up on the mid-north coast of NSW. For him and his five siblings, Sunday afternoons often involved running wild among the ruins of the old granite gaol at Trial Bay. In his adult life, James has rediscovered a fascination for the WW1 era history of this place and its unlikely role as a transactional site of early queer (gay male) masculinities. Exploring this connection—in the context of contemporaneous trauma experienced by the Dunghutti traditional owners—is at the core of his current PhD project with the UTS Australian Centre for Public History.