THE CENTRE AND ITS PROGRAMS

The Centre for Entrepreneurial Agri-Technology (CEAT) has received initial funding of $1.24M from the ACT Government, ANU and CSIRO. Starting in late 2018, CEAT will embody the NAESP and the ANU's strategic focus on actively engaging with business and industry and fostering an innovation culture to drive research translation outcomes.

CEAT will provide for the co-location of researchers, students and external agri-tech businesses (SME's, start-ups and biotechnology firms - both large and small) in an innovation cluster in the Gould Building on Daley Road in Acton, located at the interface between ANU and CSIRO.

As a one-stop shop for agri-tech, CEAT, will provide entrepreneurs and farmers with access to our research development pipeline to collaborate throughout the development process— to trial, critique and improve research outcomes for end-users.

CEAT is being founded on an open, collaborative model of industry engagement through shared facilities, opportunities for colocation and a suite of complementary programs to foster an intensive innovation culture. The hallmarks of this culture include networking, knowledge exchange and spill-over and interaction between all the cluster participants.

CEAT's approach aims to disrupt the boundaries between front-line agri-tech researchers and industry to drive transformational approaches to the challenges facing agriculture. CEAT also aims to diversify the ACT and regional economy through wealth and job creation generated from local knowledge and expertise, and by delivering entrepreneurial programs to enable growth of existing firms and new company creation and relocation. Through facilitating exchange across sectors, disciplines, institutions, organisations and businesses – CEAT seeks to make a significant contribution to the knowledge economy of the ACT and the nation.

Three programs will form the core of CEAT:

1. Entrepreneurial Training and Education

2. Innovation Clustering

3. Research Translation.

These programs will provide NAESP academics and early career researchers with resources and pathways to translate their research. It will also provide students with opportunities for industry engagement and placements.

CEAT will deploy the breadth of students and early career researchers knowledge and passion into regional, national and international agri-tech contexts to explore experimental and practical applications of biological, technical and environmental knowledge.

CEAT also seeks to undertake diverse event and outreach program to build capability, connectedness, and a distributed and evolving knowledge base.
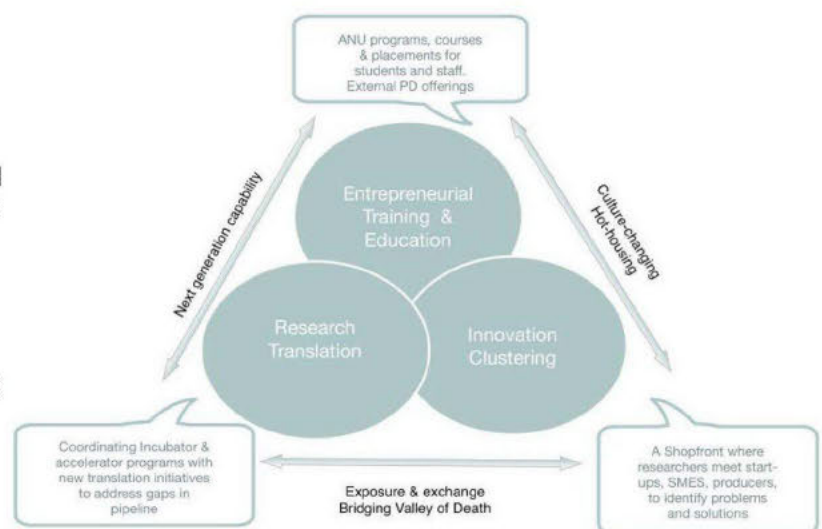
THE ROLE OF DIRECTOR

Purpose

The Director of the Centre for Entrepreneurial Agri-Technology (CEAT), will provide leadership in translational agri-technology across ANU and the wider ACT community. They will leverage the research excellence in Plant and Environmental Sciences, Engineering and Computer Sciences and Business and Economics at the ANU, with the national footprint and breadth of agricultural sciences experience and networks of CSIRO combined with a range of regional industry, innovation and government organizations. The position's focus is to deliver the vision and strategy of CEAT as a global hub for transformative agri-technology solutions, innovation, industry partnerships, entrepreneurial graduates and research translation and spin-out activity. They will foster an interdisciplinary and collaborative culture to effectively disrupt traditional boundaries between universities and industry, to achieve speedier and more effective translation of academic research to address complex industry problems. This vision depends on sustained financial growth through investments, diversified external funding and ongoing partnerships to meet the centre's goals.

Position dimension

The position will report to a CEAT Governance Committee consisting of Deans, College of Science and College of Engineering and Computer Science, Pro-Vice Chancellor, Innovation and representatives from CSIRO and the ACT Government. The position works closely with the Head of the Division of Plant Sciences within the Research School of Biology and the Director of the Fenner School of Environment & Society, as well as the Strategic Projects and Partnerships team within Innovation ANU, to pursue programs and partnerships that optimise CEAT's position in agri-technology sector.

CEAT organizational structure within NAESP
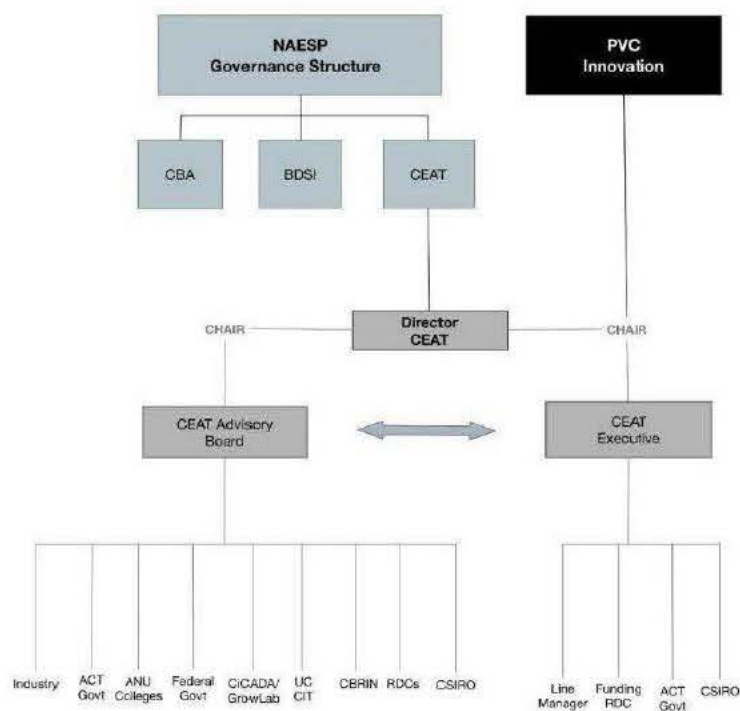
ROLE STATEMENT

Under the broad direction of the Director, Research School of Biology (or nominee), the appointee has the following responsibilities to:

> Provide strategic leadership to develop and implement the vision, strategy and operational model for the Centre for Entrepreneurial Agri-Technology to be a hub for transformative agri-technology.

> Develop and implement the Center for Entrepreneurial Agri-Technology business plan, including key performance indicators (KPIs) and monitoring and review processes.

> Provide effective day to day management and coordination of the Centre, including allocation of resources, monitoring of performance and reporting to governing bodies and stakeholders.

> Secure and grow CEAT's funding base to evolve programs, projects and capacity in line with its strategic goals.

> Lead a program of focused industry engagement to build and maintain a strong understanding of the agri-technology sector within CEAT and to identify industry ideas, needs and challenges.

> Develop CEAT's transdisciplinary capacity to form agile research teams able to effectively address agri-technology challenges through meshing science, technology, engineering and business expertise.

> Nurture and leverage high value relationships and communication lines with key industry bodies, partners and stakeholders.

> Broker reciprocating agreements with the local and regional agri-tech innovation system and their programs to resource CEAT and to jointly address gaps in the translational pipeline.

> Promote NAESP and the Centre for Entrepreneurial Agri-Technology and its activities, facilities and resources to relevant stakeholders (including industry, government, farmers, technologists and international partners) and represent its interests in regional, national and international agricultural contexts.

> Stimulate and grow opportunities for CEAT partnerships, alliances and collaboration to strengthen the centre's base, reach and influence.

> Power the next generation of agri-technology careers and expertise through an industry focused array of formal and experiential learning programs and placements.

> Comply with all ANU policies and procedures, an in particular those relating to Work Health and Safety and Equal Opportunity.

SELECTION CRITERIA

1. Post graduate qualifications with at least 10 plus years' experience and proven expertise in the management of significant human and material resources or an equivalent combination of experience and training.

2. Demonstrated high level of achievement in providing strategic leadership, and implementing business processes, to create value and competitive advantage within a complex and high profile innovation/translation environment.

3. Extensive demonstrated experience in agri-technology research translation, and establishing and sustaining commercial partnerships with industry.

4. A proven ability to shape and influence organisational culture to drive innovation and build capacity.

5. A proven track record in complex project management, delivering against agreed Key Performance Indicators with government and industry amid multiple competing demands from various stakeholders.

6. An established reputation within, and existing professional networks across, the national and international agri-technology landscape with a sophisticated grasp of the challenges and opportunities they face.

7. Outstanding communication and interpersonal skills with specific experience in public engagement, managing strategic stakeholder relationships, and organisational reporting.

8. A demonstrated high-level understanding of equal opportunity principles, and occupational health and safety and a commitment to their application in a university context.

WHY CHOOSE CANBERRA?

Canberra has the power to surprise, with its abundance of food, wine, art, culture, ideas and innovation. As an evolving city, this element of surprise continues even once you've made Canberra your home, with new developments, events and opportunities constantly emerging to keep life interesting.

About Canberra

Canberra is also a planned city – designed to maximise opportunities for work and play. As our Nation's Capital, big ideas emerge, circulate and grow here, thanks to unique links between leading thinkers in business, government, education and research. Our dynamic economy, highly educated workforce and an innovative business culture provide career and business opportunities unique to Canberra.

Our healthy appetite for outdoor pursuits is enhanced by the natural resources available: from sailing on Lake Burley Griffin, mountain biking at the world class Mount Stromlo facility or heading up to the Snowy Mountains for a day on the slopes. We are also home to most of Australia's major national cultural institutions, with whom the University has a close relationship, and a cultural calendar overflowing with international exhibitions, arts festivals and entertainment.

Where to Live

Canberra is designed to maximise the quality of life, built on a blueprint that connects people with community and nature, Canberra provides you the opportunity to create a unique work/life balance, wherever you choose to live.

The architects who designed Canberra, Walter and Marion Burley Griffin, had a master plan to create a series of 'satellite cities' separated by nature reserves and connected with major roads. Today their vision lives on, with Canberra divided into seven distinct regions of residential suburbs, each serviced by a central business district.

The resulting benefits are that commuting times are short. Employment hubs are virtually on your doorstep and recreational facilities are within walking distance, regardless of where you live.

Find information on each district and the suburbs contained within them through the 'Explore Canberra' map.

Drive from Canberra

TO SYDNEY	🚗	**3** HOURS
TO THE SNOW	🚗	**2.5** HOURS
TO NSW BEACHES	🚗	**2** HOURS

Education and Childcare

Canberra nurtures the pursuit of dreams from the ground up. Here families are provided with the supportive services, facilities and environments to raise happy, inspired and resilient children. Community is crucial for the support of families and Canberra has a number of ways to connect families with each other through playgroups, family events and activities.

Find out more about Canberra's excellent childcare, preschool and school system here

CANBERRA
CREATE YOUR FUTURE

WHY CHOOSE CANBERRA

Working in Canberra

Canberra is a place to actively pursue your dreams!

As our Nation's Capital, big ideas emerge, circulate and grow here, thanks to unique linkes between leading thinkers in business, government, education and research. Together with our dynamic economy, highly educated workforce and an innovative business culture, you will have access to unique career and business opportunities.

And because Canberra is a '20 minute city', getting to work is a breeze on our network of toll-free roads, cycle paths and efficient public transport system. You'll spend less time commuting and more time doing the things you and your family enjoy.

Play

Canberra is a city of endless pleasures with a calendar overflowing with cultural, sporting and family events, places to see and things to do. The question in Canberra is not so much, 'What to do?' but rather 'Where to start?'

EMPLOYEE BENEFITS

The Australian National University provides a number of employee benefits for eligible employees.

Below is a brief summary of the benefits the ANU provides for eligible employees, which begin from the commencement of their appointment.

Family Friendly Workplace

> On-campus childcare with the option to deduct payment from pre-tax salary
> Flexible working arrangements
> Breast feeding facilities
> Dual career (spousal) hires

Career and Professional Development

> In-house and external staff development opportunities
> Support for caring responsibility to attend conference/seminar
> Outside Studies Program
> Support for individual career planning/counselling services
> Staff undergraduate and postgraduate scholarships
> Career development leave program
> Informal and formal mentoring

Salary Packaging

> Novated (car) leases
> Airline Membership – Qantas and Virgin Australia
> Laptops, PDAs
> Parking – Eligible staff are able to apply for permits for on-campus parking
> Superannuation
> Health and Wellbeing
> On-campus staff counselling service
> Independent and confidential Employee Assistance Program
> On-campus fully credited primary health care facility – free flu vaccination
> ANU Fitness Centre – gym and group fitness classes
> Dedicated Work Environment Group to support staff with Work, Health and Safety matters

Campus Life and Facilities

> Cafes, banks, ATMs, chemist, newsagent, bookshop and a post office
> ANU is a Smoke-Free Campus
> Access to University Libraries – 5 in total
> ANU GreenShare Car service
> Campus Bicycle Fleet and a network of walking and bike paths around campus
> ANU Green Unit to help reduce our carbon footprint
> Corporate discount for rental cars
> Vehicle Servicing and Maintenance with Autoco Belconnen –free pick up and drop off from the ANU
> Well established and maintained precincts for acoustic and other events e.g. University House, Llewellyn Hall
> Well maintained gardens and sporting/recreation facilities

Salary and Rewards

> Contribution of up to 17% superannuation (in addition to base salary)
> On-campus Unisuper consultant available for general advice on superannuation
> ANU staff health insurance plan with HCF for Australian resident and non-resident staff
> Recognition of Prior Service with another Australian university or Commonwealth authority
> Learning communities
> Student-led organisations inclusive and open to everyone. These communities encompasses areas such as:
  – Creative arts;
  – Cultures;
  – Global challenges
  – History; and
  – Sustainability

HOW TO APPLY

Applicants should provide a confidential email address and suitable daytime and evening telephone contact details (including mobile), as well as details of their availability during the recruitment period.

Your application may require submission of:

> Curriculum Vitae; plus

> Details of your nominated referees; and

> A brief statement addressing the selection criteria.

Referees

Applicants must provide full contact details for three referees who have agreed to supply confidential references if requested by the University.

> Candidates should state their relationship to the referees and why they have been nominated to speak on the candidate's behalf.

> Referees will only be contacted after prior consultation with the candidate.

> It is the candidate's responsibility to ensure referees are willing to provide reports when contacted.

The University reserves the right to seek reports on the suitability of candidates from experts in the field, other than those nominated by the candidate.

Anticipated Timeframes

> Applications close: 23 September 2018

> Shortlisting of candidates: 24-30 September 2018

> Interviews: Late October

Enquiries

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The Australian National University

Canberra ACT 2601 Australia

www.anu.edu.au

Final report for CBR IDF grant 16/1700032

MDbox: a cloud-based repository and analysis toolkit for molecular dynamics simulations

Item 1a: *Concept design of the repository – validation and testing*

MDbox prototype has been built using three major open source components:

1. **Framework:** CKAN

   CKAN is an open source data platform developed and maintained by Open Knowledge, offering desirable features for data storage prototyping, while keeping costs low. CKAN is built with a Python backend and a Javascript frontend, and uses The Pylons web framework and SQLAlchemy as its object-relational mapping. Its database engine is PostgreSQL and its search is powered by SOLR. Its modular architecture allows easy customisation and development of extensions aimed at providing additional features such as harvesting or data upload.

   CKAN relies on an internal model to store metadata about the different records, but uses a web interface to allows users to browse and search this metadata. The uploaded data is searchable in a search bar, or by keyword displayed on the left side menu. The package can be customised further by modifying an API that allows third-party applications and services to be built around it. CKAN has an extensive list of different open data licenses already integrating, offering a variety of options under which data can be released.
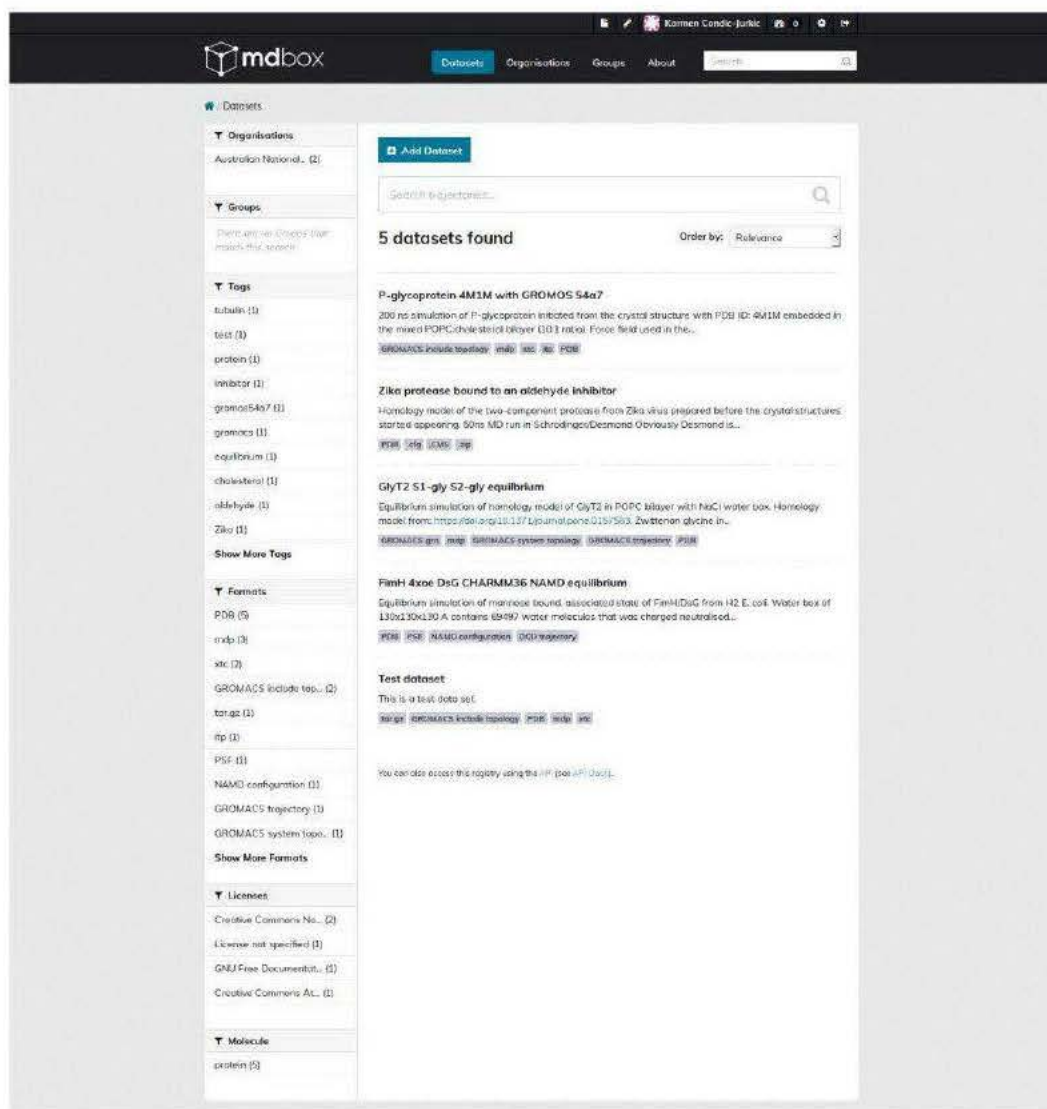

Figure 1 Screenshot from the web interface to the CKAN instance adapted for MDbox usage. Left side menu displays the keywords used to tag the uploaded data.

2. Metadata: iBIOMES

The default metadata schema from CKAN was customised using a management system for large biomolecular simulation and computational chemistry data sets, called iBIOMES. Its list of metadata covers the following categories: authorship (e.g., owner, related publications), methods (e.g., MD or QM, basis set, force field, parameters), molecular system (e.g., topology, type of molecule), platform (hardware and software information), and files (e.g., format). This type of metadata is automatically generated from the uploaded files through the API's parsers, while certain entries require input from the user. These entries include personal details and brief description of the project, as well as the software package and its version. Parser currently support AMBER, NAMD and GROMACS packages, which belong to the most commonly used MD engines.

Figure 2 Screenshot of the resources and the related metadata schema in a dataset uploaded to MDbox.

3. **Analysis:** MDTraj

   MDTraj is a python library that allows users to manipulate molecular dynamics trajectories. The advantage of using Python libraries is their ability to read, write and analyse trajectories in multiple file formats produced by different MD, using only a few lines of Python code. The existence of Python based API makes the incorporation of the analysis tools more generally applicable and easier. The output is shown together with the other resources and stored in CSV format.

Figure 3 Screenshot representing the available resource after calculation of RMSD for a given test dataset, written out in CSV format.

The detailed description of the deposited data in the metadata section allows various types of search to be performed, including broad classification of the simulations based on the systems (proteins, membranes, nucleic acids, materials, etc.), force fields, software engines, temperature and other relevant factors. The ability to parse the uploaded files directly to metadata schema simplifies the upload and saves time by minimising the user engagement during data upload. However, this could be fully automated in the future and allow seamless integration with computational platforms for easy research data management capability.

The required files for upload include:

- input files required to run simulations (force field parameters, simulation parameters, initial system coordinates, system topology);
- resulting trajectories and log files.

An appropriate license can be selected for every uploaded dataset and usage of one of the Creative Commons licenses is recommended for the individual datasets. However, metadata and the entire collection of the uploaded data is released under Open Data Commons Open Database License (ODbL), which allows variations of licensing policies for each item in the collection.

The analysis functions implemented in the prototype as a proof-of-concept include calculations of root-mean-square deviations (RMSD) and root-mean-square fluctuations (RMSF) of proteins, which are one of the most commonly calculated properties of the simulated systems. The list should be expanded in the future, but these two were selected as a showcase for the prototype purposes.

The first release of the prototype was made publicly available at www.mdbox.org in mid-July, but the full release with a defined visual identity was made available in mid-August. The homepage provides an overview of the project and contains a Twitter feed to follow discussions on social media related to MDbox.

With this, we consider the Items 1a and 1b completed.

Figure 4 Screenshot of the MDbox homepage.

Item 2a: Dissemination and advertising

MDbox was presented to the community at the two largest conferences in the field of computational chemistry and biophysics – IUPAB and WATOC. The joint congress of 19th International Union of Pure and Applied Biophysics (IUPAB) and 11th European Biophysical Societies Association (EBSA)

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Congress was held from 16-20th July in Edinburgh, UK. The congress was attended by approximately 1200 delegates from around the world, and counted more than 1000 poster presentations and multiple parallel speaking sessions. My MDbox presentation, both oral and poster presentations, received a lot of attention and positive feedback from the participants. It was stated on multiple occasions that such platform was long due, but concerns were raised about funding of such platform, which will be discussed below. A sharp peak in the number of the website visitors indicated a strong interest, but unfortunately, the early demo version apparently wasn't sufficient to keep the interest afloat and we did not observe large number of registrations. However, the fact that the work was chosen for the oral presentation among so many candidates suggests that the interest is strong. In addition, the presentation led to an invitation from the Biophysical Review journal to write a research article that would cover this particular topic and work done so far. The expected date for publication submission is mid-January next year.

Similarly, the 11th Triennial Congress of the World Association of Theoretical and Computational Chemists in Munich (August 2017) brought more than 1500 delegates together to discuss molecular modelling, with 6 parallel sessions. Again, MDbox has sparked a lot of interest during the poster session and similar questions about long-term funding were raised.

Finally, MDbox works was presented at the eResearch Australasia Conference 2017 in Brisbane (17-20th October 2017) in form of a poster and oral presentation. The conference was mostly focused on the development of the eResearch infrastructure and support for best practices to perform research. Again, the feedback was positive and the need for well characterised and curated datasets has been expressed on multiple occasions, as development of many other tools depends directly on data availability and its quality, be it for analysis or for visualisation.

I was also invited to present MDbox at the IPR Symposium in Osaka from 3-5th Dec by the director of Protein Data Bank Japan (PDBj), which is part of the worldwide repository of information about the 3D structures of biomolecules (wwPDB).

A Twitter account @mdbox_org has been created for MDbox to form another communication channel with the community, relying on the visual identity developed for MDbox as an important part for making recognisable presence.

Item 2b: Targeting of strategically relevant partners

BenevolentAI is a London based startup relying on artificial intelligence to design new drugs and identify their potential targets and I visited them during my stay in the UK. They would be interested to have access to a large set of molecular modelling data in the future, but not in the initial stages when data would be sparse. They certainly need faster and more accurate molecular modelling methods in their workflows, and MDbox contribute to the improvement of the field in that respect.

In addition to BenevolentAI, I also visited Figshare, another London based startup serving as a general scientific repository and provider of white label infrastructure. Possible usage of their infrastructure as a basic framework for MDbox in the future has been discussed and currently a customised instance of their software is being tested for the purpose. Further discussion about options that would include Figshare will be continued in the late November, during my trip to London

as a participant of the Female Founders mission organised by Startup Catalyst from Queensland. I also expect to talk about MDbox to other potential partners during that excursion.

During my visit to Japan, I will use the opportunity to discuss the potential collaboration with the PDB.

As mentioned in the previous report, the project has received the support from Amazon Web Services, who are willing to provide storage for the early stage of development gratis.

Item 2c: Development of a viable business model

Development of a sustainable business model for MDbox has proven to be a very challenging task. The initial plan was to apply for the ARC grants to fund further development of the project, however, this was questioned due to the lack of consistent support when relying on research grants. The inconsistent stream of income often results with project abandonment and renders many research tools and services obsolete or useless due to a lack of funding. Sustainability of research tools and services was one of the key issues at the eResearch conference in Brisbane, along the difficulties in changing the culture to adopt better practices around data management, and developing the sustainable model has become the goal for MDbox.

To find expert help with achieving this goal, I successfully applied with the MDbox project to the competitive CSIRO ON Prime pre-accelerator program in Canberra. ON Prime is aimed at addressing some of the most daunting parts of business developments, such as finding the right customers, market validation and iterating different business models around the idea to find the one that works. The program began in late September and will end in late November. The subscription model has been proposed as one of the potentially sustainable sources of income, but the question who should pay for that subscription remains to be validated. Group leaders appear as one of the more obvious choices, as their research data management plan costs could be included as a part of a grant application, but this solution again leaves research groups unsupported in the times of unsuccessful grant applications. More stable sources, such as the research schools and institutions, will be further investigated, but also potentially the government funding agencies and journals. Namely, the need for the data management infrastructure is growing due to the increasing requirements for researchers to provide a detailed data management plan in the grant applications by the funding bodies, and to make their data available alongside the accepted publications.

Plans to register MDbox trademark in the future exist, as well as to register a business entity that will lead further development of the project. However, these plans have been temporarily halted due to my unexpected difficulties with obtaining a permanent residency visa in Australia because of the recent change in regulation. Similarly, not being a permanent resident in Australia also makes me ineligible for many federal funding schemes supported by the Government bodies, which further complicates the search for the initial funding.

Item 3a: Community feedback

The past few weeks were used to actively reach out toward members of the MD community to discuss the most desired features for MDbox. Different groups of users have different priorities, as expected, but one of the recurring themes in everyone's response was – the ease of use. Namely, research data management has been identified as a problem for many researchers, but the willingness to address the problem boils down to the simplicity of the offered solution. Good data management goes unrewarded in the academic world, where the number of publications is widely considered to be the most important metric for career progress. Hence, most of the researcher's time is devoted to increase their scientific output in terms of publications, and less attention is given to other supporting activities. However, especially for the simulation-based research, the amount of produced data is growing very quickly and becomes unmanageable and irreproducible just with standard reliance on directory trees. Future development of MDbox would be focused primarily on development of an interface that would seamlessly connect the computing resources with the cloud-based storage via an API. Automation of almost every step will be crucial for making the repository fast and efficient. Software like iRODS could be of tremendous value for that communication between the computing facility and long term storage, including features like parallel multipart transfer of large files.

Full automation of the process is possible, but potentially cumbersome due to a number of software packages used to run molecular dynamics (MD) simulation, which are released either under an open source or commercial license. Almost every software package uses files in different formats for both input and output, which in turn requires a specialised parser or other specialised features to successfully automate the process of uploading. Further discussion about the most efficient way of storing this data will be required, depending on the choice of the framework for the future repository. A standardised approach for storing MD data should simplify all the subsequent file operations and to facilitate the portability. The HDF5 file format comes out as one of the best candidates for a standard format due to its capability to store metadata together with the trajectory data itself. There are at least two variants of this file format developed specially for MD simulations (h5md and h5).

The ability to visualise the uploaded data using web browser was identified as another highly desired feature of the repository. Visualisation of trajectories makes a very important component of the simulation analysis and development of the appropriate tools will be necessary.

More interviews with the potential customers have been scheduled for the upcoming weeks, which will provide further information about the most important issues in the researchers' workflow. Direct outreach to the community members in face-to-face conversation, via email or other social platforms has proven to be the most successful way of getting feedback, and this form of outreach will be continued until the end of the year.

Item 4a,b: Establishing contacts

Amazon Web Services (AWS) were one of the early supporters of the project, as well as NCI by providing 5 TB of storage and certain amount of compute time for the repository purposes during

this prototyping stage. At the moment, we are testing a Figshare instance that could be used as white label infrastructure and further customised to satisfy specific needs of data produced using computational chemistry software. The advantage of using Figshare infrastructure is that it has presence already established in the research data world, including data support for many journals and institutions. All the uploaded datasets receive a digital object identifier (DOI), which makes the uploaded data citable. In the recently published document "The state of open science" by Figshare and Digital Science, it has been found that possibility of increased citation is one of the most important incentives to drive researchers to share their data. The potential collaboration with Figshare will be discussed further in November during the Female Founder mission.

Based on the lack of continuity to build a long-lasting research infrastructure, Figshare has also opted to become a startup, which is one of the possible pathways for MDbox. Finding a sustainable model to fund MDbox is probably the only way to ensure longevity of the project. That does not exclude the possible grant applications to support the initial development and early adoption stage. The successful application to participate in the Female Founders mission will also allow for establishment of new contacts in the London startup ecosystem, or even identification of potential partners for further development.

In the current process of reaching out to the Australian and international members of the community, as mentioned above, the prototype is being used as a valuable means of communication. A lot of senior members of the MD community have been very impressed even with the current basic version of the prototype, and expressed support. Because it has become clear during this year that community engagement is the key to success of MDbox, I remain optimistic about the future of this project and the role MDbox will have in the further development and improvement of molecular modelling.

Final remarks

Working on MDbox has been a very rewarding process and a steep learning curve in many aspects – from data management, licensing, technical details to business model development. I still believe that a facility like MDbox would immensely benefit the quality of the molecular modelling, but it could also be used for educational purposes to make this science more accessible to students and the general public. Finding the best strategy to continue working on this project beyond the presented prototype was more challenging than initially expected, but the space for this kind of service has just started to open up.

One of the main topics at the recent eResearch conference was the state of open data and the policies that are being implemented with respect to data management. Namely, how to support discovery through good data management appeared as one of the key issues in the research community, where institutional repositories are often neglected in favour of using Dropbox or Google Drive services, which are non-compliant with the data policies of most universities. A study by the Griffith University has shown that the ease of use of those publicly available services trumps the appropriateness and other features of institutional repositories. Librarians have also raised the issue of introducing new tools and services in research workflow, only to be left without continuous support

after a few grant cycles, resulting with a slower adoption of new solutions. Sustainability is obviously one of the emerging questions in the current climate of ever decreasing research funding, but so is the culture of data management and sharing. It needs to change, and it is changing, especially in the US and EU, whose major funding bodies now require a detailed data management plan to be submitted with the grant application and appropriate long-term storage for data produced in the funded research to be used. New data policies are generated, like FAIR data principles, where FAIR stands for Findable, Accessible, Interoperable and Re-usable, to facilitate knowledge discovery by assisting humans and machines to find, access, integrate and analyse scientific data, software and workflows. They will create the need for various kinds of repositories and MDbox could be one of the early service providers, and being FAIR from the very start.

Progress Report on the MeriSTEM Project

The MeriSTEM project's mission is to improve STEM education across Australia by producing flipped classroom materials and thus enabling teachers to embrace the flipped methodology.

Financial update

The Canberra IDF funding was provided primarily for the purposes of IT development, to make improvements to the website that hosts the online materials for students and teachers. We wanted to get input from teachers on what changes to the site they would find most helpful. We sourced this from teachers during Semester 2 2016. The major improvement to the site identified is improved analytics; the site is currently lacking a straightforward method of accessing individual student responses (though student grades are accessible). We advertised internally in December 2016, and we have had people working throughout January 2017. The changes that are required to be made have been identified, although making the necessary changes affects the functionality of the site. We are currently liaising with the Open edX community to determine the root cause of the issue.

Team update

The size of the team has grown considerably since the project commenced. Twenty one people have been involved in the development of resources and IT infrastructure thus far (not including teachers which have provided feedback and material), most on a volunteer basis. We have also achieved a gender balance between the presenters (6 male and 6 female presenters), which meets our ancillary objective of addressing the STEM gender imbalance through normalization.

Item by item update

Item 1: Production of quality educational materials

We now have online materials for Semester 1 and 2 Year 11 and 12 Physics, following the Australian Curriculum and encompassing aspects of the International Baccalaureate. These resources include online videos and inter-video questions. Additionally, a majority (>80%) of Semester 1 in-class activities have been developed for Semester 1 Year 11 and 12, and one third of Semester 2 Year 11 and 12. Teachers using MeriSTEM were asked to share their resources and lesson plans. These resource/lesson plans were used as a starting point for the development of the in-class resources to complement our online offering. The previous six months have primarily been spent refining the Semester 1 Year 11/12 offerings and developing the Semester 2 Year 11/12 offerings. We plan to begin development of Mathematics this semester, and further refine our Semester 2 physics offerings based on teacher/student feedback.

Item 2: Collaboration

MeriSTEM has entered informal discussions with Liquid Instruments, a Canberra based startup that provides a high performance electronic instrument for research laboratories. One of the benefits of Liquid Instruments is their clean and intuitive user interface, which makes their devices well suited to use in an educational setting. We are currently in discussions about potential synergies between our offerings and expertise and theirs. A collaboration could take the form of MeriSTEM online materials developed specifically to complement the capabilities of their educational instrument, and packaged with their hardware. This would provide an alternative revenue stream to MeriSTEM which utilizes our expertise and body of knowledge while keeping our core offerings low cost or free.

Item 3: Deployment

The Semester 2 Year 11 and 12 materials were used in 7 schools throughout the ACT in Semester 2 2016. Throughout the semester, teachers identified a number of issues and improvements. We made it our priority to engage with teachers and act on any feedback as quickly as possible, so that teachers saw the value in providing said feedback. This year (Semester 1 2017) we currently have 15 schools which have signed up to use MeriSTEM in classrooms. These schools include 11 schools in the ACT, 2 in WA, 1 in NSW and 1 in Papua New Guinea. Additionally, an international school in Laos has expressed interest in using MeriSTEM next semester.

Item 4: Evaluating the impact of MeriSTEM

Teachers were asked to share aggregate data at the end of last semester. Response rates were low. This semester, we have distributed a standard evaluation test (called the Force Concept Inventory) which is used as a pre/post test that measures the learning of students over a semester. It is well calibrated and widely tested, so resultant statistics will be comparable to a global 'standard' body of students. This test was chosen on the basis of literature research and consultation with teachers.

Item 5: Leverage of funding from other funding sources

MeriSTEM held discussions with Macmillan Education, who wanted to learn more about our work and potentially consider funding. However, their funding is likely to come with conditions that will inhibit wide access to the materials, which will conflict with our stated goals. We secured an agreement for $5000 from the CBR Innovation Network. Finally, we have secured continued ongoing funding for the project manager's position from the Physics Education Centre indefinitely beyond the initial two year deadline, based on the uptake thus far.

All 4 semester-courses can be accessed at the following links. Note that you will first need to make an account with meristemresources.anu.edu.au. The Semester 1 courses are still undergoing refinement. Finally, we ask that you do not distribute these links to any schools or students directly – each school is given its own course, which allows student enrollment to be appropriately segregated between schools.

http://meristemresources.anu.edu.au/courses/course-v1:ANU+MSMph11a+2017_S1/about
http://meristemresources.anu.edu.au/courses/course-v1:ANU+MSMph11+2016_S2/about
http://meristemresources.anu.edu.au/courses/course-v1:ANU+MSMph12a+2017_S1/about
http://meristemresources.anu.edu.au/courses/course-v1:ANU+MSMph12+2016_S2/about

Fund No: S4324039
Project: ACT Treasury and Economic Development Directorate - MeriSTEM:
Donor Ref: CBRIDF16/1700028
Chief Investigator: Sch 2 2.2(a)(ii)

STATEMENT OF INCOME AND EXPENDITURE
For the Period 01 July, 2016 to 31 December, 2017

	Current Period $
Unspent Balance as at 01 July, 2016	0.00
Add	
Other Income	50,000.00
Total Income	50,000.00
Total Available Funds Before Expenditure	$50,000.00
Less	
Salaries & Related Costs	3,394.03
Equipment - Non-Capital	6,956.90
Expendable Research Materials	309.07
Consultancies	2,836.23
Consumables	35,555.32
Other Expenses	948.45
Total Expenditure	50,000.00
Unspent Balance as at 31 December, 2017	$0.00

I certify that the above statement accurately summarises the financial records of the grant and that these records have been properly maintained so as to record accurately the Income and Expenditure of the grant.

Sch 2 2.2(a)(ii)

Senior Accountant
Research Accounting

ANU COMMUNITY OUTREACH PROGRAM

MUSIC PROGRAM

Music is a fundamental expression of both the individual and the community. It is a place for the person to discover their own artistry, creativity and singular purpose. That individual then interacts with his or her community in a fully expressed, purpose driven capacity. Those individuals form communities which express their ideals through public and social meetings, through intersections and interactions of cultures, ethnicities, genders, orientations, religions and interests. Those local communities form the foundations of states and nations.

The musical education of the individual becomes the sharpening of the tool for their self expression. That self expression becomes the mouthpiece for ethics, ideals and values whose merits find home in the catalyzation of the community.

The ANU School of Music's role is as the nexus of both musical training and community engagement, the two sides of the same hand. We are the hub of musical activity and training in Canberra.

The School of Music has long had a number of both formal and informal arrangements to provide services to the wider community, including but not limited to those covered in funding arrangements with ArtsACT. The School has been a feature of the Canberra arts community since its beginnings, and continues to contribute to that community in a major way today.

The School is a critical component of Canberra's music ecology, facilitating student and staff participation in community music activity beyond what might strictly be required to meet the University's responsibilities, and the School has always strived to meet and exceed those expectations.

We provide discounted and free venues, facilities and instruments to a large variety of community performing arts groups, for both rehearsals and concerts (including Llewellyn Choir, ANUSA, Kompaktus, Canberra Youth Orchestra, National Capital Orchestra, Canberra Chamber Players, ANU Chinese Music Ensemble, Canberra International Music Festival, SCUNA, ANU Rock Music Society, Trumpet Club, Young Women's Jazz Workshops, ANU Interhall Productions).

We provide programs of outreach to secondary schools and colleges around the ACT, where our performance faculty members offer concerts, master classes and workshops to students (this sits outside the Open School and is fully funded by the ANU).

We support other key arts organisations in a variety of ways, from venues to marketing support to internships to financial contributions (including Ainslie & Gorman Arts Centre, Young Music Society, Band Fest, Sing Fest, Art Not Apart, You Are Here).

We provide support for everything from the annual ACTcent concert, showcasing ACT Year 11-12 music students' performances and compositions to giving the CSO access to the School's collection of instruments.

We do this because this is what is needed, we do this because we have the responsibility to lead, and we do this because this is what is best for us as a community in Canberra.

The ANU Centre for Creative Music

Academy of Music & Community Leadership

- Advanced Music Leadership Program
- Young Artist Development Program

Institute for Community & Music Development

- Developing Musicians Program
- Girls Rock On
- Community School of Rock
- My Song
- Girls Jazz On

Office of Community Engagement & Outreach

- Music Engagement Program
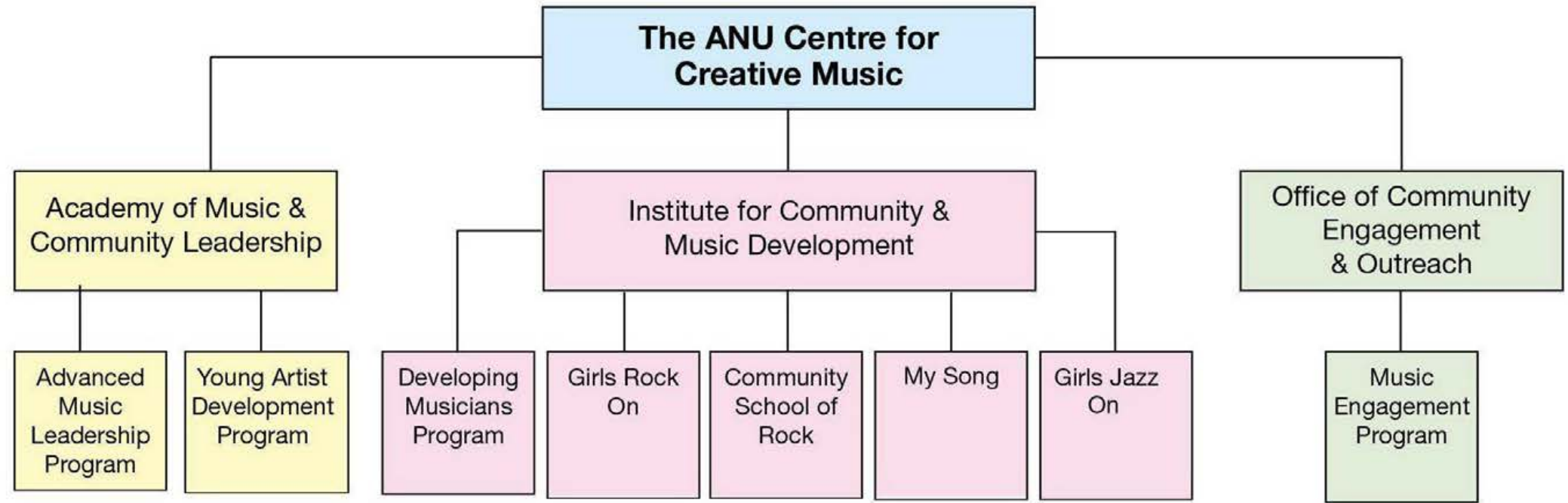
ANU SCHOOL OF MUSIC MISSION STATEMENT

The ANU School of Music's mission is to nurture outstanding musical artistry through the intersection of performance, composition and technology. We believe that discovery lies at the heart of both creativity and excellence. We foster artistry through offering a diversity of musical experiences in an environment that encourages excellence, passion and entrepreneurship.

ANU COMMUNITY OUTREACH GRANT PROPOSAL

2017 - 2019 Budget	
Total ArtsACT funding requested	**$ 1,054.210.00**
Total SOM In-kind support	**$ 247,040.00**

Our proposed outreach programs are as follows:

1. *New: Girls Rock On*

2. *New: Girls Swing On*

3. *New: Community School of Rock*

4. *New: My Song*

5. *New: Young Artist Development Program*

6. *Existing: Music Engagement Program*

7. *New: Advanced Music Leadership Program*

8. *New: Developing Musicians Program*

1. New: Girls Rock On

A description of the project

This program empowers girls, trans and non-binary youth (ages 10 – 17 years) through a year-long mentorship program that encourages creativity, self-expression and teamwork through music education as a continuation of Girls Rock! Canberra. Through the course of the year, participants will form their own band, learn an instrument, watch live music performance, participate in creative workshops – like making zines and screen printing band t-shirts – and write original songs, learn music production and have the opportunity for community performances and recordings of their original creative work.

Girls Rock On! aims to provide a safe environment for girls, trans and non-binary youth to express their creativity, take pride in their accomplishments and learn not to apologies for making some noise.

Program target areas

Encourage greater participation of young women and trans/non-binary youth in the cultural and community life of Canberra.

The outcomes for the community/ Social impact of the program

Increases the confidence of young women and trans/non-binary youth, groups that are traditionally marginalised in the performance of contemporary rock music and enhance community awareness of the universe of these young women.

The contribution the program will make to the local arts ecology

Local contemporary musicians will be equipped with the resources and facilities to produce high quality musical performances for the community leading to an increase in diversity and equity of musical perspectives in Canberra.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Female music professionals are afforded employment opportunities as classroom teachers, workshop/ master class providers, or as instrumental or ensemble tutors. This program provides incentive for young women and trans/non-binary youth to pursue a musical career and provides female role models to be mentored by.

It provides a forum for fresh, new musical acts to be cultivated.

It provides a safe space for young people to collaborate on musical projects.

The number of people predicted to be reached

Student participants: 20 per annum
Audience members: 500+

The annual cost of the program

$ 114,662.00	Annual Program total
$ 83,782.04	ArtsACT grant
$ 30.880.00	SOM in-kind

2. *New: Girls Swing On*

A description of the project

This program is open to women planning to study jazz or who are planning to broaden their breadth and depth of musical expertise to the world of jazz improvisation. This year-long program provides women the opportunity to collaborate with other women as peers and industry leaders. Industry leaders will work as mentors to women looking to acquire skills in jazz improvisation and performance. This program is a continuation of Young Women's Jazz Workshops and will provide participants with training on their instruments, ensembles, master classes, workshops, and exposure to industry leaders. Participants will be trained in music production and have the opportunity to record their own work.

Program target areas

Encourage greater participation of young women in the cultural and community life of jazz in Canberra.

The outcomes for the community/ Social impact of the program

Increases the confidence and skill of women in a genre that is traditionally dominated by males, and encourages greater participation of women in the jazz industry. The community concerts will elevate a greater awareness of young female jazz musicians in Canberra.

The contribution the program will make to the local arts ecology

Local jazz musicians will be equipped with the resources and facilities to produce high quality musical performances for the community leading to an increase in diversity and equity of musical perspectives in Canberra.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Music professionals are afforded employment opportunities as classroom teachers, workshop/master class providers, or as instrumental or ensemble tutors.

This program provides incentive for women to pursue a musical career and/or broaden their depth and breadth of their musical expertise to jazz improvisation providing a fresh creative perspective and awareness in the community.

It provides a forum for fresh, new musical acts to be cultivated.

It provides a safe space for women to collaborate on musical projects.

The number of people predicted to be reached

Student participants: 20 per annum
Audience members: 500+

The annual cost of the program

$ 115,145.32	Program total
$ 84,265.32	ArtsACT Grant total
$ 30,880.00	SOM in-kind

3. New: Community School of Rock

A description of the project

At the Community School of Rock, all of our adult students are encouraged to reach a high level of achievement, grow as artists and become leaders in their community.

At the Community School of Rock, it's not just about playing an instrument; it's about playing on a team. Adults in the School of Rock music program are learning how to play by jamming together with their fellow students. By taking the focus off the individual and creating a team dynamic, students enjoy a more supportive and motivating environment in which to learn. Each year will culminate with community projects where each of the bands will have the opportunity to bring their groups to the Canberra communities that mean the most to them, from workplaces to social groups to families.

The School of Rock community provides adult students with friends that share interests similar to theirs, as well as a supportive, nurturing and safe haven to socialize within, an environment that supports diversity and equity among all age groups. In addition, it creates unique opportunities to collaborate and work with local artists.

Program target areas:

Adult musicians without formal music training and/or experience of playing in a rock ensemble.

The outcomes for the community/ Social impact of the program

The community will have access to extend their knowledge on individual instruments to ensemble playing and provide people a pathway to successful performance in the community. Provides participants with the opportunity to work as teams under a high level mentor and to establish relationships with the community at large through performance.

The contribution the program will make to the local arts ecology

Local musicians will be equipped with the resources and facilities to produce high quality musical performances.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Music professionals are afforded employment opportunities as classroom teachers, workshop/master class providers, or as ensemble tutors which will develop a closer connection between the community, participants and ANU.

The number of people predicted to be reached

Student participants: 20 per annum
Audience members: 500+

The annual cost of the program

$ 113,807.13	Program total
$ 82,927.13	ArtsACT total
$ 30,880.00	SOM in-kind

4. New: My Song

A description of the project

In partnership with the Gugan Gulwan Aboriginal Youth Centre, My Song provides a year-long program that engages and supports Aboriginal and Torres Strait Island youth through song writing, performance and recording. The purpose of the program is to promote social and emotional wellbeing through the musical arts, the promotion of cultural practices and understanding as well as building self-confidence through self-expression and creativity. My Song also provides mentorship through the Indigenous Composers Initiative hosted by the ANU School of Music, the Sydney Conservatorium, the Moogahlin Performing Arts and the Australian Music Centre.

Program target areas

Local indigenous youth.

The outcomes for the community/ Social impact of the program

Improved connections between local indigenous youth, Canberra music professionals and the Canberra community. The program provides a forum for the celebration of local indigenous youth and provides an outlet for musical expression which will lead to a great understanding, awareness and appreciation of indigenous culture.

The contribution the program will make to the local arts ecology

Provides an avenue for new voices to be developed and heard by the wider public as well as developing a base for the training of indigenous musicians.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Provides new avenues for collaboration, training and opportunities for young indigenous musicians and the ability to integrate them into the larger musical community of Canberra.

Provides employment for musicians, composers and music production professionals.
The program creates new avenues for local young indigenous musicians to realize their musical aspirations, and thus brings new voices into the local musical landscape.

The number of people predicted to be reached

Student participants: 10 per annum
Audience members: 200+

The annual cost of the program

$ 81,709.68	**Program total**
$ 50,829.68	**ArtsACT total**
$ 30,880.00	**SOM in-kind**

5. New: Young Artist Development Program

A description of the project

The program affords opportunities for talented youth and students in their future career development. This program supports young artists who are passionate about developing their own unique sounds and stories through networking opportunities, career mentoring, internships, travel and financial support for community concerts and festivals to showcase their work. Through the course of the program students will not only gain inspiration and confidence in their own creative work, but also be given a bridge to the music industry and a professional career through community engagement in Canberra.

Program target areas

Young musicians aged 15-30.

The outcomes for the community/ Social impact of the program

The ACT community benefits from the provision of high quality musical events, and through developing young musicians with the skills and abilities to continue a music career in the Canberra region and beyond.

Community concerts will be produced in such a way as to provide access to people who may be isolated by mental illness, old age, infirmity or disability.

The contribution the program will make to the local arts ecology

Young people who wish to make a contribution to the local arts ecology will be provided with the skills and knowledge required to produce great musical events thus providing an influx of new talent to the Canberra music community.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Young music professionals will be equipped to further their career in music, providing a new generation of musicians with the skills required to collaborate with existing musicians.

The program will produce career ready musicians with a level of professionalism that will promote the highest quality musical performances and have the opportunity to be mentored and collaborate with more established Canberra artists.

The number of people predicted to be reached

Student participants: 20 per annum
Audience: 1000+

The annual cost of the program

$ 96,070.06	Program total
$ 65,190.06	ArtsACT total
$ 30,880.00	SOM in-kind

6. Existing: Music Engagement Program

A description of the project

The program provides the opportunity for collaboration with the general community and specialist arts groups across the ACT. The program enables access to music by participants from the most vulnerable groups in our community, including the elderly, infirm, disabled and recent migrants. The program also facilitates sustainable community based links.

Program target areas:

Vulnerable members of the community including old, infirm, disabled, the very young, and recent migrants.

The number of people predicted to be reached

Participants: 7250
Audience: 8500

The outcomes for the community/ Social impact of the program

People in outlying areas of the ACT, and people who are marginalised by illness or disability receive visits that improve their quality life through participation in music.

The program promotes participation by disadvantaged groups in musical activities.

The contribution the program will make to the local arts ecology

Numerous performance and outreach opportunities that contribute to the vibrancy of the arts ecology.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Provides training and development for people wishing to promote participation in music engagement.

For many young people, the Music Engagement Program is their first introduction to music, and therefore the program provides the basis for future musical activities.

The annual cost of the program

$ 233,056.68	Program total
$ 202,176.68	ArtsACT total
$ 30,880.00	SOM in-kind

7. New: Advanced Music Leadership Program

A description of the project
The program is designed to engage talented year 11 and 12 students in advanced music education as pathway for social responsibility and leadership. The purpose of the program is to give students the tools and ability to effect change in their community through music. Through the course of the year students will develop their own creativity and self-expression through classes, lessons and ensembles which will culminate in a series of student run community events. Each student will organise and host a public event which will address audiences of personal interest to allow their individual creativity to merge and be expressed as community and social activity.

Program target areas:
Year 11 and 12 students of exceptional musical talent and commitment to community leadership.

The number of people predicted to be reached
Student participants: 120 per annum
Audience members: 1500+

The outcomes for the community/ Social impact of the program
Students will be given the tools and ability to effect change in their community through music. The wide diversity of students will be targeting a wide diversity of community, ethnic and social groups. These students will not only be seen as musical leaders but also be recognized as community leaders as well.

Community members can enjoy high quality musical performances at no cost.

The contribution the program will make to the local arts ecology
The local arts ecology will be transformed with the infusion of passionate, talented and community active young artists. These students will be the fusion of personal self expression and community activism which will revitalize the musical life in Canberra and have music be a force for social change.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape
Music professionals are afforded employment opportunities as classroom teachers, instrumental or ensemble tutors as well as mentors. Music professionals will be re-energized in their commitment to the power of music to implement social transformation.

The annual cost of the program

$ 306,474.76	Program total
$ 275,594.76	ArtsACT total
$ 30,880.00	SOM in-kind

8.

9. New: Developing Musicians Program

A description of the project

The Developing Musicians Program (DMP) offers students in Canberra a unique opportunity to enhance their musical development, team building skills and community awareness through classes in music and opportunities to engage the Canberra community. It offers students from across ACT, regardless of which school they attend, the opportunity to come together with a likeminded peer group, collaborate and form social bonds in a nurturing environment that supports equity and diversity. These teams then have the opportunity to be part of a large number of community concerts throughout the year.

Program target areas:

Young musicians aged 12 – 18 years.

The number of people predicted to be reached

Student Participants: 90
Audience: 6000+

The outcomes for the community/ Social impact of the program

A thriving and rich community depends on the the ability of the individual to empathize and to collaborate with others. These are exactly the skills that students in the DMP will be developed in making them not only better musicians, but more compassionate and cooperative citizens. These social skills express themselves not only as community concerts, but as more socially aware and empathetic students, children and young community members.

The contribution the program will make to the local arts ecology

The program offers not only more competent music students, but also music students who will themselves become lifetime music lovers and pass their love of music to their own children thus creating a new and vibrant musical ecology for the future. The students will also have the opportunity to interact and collaborate with local Canberra music professionals.

Impact of the program on music professionals in the ACT / Overall role that the program plays in the local music landscape

Music professionals are afforded employment opportunities as classroom teachers, instrumental or ensemble tutors as well as mentors. Music professionals will be re-energized in their commitment to the power of music as a tool of social awareness and collaboration.

The annual cost of the program

$ 240,324.44	Program total
$ 209.444.44	ArtsACT total
$ 30,880.00	SOM in-kind

PROGRAM SUMMARY	Program Costs	Est. SoM in-kind
Girls Rock On	$83,782.04	$30,880.00
Girls Swing On	$84,265.32	$30,880.00
Community School of Rock	$82,927.13	$30,880.00
Young Artist Development Program	$65,190.06	$30,880.00
My Song	$50,829.68	$30,880.00
MEP	$202,176.68	$30,880.00
Advanced Music Leadership Program	$275,594.76	$30,880.00
Developing Musicians Program	$209,444.44	$30,880.00
TOTAL	$1,054,210.10	$247,040.00

Thursday 15 July, 2017

To Whom It May Concern,

I am writing to you to confirm that Girls Rock! Canberra is delighted to be partnering with ANU School of Music to present Girls Rock! On, an extension program of our annual week-long mentorship program. This new program will provide an opportunity for Girls Rock! Canberra participants to further develop their skills in musical practice and composition by providing weekly music tuition, practice space and access to recording facilities and music production mentorship.

By investing in the futures of Girls Rock! Canberra participants, the ANU School of Music will be helping to support the next generation of Canberra musicians and help to promote a more diverse and inclusive music scene.

If you need any more information, please do not hesitate to contact me.

Yours sincerely,

Sch 2 2.2(a)(ii)

Director of Girls Rock! Canberra
girlsrockcanberra@gmail.com
Sch 2 2.2(a)(ii)

Gugan Gulwan
Youth Aboriginal
Corporation

GRATTAN COURT WANNIASSA
PO BOX 307 ERINDALE CENTRE 2903
ICN: 1575
ABN: 25 118 162 073

Telephone: 02 6231 9555

Facsimile: 02 6231 9933

To whom it may concern,

Gugan Gulwan Youth Aboriginal Corporation is very excited to foster a stronger partnership with ANU through its "My Song" music development program which it aims to launch in 2018. This program would offer young Aboriginal and Torres Strait Islander people involved in our music program to improve their song writing, performance and recording skills under the mentorship of the Indigenous Composers Initiative.

By promoting social and emotional well-being and the continuation of culture through the medium of music, Gugan Gulwan would be happy to be involved in this year long program with ANU which, not only aims to engage and develop the creative talents of our young people but, also generates career and employment pathways for them if they are interested in becoming involved in this sector.

If you have any further questions, please don't hesitate to contact me on 0481 285 513.

Yours Sincerely,

Sch 2 2.2(a)(ii)

Subject: Fwd: Women's workshops

Date: Monday, 19 June 2017 at 4:23:05 PM Australian Eastern Standard Time

From: Sch 2 2.2(a)(ii)

To: Sch 2 2.2(a)(ii)

Sent from my iPhone

Begin forwarded message:

> **From:** Sch 2 2.2(a)(ii)
> **Date:** 15 June 2017 at 4:52:06 pm AEST
> **To:** Sch 2 2.2(a)(ii) @anu.edu.au>
> **Subject: Re: Women's workshops**
>
> Dear Sch 2 2.2(a)(ii)
>
> I am writing to you to confirm I am supportive of a year long version of the Women's Jazz Workshops.
>
> I look forward to working with the ANU and SIMA in making this an exciting opportunity for young women in Canberra.
>
> Kind Regards
>
> Sch 2 2.2(a)(ii)
> --

Sch 2 2.2(a)(ii)

OUT MAY 26!

2017 artsACT Grant Acquittal

ANU Community Outreach

Artistic Evaluation Report

School of Music and School of Art

College of Arts and Social Sciences

Sch 2 2.2(a)(ii)

The Australian National University

Canberra ACT 2601 Australia

www.anu.edu.au

CRICOS Provider No. 00120C

Contents

Overview

The Australian National University School of Music and School of Art & Design have a long tradition of outreach in the ACT. As the Canberra Institute of the Arts and separately as the Canberra School of Music and Canberra School of Art, these institutions have provided community access to the arts since 1965 – in the case of the School of Music – and 1976 in the case of the School of Art.

In 2017, the Australian National University continued this tradition with the provision of public classes, lectures, individual tuition, access to library collections, and public performances.

Through a variety of programs in music and visual arts, the ANU Arts Outreach programs provide access and inclusion, promote excellence, and educate the Canberra public to appreciate and support arts activity in the territory and region.

Some key figures relating to arts activities for the ACT Community in 2017:

Total people engaged with in formal arts development or access programs: 7910

Total attendance at non-ticketed arts events: 28284

Total number of performances presented: 105

Total number of workshops or classes delivered: 1389

Total number of other arts activities: 134

A crude calculation based on the total annual grant funding divided by the total number of audience members and participants in 2017 provides an average cost of participation at $27.22 per person.

Open School of Music

Music Development Program & Music for Colleges

The Music Development Program (MDP) and Music for Colleges (MFC) continued in 2017 to offer ACT high school and college students access to the facilities, teachers, and resources at the Australian National University. Students in these programs were offered tuition, instruction and performance experience available nowhere else in the ACT.

In 2017 the students in the MDP and MFC formed seven jazz ensembles, 28 classical chamber ensembles, and four vocal ensembles that performed a total of over 120 different works throughout the year. In addition, 29 students in the MDP were tutored in four streamed theory and aural classes, providing young musicians with the theoretical knowledge they need to develop better performance outcomes and prepare them for future studies. Together with the weekly Music for Colleges classes, these make a total of 1103 individual classes taught in 2017.

As part of the MDP, staff of the Open School also organise regular Young Performers Concerts, which features students of the Open School and of the general community. In 2017 a total of 15 Young Performers Concerts were organised, featuring a total of 262 individual performers. Sponsorship by Eastlake Football Club and the Friends of the School of Music covers the cost of accompanists for the Young Performers Concerts. This concert series provides students with formal performance practice within the facilities of the ANU.

Continued emphasis was given to providing students access to masterclasses, concerts and workshops at the Australian National University as well as providing our own. Thirteen workshops/masterclasses were held during the year featuring cotemporary, jazz and classical performers. Students from the Open School and the general community were given access to international artists in clinicians. With the success of the Alexander Technique classes in 2016, the Open School offered the classes again in 2017.

In 2017, MCF and MDP students participated in over 53 concerts, reaching a total audience of just under 6,500 people. Highlights included performances at Albert Hall, Italian & Hungarian Embassies, High Court, National Eisteddfod, and the Canberra International Music Festival.

The ANU School of Music and ANU Venues sponsor concerts, classes and workshops for the Open School of Music through provision of services and equipment free of charge, resulting in an in-kind benefit of over $25,000 for venues alone (calculated on ANU internal/partner rate).

Attachments:
Selection of Concert Programs
Summary of Concert Attendance

Student Outreach and Engagement Program

Operating for the first half of 2017, the Student Outreach and Engagement Program provided placements for:

2 students at Young Music Society Summer School, 9 – 20 January 2017

2 students at You Are Here Festival, 5 – 9 April 2017

2 students at Canberra International Music Festival, 27 April – 7 May 2017

1 student at Tuggeranong Arts Centre – January to June 2017

The feedback from the placements was overwhelmingly positive, with the students gaining valuable insight into the real-life experiences of working musicians.

The students were given experience in a diverse range of tasks, including administration, student management, sound and lighting set-up, stage management, event management, and community arts in general.

With the exception of the Young Music Society, the external organisations involved in the program were extremely welcoming and provided a supportive structure for the students. In the case of Young Music Society, the workload and expectations on the students were not always reasonable, and the students felt that the first couple of days of their placement was somewhat disorganised.

Some quotes from the students who participated in the program in 2017 reflect the success of this program.

Young Music Society:

"Although it was disorganised and the hours and workload almost too much at times, I did enjoy the experience and am happy that I did it as I learnt a lot of skills that will be useful to me in the future."

"I learnt how to deal with kids, which was great, and also what it means to be a teacher. I wish we could have been given more information from the start, as everyone was quite confused about what was happening. Overall however, I had a great time and learn a lot from Summer School."

You Are Here:

"This placement gave me a valuable insight into the wide range of skill sets and considerations that are required to run a successful arts festival."

"I have always been really interested in event management, and being a part of transforming Haig Park taught me a lot about planning, delegation and effective communication. I can honestly say it was one of the most amazing things I have ever been involved in."

Canberra International Music Festival

"I found this experience very beneficial. Not only did it give me insight into how large-scale music festivals are organised, it gave me hands-on experience working in that environment, which I think is useful for every musician – all musicians should know what occurs behind the scenes, regardless of whether they are a performer or a composer."

"I was involved in stage management, interacting with the musicians about their needs and cuing them, general assistance with venues and packing down, as well as odd jobs that needed doing. It was great seeing all the work that is involved behind the scenes in making a festival work."

The organisers of the Camberra International Music Festival had this to say:

"The festival went really well, and yes both Josh and Rachael were fantastic!! They worked in a variety of places, including at some of our national institution concerts as well as our festival hub at the Fitters Workshop in Kingston. They covered a wide variety of tasks including artist management, stage management, instrument set up and moving, FOH duties, and working closely with our many artists, staff and volunteers."

Tuggeranong Arts Centre

"My role within the TAC was mainly as a front of house assistant. This allowed me to spread my time between many staff members and their projects, giving me experience in many different events at many different points along their timeline to completion. Each task I was given complemented, built and added onto existing skills as I was asked to assist with plan reviewal, marketing, and running of several events. This culminated in my own project, which I steered from conception to completion. I was given the freedom to... create an event that was entirely my own."

The full text of these internship reports can be found in the attachments to this report.

Attachments:
Internship Reflections

Music Engagement Program

Each year the Music Engagement Program (MEP) directly engages a minimum of 7000 school students, 250 teachers, and thousands of parents and community members through events, teacher training, school site visits and outreach.

Live Productions

The Music Engagement Program (MEP) did not direct its customary Big Gig in 2017 since this usually occurs in September, outside of the funding period.

Figure 1 Visual Representation of 2017 Outreach in the ACT

However, the MEP conducted, in the first half of 2017, a large range of performance and outreach events (see numbers page) which involved community members from a range of groups, as well as school children and teachers.

As requested by artsACT in 2016, the MEP focussed particularly on providing a large range of in-school support, rather than intensive support to individual schools and larger scale performances. Vast events were particularly eschewed.

MEP staff facilitated some 45 community outreach visits to nursing homes and care facilities. Communities and groups involved in school-community outreach include the ACT chapter of the Royal Society for the Blind, students from Navitas English's Migrant English Programs and Palliative Care ACT.

Collaborations with Other Organisations.

In the first half of 2017 the MEP continued to expand its Whole Family Singing programs throughout the ACT. Continuing their partnership with Community Services #1 (CS#1 - formerly Southside Community Services). A group of adults with disabilities who gather through a program facilitated by Belconnen Community Services visit a school or care facility once a fortnight. Other organisations collaborated with in 2017 include RSL Lifecare – through Bill McKenzie Gardens and Moreshead Manor – as well as Communities@Work, Tuggeranong Arts Centre and Music Council of Australia.

Workshops and Classes

In the first half of 2017 the MEP ran 25 teacher training workshops for 170 teachers from 45 schools, ranging in length from 1.5 hours to 6 hours each. These included:

Early Childhood * 3
International Repertoire
Piano * 6
Music and Art
Music and Dance
Folk Songs and Games
Outreach Singing
Kidsing 1-7
Music and Literacy
Simple Instruments
Introduction to MEP * 2

Access and Inclusion

The social approach embodied by the Music Outreach Principle is embedded in all its activities, and has been shown to have a profoundly positive and empowering effect on students with a diverse range of needs and abilities. In 2017, the MEP continued to work with Learning Support Units in schools across Canberra, and provides in-class support, in-reach and teacher training for two of Canberra's specialist schools for children with disabilities: Cranleigh School and Malkara School. Facilitated by MEP staff and volunteers, a group of adults with disabilities from Belconnen Community Services visited both Cranleigh and Malkara.

International Outreach Week

International Outreach Week 2017 (June 19 – 23rd 2017)

Figure 2 International Outreach Week June 2017

In the Australian Capital Territory, and across the globe, over one thousand individuals shared the joy of outreach music making as a part of the Music Engagement Program's (MEP) International Outreach Week. In Canberra, Australia, students from 25 schools and adults from 5 community and educational organisations visited 19 different care facilities across the city. Outreach events also occurred in the South Island of New Zealand, and in New York. MEP staff, led by Sch 2 2.2(a)(ii) and Convenor Sch 2 2.2(a)(ii), and supported and coordinated by MEP staff members Sch 2 2.2(a)(ii) and Sch 2 2.2(a)(ii), facilitate the Hand-in-Hand outreach program throughout the year to provide students with opportunities to use music to positively influence the lives of others in the community, particularly the elderly and those living with disabilities. Supported by artsACT (the ACT Government's arts portfolio), International Outreach Week celebrates the continuous provision of the music outreach program since 1998, and acknowledges the teachers, schools and community

members who regularly engage with outreach, as well as introducing new participants to the concept. The children, who voluntarily participate at no cost to the child or the care facility, do not perform for the residents but make music with them in a purposeful way and with a clear intent. Their aim is to make personal connections, through the music, with individual residents. The students sang well-known songs with the residents and use a number of strategies to promote individual music-making capabilities. The children witness the impact music-making can have on the lives of others and gain a sense of their ability to influence others in highly beneficial and therapeutic ways. Examples of the outreach events occurring across Canberra and Internationally: adult students of the Navitas Adult Migrant English Program visited both Kangara Waters Nursing Home, and Yarrlaumla pre-school, which included students from all over the world, including Tibet, Iran, Ghana and Thailand; students from Cranleigh Special School visited Kalparrin Aged Care Facility; students from Mount Stromlo High School visited Baptist Care Griffith along with the Mixed Bag Singers from Southside Community Services; and 40 students from ANU College visited Mirinjani Nursing Home.

Full list of outreach events for International Outreach Week 2017

Canberra, Australian Capital Territory:

Outreaches in Canberra were facilitated by Music Engagement Program staff Sch 2 2.2(a)(ii) :, Convenor Sch 2 2.2(a)(ii) teachers Sch 2 2.2(a)(ii) and Occupational Therapist Harley MEP Staff, as well as teachers from participating schools and organisations.

Palmerston District Primary School visited Bill Mackenzie Gardens Aged Care Facility.

Kingsford Smith School visited Kalparrin Aged Care Facility.

North Ainslie Primary School visited Goodwin Ainslie Aged Care and Narrabundah Early Childhood School.

Burgmann Anglican School (Valley Campus) visited Kangara Waters Aged Care Facility.

Malkara School (for children living with significant disabilities) visited Southern Cross Garran Aged Care Facility.

O'Connor Cooperative School visited Sir Leslie Morshead Manor at RSL LifeCare El Alamein.

St Jude's Primary School visited Mirinjani Nursing Home.

St Clare of Assisi Primary School visited David Harper House at Goodwin Monash.

Mount Stromlo High School visited BaptistCare Griffith.

Chapman Primary School visited Mirinjani Nursing Home.

Charles Weston Primary School visited Warrigal Care.

Theodore Primary School visited Bupa Aged Care Calwell and the Ralph Cartwright Centre at Goodwin Monash.

Lanyon High visited Malkara at Southern Cross.

Cranleigh School (for children living with significant disabilities) visited Kalparrin Aged Care Facility.

St Joseph's Catholic Primary School visited Southern Cross Campbell Aged Care and Jindalee Aged Care.

University Preschool and Childcare Centre visited Goodwin Ainslie Aged Care.

St Michael's Primary School visited Villagio San' Antonio Aged Care.

Duffy Primary School visited Goodwin Farrer Aged Care.

Hughes Primary School visited St Andrews Village Aged Care.

Belconnen Community Services 'Castaways' (a group for adults living with disabilities) visited Weetangera Primary School.

St Bede's Primary School visited Amala Aged Care Gordon.

St John the Baptist Primary School visited Bupa Aged Care Stirling.

International Students from ANU College visited Mirinjani Nursing Home.

Navitas Adult Migrant English Program (Gunghalin Campus) visited Kangara Waters Aged Care.

Navitas Adult Migrant English Program (Reid Campus) visited Yarralumla pre-school.

'Mixed Bag' Singing Group from Community Services #1 visited Narrabundah Early Childhood School and BaptistCare Griffith.

The MEP Community Singing Group visited Burrangiri Aged Care Plus Respite Centre.

New Zealand:

Outreaches in New Zealand were facilitated by Sch 2 2.2(a)(ii) of Southland Music Education and Sch 2 2.2(a)(ii) the Southern Institute of Technology).

St Patrick's School visited Calvary Hospital Southland Rest Home, Invercargill.

Rimu Full Primary School, Kennington skype outreach to O'Connor Cooperative School in Canberra.

Otatara School, Otatara, visited Vickery Court Home and Hospital, Waikiwi.

James Hargest College visited Windsor Day Care Centre, Invercargill.

Staff of Southern Institute of Technology visited Windsor North School and the special needs Park Unit at Waihopi School.

New York:

Outreaches in New York were facilitated by teaching artists of Reach Out Arts NY, including Sch 2 2.2(a)(ii) of the City University of New York, Sch 2 2.2(a)(ii) of the Institute for Music and Health NY, and Sch 2 2.2(a)(ii)).

Music and visual art outreach at Laurel Ridge Health Care Center, Ridgefield, Connecticut.

Outreach Lanza Center for All Ages, White Plains, New York.

'Songs on Wheels' outreach program for retired elderly musicians and individuals in South Salem New York, through Lewisboro seniors co-ordinator.

Outreach with seniors and adults living with disabilities at Inn at the Fountains, Millbrook New York.

Outreach with Singing Songbirds, and Inclusive Community Chorus at Auditorium at the Fountains, Millbrook New York.

Outreach for residents in the Allen Lounge at the Fountains, Millbrook New York.

Comments from some International participants:

"I never thought music could be such powerful. This day is really meaningful to me" – International Student from ANU College Student

"Today is a nice day, I practice my English and make other people feel happy" – International Student from ANU College Student

"It was a good experience to visit the nursing home. I was so emotional because it touched my heart when I can share my love with someone

Figure 3 Students at Outreach Activities

who is in need. When I saw the lady try to move her lips or nod her head to show me that she appreciated my presence. I kissed her hand and she did the same. I couldn't stop my tears of happiness." – Student of Navitas Adult Migrant English Program

"Although I cried to see the old people in the nursing home because I remember my mum who died a few years ago. But I am very happy to be able to entertain and chit chat to keep them happy. Thank you for taking us there. This is the best experience I have ever experienced. I hope we can go there again." – Student of Navitas Adult Migrant English Program

"Today I visited Kanagara Waters and sing songs with everybody there. I was very happy and remember forever the trip. Thank you." – Student of Navitas Adult Migrant English Program.

Visual Arts Access

Adult Education

The Visual Arts program, supported by ArtsACT funding, is a part of the Centre for Continuing Education's (CCE) community program offering. In semester 1 2017, CCE ran 39 courses employing 23 artists from the within the ACT arts community. There was slight increase in enrolments from semester 1 2016. ArtsACT funding subsidises the artist's salary for the delivery of courses in our main program offering. Other costs such as workshop fees, models, materials, CCE

Figure 4 Participants in CCE Weaving Course

administration and marketing are all covered by revenue from course fees. CCE continued to keep the average course fee low, in semester 1 2017 the average course fee was $488.00. Without the ArtsACT funding, the cost of enrolment is prohibitive with the average course of $625, thus making the program less accessible to the community, with fewer local artists and models being employed.

Visual Arts Access is a structured and considered program that is synonymous with life-long learning in the ACT. It is a valuable contribution to the cultural life of Canberra and the region, providing learning of new skills, community inclusion, and audience development through art appreciation.

Attachments:
Semester 1 2017 Program report – Courses, hours and enrolments

Visual Art Community Outreach

2017

- Arts Up Front Saturday 25 February 2017
- School of Art & Design College 29 – 31 May 2017
- Public Lecture Program (previously known as Art Forum) 22 Feb – 25 May
- Ainslie Mural Project – various dates

Arts Up Front

In 2017 the SOA&D once again took part in the Arts Up Front Conference.

The overall aim of the conference (which also included dance, drama and music) was to provide a program of professional learning workshops for Arts Educators, Generalist

Primary and Early Childhood teachers from government and non-government schools in the ACT and regional NSW.

The SOA&D presented the following classes:

Art questions: Why matter matters

Presented by Sch 2 2.2(a)(ii)

What is the relationship between theory and practice? How can theories of philosophy, science, mathematics, language, music, poetry, politics etc provide inspiration for making work? What sorts of questions can we ask to activate our visual artwork? Why does matter matter? What does material presence add to the originating concept? How can you inspire great work? Should we question art? Does art question us? What answers can art give for how to understand our life, politics, society, gender, body, consciousness, self? After all, we *make* concepts, give *form* to our thoughts, get our ideas in *shape* – how does material, the 'stuff' of life, effect the way we move through the world? This is a lecture designed to question our approach to teaching art.

Pressless printing and stencil-making

Presented by Sch 2 2.2(a)(ii)

This hands-on printmaking workshop will introduce students to the possibilities inherent in the printed media. Through the use of handprinted relief prints, monotypes and stencils, the students will gain an introductory knowledge of what printmaking is and how the mechanically mediated mark is different from the direct mark of the artist. Students will be guided through the process of carving, printing and layering artworks in multiple colours, using soft materials, paper stencils and low-tech printing techniques. Students will be encouraged to address issues that are of concern to them and use these interesting, and often overlooked printmaking techniques to deliver their content.

Clay Stop Motion Studio

Presented by Sch 2 2.2(a)(ii)

Explore the potential of clay stop motion in this hands-on workshop. Students will be guided through the process of modelling in clay, story board development and basic stop motion skills. Students will be encouraged to develop a simple narrative with one to two characters, on which their models will be based. Participants will need to bring their own smartphone or tablet device, ideally with the following free apps already installed:

- Stop Motion Plus (for Android devices)
- iMotion (for iOS devices)

This workshop is suitable for both primary and secondary teachers who are keen to run this program in their own classrooms.

School of Art & Design College

Figure 5 Life Drawing Lecturer John Forrester Clack with students

School of Art & Design College continues to be one of the most popular outreach activities hosted by the SOA&D each year. 30 students are offered the opportunity to spend 3 days at the SOA&D experiencing a range of discipline areas.

SOA&D College is always scheduled for one of the SOA&D non-teaching periods in order to accommodate the large size of the group. Class numbers are capped at a maximum of 15 students per session with the exception of the Art History & Art Theory and Life Drawing classes in which the whole group participates together.

Students and staff from ACT colleges are always very keen to be involved in this program, and each year there is greater demand for places than what the SOA&D is able to offer.

In 2017 SOA&D College was held on 30, 31 May & 1 June with 30 Year 11 & 12 students participating from Canberra College, Narrabundah College, Melba Copland College, Dickson College, Hawker College, Gungahlin College, Erindale College, Lake Tuggeranong College and Lake Ginninderra College.

On the first day of the program all students take part in classes on Art History & Art Theory and Life Drawing. On the remaining days they select from a menu of activities participating in a total of 6 classes. The classes they can choose include:

Figure 6 gold and Silversmithing Lecturer Simon Cottrell demonstrating with students

Art theory
Life Drawing
Gold & Silver - 'Pendant': hang it round ya neck?
Ceramics - What's old is new again
Furniture - Learn to carve and whittle wood
Textiles - Old and New – Indigo blue for upcycling
Design - Design
Photography - Studio Lighting
Digital Animation - Gif Animation
Printmedia & Drawing - Monoprint
Glass - Kiln Forming techniques
Painting - Digital Portrait drawing / portrait drawing

ANU School of Art & Design Public Lecture Program

Throughout 2017 the SOA&D continued to run the popular Public Lecture Program (previously known as Art Forum). From February to April a total of 19 lectures, artist talks and book launches were held with an approximate audience of over 850 people. Popular speakers included Melbourne-based artist Sch 2 2.2(a)(ii), and ANU SOA&D alumnus Sch 2 2.2(a)(ii) (well known for his work in film and television). The SOA&D also welcomed a large group of artists from the APY Arts Centre, as well as Sch 2 2.2(a)(ii), an alumna currently working with the APY Arts Centre.

Ainslie Mural Project

In 2017 the ANU School of Art & Design celebrated its 40th Anniversary. Coincidentally Ainslie Primary School was also celebrating its 90th Anniversary. Given the significance of both dates, and the success of the SOA&D's AOP, a decision was made to collaborate on a projects with Ainslie School. The first project saw staff and students from the SOA&D working to create a series of images utilising historic imagery and the Ainslie student artwork to project on the front facade of the Ainslie School.

Figure 7 Byrd installing the completed mural on the outside of the Yerra Building

Figure 8 The Completed Mural

The second project was to work with all of the students at Ainslie School to create an anniversary mural. Local artist and SOA&D alumni Dan Maginnity - also known as street artist byrd - worked with all of the children from the school (300 – 400 in total depending on attendance) to create a multi-panelled mural which was installed on the outside of the Yerra Building.

Academic Outreach Program

Staff from the School of Art & Design presented 10 classes in April and May as part of the Academic Outreach Program. The classes were Ceramics: the Potential of Clay, Furniture: Chopsticks Making, Drawing: Drawing Dynamics, Glass: No Sweat Glass Fusion & Drawing: Micro Macro. The participating schools were Gold Creek High School, Mount

Stromlo High School, Bluegum School, Daramalan College, Dickson College, Narrabundah College and Melba Copland High School. The full Menu of Activities was listed on our website and promoted via email and facebook. The SOA&D had the capacity to offer 10 classes which were selected by preference from a variety of schools.

School of Art and Design Gallery

The School of Art & Design Gallery hosted the following exhibitions in the first half of 2017.

Ausglass Conference Exhibition
Vice Chancellor's College Artist Fellows Scheme
One Way or Another
Transmit Politic
Visiting Artists / One
Transmit Politic
HDR Exhibition 1-3
Edge
Fragile Perception
Lucence
Wiwa Babbarra
50/50
Conceived Ground

These exhibitions, representing a diverse range of artists working across many disciplines, attracted visitors totally around 15,000 people.

Social Media Engagement

Social media continues to be an important online communication tool for the SOA&D. Our social media accounts – Facebook, Twitter and Instagram – allow us to quickly and effectively communicate with local, national and international arts audiences.

Our social media accounts are used for differing purposes. Facebook primarily focuses on the broader community reach of SOA&D alumni, staff, students and supporters. Posts can include promotion of upcoming exhibitions through to news stories reporting significant achievements of our arts community. Our Twitter account focuses mainly on research stories which can include exhibitions, lectures and reviews. Instagram focuses on the culture of the SOA&D. Throughout semester students become our instagrammers for a week at a time showing their work and arts related activities throughout the Canberra region.

Over the previous year there has been steady increase of followers across our social media accounts. Instagram has shown the largest growth attracting 1248 new followers.

	March 2017	March 2018
Facebook: ANU School of Art & Design	3356	3935
Instagram: ANUartdesign	4664	5912
Twitter: ANUartdesign	1352	1631
TOTALS	**9372**	**11,476**

Collaboration with Key Arts Organisations and Others

The SOA&D continues to maintain and build on strong relationships with key arts organisations.

In the January 2017 – June 2017 period the specific organisations were Canberra Potters Society, Canberra Contemporary Art Space and the Canberra Glassworks.

Attachments:

Images of Students at SOA&D College

Images Ainslie Mural Project

Public Lecture Program Summary

Academic Outreach Program Summary

School of Art & Design College Summary

Galleries - Exhibition Details

Art Forum - Posters

Library Access

Library Access for the community

The program provides free access to the ANU Library (which includes the Art and Music Library) for the following:

- people enrolled in the Visual Arts Open Access program (approximately 385 enrolled in the first half of 2017);
- students enrolled in Open School of Music programs (128 students enrolled over various programs), and;
- corporate membership for 25 community organisations identified by ArtsACT.

In addition, the Library provides a fee-based membership to the following community groups:

- Canberra-based schools with music programs (2 schools enrolled in 2017)
- Canberra-based incorporated organisations (5 orchestras enrolled in 2017)

The fee for a member of the public to join the ANU Library is $132 for 12 months or $77 for 6 months. The fee for an organisation to join the ANU Library starts at $330 for 12 months. Therefore this program delivers many thousands of dollars' worth of library access to the ACT community annually.

Orchestral and choral set hire

The program provides subsidised access to the orchestral and choral sets held in the Art and Music Library for local community music organisations. Before the subsidy, ANU School of Music Library charged $90 per set, and this is now at a reduced rate of $44 per set, with no priority fees, no overdue fines and no deposit.

Walk in Library access for the community

The funding also helps offset costs for the 208 paying community members who could borrow items from the Library 2017, in addition to people utilising the Library services without borrowing physical items. This includes;

- tours of the Library for all groups;
- individual training in catalogue use;
- room bookings;
- use of library equipment (photocopiers, audio-visual equipment);
- expert assistance in personal research, and;
- individual training in performing personal research.

Attachments

Music Development Program and Music for Colleges:

Selection of Concert Programs

Summary of Concert Attendance

Student Outreach and Engagement Program:

Internship Reflections

Visual Arts Access:

Semester 1 2017 Program report – Courses, hours and enrolments

Visual Arts Outreach:

Images of Students at SOA&D College

Images Ainslie Mural Project

Public Lecture Program Summary

Academic Outreach Program Summary

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Special Thanks

Event Organizers

Sch 2 2.2(a)(ii)

Volunteers

Sch 2 2.2(a)(ii)

(Kindly supported by Grill'd Manuka)

Grill'd

Contributors

Open School of Music
Sch 2 2.2(a)(ii) - photography

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Rising Stars
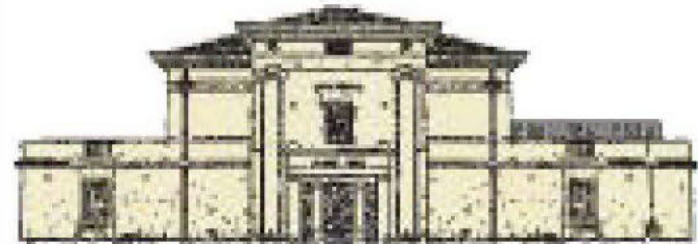
OUR ALBERT HALL

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SCHOOL OF MUSIC

**Presented by
Friends of the Albert Hall
and the
ANU Open School of Music**

Welcome

Friends of the Albert Hall Inc (FAH) is a grassroots community organization. It was formed in 2007 in direct response to widespread community concern about planning that threatened the significant heritage values of Canberra's beautiful and iconic Albert Hall and its Heritage Precinct, affordable community access and its future as Canberra's Town Hall. Over the past 10 years FAH has focussed and given voice to widespread community interest in planning for Albert Hall and its Heritage Precinct. Most recently FAH warmly welcomed the ACT Government's comprehensive 10 year Land Management Plan for Albert Hall. FAH has a wide and engaged network of members and supporters. FAH continues to campaign for Albert Hall and its Heritage Precinct and for accessible and affordable community hire and use of the Hall. FAH warmly encourages and actively promotes cultural, community and civic use and enjoyment of Albert Hall.

The Open School of Music at the ANU is supported by the ACT Government to provide advanced music tuition for Year 7-12 students in the ACT school system. The School of Music's Advanced Music program for pre-tertiary students is now in its 35th year of operation. The Open School of Music is delighted to be part of this event.

Programme

Debussy *Syrinx*
Sch 2 2.2(a)(ii) – flute

Piazzolla "Cafe 1930" from *Histoire du Tango*
Sch 2 2.2(a)(ii) – flute
Sch 2 2.2(a)(ii) – guitar

Haydn "Sonata in A^b major Hob Ver. XVI:46 1st mvt."
Sch 2 2.2(a)(ii) – piano

Satie "Marche franco-lunaire" and "Grand Ritournelle 1" from *La belle excentrique*
Sch 2 2.2(a)(ii) – piano

Ginastera *Argentinian Dances 1 and 2*
Sch 2 2.2(a)(ii) – piano

Satie *Poemes d'amour*
Sch 2 2.2(a)(ii) – voice
Sch 2 2.2(a)(ii) – piano

Arlen & Harburg "Over the Rainbow" from *The Wizard of Oz*
Brown & Freed "Singing in the Rain" from *Singing in the Rain*
Sch 2 2.2(a)(ii) – voice
Sch 2 2.2(a)(ii) – piano

Piazzolla "Autumn" from *The Four Seasons*
Sch 2 2.2(a)(ii) – violin
Sch 2 2.2(a)(ii) – cello
Sch 2 2.2(a)(ii) – piano

ANU Open School of Music
Chamber Recitals
Semester 1

Recital #1
Big Band Room
10:00 am 4th June 2017

Australian National University

Supported by

ACT Government

ANU Open School of Music
For more information visit
music.anu.edu.au/open-school

ANU Open School of Music
Chamber Music Recitals
Big Band Room, ANU School of Music
Sunday 4 June at 10:00 am

Trio in C Minor Op.1 No.3   **Ludwig van Beethoven**
I Allegro
*Sch 2 2.2(a)(ii): violin; Sch 2 2.2(a)(ii): cello; *Sch 2 2.2(a)(ii): piano

Trumpet Ensemble
5 Duos   **Wilhelm Wurm**
I Maestoso; II Maestoso; III Allegretto; IV Alegretto; V Allegretto
Sch 2 2.2(a)(ii) and Sch 2 2.2(a)(ii)

Qual si puo dir maggiore   **Claudio Monteverdi**
Georgia On My Mind   **Hoagy Carmichael**
Sch 2 2.2(a)(ii)

The Moldau   **Bedřich Smetana**
"Scherzo" from *A Midsummer Night's Dream*   **Felix Mendelssohn**
Sch 2 2.2(a)(ii): oboes; Sch 2 2.2(a)(ii): flutes

Trio in A Minor for Clarinet, Cello & Piano Op.114   **Johannes Brahms**
II Adagio
Sch 2 2.2(a)(ii): clarinet; Sch 2 2.2(a)(ii): cello; *Sch 2 2.2(a)(ii): piano

Spanish Dance   **Andrew Untung**
Sounds of the Bells   **Charles Huguenin**
*Sch 2 2.2(a)(ii): flute; *Sch 2 2.2(a)(ii): clarinet; Sch 2 2.2(a)(ii) bassoon

Carnaval des Animaux   **Camille Saint-Saëns**
I Introduction et Marche Royale du Lion; II Poules et Coqs; III Hémiones; IV Tortues; V L'Eléphant; VI Kangourous; VII Aquarium; VIII Personnages à longues oreilles; IX Le Coucou au fond des bois; X Volière; XI Pianistes; XII Fossiles; XIII Le Cygne; XIV Final
*Sch 2 2.2(a)(ii): piano 1; Sch 2 2.2(a)(ii): piano 2; *Sch 2 2.2(a)(ii): violins; Sch 2 2.2(a)(ii): viola; *Sch 2 2.2(a)(ii): cello; *Sch 2 2.2(a)(ii): bass; Sch 2 2.2(a)(ii): flute/piccolo; *Sch 2 2.2(a)(ii): clarinet; Sch 2 2.2(a)(ii): percussion

The ensembles are tutored by: Sch 2 2.2(a)(ii).

The ANU Open School of Music is an artsACT funded program delivered through the ANU School of Music.

The aim of the Open School is to provide developing musicians with a supportive and nurturing social environment in which they can improve their technical and theoretical knowledge of music, interact and share their love of music with their peers, and rub shoulders with the world of professional music-making.

In particular, the Open School of Music aims to ensure that high-quality music education is accessible to all year 7-12 students in the ACT who the interest and aptitude.

The Music Development Program provides a range of pathways for young music students interested in jazz or chamber music performance, and/or music theory and aural skill classes. Our performance students regularly perform both at the School of Music and in the wider ACT community.

Music for Colleges (H-Course) offers musicians in years 11 and 12 the opportunity to study either jazz or classical music at ANU with specialist tuition and ensemble direction.

Many former students have gone on to have successful music careers, both in Australia and internationally.

ANU Open School of Music
Chamber Recitals
Semester 1

Recital #2
Big Band Room
11:30 am 4th June 2017

Australian National University

Supported by
ACT Government

ANU Open School of Music
For more information visit
music.anu.edu.au/open-school

ANU Open School of Music
Chamber Music Recitals
Big Band Room, ANU School of Music
Sunday 4 June at 11:30 am

Quintet in D major Op.22   **Johann Christian Bach**
I Allegro; III Allegro Assai
Sch 2 2.2(a)(ii): flute; *Sch 2 2.2(a)(ii): oboe; *Sch 2 2.2(a)(ii): violin;
Sch 2 2.2(a)(ii): harpsichord; Sch 2 2.2(a)(ii): bassoon

Trio sonata Op.1 N.2 in G major   **Jean-Baptiste Loeillet**
Allegro & Largo
Concerto for 2 flutes RV 533   **Antonio Vivaldi**
I Allegro molto
Sch 2 2.2(a)(ii): flutes; Sch 2 2.2(a)(ii): harpsichord

Six Romantic Pieces Op.55   **Cécile Chaminade**
II La Chaise a Porteurs
Sch 2 2.2(a)(ii): piano

Choros N.2 for flute and clarinet   **Heitor Villa-Lobos**
Sch 2 2.2(a)(ii): flute; *Sch 2 2.2(a)(ii): clarinet

Guitar Ensemble
Coleur Milonga   **Thierry Tisserand**
Concerto in C major   **Antonio Vivaldi**
Sch 2 2.2(a)(ii)

Guitar Ensemble
Circus Music – selected movements   **Carlo Domeniconi**
Sounds of Bells   **Brazilian folk song**
Sch 2 2.2(a)(ii)

The ensembles are tutored by: Sch 2 2.2(a)(ii)

ANU Open School of Music
Chamber Recitals
Semester 1

Recital #3
Big Band Room
1:00 pm 4th June 2017

Australian National University

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music.anu.edu.au/open-school

ANU Open School of Music
Chamber Music Recitals
Big Band Room, ANU School of Music
Sunday 4 June at 1:00 pm

Piano Trio in E Flat Major Op.1 No.1   **Ludwig van Beethoven**
III Scherzo: Allegro Assai
Sch 2 2.2(a)(ii): violin; Sch 2 2.2(a)(ii): cello; Sch 2 2.2(a)(ii): piano

Dolly Suite Op.56   **Gabriel Fauré**
I Berceuse
"Trepak" from _The Nutcracker_   **Pyotr Tchaikovsky**
*Sch 2 2.2(a)(ii): piano

Percussion Ensemble
Black Racer   **Brian Blume**
Sch 2 2.2(a)(ii)
Raspberry Tango   **Dustin Schulze**
Sch 2 2.2(a)(ii)

String Trio in B flat major D.581   **Franz Schubert**
I Allegro
Sch 2 2.2(a)(ii): violin; Sch 2 2.2(a)(ii): viola; Sch 2 2.2(a)(ii): cello

Vocal Fry
Senior Fries
"Sound the Trumpet" from _Come ye sons of art_   **Henry Purcell**
Salve Regina   **Palestrina**
Senior & Junior Fries
Juljul (jumping ant)   **Christopher Sainsbury**
Waltzing Matilda   **arr: Ruth McCall**
Junior Fries: Sch 2 2.2(a)(ii)

Senior Fries & Deep Fried: Sch 2 2.2(a)(ii)

guitar; Sch 2 2.2(a)(ii): conductor

The ensembles are tutored by: Sch 2 2.2(a)(ii).

ANU Open School of Music
Chamber Recitals
Semester 1

Recital #4
Big Band Room
6:30 pm 5th June 2017

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ANU Open School of Music
Chamber Music Recitals
Big Band Room, ANU School of Music
Monday 5 June at 6:30 pm

Trio Sonata in G major   **Jean-Baptiste Loeillet**
II & III
Sch 2 2.2(a)(ii)   Boyd: violins; Sch 2 2.2(a)(ii) : cello

Trio for Flute, Oboe and Piano   **Madeline Dring**
II Andante semplice
Sch 2 2.2(a)(ii): flute Sch 2 2.2(a)(ii): oboe; Sch 2 2.2(a)(ii) : piano (performed by Sch 2 2.2(a)(ii) due to injury)

Dolly suite Op.56   **Gabriel Fauré**
II Mi-a-ou; III Le Jardin de Dolly
*Sch 2 2.2(a)(ii)   : piano

2 Night movements (1990)   **Phillip Houghton**
I Full Moon; II Banshee
Sch 2 2.2(a)(ii)   : guitar; Sch 2 2.2(a)(ii): violin

Piano Trio No. 1 in D Minor Op. 32   **Anton Arensky**
I Allegro Molto
Sch 2 2.2(a)(ii) violin; *Sch 2 2.2(a)(ii): cello; Sch 2 2.2(a)(ii) piano

3 Dances   **Johann Joseph Fux**
I Minuet; II Rigadon; III Bourree
Divertimento in C major   **Wolfgang Amadeus Mozart**
Sch 2 2.2(a)(ii)   : violins; Sch 2 2.2(a)(ii) : cello

Guitar Ensemble
"Theme" from the *New World Symphony*   **Antonín Dvořák**
Minuet   **Franz Schubert**
Sch 2 2.2(a)(ii)

H-Course Vocal Ensemble
Ave Verum   **Wolfgang Amadeus Mozart**
Rockin Robin   **Jimmie Thomas arr. Andy Beck**
Lean on Me   **arr. Ed Wilson**
Walk a Mile In My Shoes   **Rebecca Spalding**
Sch 2 2.2(a)(ii)
                                                         : piano

The ensembles are tutored by: Sch 2 2.2(a)(ii)
                                    .

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ANU Open School of Music

Music For Colleges
Classical Solo Recitals

piano, percussion, guitar & voice

Monday 19 June 2017 at 4:30 pm
Larry Sitsky Recital Room

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ANU Open School of Music
Classical Solo Recitals
Larry Sitsky Recital Room, ANU School of Music
Monday 19 June at 4:30 pm

Sonata No.8 in C Minor Op.13 "Pathetique"   Ludwig van Beethoven
 III Rondo: Allegro
Étude in E-flat Minor Op.10 N.6   Frédéric Chopin
Sonatine I Modéré   Maurice Ravel
Sch 2 2.2(a)(ii) – Piano

Sonata N.25 in G Major Op.79   Ludwig van Beethoven
Arabesque 1 from Deux Arabesque L.66   Claude Debussy
Sch 2 2.2(a)(ii) - Piano

Piano Sonata N.31 in A Flat Major Op.110 mvt.1 Ludwig van Beethoven
Sch 2 2.2(a)(ii) – Piano

Polonaise in C# Minor, Op. 26 No. 1   Frédéric Chopin
The Cat and The Mouse   Aaron Copland
Sch 2 2.2(a)(ii) – Piano

Piano Sonata No.8 in A Minor   W. A. Mozart
Au lac de Wallenstadt in A Flat Major   Franz Liszt
Sch 2 2.2(a)(ii) – Piano

Panis Angelicus   César Franck
The Musical Snuffbox   Anatoly Liadov
Sch 2 2.2(a)(ii) – Piano
Sch 2 2.2(a)(ii) – Voice (Frank)

Etude Op.25 No.7   Frédéric Chopin
Harp Prelude   Sergei Prokofiev
Sch 2 2.2(a)(ii) – Piano

Variations on a Theme by Handel,   Mauro Giuliani
 Op. 107 The Harmonious Blacksmith
Fantasie   Silvius Leopold Weiss
Sch 2 2.2(a)(ii) – Guitar

The Hand Belinda! When I am laid to rest…from Dido and Aeneas   Henry Purcell
Vedrai Carino from Don Giovani   W. A. Mozart
Sch 2 2.2(a)(ii) – Voice
Sch 2 2.2(a)(ii) – Piano

Panis Angelicus   César Franck
Danza, Danza, Fanciulla Gentile   Francesco Durante
Im Wunderschönen Monat Mai   Robert Schumann
Sch 2 2.2(a)(ii) – Voice

Die lotosblume   Robert Schumann
Think Of Me   Andrew Lloyd Webber
Whatever Happened to my Part / The Diva's Lament   Jhon Du Prez and Eric Idle
Sch 2 2.2(a)(ii) – Voice
Sch 2 2.2(a)(ii) – Piano

The Miller of Dee   Hullah's Song-Book
Caro Mio Ben   Guiseppe Giordani
Pluck Root and Branch From Out the Land   George Frideric Handel
Sch 2 2.2(a)(ii) – Voice
Sch 2 2.2(a)(ii) – Piano

At the Mid Hour of Night   Benjamin Brittan
Somewhere   Stephen Sondheim and Leonard Bernstein
La Maja Dolorosa   Enrique Granados
Sch 2 2.2(a)(ii) – Voice
Sch 2 2.2(a)(ii) – Piano

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ANU Open School of Music
Music For Colleges
Classical Solo Recitals

woodwind and strings

4:30 pm Wednesday 21 June 2017
Larry Sitsky Recital Room

Australian National University

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ANU Open School of Music
Classical Solo Recitals
Larry Sitsky Recital Room, ANU School of Music
Wednesday 21 June at 4:30 pm

Sonata Piano and Cello N.2 in G Minor II   Ludwig Van Beethoven
Elegie   Gabriel Fauré arr. Julian Lloyd Weber
Sch 2 2.2(a)(ii) – Cello
Sch 2 2.2(a)(ii) – Piano

Romance and Rondo   Franz Keyper
Ode D'Espagne   François Rabbath
Sch 2 2.2(a)(ii) – Double Bass
Sch 2 2.2(a)(ii) - Piano

Concerto No. 3 in G Major, K.216, II. Adagio   W. A. Mozart
Sonata N.2 in D Major Op.94, III. Andante   Sergei Prokofiev
Sch 2 2.2(a)(ii) – Violin
Sch 2 2.2(a)(ii) – Piano

Un Poco Triste   Josef suk
Romance in F Major   Ludwig Van Beethoven
Sch 2 2.2(a)(ii) – Violin
Sch 2 2.2(a)(ii) – Piano

Romance in F Minor   Antonin Dvoràk
Violin Concerto in G Major, I. Allegro   W. A. Mozart
Sch 2 2.2(a)(ii) – Violin
Sch 2 2.2(a)(ii) – Piano

Violin Concerto no.3, mvt. 1
    with cadenza by Sam Franko K.216   W. A. Mozart
Scherzo from F-A-E Sonata   Johannes Brahms
Sch 2 2.2(a)(ii) – Violin
Sch 2 2.2(a)(ii) – Piano

Water Drops   Eyichi Asabuki
VII Ein Liebeslied   N. J. Živković
Sch 2 2.2(a)(ii) – Percussion

Mvts 1-5 of Suite Paysanne Hongroise   **Béla Bartók**
Caprice 1 & 3   **Anton Stamtiz**
Sch 2 2.2(a)(ii) – Flute
Sch 2 2.2(a)(ii) - Piano

Sonate IV K.V.13 mvt. 1 & 2   **W. A. Mozart**
Jade   **Pierre-Octave Ferroud**
Sch 2 2.2(a)(ii) – Flute
Sch 2 2.2(a)(ii)Smith – Piano

Fantasy for oboe and organ in G minor   **Johann Ludwig Krebs**
Oboe Concerto in D minor 1st mvt.   **Tomaso Albinoni**
Sch 2 2.2(a)(ii) – Oboe, Cor Anglais
Sch 2 2.2(a)(ii) – Piano
Sch 2 2.2(a)(ii) - Piano

Fantasiestucke, Op.73, I. Zart und mit Ausdruck   **Robert Schumann**
Clarinet Concerto in A major, K.622, I. Allegro   **W. A. Mozart**
Sch 2 2.2(a)(ii) – Clarinet
Sch 2 2.2(a)(ii) – Piano

Adagio for Clarinet   **Heinrich Baermann**
Dance Preludes mvt. 1 & 2   **Witold Lutoslawski**
Sch 2 2.2(a)(ii) – Clarinet
Sch 2 2.2(a)(ii) – Piano

Open School of Music
Semester 1 Performance Prizes

17th July 2017
Larry Sitsky Recital Room
5:30 pm - 6:30 pm

Winners - Best Classical Ensemble - Sch 2 2.2(a)(ii)
Runners Up - Best Classical Ensemble - Sch 2 2.2(a)(ii)
Winner - Best Solo Classical - Sch 2 2.2(a)(ii)
Runner Up - Best Solo Classical - Sch 2 2.2(a)(ii)
Winner - Best Jazz Performer - Sch 2 2.2(a)(ii)
Runner Up - Best Jazz Performer - Sch 2 2.2(a)(ii)

Music Encouragement Award - Percussion Ensemble - Sch 2 2.2(a)(ii)

The Open School of Music Performance Prizes
have been generously donated by
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Music Encouragement Award
Music Development Program Percussion Ensemble
performing **Black Racer**   **Brian Blume**

Sch 2 2.2(a)(ii)

████████████████████.

For this performance, Sch 2 2.2(a)(ii) part will be played by Sch 2 2.2(a)(ii) ████

Tutor: Sch 2 2.2(a)(ii)

Winner – Best Classical Solo Performance
Caprice 1 & 3   **Anton Stamtiz**
performed by Sch 2 2.2(a)(ii) – Flute

Tutor: Sch 2 2.2(a)(ii)

Runner-Up – Best Classical Solo Performance
Polonaise in C# Minor, Op. 26 No. 1   **Frédéric Chopin**
performed by Sch 2 2.2(a)(ii) – Piano

Tutor: Sch 2 2.2(a)(ii)

Winner – Best Classical Ensemble Performance
2 Night movements (1990)   **Phillip Houghton**
I Full Moon; II Banshee
performed by: Sch 2 2.2(a)(ii) – guitar, Sch 2 2.2(a)(ii) – violin

Ensemble Tutor: Sch 2 2.2(a)(ii)

Guitar Tutor: Sch 2 2.2(a)(ii)
Violin Tutor: Sch 2 2.2(a)(ii)

Jazz Ensembles

Runner Up – Best Jazz Performance – Claire Waddell-Wood

All of Me   Gerald Marks/Seymour Simons

Vocalist: Sch 2 2.2(a)(ii)
Sch 2 2.2(a)(ii) – Drums
Sch 2 2.2(a)(ii) – Bass Guitar
Sch 2 2.2(a)(ii) – Piano

Ensemble Tutor: Sch 2 2.2(a)(ii)
Drum Tutor: Sch 2 2.2(a)(ii)

Winner – Best Jazz Performance – Alex Wanjura

Oleo   Sonny Rollins

Sch 2 2.2(a)(ii) – Drums
Sch 2 2.2(a)(ii) – Bass Guitar
Sch 2 2.2(a)(ii) – Piano
Sch 2 2.2(a)(ii) – Alto Saxophone

For this performance, Sch 2 2.2(a)(ii) part will be played by Sch 2 2.2(a)(ii)

Ensemble Tutor: Sch 2 2.2(a)(ii)
Drum Tutor: Sch 2 2.2(a)(ii)

Wesley Music Foundation

Wednesday Lunchtime Live

Rising Stars

of the
ANU Open School of Music

Wesley Music Centre
20 National Circuit, Forrest
Wednesday 20th September 2017
12.40 - 1.20pm

Program

Mikhail Glinka (1804-1857)
from *A Farewell to Saint Petersberg* (1840)
mv 10 *The Lark*

Sch 2 2.2(a)(ii) | PIANO

Robert Russell Bennett (1894-1981)
Suite for Flute & Bflat Clarinet (1958)
mv 1 Toe Dance
mv 4 Cowboy Song
mv 6 Strauss Waltz

Sch 2 2.2(a)(ii) FLUTE

CLARINET

Wolfgang Amadeus Mozart (1756-1791)
from *The Magic Flute* (1719)
Ach ich fuls … ("Ah, I feel …")

Sch 2 2.2(a)(ii) SOPRANO

PIANO

Leo Brouwer (1939-)
Tres Apuntes ("Three Sketches") (1959)

Sch 2 2.2(a)(ii) | GUITAR

Suite Paysanne Hongroise
An arrangement for flute & piano by **Paul Arma** (1905- 1987) of
15 Hungarian Peasant Songs by **Béla Bartók** (1881-1945)

Sch 2 2.2(a)(ii) FLUTE

| PIANO

Ludwig van Beethoven (1770-1827)
Trio in B-flat major op 11 (1798)
1st mvt Allegro con brio

Sch 2 2.2(a)(ii) CLARINET

| CELLO

| PIANO

Text & Translation

from *The Magic Flute* Act 2, Scene 2

PAMINA (believing that Tamino no longer loves her):

Ach, ich fühl's, es ist verschwunden!   *Ah, I sense it has vanished!*
Ewig hin der Liebe Glück,   *The joy of love gone forever!*
ewig hin der Liebe Glück!   *Hours of delight, you will never come*
Nimmer kommt ihr, Wonnestunden,   *back to my heart again!*
meinem Herzen mehr zurück,
meinem Herzen, mienem Herzen mehr zurück!

Sieh, Tamino!
diese Tränen fließen, Trauter, dir allein, dir allein!   *See, Tamino, these tears*
Fühlst du nicht der Liebe Sehnen, der Liebe Sehnen,   *are flowing for you alone, beloved.*
so wird Ruhe, so wird Ruh im Tode sein,   *If you do not feel love's longing*
fühlst du nicht der Liebe Sehnen,   *then there will be rest in death!*
fühlst du nicht der Liebe Sehnen,
so wird Ruhe, so wird Ruh im Tode sein,
so wird Ruh im Tode sein, im Tode sein,
im Tode sein.

The ANU Open School of Music

The ANU Open School of Music offers students in Years 7 – 12 the opportunity to enrich their music education through programs which include chamber music, performance opportunities, theory and aural training, masterclasses and workshops.

These programs will be showcased at an Open Day in October. For more information please go to the ANU Open School of Music website: https://music.anu.edu.au/open-school

Photos Sch 2 2.2(a)(ii)

ANU OPEN SCHOOL OF MUSIC

SUNDAY AT THE HIGH COURT OF AUSTRALIA

SUNDAY 15 OCTOBER 2017 AT 1.30PM

Vocal Fry – the choir of the Open School of Music: conductor Sch 2 2.2(a)(ii)

Beatus Vir   **Claudio Monteverdi**

Sch 2 2.2(a)(ii): violin Sch 2 2.2(a)(ii): cello

Scarborough Fair   **Trad**

Sound the Trumpet   **Henry Purcell**

Waltzing Matilda   **Trad**

Trio nr 4 " Essercizii Musici" 1ˢᵗ mvt   **Georg Philipp Telemann**

Sch 2 2.2(a)(ii): flute, Sch 2 2.2(a)(ii): bassoon, Sch 2 2.2(a)(ii): piano

Ach ich fuls from The Magic Flute   **Wolfgang Amadeus Mozart**

Sch 2 2.2(a)(ii): soprano, Sch 2 2.2(a)(ii): piano

Berceuse from Escenas Poeticas Vol 1   **Enrique Granados**

Sch 2 2.2(a)(ii): piano

Czardas   **Vittorio Monti**

Sch 2 2.2(a)(ii): violin solo, Sch 2 2.2(a)(ii): violin, Sch 2 2.2(a)(ii):cello, Sch 2 2.2(a)(ii): bass, Sch 2 2.2(a)(ii): piano

Panis Angelicas   **Cèsar Franck**

Sch 2 2.2(a)(ii): soprano, Sch 2 2.2(a)(ii): baritone, Sch 2 2.2(a)(ii): piano

Aubade   **Paul de Wailly**

Sch 2 2.2(a)(ii): oboe, Sch 2 2.2(a)(ii): flute, Sch 2 2.2(a)(ii): clarinet

Etude op 25 nr 7   **Frederic Chopin**

Sch 2 2.2(a)(ii): piano

Greenfinch & Linnet Bird from Sweeney Todd
Mermaids Song

Sch 2 2.2(a)(ii) : soprano, Sch 2 2.2(a)(ii): piano

Concerto for 4 harpsichords

Sch 2 2.2(a)(ii)   : harpsichord,

Sch 2 2.2(a)(ii): piano

Stephen Sondheim
DG Hill-Mewes

Johann Sebastian Bach

Upcoming Open School Events

20th October and 27th October 6:40 pm
Young Performers Concert – Gold coin donation
Big Band Room, Peter Karmel Building
William Herbert Place, Acton

29th October and 30th October
Music for Colleges Classical Solo Recitals - FREE

4th November and 5th November
Music Development Program and Music For Colleges Chamber Recitals - FREE
School of Music, William Herbert Place, Acton

6th November and 7th November
Jazz H-Course Recitals
Big Band Room, Peter Karmel Building

For more information, contact openschoolofmusic@anu.edu.au

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THE FRIENDS OF
THE SCHOOL OF MUSIC – ANU

together with

H.E. DR ATTILA GRUBER,
AMBASSADOR OF HUNGARY

Present

Young Performers in Concert

Thursday 26th of October 2017
7:15 pm

PROGRAM

Trio op 1 no 3: Allegro con brio 1795   Ludwig van Beethoven

Sch 2 2.2(a)(ii): fortepiano; Sch 2 2.2(a)(ii) violin; Sch 2 2.2(a)(ii): cello

Suite for Flute and Bb Clarinet   Robert Russell Bennett
1: Toe Dance   4: Cowboy Song
5: Low-down, Hoe-down, 7: Horse Race

Sch 2 2.2(a)(ii): flute; Sch 2 2.2(a)(ii): clarinet

Cancion de Palacio   Anon.
Leon on Me   Withers arr. Wilson
Panish Angelicus   Cèsar Franck
Theme from New York New York   Kander arr. Strommer

Sch 2 2.2(a)(ii)   s: soprano
Sch 2 2.2(a)(ii)   o: baritone
Sch 2 2.2(a)(ii): piano; Sch 2 2.2(a)(ii) s: conductor

Ballade no 1   Frédéric Chopin

Sch 2 2.2(a)(ii): piano

INTERVAL

PROGRAM

Trio in B-flat major op 11: Allegro con brio   Ludwig van Beethoven

Sch 2 2.2(a)(ii): clarinet; Sch 2 2.2(a)(ii): cello; Sch 2 2.2(a)(ii): piano.

Trio in G major op 14 no 1   Carl Philipp Stamitz
1: Allegro moderato, 2: Andante

Sch 2 2.2(a)(ii): flute; Sch 2 2.2(a)(ii): violin; Sch 2 2.2(a)(ii): bass

Quintet for guitar and strings in D major G448   Luigi Boccherini
3: Grave assai, 4: Fandango

Sch 2 2.2(a)(ii): guitar; Sch 2 2.2(a)(ii): violin;
Sch 2 2.2(a)(ii): viola; Sch 2 2.2(a)(ii) cello;
Sch 2 2.2(a)(ii): castanets.

ANU Open School of Music – Showcase Concert
Larry Sitsky Recital Room – Friday 13 October at 6:30 pm

Music For Colleges Jazz Ensemble
Footprints   **Wayne Shorter**
Home Is Not A Stationary Place   **Jonah Myers**
Sch 2 2.2(a)(ii) – Piano
Sch 2 2.2(a)(ii) – Bass
Sch 2 2.2(a)(ii) – Drums
Sch 2 2.2(a)(ii) – Alto Sax

Choir
Beatus Vir   **Claudio Monteverdi**
Vocal Fry – directed by Sch 2 2.2(a)(ii)
Sch 2 2.2(a)(ii) – Violin
Sch 2 2.2(a)(ii) – Cello

Oboe Ensemble
Sonata for 2 flutes and Bass   **Gottfried Finger**
Sch 2 2.2(a)(ii) – Oboe; Sch 2 2.2(a)(ii) – Piano; Sch 2 2.2(a)(ii) – Cello

Percussion Ensembles
Home by Sundown   **Ralph Hicks**
Sch 2 2.2(a)(ii)
Rotating Brains   **Jason Lord**
Sch 2 2.2(a)(ii)

Piano Solo
Main Theme from Howls Moving Castle   **Joe Hisaishi**
Sch 2 2.2(a)(ii) – Piano

Piano Duo
Rigaudon from 6 Pièces Romantiques op 55   **Cécile Chaminade**
Sch 2 2.2(a)(ii) – Piano

Piano Ensemble
Brandenburg Concerto no 3: 1st mvt   **Johann Sebastian Bach**
Arr for 2 pianos, 8 hands by Paul Graf Waldersee
Sch 2 2.2(a)(ii) – Piano

The classical ensembles are tutored by:

Sch 2 2.2(a)(ii)
.

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ANU Open School of Music

**Music For Colleges
Classical Solo Recitals**

12pm – 3:30 pm
Sunday 29 October 2017
Larry Sitsky Recital Room

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12:00 pm Océane Tinarran-Micallef: Marimba

Cello Suite N.5 Sarabande & Courante	**Johann Sebastian Bach**
Rhythm Song	**Paul Smadbeck**

12:15 pm Sch 2 2.2(a)(ii) **: Flute**

Maya	**Ian Clare**

Associate Artists:
    Sch 2 2.2(a)(ii) Flute
                        Piano

Flute Concerto Op.10 N.3 "Il Gardellino"	**Antonio Vivaldi**

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

Suite Paysanne Hongroise	**Béla Bartòk arr. Arma**

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

12:30 pm Sch 2 2.2(a)(ii) **: Flute**

Sonata in E Minor HWVb mov 1 & 2	**George Frideric Handel**
"Pour invoquer Pan, dieu du vent d'été" **from *Six épigraphes antiques***	**Claude Debussy**

Associate Artist:
    Sch 2 2.2(a)(ii) : Piano

1:00 pm Sch 2 2.2(a)(ii) **: Clarinet**

Clarinet Sonata Op. 120 N.2 1 – Allegro amabile	**Johannes Brahms**
Clarinet Sonata FP.184 III – Tres Anime	**Francis Poulenc**

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

1:15 pm Sch 2 2.2(a)(ii) **: Clarinet**

Larghetto from *Clarinet Quintet in A Major K581*	**Wolfgang Amadeus Mozart**
Concertino Mov. 2&3	**Guiseppe Tartini**

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

1:30 pm Break

2:15 pm Sch 2 2.2(a)(ii)   : **Violin**

Three Fantastic Dances Op.5 II & III   **Dmitri Shostakovich**

Les Adieux Op.9   **Pablo de Sarasate**
Associate Artist:
   Sch 2 2.2(a)(ii): Piano

2:30 pm Sch 2 2.2(a)(ii): **Violin**

Violin Concerto in E Minor II   **Felix Mendelssohn**

Romance   **Dmitri Shostakovich**
Associate Artist:
   Sch 2 2.2(a)(ii): Piano

2:45 pm Sch 2 2.2(a)(ii): **Violin**

Nigun   **Ernest Bloch**

Un poco triste   **Joseph Suk**
Associate Artist:
   Sch 2 2.2(a)(ii): Piano

3:00 pm Sch 2 2.2(a)(ii): **Cello**

Cello Sonata II   **Dmitri Shostakovich**
Associate Artist:
   Sch 2 2.2(a)(ii): Piano

Threnody   **Peter Sculthorpe**

3:15 pm Sch 2 2.2(a)(ii): **Bass**

Concerto for Bass I   **Karl Ditters von Dittersdorf**
Associate Artist:
   Sch 2 2.2(a)(ii): Piano

Incantation Pour Junon   **François Rabbath**
Associate Artist:
   Sch 2 2.2(a)(ii) : Bass

ANU Open School of Music
Classical Solo Recitals
Larry Sitsky Recital Room, ANU School of Music
Monday 30th October 4:30 pm

4:30 pm Sch 2 2.2(a)(ii) **Piano**

Ballade in D Minor Op.10 N.1	**Johannes Brahms**
Sonatine III – Animé	**Maurice Ravel**

4:45 pm Sch 2 2.2(a)(ii) **: Piano**

Suite N.5 in C Major Z.666	**Henry Purcell**
I – Prelude	
II – Almand	
III – Corant	
IV – Saraband	
Sonata in C Major K.330 mov.2	**Wolfgang Amadeus Mozart**
"Sun, Moon and Flowers"	**Peter Sculthorpe**

5:00 pm Sch 2 2.2(a)(ii)**: Piano**

Sonata N.25 in G Major Op.79 mov.3	**Ludwig van Beethoven**
Liebestraum N.3 in Aflat Major	**Franz Lizt**

5:15 pm Sch 2 2.2(a)(ii)**: Piano**

Sonata in E Major K.380/L.32	**Domenico Scarlatti**
"Berceuse" from *Esceñas Poeticas*	**Enrique Granados**

5:30 pm Sch 2 2.2(a)(ii)**: Piano**

Sonata in A Major K.24/L.495	**Domenico Scarlatti**
Valley of Rocks	**Miriam Hyde**

5:45 pm Sch 2 2.2(a)(ii)**: Piano**

Preludes First Book N.10 *La cathedral engloutie*	**Claude Debussy**
Partita in Bflat Major "Courant"	**Johann Sebastian Bach**

6:00 pm Sch 2 2.2(a)(ii): Piano

Klavierstücke   Carl Philipp Emanuel Bach

Capriccio in E flat   Rudolph Ganz

6:15 pm Sch 2 2.2(a)(ii)   Piano

Sonata Op.10 No.2 mov.1   Ludwig Van Beethoven

Liebestraum   Franz Liszt

6:30 pm Break

7:00 pm Sch 2 2.2(a)(ii)   : Voice

Solvieg's Song from *Peer Gynt*   Edvard Grieg

"Ach, ich fühls" from *The Magic Flute*   Wolfgang Amadeus Mozart

Why do they shut me out of heaven?   Aaron Copland
Words by Emily Dickinson

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

7:15 pm Sch 2 2.2(a)(ii): Voice

L'amento d'Arianna   Claudio Monteverdi

Flow My Tears   John Dowland

I attempt from love's sickness to fly   Henry Purcell

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

7:30 pm Sch 2 2.2(a)(ii)   : Voice

Stizzoso mio stizzoso   Giovanni Pergolesi

Green Finch and Linnet Bird from *Sweeney Todd*   Stephen Sondheim

Snow Gum   Anon.

Associate Artist:
    Sch 2 2.2(a)(ii): Piano

7:45 pm Sch 2 2.2(a)(ii)   : Voice

Senecca's speech from *Poppea*   Claudio Monteverdi

Now that the sun hath veiled his light   Henry Purcell

All the things you are from *Very warm in May*   Rodgers and Hammerstein

Associate Artist:
Sch 2 2.2(a)(ii): Piano

8:00 pm Sch 2 2.2(a)(ii)**: Voice**

Ashgrove **Benjamin Britten**

Sebben, crudele "Tho not deserving" **Antonio Caldara**

Associate Artist:
Sch 2 2.2(a)(ii): Piano

8:15 pm Sch 2 2.2(a)(ii) **: Guitar**

Tres Apuntes **Leo Brouwer**

Cadiz **Isaac Albeniz arr. Manuel Baruecco**

8:30 pm Sch 2 2.2(a)(ii) **Violin**

The Lark Ascending **Ralph Vaughan Williams**

Havianase **Camille Saint-Saëns**

Associate Artist:
Sch 2 2.2(a)(ii) Piano

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ANU Open School of Music

Music For Colleges and Music Development Program Classical Chamber Recitals

4:00 pm

Saturday 4 November 2017

Big Band Room

Australian National University

ANU Open School of Music
For more information visit
music.anu.edu.au/open-school

ANU Open School of Music
Music for Colleges and Music Development Program
Chamber Recitals
Big Band Room, ANU School of Music
Saturday 4th November 2017 at 4:00 pm

Violin Ensemble
Allegro   Wolfgang Amadeus Mozart arr Louis Bergonzi
Chiquilin de bacin   Astor Piazzolla arr Edward Huw-Jones
Sch 2 2.2(a)(ii)

Wind Ensemble
Suite for Wind Trio and Piano   Johan Amberg
*Sch 2 2.2(a)(ii)

Percussion Ensemble
Rotating Brains   Jason Lord
*Sch 2 2.2(a)(ii)

Guitar Ensemble
Inspiration and Moorea   Gypsy Kings arr. Charlton
Sch 2 2.2(a)(ii)

Wind Trio
Aubade for wind trio   Paul de Wailly
*Sch 2 2.2(a)(ii)

Strings, guitar & Castanets
Quintet for guitar and strings in D major G448   Luigi Boccherini
3. Grave, 4. Fandango
*Sch 2 2.2(a)(ii)

Trumpet Ensemble
Abshiedsgesang   Ludwig van Beethoven arr. Chidester
Trois Blues   Chidester
Sch 2 2.2(a)(ii)

Percussion Ensemble
Home by Sundown   Ralph Hicks
Sch 2 2.2(a)(ii)

The ensembles are tutored by:
Violin: Sch 2 2.2(a)(ii)
Trumpet: Sch 2 2.2(a)(ii)
Boccherini:

The students marked with an asterisk are Music For Colleges H-Course students who will be examined on their performance.

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ANU Open School of Music

**Music For Colleges and
Music Development Program
Classical Chamber Recitals**

1:30 pm
Sunday 5th November 2017
Big Band Room

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ANU Open School of Music
Music for Colleges and Music Development Program
Chamber Recitals
Big Band Room, ANU School of Music
Sunday 5th November 2017 at 1:30 pm

Vocal Fry – the choir of the Open School of Music

Beatus Vir — **Claudio Monteverdi**
Vocal Fry with Sch 2 2.2(a)(ii): harpsichord, Sch 2 2.2(a)(ii): cello

Scarborough Fair — **Trad arr. Tobias Cole**
Waltzing Matilda — **Trad arr. Ruth McCall**
Sch 2 2.2(a)(ii)

Conductor: Sch 2 2.2(a)(ii)

Guitar Ensemble

Ciacona — **LP Weiss arr. E. Thorlaksson**
Sch 2 2.2(a)(ii)

H Course Vocal Ensemble

Cancion de Palacio — **Anon**
Panis Angelicus — **Cèsar Franck**
Night Waltz 1 — **Stephen Sondheim**
Theme from New York, New York — **Kander arr. Strommer**
*Sch 2 2.2(a)(ii): soprano
Sch 2 2.2(a)(ii): baritone
Sch 2 2.2(a)(ii): piano, Sch 2 2.2(a)(ii): conductor

Piano Duo

Rigaudon from 6 Pièces Romantiques op 55 — **Cécile Chaminade**
Sch 2 2.2(a)(ii)

Harpsichord Ensemble

Concerto for 4 keyboards, strings and basso continuo in A minor BWV 1065 — **Johann Sebastian Bach**
1: Allegro, 2: Largo, 3: Allegro
*Sch 2 2.2(a)(ii)
Associate Artist: Sch 2 2.2(a)(ii)

The ensembles are tutored by:
Vocal Fry: Sch 2 2.2(a)(ii)
Vocal Ensemble: Sch 2 2.2(a)(ii)
Harpsichord Ensemble: Sch 2 2.2(a)(ii)

The students marked with an asterisk are Music For Colleges H-Course students who will be examined on their performance.

ANU Open School of Music

**Music For Colleges and
Music Development Program
Classical Chamber Recitals**

3:00 pm
Sunday 5th November 2017
Big Band Room

ANU Open School of Music
Music for Colleges and Music Development Program
Chamber Recitals
Big Band Room, ANU School of Music
Sunday 5th November 2017 at 3:00 pm

Piano Ensemble
Brandenburg Concerto no 3: 1st mvt

Johann Sebastian Bach
Arr for 2 pianos, 8 hands by Paul Graf Waldersee

Sch 2 2.2(a)(ii)

Oboe Ensemble
Sonata nr 5 for 2 oboes and cello: Allegro

Anon

Sch 2 2.2(a)(ii) : oboe, Sch 2 2.2(a)(ii) cello

Guitar Trio
Entr'acte from Carmen

Georges Bizet

Yarou Yarou

Eythor Thorlaksson

Sch 2 2.2(a)(ii)

Wind Duo
Suite for flute and Bb clarinet

Robert Russell Bennett

1: Toe Dance, 4: Cowboy Song
5: Low-down, Hoe-down, 7: Horse Race

Sch 2 2.2(a)(ii): flute, Sch 2 2.2(a)(ii): clarinet

Wind Ensemble
Trio nr 4 "Essercizii Musici"

Georg Phillip Telemann

1: Largo, 2:

Sch 2 2.2(a)(ii): flute, Sch 2 2.2(a)(ii) : bassoon, Sch 2 2.2(a)(ii) : piano

Oboe Trio Sonata
Sonata for 2 oboes, harpsichord and cello

Gottfried Finger

2: Largo, 4: Allegro

Sch 2 2.2(a)(ii) : oboe, Sch 2 2.2(a)(ii): harpsichord, Sch 2 2.2(a)(ii): cello

Trio Sonata
Trio in G major op 14 no 1

Carl Phillipp Stamitz

1: Allegro moderato, 2: Andante

*Sch 2 2.2(a)(ii) : flute, *Sch 2 2.2(a)(ii) : violin, Sch 2 2.2(a)(ii) : bass

The ensembles are tutored by:

Bach: Sch 2 2.2(a)(ii) , Oboe Ensembles: Sch 2 2.2(a)(ii) ,
Guitar: Sch 2 2.2(a)(ii) , Wind Duo: Sch 2 2.2(a)(ii) , Telemann: Sch 2 2.2(a)(ii) ,
Stamitz: Sch 2 2.2(a)(ii)

The students marked with an asterisk are Music For Colleges H-Course students who will be examined on their performance.

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ANU Open School of Music

Music For Colleges and
Music Development Program
Classical Chamber Recitals

4:30 pm
Sunday 5th November 2017
Big Band Room

ANU Open School of Music
Music for Colleges and Music Development Program
Chamber Recitals
Big Band Room, ANU School of Music
Sunday 5th November 2017 at 4:30 pm

Piano Quartet
Quartet in E flat major op 47   **Robert Schumann**
1: Sostenuto assai – allegro ma non troppo
Sch 2 2.2(a)(ii): fortepiano, Sch 2 2.2(a)(ii): violin, Sch 2 2.2(a)(ii): viola, Sch 2 2.2(a)(ii): cello

String/Piano Ensemble
Czardas   **Vittorio Monti**
*Sch 2 2.2(a)(ii): solo violin, Sch 2 2.2(a)(ii) violin, Sch 2 2.2(a)(ii): cello, *Sch 2 2.2(a)(ii): piano, *Sch 2 2.2(a)(ii): bass

Piano Trio
Trio op 1 no 3: Allegro con brio 1795   **Ludwig van Beethoven**
Sch 2 2.2(a)(ii) fortepiano, Sch 2 2.2(a)(ii) violin, Sch 2 2.2(a)(ii): cello

Trio sonata
Sonata in D major for 2 violins and continuo   **Giuseppe Tartini**
1:Andante,2: Minuet, 3:Allegro assai
*Sch 2 2.2(a)(ii): violin, Sch 2 2.2(a)(ii): cello, *Sch 2 2.2(a)(ii): piano

Wind/String/Harpsichord Ensemble
Tafelmusik   **Georg Philipp Telemann**
1:Largo, 2: Allegro, 3:Vivace
Sch 2 2.2(a)(ii): violin, Sch 2 2.2(a)(ii): flute, Sch 2 2.2(a)(ii): oboe, Sch 2 2.2(a)(ii): harpsichord, Sch 2 2.2(a)(ii): cello

Piano Trio
Trio in B-flat major op 11: Allegro con brio   **Ludwig van Beethoven**
*Sch 2 2.2(a)(ii): clarinet, *Sch 2 2.2(a)(ii): cello, *Sch 2 2.2(a)(ii): piano

The ensembles are tutored by:
Sch 2 2.2(a)(ii)

The students marked with an asterisk are Music For Colleges H-Course students who will be examined on their performance.

Open School of Music

Performances - 2017

Date	Name of Performance	Venue	Attendance
1-Mar	Vince Jones Matt McMahon Workshop	Big Band Room, School of Musc	70
9-Mar	Rising Stars at the Albert Hall	Albert Hall	110
17-Mar	Young Performers Friday Concert Series	School of Music	120
21-Mar	Barry Green Masterclass	School of Music	30
30-Mar	Daniel Susnjar Afro-Peruvian Jazz	School of Music	200
31-Mar	Young Performers Friday Concert Series	School of Music	130
29-Apr	Simon Bolivar Quartet Masterclass	Ainslie Arts Centre / CIMF	150
30-Apr	Dreaming Across the Horizon	CIMF	150
9-May	Gary Schyman Masterclass	School of Music	60
16 and 19 May	Matthew Ventura Masterclass	School of Music	30
19-May	Young Performers Friday Concert Series	School of Music	72
9-Jun	Young Performers Friday Concert Series	School of Music	40
16-Jun	Young Performers Friday Concert Series	Larry Sitsky Recital Room, School of Music	25
19-Jun	Classical Solo Recitals	School of Music	86
20-Jun	Jazz Recitals	Big Band Room, School of Music	64
21-Jun	Classical Solo Recitals	Larry Sitsky Recital Room, School of Music	43
30-Jun	Developing Ensemble Workshop	School of Music	45
17-Jul	Performance Prize Recitals	Larry Sitsky Recital Room, School of Music	1231
26-Jul	Palaver & Michelle Nicole Masterclass	Big Band Room	40
1-Aug	Stephanie & Teddy Neeman Masterclass	H-Course Classical	30
4-Aug	Stephanie & Teddy Neeman Masterclass	Chamber Music Classical	15
12-Aug	Evensong - Vocal Fry	National Portrait Gallery	300
13-Aug	Evensong - Vocal Fry	National Portrait Gallery	300
15-Aug	Ensemble in Residence Masterclass	School of Music	60
16-Aug	Jazz Composers Concert	Big Band Room, School of Musc	53
31-Aug	Italian Embassy Concert	Italian Embassy	100
5-Sep	ANU Extension Information Evening	Copland Lecture Theatre	250
8-Sep	Young Performers Friday Concert Series	Big Band Room, School of Music	30
11-Sep	Transcendance - Choral Performance	High Court of Australia	180

Date	Name of Performance	Venue	Attendance
15-Sep	Young Performers Friday Concert Series	Big Band Room, Foster Room	62
19-Sep	Masterclass with Mike Lee	Larry Sitsky Recital Room, School of Music	30
20-Sep	Wesley Lunch Hour Concert	Wesley Music Centre	84
22-Sep	Sally Walker Flute Masterclass	School of Music	50
15-Oct	High Court Concert	High Court of Australia	80
16-Oct	Barney McCall Workshop	Big Band Room	65
20-Oct	Young Performers Friday Concert Series	Various venues in School of Music	96
26-Oct	Hungarian Embassy Concert	Hungarian Embassy	78
27-Oct	Young Performers Friday Concert Series	Various venues in School of Music	60
29-Oct	Classical Solo Recitals	School of Music	100
30-Oct	Classical Solo Recitals	School of Music	100
31-Oct	ANU Extension Graduation	Llewellyn Hall	1000
4-Nov	Chamber Recitals	School of Music	100
5-Nov	Chamber Recitals	School of Music	100
6-Nov	Jazz Solo Recitals	School of Music	50
7-Nov	Jazz Chamber Recitals	School of Music	50
17-Dec	Vocal Fry	Portrait Gallery	300
	TOTAL		**6419**

Internship Report, Sch 2 2.2(a)(ii), Tuggeranong Arts Centre

During his time at the Arts Centre, Sch 2 2.2(a)(ii) assisted with the planning and delivery of various events across the Centre's programs. In particular, he assisted with the Lakeside@6 live music series and the Twilight Classical Concert Series. Sch 2 2.2(a)(ii) was trained in the set-up and operation of sound and lighting equipment in the Centre's performance spaces and managed the operation of sound and lighting for multiple performances, under the supervision of TAC staff. He was also trained in producing detailed event run sheets and managing ticketing set-up and sales. In consultation with TAC staff, Sch 2 2.2(a)(ii) also developed his own solo project, *Noise Gone Wild*, an experimental music workshop and installation. Sch 2 2.2(a) was guided through the process of creating a project plan and marketing plan, managing the project's development (including contracting facilitators, contacting stakeholders, and planning event logistics), and delivering the final event. Sch 2 2.2(a) was reliable and easy to work with, he responded diligently to instruction, demonstrated initiative, and adapted well to the flexible work arrangements of a busy Arts Centre.

Sch 2 2.2(a)(ii)

Despite having had some experience in event management roles, my placement at the Tuggeranong Arts Centre gave me the opportunity to see how a professional organisation performs tasks with which I was familiar. With a keen focus on community arts and cultural development, the TAC runs a variety and programs intended to broaden the appreciation of the many disciplines of art within the Tuggeranong community.

My role within the TAC was mainly as a front of house assistant. This allowed me to spread my time between many staff members and their projects, giving me experience in many different events at many different points along their timeline of completion. Each task I was given complemented, built, and added onto existing skills as I was asked to assist with plan review, marketing, and running of several events. This culminated in my own project, which I steered from conception to completion. I was given the freedom to put my learnt skills to work to create an event that was entirely my own.

As well as the skills, I learnt a great deal about community arts and the community sector in general. Particularly in Canberra, community arts programs are in very low demand and it takes a great deal of planning, marketing, and collaboration to pull of a successful event. The support of public figures, benefactors, and indeed artists, lends a great deal to the success of a project.

Another skill I learnt during the internship was the operation of sound and lighting boards for use during live performances. A masterclass from the Centre's resident sound and lighting technician, accompanied by the opportunity to operate the equipment during a couple of the shows hosted by the TAC, has given me skills which can be taken to any other performance venue in Canberra. Even since the end of my placement, I have used these skills to run the lighting and sound for ANU Dance's Annual Production in August.

I believe this internship to be a tremendous opportunity for any student who may choose to apply. The one-day-per-week schedule is extremely flexible and fits well around university commitments while giving you the ability focus your hours in a field of your choice. It allows you to bring skills learnt at the School of Music, and indeed other faculties of the ANU, to the real world in a challenging yet secure environment. Additionally, the skills learnt and connections made are invaluable to a student interested in pursuing a career in event management and community arts.

YMS Internship Reflection

While at the YMS, I learnt a lot about student management and different methods of teaching, as well as learning a lot of new musical skills for myself. My day began with assisting for an hour in the front office, where I learnt about how to organise the administration of such a big event through contact with parents and dealing with rolls and absences. For the next few sessions I assisted in musical theatre, a primary choir combo class, rotating elective classes and another combo session with the primary school students. In the musical theatre and choir combo session two assistants and I were mostly in charge of taking care of the children in the group that misbehaved and trying to keep them from distracting other children. The activity of the second combo session in the afternoon changed each day, and sometimes I'd be mainly doing behaviour management like the other combo sessions and in other sessions I took a class of 30 children by myself or with another teacher. During the rotating electives class, I took a group of 8-28 children from the rotating class and for an hour I was in charge of that class. After the classes had finished, Rachael and I were in charge of coordinating the 'show and tell' session at the end of the day, and we learnt a lot about how to coordinate such concerts.

I felt that we were somewhat unprepared for what was expected of us and the first few days were disorganised, and we weren't always necessary to some of the classes like the choir combo session. However, by following the other teachers I learnt how to manage and control a class of primary school students.

Although it was disorganized and the hours and workload almost too much at times, I did enjoy the experience and am happy that I did it as I learnt a lot of skills that will be useful to me in the future.

Reflection on Summer Music School Experience – Sch 2 2.2(a)(ii)

Overall, I really enjoyed my experience working at Summer Music School. It was great being able to work with knowledgeable teachers and musicians, whom I could learn from and network with. I was able to ask questions to other teachers about issues that I was familiar with. Teaching beginner clarinet was a good opportunity for me, but I feel like I could have been better supported in this. It would have been good to know what the expectations were for what the kids should have learnt in the time we were given. Also, as I have not taught clarinet before, I was sort of thrown in at the deep end and I would have appreciated a bit of assistance before the school and at the beginning of the two weeks. I did get the hang of it by the end and quite enjoyed the experience. There was also some miscommunication, for example I didn't have any reeds during the first class - very difficult - and on the last day some teachers didn't set their classrooms back up like they were supposed to, so the assistants were expected to stay later and set up chairs and tables in classrooms and weren't told beforehand. I enjoyed playing and helping out with the concert band, including doing sectionals and conducting one piece – this was a positive. I think there could have been a roster for playground duty, as this was not very clear for the assistants. I liked having staff meetings in the morning, so I could go home after school finished, but I thought it was unfair that the people who had to attend the sign-ins for the kids weren't able to attend them. I learnt how to deal with kids, which was great and also what it means to be a teacher. I wish we could have been given more information from the start, as everyone was quite confused about what was happening. Overall however, I had a great time and learnt a lot from Summer School.

You Are Here 2017 placement – Sch 2 2.2(a)(ii)

Working as an intern at the You Are Here festival for 2017 was a thoroughly positive and informative experience for me, and an excellent extension of my studies at the ANU School of Music. I was able to work closely with a very welcoming and helpful team who gave me a great overview of some of the important aspects of event management, arts production and technical direction.

Working with Festival Manager Sch 2 2.2(a)(ii) f and Assistant Festival Manager Sch 2 2.2(a)(ii) I learnt about the importance of data collection and statistics to efficiently and accurately measure audience engagement and participation in the festival events, and spent some time talking to audience members whilst filling out survey forms about their experiences. I also learnt about strategies for increasing accessibility to festival events, including setting up induction loops for the hearing impaired, employing AUSLAN interpreters for spoken presentations, and setting up ramps and wheelchair access for those with mobility impairments.

I assisted with publicity for the festival, including distributing posters and promotional media and collaborating with Publicity Manager Sch 2 2.2(a)(ii) to set up livestreaming for several festival events.

I worked closely with Technical Manager Sch 2 2.2(a)(ii) in the set up and operation of live sound and lighting systems, assisting with soundchecks, mixing and media playback for a wide variety of different acts, which was especially relevant industry experience for me as a music technology major.

This placement gave me a valuable insight into the wide range of skill sets and considerations that are required to run a successful arts festival, and I am extremely grateful to the staff of both the Student Outreach and Engagement Program and the You Are Here festival for providing me with this opportunity.

Sch 2 2.2(a)(ii)

'You Are Here' 2017 was an amazing festival to be a part of. As an intern, I was given a wide-range of tasks including taking audience surveys, collecting and processing data, writing interview questions for artists, participating as an audience member at certain events, analysing the accessibility of each festival location, technical set up and pack down, distributing posters and programs throughout Canberra, participating in group meetings which included trouble-shooting and reflection and even moments of team-leading. The 'You Are Here' team were also very committed, dedicated and outstanding in each one of their specific roles. For the most part, we were all able to communicate and problem-solve very effectively and efficiently. I was really inspired and in awe of their work ethic and also the importance they placed on self-care and caring and supporting one another. The team were professional, compassionate, down to earth, collected and good at what they do. While the festival was overall very successful, I think there needs to be a larger team of people as almost everyone's physical health was affected before, during and/or after the festival, including mine, because it was such an intense and large workload for such a small team of people.

I learnt a lot from my internship and one thing that had a significant impact on me and that I was not very aware of before was accessibility. It was great to see how committed the YAH team were in catering to this community. I analysed the accessibility of several festival locations which involved considering accessible entrances, seating, parking, toilets, walking distance from the festival hub, whether guide dogs and other assistive dogs were welcome and if there were assistive devices available for hire. At the end of the festival, we also had a meeting to discuss the success of the festival's accessibility. It was a really interesting and enlightening discussion and what was emphasized to me was how important it is to be having that conversation, and that it continues with the disabled community. Some of the things I learnt included that due to a lack of awareness and communication, there are many events and locations that don't realise there is such a community that want and need to be catered for but are not, that there are many people who might consider themselves disabled in a certain way that is not widely acknowledged or considered, and that inaccessibility, whether intentional or not, can be felt as discrimination. This is just one of the reasons that I really came to respect and appreciate the work of the YAH team and feel very privileged to have been a part of it.

One of the event locations was Haig Park. A lot can be said and was said about how creepy a location it is, but the YAH team transformed it into a very magical, vibrant and beautiful space. An incredible amount of work when into the park; from 8am bump in to 3am pack down. I have always been really interested in event management and being a part of transforming Haig Park taught me a lot about planning, delegation and effective communication. I can honestly say it was one of the most amazing things I have ever been involved in and which including hanging fairy lights in trees which that in itself took a solid three hours between myself and another woman.

It was also really interesting to take audience surveys; all of the feedback was very positive, encouraging and enlightening, which also appealed to my interest in event management. It was such a great opportunity to connect with new people and make friends.

The only thing that could have been improved in my own experience is that I would have liked to have attended more events outside of the festival hub. In saying that, I was witness to many really interesting, informing and moving events that I might've missed otherwise.

Working with CIMF has been one of the most rewarding experiences of my musical career so far.

My jobs with CIMF included a variety of production tasks, some of which I had not had much experience with before. Doing tasks like helping transport percussion to and from venues is something I had done in high school, but I had never supervised rehearsals before, nor mobilised a large choir so they'd be ready to go on-stage when required. These tasks weren't particularly difficult, but they were often important, and sometimes stressful.

I learned a great deal working with CIMF. I never realised how much concern is placed on ensuring the health and safety aspect of concerts, which I learned first-hand when I was told I could not transport a wheeled xylophone by myself; rather, I needed another person to help transport it, as well as one spotter. Additionally, I learned how much effort goes into ensuring a music festival happens – my manager frequently only had four hours of sleep each night and I think the experience of the other staff was similar. I was stressed for the (approximately) four hours I helped each day, but the people working full-time for the festival were stressed for 20 hours a day, something which I think would be very taxing for the length of the festival.

I found this experience very beneficial. Not only did it give me insight into how large-scale music festivals are organised, it gave me hands-on experience working in that environment, which I think is useful for every musician – all musicians should know what occurs behind the scenes, regardless of whether they are a performer or a composer.

Overall, working with CIMF was a fantastic opportunity. I learned so much from working in such a great environment and I hope I can undertake similar internships in the future.

Summary of CIMF internship - :

Overall, I thoroughly enjoyed my time working at the Canberra International Music Festival. During the festival, I was involved in stage management, interacting with the musicians about their needs and cuing them, general assistance with venues and packing down, as well as odd jobs that needed doing. It was great seeing all the work that is involved behind the scenes of making a festival work as well getting to know and working with the people who made it all happen. I loved getting the chance to see, hear and meet many talented musicians, from Australia and overseas. The number of concerts and rehearsals that I was involved in and watched was quite amazing and very fulfilling. I think the experience could have been improved by knowing in advance when they wanted me to work, as it was worked out very much on a day-to-day basis and this would have utilised my time more effectively. I think this was a good chance to see the possibilities available in the music industry and overall, I enjoyed the opportunity to do an internship at the CIMF.

Semester 1 2017 Visual Arts

Teacher and Course	Enrolments	Course Hours
Bock	**12**	**18**
Basics in drawing, colour and composition	12	18
Bollington	**17**	**69**
Contemporary jewellery box	7	39
Fine woodworking	10	30
Cao	**7**	**30**
Jewellery fabrication	7	30
Dissanayake	**42**	**84**
Beginning watercolour	13	30
Freedom with watercolour: Intermediate	15	24
Watercolour impressions: Advanced	14	30
Farquhar-Still	**10**	**39**
Steel structures for everyone	10	39
Franzi	**15**	**33**
Ceramic form and surface	15	33
Green	**35**	**87**
The art of colour	10	27
The fundamentals of drawing	13	24
The new acrylics	12	36
Holland	**5**	**40**
A journey in Sculpture through Armature Making	5	40
Humphries	**8**	**30**
Continuing watercolour	8	30
Jones	**20**	**42**
Developing a personal wheel throwing style	20	42
Kan	**6**	**30**
Traditional Chinese landscape painting	6	30
Kidston	**7**	**39**
Tapestry weaving	7	39
Krebs-Schade	**13**	**15**
The life-drawing group	13	15
Lemon	**10**	**30**
An introduction to parquetry	10	30
Marsack	**13**	**27**
Illustrating birds	13	27
Mozqueira	**36**	**108**
Addicted to Oils: Advanced	10	36
Addicted to oils: Introduction	14	36
Addicted to Oils: Portraiture	12	36
Tawfik	**7**	**39**
Create your video and film project	7	39
Thirion	**5**	**39**
Portfolio preparation	5	39
Utley	**12**	**36**
A love of painting	12	36
van Nieuwland	**21**	**120**
Weavers Summer school	12	84
Weaving Free Designs & Learning to Weave	9	36
Vance	**26**	**39**
A short course in drawing	13	15
Introduction to oil painting	13	24
Wallington	**14**	**36**
Natures Designs	14	36
Wasikowska	**21**	**117**
Digital Photography: Advanced	5	39
Digital Photography: Intermediate	8	39
Digital Photography: Introduction	8	39
Winters	**23**	**72**
From Sunlight to Shadow	13	36
Travellers Tales	10	36
(blank)		
(blank)		
Grand Total	**385**	**1219**

School of Art & Design College 29 May to 31 May 2017

Image 1: Life drawing lecturer Sch 2 2.2(a)(ii) with students

Image 2: Life drawing students

Image 3: Life drawing charcoal hands

Image 4: Gold and Silversmithing lecturer Sch 2 2.2(a)(ii) demonstrating with students

Image 6: Students taking part in a Gold & Silversmithing class

Image 7: Students preparing prints in Printmedia & Drawing

Image 8: Furniture staff member Sch 2 2.2(a)(ii) demonstrating planning technique to students

Image 9: Students in the Design class making stencils

Image 10: Some completed stencils

Image 11: Wheel throwing in Ceramics

Image 12: Completed pieces

Image 13: A student and the model in Portrait Drawing class

Images: Ainslie Mural Project

ANU School of Art & Design Outreach Activities 2017 (January - June)

PUBLIC LECTURE PROGRAM		
Date	NAME	Attendance
22/02/2017	Sch 2 2.2(a)(ii)	120
23/02/2017	VCCAFS -Sch 2 2.2(a)(ii)	30
8/03/2017	Sch 2 2.2(a)(ii)	35
9/03/2017	Public Lecture: Sch 2 2.2(a)(ii)	47
15/03/2017	Public Lecture: Sch 2 2.2(a)(ii)	42
16/03/2017	Public Lecture: Sch 2 2.2(a)(ii)	33
23/03/2017	Sch 2 2.2(a)(ii)	45
28/03/2017	Sch 2 2.2(a)(ii)	20
29/03/2017	Book launch: Spatial Painting by Sch 2 2.2(a)(ii)	35
30/03/2017	Sch 2 2.2(a)(ii)	90
18/04/2017	Roundtable discussion: Moving Objects - Sch 2 2.2(a)(ii)	20
19/04/2017	Sch 2 2.2(a)(ii)	30
20/04/2017	Sch 2 2.2(a)(ii) o	35
27/04/2017	Sch 2 2.2(a)(ii)	35
10/05/2017	Public lecture: Sch 2 2.2(a)(ii)	43
11/05/2017	Artist talk: Sch 2 2.2(a)(ii)	27
18/05/2017	Sch 2 2.2(a)(ii) @ CMAG	56
24/05/2017	APY Arts Centre Collective	60
25/05/2017	Sch 2 2.2(a)(ii)	50
	TOTAL ATTENDANCE	853

ACADEMIC OUTREACH PROGRAM		
DATE	CLASS NAME & LECTURER	SCHOOL
3/04/2017	Ceramics: the potential of Clay - Sch 2 2.2(a)(ii)	Gold Creek High School
4/04/2017	Ceramics: the potential of Clay - Sch 2 2.2(a)(ii)	Mount Stromlo High School
5/04/2017	Furniture: Chopsticks Making - Sch 2 2.2(a)(ii)	Daramalan
5/05/2017	Drawing: Drawing Dynamics - Sch 2 2.2(a)(ii)	Mount Stromlo High School

8/05/2017	Furniture: Chopsticks Making - Sch 2 2.2(a)(ii)		Bluegum School
8/05/2017	Glass: No sweat glass fusion - Sch 2 2.2(a)(ii)		Dickson College
12/05/2017	Drawing: Micro Macro - Sch 2 2.2(a)(ii)		Gold Creek High School
15/05/2017	Glass: No sweat glass fusion - Sch 2 2.2(a)(ii)		Narrabundah College
15/05/2017	Furniture: Chopsticks Making - Sch 2 2.2(a)(ii)		Melba Copland High School
26/05/2017	Drawing: Drawing Dynamics - Sch 2 2.2(a)(ii)		Narrabundah College

TOTAL ATTENDANCE OF 250 STUDENTS (Based on average class size of 25 students)

SCHOOL OF ART & DESIGN COLLEGE

TUESDAY 30 MAY, WEDNESDAY 31 MAY & THURSDAY 1 JUNE

30 Year 11 & 12 students particpated in this 3 day event from the following schools:

Canberra College

Narrabundah

Melba Copland

Dickson College

Hawker

Gungahlin

Erindale

Lake Tuggeranong

Lake Ginninderra

The students partcipated in the following classes:

Art theory

Life Drawing

Gold & Silver - 'Pendant': hang it round ya neck?

Ceramics - What's old is new again

Furniture - Learn to carve and whittle wood

Textiles - Old and New – Indigo blue for upcycling textiles

Design - Design

Photography - Studio Lighting

Digital Animation - Gif Animation

Printmedia & Drawing - Monoprint

Glass - Kiln Forming techniques

Painting - Digital Portrait drawing / portrait drawing

Exhibition / Event	Date - 2017	Number of Visitors
Ausglass Conference Exhibition	18 Jan – 28 Jan	543
VCCAFS/ Design Foyer Gallery Vice Chancellors College Artist Fellows Scheme	14 Feb – 27 Feb	1801
Making Design Research	15 Feb – 25 Feb	205
One Way or Another Foyer Gallery	28 Feb – 11 March	340
Transmit Politic Foyer Gallery	15 Mar – 25 March	305
Visiting Artists / One Foyer Space	28 Mar – 31 Mar	285
HDR 1/ Exhibition 1	2 Mar – 11 Mar	2586
Exhibition 2	15 Mar – 25 Mar	919
Exhibition 3	29 Mar – 8 Apr	997
Group Exhibition: Edge Foyer Gallery	11 Apr – 22 Apr	320
Fragile Perception Sch 2 2.2(a)(ii) Foyer Gallery	25 Apr – 6 May	315
Lucence	19 Apr – 26 Apr	2158
Wiwa Babbarra/Sacred Ground Foyer Gallery	9 May – 3 June	362
50 / 50 Aboriginal and Torres Strait Island Art At the ANU.	12 May – 3 Jun	5284
Conceived Ground Foyer Gallery	20 Jun – 1 Jul	292
TOTAL		**16712**

Australian National University

You are cordially invited to attend the launch of

VCCAFS

The Vice-Chancellor's College Artist Fellows Scheme 2016

To be officially opened by	Professor Brian P. Schmidt AC, Vice-Chancellor, Australian National University
Reception	6pm Tuesday 14 February 2017
Exhibition continues	15 - 25 February 2017
Location	Foyer Gallery, ANU School of Art & Design

Supported by funding from the Vice-Chancellor, this innovative five year scheme is the first of its kind in an Australian University, and demonstrates the high regard in which visual arts and practice-led research is held at the ANU.

The Scheme aims to promote collaborative research between disciplines in the University and provide opportunities for developing future trans-disciplinary ARC funded projects in which practice-led research and creative design logic would be embedded.

EXHIBITING FELLOWS

Sch 2 2.2(a)(ii) in collaboration with Sch 2 2.2(a)(ii)
ANU College of Engineering & Computer Science

Sch 2 2.2(a)(ii) in collaboration with Sch 2 2.2(a)(ii)
Research School of Earth Science, ANU College of Physical & Mathematical Sciences

Sch 2 2.2(a)(ii) in collaboration with Sch 2 2.2(a)(ii)
Research School of Social Sciences, ANU College of Arts & Social Sciences

Sch 2 2.2(a)(ii) in collaboration with Sch 2 2.2(a)(ii)
ANU Climate Change Institute

Sch 2 2.2(a)(ii) in collaboration with Sch 2 2.2(a)(ii) and Sch 2 2.2(a)(ii)
Medical School, ANU College of Medicine, Biology & Environment

Sch 2 2.2(a)(ii) in collaboration with Sch 2 2.2(a)(ii)
Research School of Biology, ANU College of Medicine, Biology and Environment

IMAGE: Jen Fullerton, *We the people: Sub-rosa*, 2016, paper, 35 x 100 x 55 cm. Image courtesy of the artist.
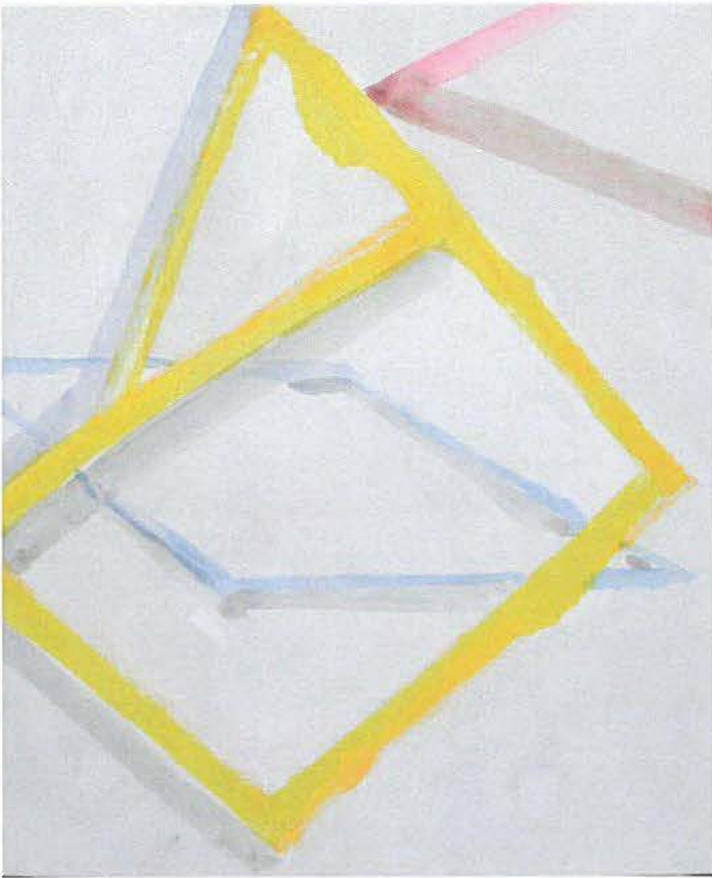
School of Art & Design Gallery
Street address:
Corner of Liversidge St and Ellery Cres, Acton ACT 2601

Opening hours
Tuesday–Friday 10.30am–5pm
Saturday 12–5pm
Closed Sunday, Monday & Public Holidays

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Australian National University

MAKING DESIGN RESEARCH

The ANU School of Art & Design staff and students exhibit works and projects that explore the diverse meanings and possibilities suggested by the three words of the exhibition title: making, design, research.

ANU Design presents *Making Design Research*; an exhibition which aims to explore and illuminate the complex relationships between making, design, and research. The works combine emergent practice-based enquiry with systematic investigation; in which making is both research and production, a process that can generate and embody knowledge, and a site for cross-disciplinary engagement and collaboration.

The exhibition is a platform for the public to encounter exceptional works produced by SOA&D staff and students, to learn more about the process behind the products and how new knowledge has been generated through their production.

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IMAGE: Rohan Nicol, *Domestic Renewal; aggregated tea set*, aggregated and modified spun aluminium objects with new handmade elements, aluminium, Delrin. Image credit: Tim Crutchett.

ANU College of
Arts & Social Sciences

ANU School of Art & Design

Please join us for

One Way or Another

LEAH BULLEN AND SUSAN CHANCELLOR

Reception
6pm Thursday 2 March

Exhibition dates
3 March - 11 March

One Way or Another will showcase new works by Sch 2 2.2(a)(ii) and Sch 2 2.2(a)(ii) . Both artists are currently PhD candidates in their final year of their practice-led research in the Painting workshop at the ANU School of Art & Design. Bullen and Chancellor both explore the intersection between painting and monotypes. While their thematic concerns differ, the process of using monotypes mutually allows them to explore their fascination with the shared ground between representational image and more abstract mark-making and painterly gestures. This process allows for an investigation into the conceptual associations between time and pictorial space, and new interactions between representation and abstraction in figurative painting.

http://soa.anu.edu.au/event/one-way-or-another

IMAGE: (left) Susan Chancellor, *Cloud/Light*, (detail), 2017, monotype in oil and gouache paint on board, 50 x 45 cm. Image courtesy of the artist Leah Bullen, *The New World*, (detail), 2017, watercolour, gouache and monotype on paper, 80 x 58 cm.

Australian National University
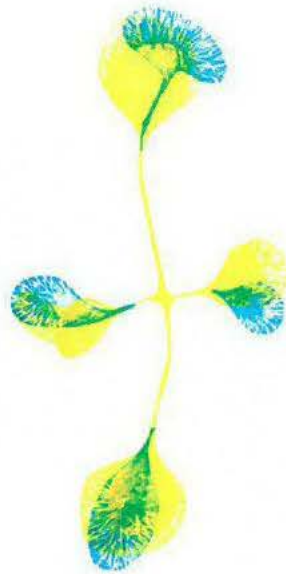
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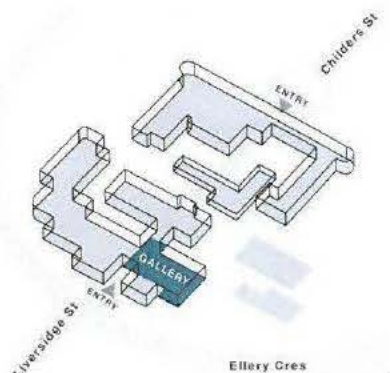
ANU School of Art & Design

Please join us for

TRANSMIT POLITIC

FEATURING: Sch 2 2.2(a)(ii)
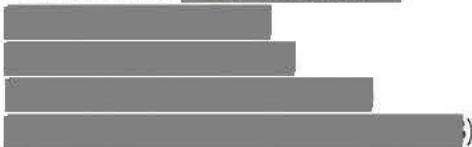
CURATED BY:
Sch 2 2.2(a)(ii)

Reception
6pm Wednesday 15 March

Exhibition dates
16 March - 25 March

It seems both sensible and judicious given the circumstances. Cultural. Social. Environmental. Economic. How do we, how do I, how do you communicate these concerns? Transmit Politic presents the perspectives of five artists. The thought process of one curator. A series of visual statements that may not provide an answer. Instead, a collective desire to continue the discussion. A communal space for revolt and debate. In a hope that you pass on these ideas, from one person, to another.

http://soa.anu.edu.au/event/transmit-politic

IMAGE: James Tylor, Aotearoa my Hawaiki #14 , 2015, Inkjet print on hahnemuhle paper with rip, 50x25cm. Image courtesy of the artist.
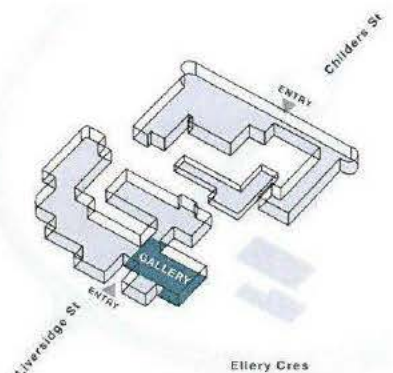
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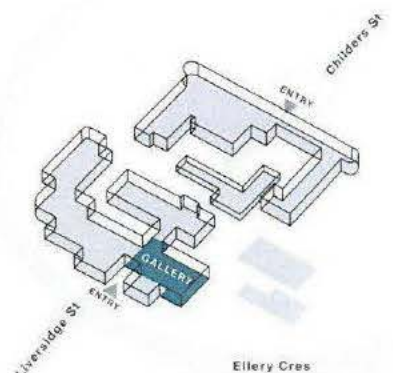
ANU School of Art & Design

Please join us for

VISITING ARTISTS
ONE: Sch 2 2.2(a)(ii)

Reception
6pm Wednesday 29 March
Exhibition dates
28 - 31 March 2017

Through studying and working as an artist in east Asia in the late 20th century, Sch 2 2.2(a)(ii) career suggests a counter-balance to the globalising of contemporary art toward western traditions and models. Rather than maintaining a western perspective in his art, he has often looked to east Asian traditions of craftsmanship and aesthetics, anticipating early 21st-century cultural shifts.

The unifying theme is an awareness of nature: whether directly referenced, as a contrast to the city, or through the materiality of woodblock printing. At ANU, I have appreciated the proximity of life here to nature: on campus, and in Canberra's parks and in the bushland surrounding the city. As an outsider, I am struck by the tall beauty and dignity of the eucalyptus trees in their multiple forms. I've made several prints that reference wood, either from blocks cut by myself, from impressions rubbed from fallen bark or offcuts from the Furniture/Wood Workshop, or from laser cut pieces of wood. As a simple exercise, these latter prints represent wood either in some form of natural state, or with an intervention by my hand, or mediated by machine.

http://soa.anu.edu.au/event/visiting-artists-one

IMAGE: Ralph Kiggell, Current, 2017, water-based woodblock print, 50 x 31.5 cm, edition 15; Ralph Kiggell, Seed, 2017, water-based woodblock print, 50 x 31.5 cm, edition 1; Ralph Kiggell, Polyp, 2017, water-based woodblock print, 50 x 31.5 cm, edition 15.

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Saturday 12–5pm

ANU College of
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ANU School of Art & Design

1/2017
VISUAL ARTS GRADUATE SEASON

The School of Art & Design provides a stimulating and dynamic environment for Graduate Research students to extend their skills, practice and knowledge through interaction with peers, staff and visiting artists/academics. For Further information about the PhD and MPhil programs please see:

soa.anu.edu.au/research-degrees

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ANU College of
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EXHIBITION ONE
Opening
6pm Thursday 2 March
Exhibition dates
3 - 11 March

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Gold & Silversmithing

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Painting

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Painting

EXHIBITION TWO
Opening
6pm Wednesday 15 March
Exhibition dates
16 - 25 March

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Printmedia & Drawing

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Photography & Media Arts

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Painting

EXHIBITION THREE
Opening
6pm Wednesday 29 March
Exhibition dates
30 March - 8 April

Sch 2 2.2(a)(ii)
Doctor of Philosophy
Photography & Media Arts

IMAGE: Tiffany Cole Season to Taste: Birds in Nests 2014 Oil and gold leaf on wood 15.5 x 12 x 2cm
Photographer: Brenton McGeachie

Childers St
ENTRY
GALLERY
ENTRY
Liversidge St
Ellery Cres

EDGE
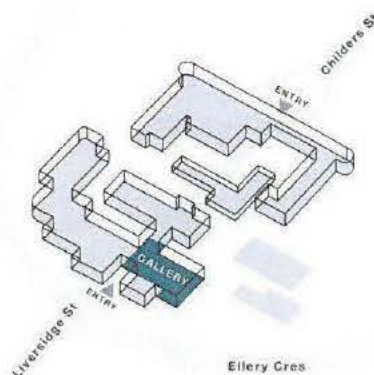
You are cordially invited to attend

ANU School of Art & Design

SESSIONAL STAFF EXHIBITION

Reception: 6pm, Wednesday 19 April
Exhibition dates: 11 - 22 April 2017

Sessional staff at the ANU School of Art & Design demonstrate their expertise and diversity in this Foyer Space exhibition. The balance of practice and teaching is more than a compromise it is a sacrifice and an indulgence, it is pushing knowledge and research beyond comfort zones.
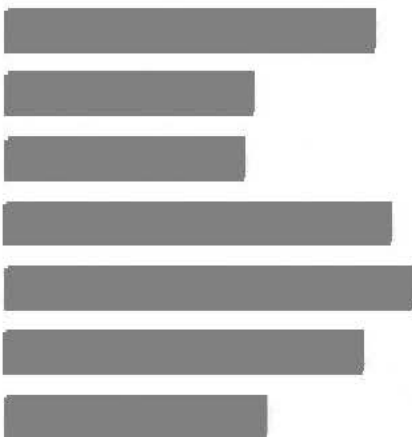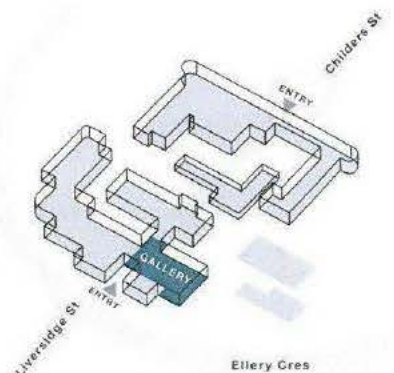
Sch 2 2.2(a)(ii)

IMAGE: Amanda Stuart, Inundated (detail).

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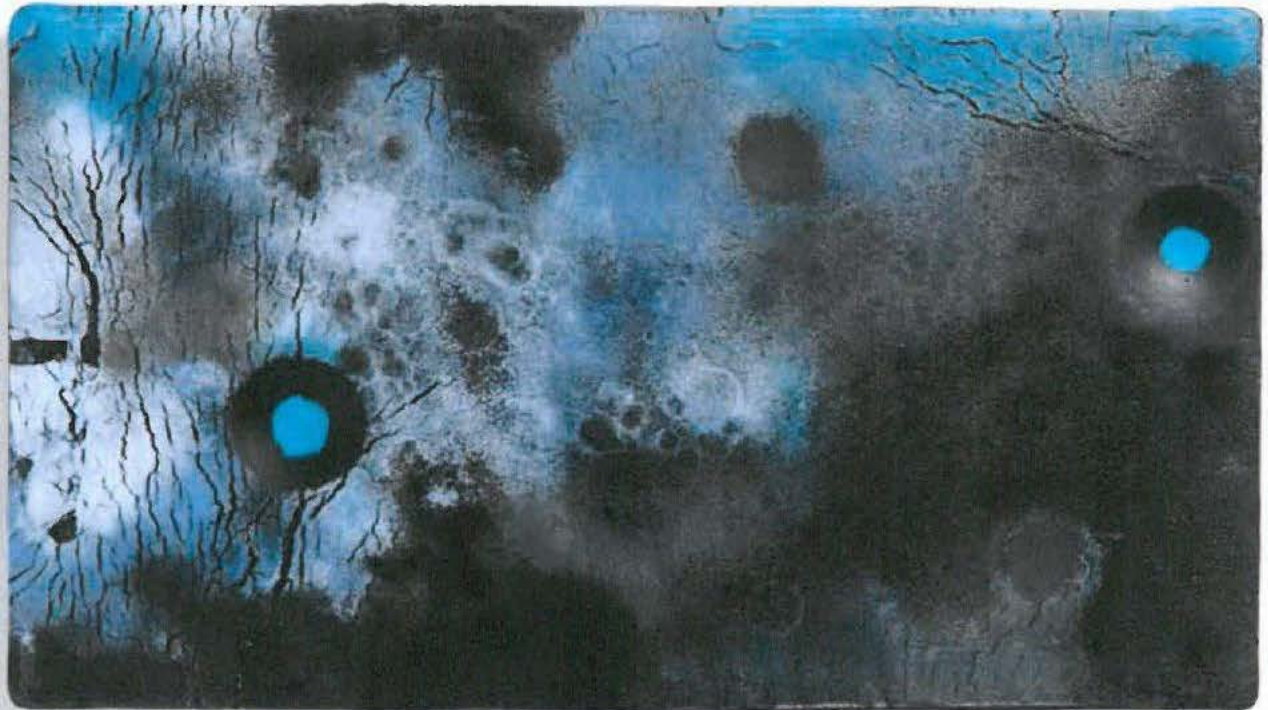Saturday 12–5pm

ANU College of
Arts & Social Sciences

Childers St

GALLERY

Liversidge St

Ellery Cres

Fragile Perception
Sch 2 2.2(a)(ii)

Reception 6pm Wednesday 26 April 2017
Exhibition dates 25 April – 6 May 2017
Location Foyer Space, ANU School of Art & Design

Fragile Perception presents new work by glass artist Sch 2 2.2(a)(ii) exploring vision and perception using glass, LEDS, and enamels Sch 2 2.2(a)(ii) work creates an illusionary space that plays with the eye's natural ability to hold a consistent image. The use of different textures and finishes on the glass causes the surface to look as though it were fluctuating. The obscurity of patterning is what draws the eye in. Contrasting colours form a front and a back; creating a shuddering of the image and establishing a fluctuation. The work is driven mainly by sight but also by touch, as the surfaces contain many different finishes.

School of Art Website: http://soa.anu.edu.au/event/fragile-perception

Facebook event: https://www.facebook.com/events/283480498768985/
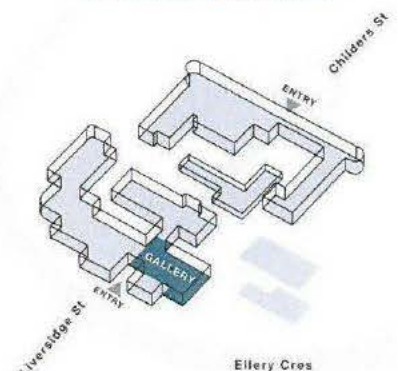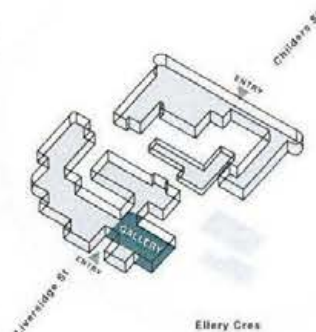
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Image: Cassandra Layne, *Bending I*, 2015, cast Gaffer glass, 23 x 18.5 x 7 cm. Photography: David Patterson

LUCENCE

MOVING LIGHT SHORTS

ACT ONE

You are cordially invited to attend

ANU School of Art & Design

LUCENCE

Wednesday 19 April
Screenings: 11am - 7pm
Happy hour: 5 - 7pm

Includes works by:
Kirsten Farrell
Nicci Haynes
Blaide Lallemand
Janet Meaney
John Reid
Simon Scheuerle
Camille Serisier
Splinters
ACME

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Exhibition Hours
Tuesday–Friday 10.30am–5pm

Image courtesy Janet Meaney

LUCENCE
MOVING LIGHT SHORTS
ACT TWO

ANU School of Art & Design

LUCENCE

Thursday 20 April
Screenings: 11am - 7pm
Performance @ 6pm
Happy hour: 5 - 7pm

Includes works by:
Alexander Hunter and the Canberra Experimental
Music Studio
Tayla Blewitt-Gray
Amelia Chapman
Rowan Conroy
Jacquelene Drinkall
Steven Holland
Martyn Jolly
Blaide Lallemand & Hilary Cuerden-Clifford
John Reid
Amelia Zaraftis

Australian
National
University

ANU College of
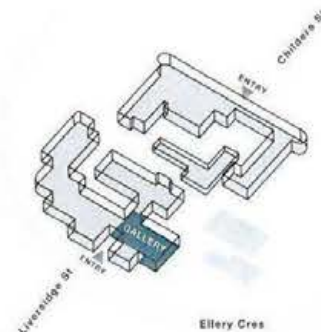Arts & Social Sciences

School of Art & Design
Gallery

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Exhibition Hours
Tuesday–Friday 10.30am–5pm

Image courtesy John Reid

LUCENCE

MOVING LIGHT SHORTS

ACT THREE

You are cordially invited to attend

ANU School of Art & Design

LUCENCE

Friday 21 April
Screenings: 11am - 7pm
Happy hour: 5 - 7pm

Includes works by:
Alexander Boynes with PRAXIS
Tim Brook
Ruth Higston
Paul Kirwan
Frazer Bull-Clark
Barbara Campbell
Jacquelene Drinkall
Ben Forster
Nigel Lendon
Sophie Penkethman-Young
Robert Guth
Stephen Harrison
Caroline Huff
Anja Loughhead

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Exhibition Hours
Tuesday–Friday 10.30am–5pm

Image courtesy Caroline Huff

Childers St

Liversidge St

Ellery Cres