



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

## Freedom of Information Publication Coversheet

The following information is provided pursuant to section 28 of the *Freedom of Information Act 2016*.

FOI Reference: CMTEDDFOI 2018-0350

Information to be published	Status
1. Access application	Published
2. Decision notice	Published
3. Documents and schedule	Published
4. Additional information identified	No
5. Fees	Waived
6. Processing time (in working days)	15
7. Decision made by Ombudsman	N/A
8. Additional information identified by Ombudsman	N/A
9. Decision made by ACAT	N/A
10. Additional information identified by ACAT	N/A

**From:** [REDACTED]  
**To:** [CMTEDD FOI](#)  
**Subject:** Freedom of Information Request  
**Date:** Thursday, 6 December 2018 8:45:01 AM

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Dear Fol Officer

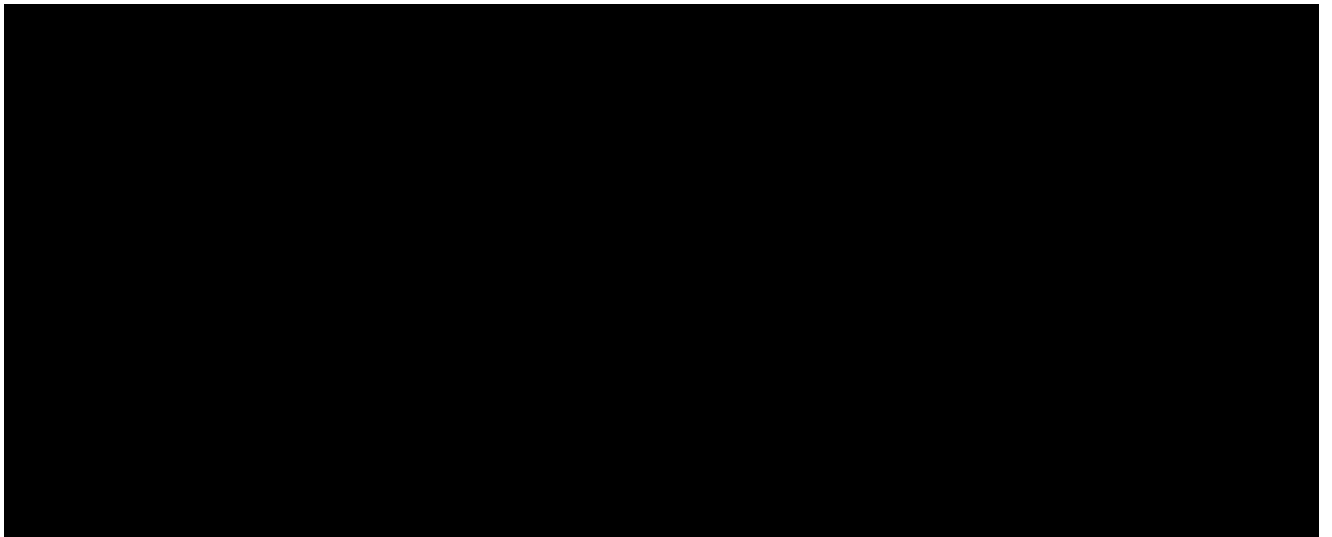
I seek access to the following information:

All records of discussions within ArtsACT and between ArtsACT and ANU relating to the ANU's 'Music for Colleges Program: Classical and Jazz' also known as the ANU Music H Course.

The scope of the request includes correspondence and documents developed within the Directorate and correspondence and documents developed by consultants or other bodies on behalf of the ACT Government.

The scope of the request is limited to the period after 2013.

Kind regards,





**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

Our ref: CMTEDDFOI 2018-0350

[REDACTED]  
via email: [REDACTED]

Dear [REDACTED],

### **FREEDOM OF INFORMATION REQUEST**

I refer to your application under section 30 of the *Freedom of Information Act 2016* (the Act), received by the Chief Minister, Treasury and Economic Development Directorate (CMTEDD) on 6 December 2018, as amended and finalised on 20 December 2018, in which you sought access to documents related to the funding and structure of the ANU's Music H Course. Specifically, you are seeking:

*"All ministerial briefs, letters and formal documentation from ArtsACT and between ArtsACT and ANU relating to; funding and/or structure of the ANU's 'Music for Colleges Program: Classical and Jazz' course also known as the ANU Music H Course.*

*The scope of the request includes correspondence and documents developed within the Directorate and correspondence and documents developed by consultants or other bodies on behalf of the ACT Government.*

*The scope of the request is limited to the period after 2015."*

### **Authority**

I am an Information Officer appointed by the Director-General of CMTEDD under section 18 of the Act to deal with access applications made under Part 5 of the Act.

### **Timeframes**

In accordance with section 40 of the Act, CMTEDD is required to provide a decision on your access application by 22 January 2019.

### **Third Party Consultation**

In making this decision, I completed consultation in accordance with section 38 of the Act. The views of identified third parties were taken into account in making this decision.

## **Decision on access**

Searches were completed for relevant documents and 10 documents were identified that fall within the scope of your request.

I have decided to grant full access to 7 documents, partial access to 3 documents, noting that document reference #2 is already available in the public domain. The information redacted in the documents is information that I, on balance, consider to be contrary to the public interest to disclose under the test set out in section 17 of the Act.

I have included as **Attachment A** to this decision the schedule of relevant documents. This provides a description of each document that falls within the scope of your request and the access decision for each of those documents.

My access decisions are detailed further in the following statement of reasons and the documents released to you are provided as **Attachment B** to this letter.

In accordance with section 54(2) of the Act a statement of reasons outlining my decision is below.

## **Statement of Reasons**

In reaching my access decision, I have taken the following into account:

- the Act;
- the views of the relevant third party; and
- the *Human Rights Act 2004*.

## **Exemption claimed**

My reasons for deciding not to grant full access to some of these documents are as follows.

### **Information Contrary to Public Interest**

The Act has a presumption in favour of disclosure. As a decision maker I am required to decide where, on balance, public interest lies. As part of this process I must consider factors favouring disclosure and non-disclosure.

In *Hogan v Hinch* (2011) 243 CLR 506, [31] French CJ stated that when 'used in a statute, the term [public interest] derives its content from "the subject matter and the scope and purpose" of the enactment in which it appears'. Section 17(1) of the Act sets out the test, to be applied to determine whether disclosure of information would be contrary to the public interest. These factors are found in subsection 17(2) and Schedule 2 of the Act.

#### Factors favouring disclosure (Schedule 2.1)

Taking into consideration the information contained in the documents found to be within the scope of your request, I have identified that the following public interest factors are

relevant to determine if release of the information contained within these documents is within the 'public interest'.

- (a) *disclosure of the information could reasonably be expected to do any of the following:*
- (i) *contribute to positive and informed debate on important issues or matters of public interest;*
  - (vi) *ensure effective oversight of expenditure of public funds; and*
  - (viii) *reveal the reason for a government decision and any background or contextual information that informed the decision.*

Having considered the factors identified as relevant in this matter, I consider that release of information contained in these documents would contribute to positive and informed debate on important issues or matters of public interest, namely the structure and operation of ANU's Music H Course.

The information contained in the documents contains information regarding the granting of funding from ArtsACT to ANU for the operation of the Music H Course, and, between ArtsACT and relevant ACT Ministers. I am satisfied that parts of the information contained within these documents is within the public interest to release as they reveal the reason for a government decision and any background or contextual information on the expenditure of funds contributed to the Music H course.

#### Factors favouring non-disclosure (Schedule 2.2)

Taking into consideration the information contained in the documents found to be within the scope of your request, I have also identified that the following public interest factors in favour of non-disclosure are relevant to determine if release of the information contained within these documents is within the 'public interest'.

- (a) *disclosure of the information could reasonably be expected to do any of the following:*
- (ii) *prejudice the protection of an individual's right to privacy or any other right under the Human Rights Act 2004.*

Having reviewed the documents, I have considered the impact of releasing personal information contained in the documents, being the names and contact details of non-ACT Government employees. I am of the opinion that the release of this information may prejudice the protection of these individuals' right to privacy or any other right under the *Human Rights Act 2004*. I am satisfied that this factor favouring non-disclosure should be afforded significant weight as it relates to individuals' privacy. Accordingly, I have decided to withhold from disclosure the names, employment details, emails addresses, mobile phone numbers and signatures of non-ACT Government employees.

Noting the pro-disclosure intent of the Act, I am satisfied that redacting only the information that is not in the public interest to release, while releasing the rest of the information will ensure the intent of the Act is met and will provide you with access to the majority of information held by CMTEDD within the scope of your request.

Accordingly, I have chosen to redact parts of folios 7, 8 and 9 and have released the remainder of the documents in full within Attachment B.

### **Charges**

Pursuant to *Freedom of Information (Fees) Determination 2017 (No 2)* processing charges are applicable for this request because the total number of pages to be released to you exceeds the charging threshold of 50 pages. However, the charges have been waived in accordance with section 107(2)(e) of the Act.

### **Online publishing – Disclosure Log**

Under section 28 of the Act, CMTEDD maintains an online record of access applications called a disclosure log. Your original access application, my decision and documents released to you in response to your access application will be published in the CMTEDD disclosure log after 18 January 2018. Your personal contact details will not be published.

You may view the CMTEDD disclosure log at:

<https://www.cmtedd.act.gov.au/functions/foi/disclosure-log>.

### **Ombudsman Review**

My decision on your access request is a reviewable decision as identified in Schedule 3 of the Act. You have the right to seek Ombudsman review of this outcome under section 73 of the Act within 20 working days from the day that my decision is published in the CMTEDD disclosure log, or a longer period allowed by the Ombudsman.

If you wish to request a review of my decision you may write to the Ombudsman at:

The ACT Ombudsman

GPO Box 442

CANBERRA ACT 2601

Via email: [ombudsman@ombudsman.gov.au](mailto:ombudsman@ombudsman.gov.au)

### **ACT Civil and Administrative Tribunal (ACAT) Review**

Under section 84 of the Act, if a decision is made under section 82(1) on an Ombudsman review, you may apply to the ACAT for review of the Ombudsman decision. Further information may be obtained from the ACAT at:

ACT Civil and Administrative Tribunal

Level 4, 1 Moore St

GPO Box 370

Canberra City ACT 2601

Telephone: (02) 6207 1740

<http://www.acat.act.gov.au/>

Should you have any queries in relation to your request please contact me by telephone on 6207 7754 or email [CMTEDDFOI@act.gov.au](mailto:CMTEDDFOI@act.gov.au)

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Sarah McBurney', with a stylized flourish at the end.

Sarah McBurney  
Information Officer  
Information Access Team  
Chief Minister, Treasury and Economic Development Directorate  
15 January 2019



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

## FREEDOM OF INFORMATION REQUEST SCHEDULE

NAME	WHAT ARE THE PARAMETERS OF THE REQUEST	Reference NO.
	<p>All ministerial briefs, letters and formal documentation from ArtsACT and between ArtsACT and ANU relating to; funding and/or structure of the ANU's 'Music for Colleges Program: Classical and Jazz' course also known as the ANU Music H Course.</p> <p>The request includes correspondence and documents developed within the Directorate and correspondence and documents developed by consultants or other bodies on behalf of the ACT Government. The scope of the request is limited to the period after 2015.</p>	CMTEDDFOI2018-0350

Ref No	Page number	Description	Date	Status	Reason for Exemption	Online Release Status
1	1-3	Brief: ANU Community Outreach Program Funding	11/12/15	Full	N/A	Yes
2	4-81	Brief: ANU Community Outreach Program FOI Request from the Canberra Times (includes attachments)	23/03/2016	Full	Publically Available	Yes
3	82-86	Brief: Six Month Extention of ANU Community Outreach Program Funding Agreement	17/05/2016	Full	N/A	Yes
4	87-96	Brief: Six Month Extention of ANU Community Outreach Program Funding Agreement (includes attachments)	21/12/16	Full	N/A	Yes
5	97-100	Brief: ANU Community Outreach Program – Transitional Funding	27/07/17	Full	N/A	Yes
6	101	Letter to ANU: 2017 Community Outreach Program – School of Music	03/08/17	Full	N/A	Yes
7	102-120	Signed Deed Agreement	21/08/17	Partial	Sch 2.2(a)(ii)	Yes
8	121-145	Brief: ANU Community Outreach Program Funding for 2018 (includes attachments)	03/11/17	Partial	Sch 2.2(a)(ii)	Yes
9	146-154	Brief: Community Outreach Funding – ANU School of Music (includes attachments)	07/12/17	Partial	Sch 2.2(a)(ii)	Yes
10	155-162	Unsigned Brief: Renegotiation of ANU Community Outreach Program	Undated	Full	N/A	Yes

**Total No of Docs**

10



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

Date	December 2015	TRIM No:BM15-2948 File No: 2014/196
To	Minister for the Arts <ul style="list-style-type: none"> <li>• Director-General, Economic Development</li> <li>• Deputy Director-General, Arts, Business, Events, Sport and Tourism</li> </ul>	
From	Director, Arts and Events	
Subject	ANU Community Outreach Program	

### Critical date and reason

1. There is no critical date.

### Background

2. The current ANU Community Outreach Program expires in December 2016. Through this Program, the ANU School of Art and School of Music deliver a variety of music and visual arts education programs for students, teachers and the community across the ACT.
3. Given the need to plan ahead for the 2017 academic year; artsACT will soon commence discussions on a proposed new agreement with the ANU for 2017 to 2019. This will likely take several months with any new agreement expected to be finalised in mid 2016.
4. artsACT has a separate budget line for the ANU Community Outreach Program at \$1.76 million per year plus CPI. This is currently made up of \$1.35 million per year to the ANU to deliver a Community Outreach Program, \$105,000 per year for the Canberra Symphony Orchestra (CSO) to deliver community outreach, \$105,000 to the CSO per year to access Llewellyn Hall at the ANU, \$150,000 for community outreach provided through the Community Arts and Cultural Development Program, and \$50,000 for ACT music organisations to access Llewellyn Hall.

### Issues

5. While the current ANU Program is far reaching and provides a range of benefits to the ACT community, the arts development outcomes require further specification and we will also need to address the value for money issues with the current funding, given that it is consistently underspent. The administrative costs of delivering the Program are high relative to other arts organisations, so artsACT intends to negotiate a new agreement which pays closer attention to the value which the ACT community gains from the agreement and more closely aligns with the 2015 Arts Policy priorities.

6. Given that the programs within the agreement have been in place before the Australian Curriculum was produced, artsACT will also consider how this policy may impact on the community outreach programs delivered in schools. This will be done in consultation with the Education and Training Directorate.
7. artsACT will brief you on the proposed new agreement once a final draft has been agreed.
8. In previous years, the Community Arts and Cultural Development (CACD) Program, (the previous Community Cultural Inclusion Program), was fully funded from the ACT Arts Fund. For 2015, artsACT has been able to re-direct some funds from within the ANU Community Outreach Program budget line to support the CACD Program, from under spent funds by the ANU. This in turn has freed up funds from the ACT Arts Fund budget line to support increased funding to Key Arts Organisations and the Project round as highlighted in recent funding briefs.
9. You should also note that the ANU School of Music has again been in the media with budget and management issues affecting staffing and student numbers, and the departure of its current Head of School.
10. The CSO has also raised issues with School of Music where staffing changes have purportedly impacted on the pool of players available for the orchestra. The CSO is looking to supplement its player numbers from outside the ACT. This will be further discussed with the CSO shortly.
11. The ANU has also recently announced an extensive redevelopment program, which is likely to have a significant impact on arts and culture on campus and across the ACT. Preliminary information suggests that the ANU Arts Centre (including a small theatre space) will be demolished and not replaced, as will the ANU Union space (which is used extensively for live music), and that there will be an impact on the School of Music facilities (which is yet to be determined). artsACT has requested a meeting with the ANU to clarify the redevelopment program.
12. artsACT will continue to monitor the ANU's redevelopment program, and the School of Music, particularly with the commencement next year of the new Vice Chancellor, and new Head of School of Music, and provide any necessary updates to you.

### **Consultation**

13. artsACT regularly meets with the ANU on the Outreach Program and will seek mutual agreement with the ANU on the new agreement. artsACT also meets with the Education and Training Directorate on the Outreach Program and will seek input about arts in education.

### **Financial**

14. artsACT has a separate budget line for the ANU Community Outreach Program at \$1.76 million per year plus CPI.

### **Risks/Sensitivities**

15. The ANU School of Music is undergoing further change management including with a new interim Head of School until a permanent replacement is found. artsACT focuses its attention on the requirements of the contract for the Outreach Program and not the internal workings of the ANU.

**Media**

- 16. While the development of the agreement is unlikely to attract media interest, the ANU School of Music continually attracts media interest.

**Recommendations**

That you note the above information.

*NOTED/PLEASE DISCUSS*

Adam Stankevicius

Action Officer: Robert Piani

Phone: 6207 2381

*Joy Burch MLA* ..... 11.12.15 / /



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

TRIM: BM16/568

**To: Minister for Small Business and the Arts**

**Subject: ANU Community Outreach Program FOI Request from *The Canberra Times***

**Critical date and reason**

1. Urgent, as *The Canberra Times* may publish an article on the FOI from Friday 11 March 2016.

**Recommendations**

2. That you note the information in this brief.

**NOTED/PLEASE DISCUSS**

Chris Bourke MLA .....

23/3/16

**Supporting Reasoning**

3. *The Canberra Times*, through journalist Ms Emma McDonald, has made a Freedom of Information request on the ANU Community Outreach Program funded by artsACT. This is part of Ms McDonald's ongoing reporting on the ANU School of Music and its challenges over the last few years.
4. The decision maker in artsACT has decided to release all of the documents requested, in their entirety, without redaction. The three documents include a copy of the 2014 financial report, a copy of the 2014 to 2016 Deed of Grant and a copy of the 2014 acquittal report (see Attachment A).
5. Once the documents are made public, by either *The Canberra Times* or from compulsory posting on the ACT Government FOI website, there is likely to be community/media commentary on the Program and ANU School of Music.

**Consultation and Communication**

6. artsACT consulted with the ANU, which has agreed to release the documents.

**Financial**

7. artsACT provides \$1.29m per year plus CPI for the program for 2014 to 2016.
8. The 2014 financial report highlights that the program has high salary costs (\$1.08m) and ended with unspent funds of \$352,552. The unspent funds were an accumulation of carry over unspent funds from 2013 (\$238,604) and unspent funds for 2014 (\$113,620). This is mostly from the School of Music and partly as a consequence of the continual changes at the School which has impacted on its delivery capacity.

9. Given that the Deed of Grant expires at the end of 2016, artsACT's discussions with the ANU on any new agreement has included that the budget will need to be realigned.
10. You will be provided with options in relation to future funding for the ANU, in an upcoming brief.

#### **Management of Other Risks**

11. The costs of delivering the Program through the ANU is high compared to the not for profit sector, particularly given that the ANU pays considerably higher staff salaries than the not for profit sector. However, the Program achieves a broad range of artistic and education outcomes for the community. For example, the Music Engagement Program engaged 208 ACT teachers in professional development activities, across 36 schools and reached over 7,000 students. The Visual Arts Open Access Program delivered by the ANU School of Art was accessed by 722 community members through 77 visual arts courses. The School also delivered 43 public lectures to 1,815 audience members.
12. The unspent funds have been redirected to other priority community outreach activities, namely the Community Arts and Cultural Development program delivered by the Belconnen and Tuggeranong Arts Centres (approved by your predecessor). artsACT has gained approval from Treasury for this funding arrangement to be ongoing.
13. artsACT has sought clarity from the ANU on one aspect of the 2014 Music Engagement Program which is delivered in partnership with a private arts business, The Child Players ACT. This business appears to be operated by a person who is also employed by the ANU School of Music and it is not clear how this arrangement is administered. The ANU has yet to respond to the query.

Director-General: David Dawes

Executive Clearance: Adam Stankevicius

Senior Clearance: Sam Tyler

Date: 11 March 2016

Action Officer: Robert Piani

Phone: 72381



Australian  
National  
University



COMMUNITY OUTREACH PROGRAM

2014 REPORT

School of Art

School of Music

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FINANCIAL STATEMENT

## 1. OVERVIEW

The College of Arts and Social Sciences is pleased to present this report to artsACT on the ANU Community Outreach Program for 2014.

Highlights for 2014 include:

- The Music Engagement Program strengthened its offering of short courses and training workshops for Teacher Professional Development, and increased the number of ACT schools assisted by its in-school support program. The training workshops for generalist and specialist teachers and ongoing in-school support, the Program now impacts upon thousands of students within the ACT each year, as well as having an increasing impact on the general community.
- The ANU Open School of Music revised and consolidated its program offerings, with a focus on providing a diverse range of training and performance opportunities for young classical and jazz musicians in ACT secondary schools. Performance opportunities involved participation in the Young Performers Concert Series, community concerts and charity events, and a concert at the Embassy of the Republic of Hungary.
- The annual ACT Education and Training Directorate *Step into the Limelight* exhibition of art made by students from K to 12 was once again hosted by the School of Art. In its sixth year, the exhibition was hosted in the School of Art's main gallery. The art works of 300 students from 30 public schools were showcased. Pieces from the Artists in Schools program were also displayed, demonstrating the value of the relationship between primary, secondary and tertiary education, highlighting the pathways for students who have an aptitude in this field.
- The School of Art Gallery is one of Canberra's exhibiting spaces for emerging artists. In 2014 this exhibition space supported 221 local and international artists across 30 exhibitions. The School of Art exhibition programs in the SOA Gallery and Foyer Gallery are key outreach and education programs for both the ANU and broader communities.

Professor Toni Makkai

Dean, College of Arts and Social Sciences

The Australian National University

April 2015

## 2. MUSIC PROGRAMS

### Introduction

2014 was another successful year for the delivery of the music programs within the Community Outreach Program. The School of Music continued to review its programs to ensure each responds to needs within the community with an emphasis on flexibility enabling us to react quickly to changing requirements and to take advantage of opportunities as they arise.

Reports on the each of the music programs delivered in 2014 follow.

### Program evaluation

The Music Engagement Program demonstrated its invaluable place in the ACT arts landscape as a trainer of music teachers, and provider of high quality professional development and support for teachers. It continued to provide essential outreach activities to aged care facilities and community organisations, while extending the range of schools and teachers supported by its activities.

The BSSS-approved classical and jazz Music for Colleges programs continued to offer highly focused teaching of ACT year 11 and 12 College students in small group settings to maximize learning and hands-on music experiences.

All programs within the Open School, with the possible exception of the Music Engagement Program, suffered from reduced enrolments in 2013 as a result of the change management process and subsequent introduction of a new curriculum at the School of Music. An increase in enrolment numbers in 2014 demonstrated that the decline in enrolments experienced in 2013 has been dramatically turned around and was simply a temporary drop.

The School is optimistic and is placing a greater emphasis on facilitating tertiary engagement for pre-tertiary students in 2015, by way of offering combined tertiary and pre-tertiary masterclasses and workshops for students. In 2014 fees were waived for all students within the Music Development Program and Music for Colleges Program on a trial basis to remove financial barriers to engaging the community. Feedback however, was mixed, with the greatest criticism from parents and community members being that charging fees guaranteed quality teaching staff and opportunities for students. In 2015 heavily-subsidised fees will be charged for Music Development Program courses in order to fund more masterclasses, workshops and engagement with visiting artists to deliver guest lectures.

### Outcomes

Within the arts sector, the School of Music's Community Outreach Program has provided increased access for ACT students and teachers to high quality music tuition, performance and professional development, within the context of a leading national tertiary institution.

The program reports below indicate the significant outcomes of these activities, and the positive impact they have on the ACT community.

# PROGRAM REPORTS

## MUSIC ENGAGEMENT PROGRAM

**Artistic Director:** Assoc. Prof. Susan West; **Convenor:** Georgia Pike

The philosophy of this Program is based on Dr West's considerable experience and research in music education, general education and music for wellbeing through both traditional and alternative pathways. Its foundation is in the school system but its application now extends well beyond this realm. Through its teacher programs, outreach concerts, shared goals, shared repertoire, school-to-school and school-to-community activities, the Program encourages music-making as a part of the normal social and cultural lives of all participants, regardless of age or skill level.

The Program is based on a social philosophy of shared, active music making through singing, known as the Music Outreach Principle. It promotes, but does not demand, high-level skills, and does not require expensive instruments or equipment to be effective. It offers an on-going musical pathway for all, regardless of perceived talent or previous experience. Skill development occurs as a by-product of joyful engagement, where performance is a stress-free part of the outreach approach. Through training workshops for generalist and specialist teachers and ongoing in-school support, the Program now impacts upon thousands of students within the ACT each year, as well as having an increasing impact on the general community.

### Teacher Professional Development Programs

The Program continued to develop and expand its suite of offerings in close consultation with the recently established Teacher Quality Institute (TQI) of the ACT. Teachers are now required to register with the TQI and complete hours of Professional Learning in both TQI accredited courses as well as teacher-identified non-accredited courses. The MEP accredited a suite of free courses, continuing the short-course model developed in 2013. Over 230 teachers completed MEP courses with a total of 305 completions as teachers often returned for several courses. The total number of teachers accessing the MEP in 2014 was 243 which included a small group of MEP-trained teachers who only accessed in-school support. This number is a significant increase on 2013 and represents both returning teachers and teachers new to the MEP. As in 2013, teachers attended courses held at the School of Music or partner schools and in some cases whole staff cohorts completed courses at their school base helping to develop a culture of social music making with their school. In 2014 there was a significant increase in the number of relief teachers attending the MEP courses. This development was, in part, driven by requirements of the TQI but is of significance for the MEP in helping to develop a cohort of mobile teachers who can disseminate the MEP approach more widely. The total number of schools that engaged with the MEP was 86 with relief teachers being represented as one 'school' although obviously having the ability to impact more widely. The MEP team also undertook its own range of Professional Learning to support its staff including utilizing services across the ANU - for example a PhD Physics student ran a workshop for MEP staff in Music and Science which contributed to the development of the Simple Instruments course offered to teachers. A new development in 2014 saw the integration of other art forms with music with the 'Fun with Music and Art' Professional Learning being extremely popular. New courses on similar lines are being offered in 2015.

Professional Development courses offered in 2014 (most offered several times throughout the year):

- MEP Early Childhood Basic
- Primary MEP Basic
- Early Childhood Extension
- Fun with Music and Art
- MEP Basic - Singing for Outreach
- Learn the Piano in Three Hours
- Simple Instruments in the Classroom
- 'Making it Up' Improvisation Workshop.

## **In-School Support**

2014 saw a continuation of the model established in 2013 with some schools receiving intensive support to help up-skill staff and help develop the MEP model. These schools included Franklin Early Childhood School, Kingsford Smith School, North Ainslie Primary School, Mount Rogers Primary School and the ANU Childcare Centre. Intensive support included in-school coaching of teachers and teacher-trainers, parent and community evenings and information sessions, outreach performances, outreach visits to and from local community centres and care facilities, and canvassing of student opinion to help develop a repertoire that suits each school environment. In all 34 schools received on-site coaching and support for teachers and/or engaged with students.

## **Individual/Small-Group Mentoring**

The MEP has increasingly included specialized mentoring for both junior members of the MEP team and specialist volunteers. Volunteers, for example, offer services in various ways and receive mentoring in return. In 2014 volunteers included an Occupational Therapy student who completed a 10 week placement with the MEP and then continued to volunteer within the program. Several graduate and under-graduate students from the School of Music undertook research units that impacted upon community music making in various ways and also offered volunteer hours to the program. In this way, the MEP looks to utilize its place within the university by expanding the local engagement of students and staff. A developing feature towards the end of 2014 was the beginning of a dialogue with the ANU College to engage international College students in outreach within the community, a program that commenced in 2015. Individual and small group mentoring included both planned and ad hoc training for individual teachers with senior staff offering over 70 hours of targeted assistance to increase skills of MEP users.

## **Resources**

At the end of 2014 the MEP's Seventy Over Seven song series was launched. This set will be available online and in hard copy. On line developments include offering schools, particularly those with intensive involvement, a dedicated page where their particular repertoire and resources are made available. The MEP is making a concerted push to help teachers engage their entire school community and encourage parents to access online materials and share music making with their children. Two schools that are actively embracing this opportunity are the ANU pre-school, where singing occurs with children and parents from the age of 6 months, and O'Connor Cooperative School which runs a weekly community singing session for parents and students assisted by MEP staff.

## **Selected 2014 Events and Projects**

### ***Jungle Book***

In collaboration with Child Players ACT, Georgia Pike arranged and composed the music, co-wrote the lyrics, and musically directed 'Jungle Book' with director Belinda Jane Anyos for an un-auditioned cast of 70 children, aged between 8 and 16 years of age. The musical was staged at Theatre 3 in Acton.

### ***Boundless Playground Opening***

As a continuation of the Boundless playground development, Georgia Pike led members of the previous year's mass choir singing their recorded song at the opening of the playground. Approximately 40 of the original community-member singing group attended this event.

### ***Limelight***

Georgia Pike directed the Senior Vocal Ensemble for the ACT Education and Training Directorate's 'Limelight' concert held at the AIS Arena. The Ensemble is un-auditioned, and involves high-level part singing for enthusiastic singers, and is open to all student from years 7-12 in the ACT government school system.

### ***Music Count Us In***

For the seventh year the MEP facilitated the 'Music: Count Us In' initiative within the ACT through teacher training and in-school support sessions. The MEP also was responsible for the culminating event in the Great Hall of Parliament House with over 800 students singing the song with Telopea Park band, live-streamed on the web.

**Cranleigh**

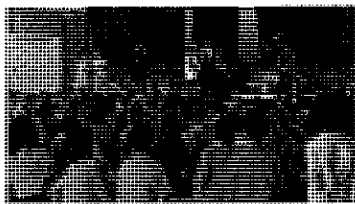
Georgia Pike led a project at Cranleigh School to include joint music making with Cranleigh students and Wanniasa Primary students. Members of the Theatre Outreach Project also assisted in this project. The aim was to help students and teachers engage more directly with Cranleigh students through one-on-one and group music making.

**Band of the Royal Military College, Duntroon tour to ACT schools**

Facilitated by Program staff, the RMC band performed and ran workshops at a range of schools across a touring week in September.

**Floriade**

The MEP again ran the Family and Community Day Outreach Concert for a fourth year running. This year the MEP concert featured voices and piano and was advertised widely to encourage students from its many school to attend. Students and parents were invited to the stage, resulting in a 'flash-mob' style choir of app. 60 people singing to and with the audience. Georgia Pike hosted the event with Susan West on piano and MEP team members and volunteers assisting. What seems to have become an annual highlight was the song 'Rubber Ducky' complete with playing of some 100 rubber ducks.

**TOP tour**

High school students again participated in the Theatre Outreach Project, which involved a series of preparatory sessions and 10 outreach performances to schools and care facilities in the region. The performances included music, poetry and drama, run in an interactive and flexible way to adapt to each environment and encourage audience participation.

**Friends of Brain Injured Children**

The MEP team offered a series of workshops to this group at the instigation of the Tuggeranong Arts Centre who have become an active partner with the MEP.

**University of Canberra Occupational Therapy Students**

Through a partnership with the University of Canberra, some 12 Occupational Therapy students received training in the MEP approach and ran outreach visits to care facilities. One of these students then undertook a 10 week placement with the MEP and now volunteers for and helps mentor the next group of Occupational Therapy students. She is helping the MEP develop a model for assisting carers, both in facilities and in the community, to use music more effectively for personal well-being and in their role as carers.

**School-Based Performances**

The MEP continues to offer support for school based performances. Susan West assisted in the development and presentation of, for example, the Mount Rogers musical and interactive community performances at Franklin Early Childhood School.

**Practice-led Research, Research-led Practice**

The Program has continued its collaboration with Lillian Smyth of the ANU Medical School and in late 2014 prepared an application to the ANU Ethics Committee that will allow a significantly broader research base for the MEP across the next five years. This development will ensure that practical research outcomes, with a strong evidence base, can be made immediately available to schools and the community. In 2014 one initiative by Susan West was research into a model for 'family music' to supplement the program's in-school provisions. An MEP facilitator offers a short, intensive series of in-home sessions to help parents understand how to engage more actively in music making with their children. This research is being continued in 2015 and involves parents at the ANU Pre-School.

**Community Partnerships, Out-reach and In-reach**

Under the title 'Hand-in-Hand' the Program facilitates annually between 50 and 80 outreach visits to care facilities and community centres, with ACT schools and their teachers. In 2014 MEP team members attended over 35 outreaches personally and contributed to the organization and support for many more. It is not possible to completely quantify outreach events since schools often take ownership of the outreach program they run without the need for MEP support. The Program also facilitates 'In-Reach', where care facilities, community groups and seniors travel to a school and engage in outreach at the

school base. Program staff organise schools, co-ordinate buses and complete preparation and debrief sessions with most of the schools involved.

An initiative of 2014 was the development of a close partnership with Lifecare Moreshead Home in Lyneham to ascertain the benefits of more regular outreach visits. Regular visits occurred at Moreshead throughout the year and involved the MEP team, adult volunteers and students at both the primary and secondary level. Instrumental performances were offered as well as singing and some dramatic performances by the TOP touring group (see above.)

Selected community organisations and care facilities engaged by the Program in 2014:

- Belconnen Community Centre 'Castaway's' Adults with Disabilities group
- Alzheimer's ACT
- Kippax Church Seniors' Group
- Legacy Australia
- The Smith Family
- Goodwin Homes Farrer
- Goodwin Homes Ainslie
- Kalparrin Nursing Home
- Tuggeranong Arts Centre Seniors Choir
- Brindabella Court Retirement Village
- Moreshead Nursing Home
- Eabrai Lodge Dementia Care Centre
- Mirinjani Nursing Home
- Villagio San Antonia Retirement Village and Nursing Home.

## Public Profile

The Music Engagement Program's public profile continues to grow in our community. Information dissemination is transferred through a number of means: school newsletters, curriculum markets and expos, the Education and Training Directorate internal website, ANU website and information sheets distributed at In-Reaches and Outreaches. In 2014 Program staff and teachers trained by the Program attended and presented papers and workshops at four national and international conferences.

## ANU OPEN SCHOOL OF MUSIC

**Convenor:** Dr Alexander Hunter

The ANU Open School of Music's program offerings were revised to provide two programs in 2014: the Music Development Program (MDP) and the Music for Colleges (MFC) Program. The MDP replaced the previous Music for Secondary Schools; Music After Schools Instrumentals and Vocal Program; and the Fridays @ School of Music program. Both the MDP and MFC programs are for secondary students in the ACT, focusing on artistic development and performance opportunities in advanced classical and jazz music. Cross collaboration between students across the two programs is encouraged, with the Friday afternoon ensembles comprising of mixed groups that are designed to enhance small group learning from expert musicians.

### **Selected 2014 Events**

#### ***ACTcent***

Thursday 26 June 2014

This event was the third annual showcase event for the ACT Music Educators Network and was hosted again at Llewellyn Hall in 2014. Performers were carefully selected through a blind audition process, with an emphasis on selecting students to best represent musical excellence in the ACT community.

Of the selected candidates, the ANU Open School was strongly represented with the following students chosen to perform at the concert:

- Mia Huang, piano – MFC Classical
- James Stuchbery, original composition – MFC Jazz
- Thom Swain, bass – MFC Jazz
- Hugh Parsons, trumpet – MFC Jazz.

#### ***Young Performers Friday Concerts Series***

These seven concerts were organised in collaboration with the Friends of the School of Music took place several times each term throughout the year. These concerts showcased students enrolled in MDP and MFC and provided valuable performance experience in a supportive environment. All the concerts were open to the public, were well attended and received very positive feedback.

#### ***Concert at the Embassy of the Republic of Hungary***

Wednesday 11 June 2014

This special Open School of Music concert, hosted by the Embassy and held in collaboration with the Friends of the School of Music, showcased some of the high achieving students in the program. After a very successful concert in 2012 and 2013 the Ambassador invited the Open School of Music back again to present a similar concert in 2014. The audience included members of the diplomatic community. It was very successful and the feedback was very positive. Performances included works by Brahms, Hayden, Schumann and more.



#### ***Open School of Music Showcase Concert***

Friday 24 October 2014

The ANU Open School of Music Showcase concert was held in conjunction with an Open School of Music Information Evening and featured students from the Music Development Program and the Music for Colleges Program. The MDP Choir opened the concert with a short bracket of songs, which was followed by MDP and MFC classical students performing group and solo pieces, culminating in a selection of songs from the MFC Jazz Ensemble.

Attendance and feedback from the public was overwhelmingly positive and students reported feeling proud to have their performances showcased to the public. Based on the success of this event, the Open School of Music plans to hold an annual showcase concert to celebrate the achievements and artistic development of its students.

**Sweet ChariTea fundraiser**

Sunday 24 August 2014

Students from the MFC Jazz program supported the *Sweet ChariTea* fundraising event at the Abbey Function Centre to help raise funds for the play therapists at the Canberra Hospital Paediatrics ward. Performers Hugh Parsons, Wes Faulkner, Tom Swain, James Stuchbery and Jack De Puit volunteered their time and musical talent to the event, playing a series of jazz favourites to the crowd during the afternoon tea event. The students reported a sense of pride in performing to the public and engaging with the community.

**MUSIC DEVELOPMENT PROGRAM****Convenor:** Dr Alexander Hunter, **Program Coordination:** Lindy Reksten

The Music Development Program (MDP) offers students, who want to be inspired and challenged, to make the most of their musical ability and to develop their skills in a stimulating and supportive environment. This program provides ACT secondary students in Years 7 to 12 with opportunities to perform in the various concert series on offer at the School of Music and to take part in a range of activities offered during the year. Outside the School of Music these students also take part in the musical life of their schools and the wider community. Many students are members of orchestras and choirs offered by programs within Canberra Youth Music.

**MUSIC FOR COLLEGES PROGRAM****Convenor:** Dr Alexander Hunter, **Program Coordination:** Ben Marston**CLASSICAL PROGRAM**

The Music for Colleges Classical Program is structured so that students receive highly focused teaching in small group settings to maximize their learning and hands-on music experiences. The course is Board of Secondary Studies (BSSS) assessed.

**Classes**

Students receive two streamed classes covering the more theoretical elements of classical music including; aural work, harmony and analysis, composition and arranging, musicology and research methodology, history and style. Other aspects of the classes include:

- **Two streamed classes based around the sequential structure of the course (1<sup>st</sup> and 2<sup>nd</sup> years).** These classes cover the more theoretical elements of classical music including; aural work, harmony and analysis, composition and arranging, musicology and research methodology, history and style.
- **Ensemble classes.** These classes are run in conjunction with the Music Development Program as this has proven to be a highly successful way of delivering ensemble playing to the students, allowing for balanced instrumentation to be achieved. Each ensemble is teacher-directed and enables students to develop advanced ensemble technique focusing on a variety of repertoire from all genres.
- **Concert Practice.** A fortnightly class of one hour, concert practice is designed to give students the opportunity to perform their assessable materials with accompaniment on a regular basis. This class also provides the opportunity for constructive feedback from both staff and students and the development of musicianship.
- **One-on-one tuition.** Every student receives 30 minutes per week private tuition on their particular instrument. This is a chance for the student to focus on instrument-specific material, most commonly instrument technique and interpretation.

**Assessment**

Each student is assessed based on year level and in line with the BSSS requirements. They complete between four and six assessable items each semester with the three areas of assessment being Creating, Performing and Musicology. Some examples of the types of assessment used are: compositions, historical essays, musical performances and technique based exams.

**Performances**

Throughout the year students from this program performed regularly, both at the School of Music and in the wider community. Performances and activities included:

**Recitals**

Twice during the year the students each present an assessable ensemble recital which is open to the public. An individual recital is also performed at the end of the year, in which students present a concert of their own

with the objective of providing further opportunity to develop performance skills and to showcase themselves successfully to the community and to peers.

### ***Masterclasses***

Students from this program took part in masterclasses with David Cowley, Principal Oboist from the National Orchestra of Wales. There was very positive feedback from the students and the tutors.

## **JAZZ PROGRAM**

The structure of the Music for Colleges Jazz program is devised so that students receive highly focused teaching in small group settings to maximize their learning and hands-on music experiences. Under the structure of the course, students undertake the following Board of Secondary Studies (BSSS) assessable components:

- **Two streamed classes based around the sequential structure of the course (1<sup>st</sup> and 2<sup>nd</sup> years).** These classes cover the more theoretical elements of jazz including; aural work, harmony and analysis, composition and arranging, musicology and history.
- **Ensemble classes.** These classes provide students with the opportunity to put their theoretical knowledge into practice. Each ensemble is made up of between 5-8 students which creates a balanced jazz ensemble and is teacher directed. The main focus is on playing with particular emphasis placed on improvisation. These classes include students from both 1<sup>st</sup> and 2<sup>nd</sup> years.
- **One-on-one tuition.** Every student receives one half an hour lesson a week on their particular instrument. This is a chance for the student to focus on instrument specific material most commonly instrument technique.

Each student is assessed based on year level and in line with the BSSS requirements. They complete between four and six assessable items each semester with the three areas of assessment being Creating, Performing and Musicology. Types of assessment used were: compositions, historical essays, musical performances and technique based exams.

Once a semester the students participate in a recital from all the ensemble classes. As well as being assessed it is an opportunity for the students to perform in a concert setting for parents and friends. At the end of the year each student presented a concert of their own, putting together and rehearsing a typical jazz ensemble in which they performed and showcased themselves successfully.

## 3. ART PROGRAMS

### Introduction

The School of Art continues to deliver quality programming for the ACT Government Community Outreach Program. Building upon its roots which are firmly embedded into Canberra's evolution as a capital city, the School of Art retains its commitment to where possible bring together the academic world of the university and the people of Canberra.

The School of Art's annual program has reached many people in the community with rises in enrolments in Visual Arts Access community classes and in audience numbers for our prestigious public lectures and Art Forum weekly lectures.

The School of Art sits within the College of Arts and Social Sciences at the Australian National University where it is a strong hold of research and practice of the visual arts. It provides education and learning, research and output to the dynamic realm of contemporary visual art, craft and design fields. The School of Art has redesigned its website which has resulted in better communication of its activities to the ACT community and nationally, it is a dynamic archive and resource and is regularly accessed by Canberra's active visual arts community at both the local and national level.

### Program evaluation

#### *Activities*

The School of Art (SOA) has maintained its program of activities over a number of years always aiming to improve the quality, the diversity, the range and the accessibility. The success of its program is in the continued participation of these programs and maintaining an active relationship with the ACT community. The take up of its activities and general audiences demonstrates the leadership of the SoA as a base of learning and knowledge and place for participation and dissemination. It is a front door to the University as a whole, with selected Art Forum lectures and exhibitions drawing from the greater realm of research undertaking at the ANU.

The activities funded through the ACT Government are enhanced and consolidated by the activity of SOA staff in local ACT arts organization and national institution programs, events and governance. The SOA staff offer expertise and specialized knowledge that is taken up through exhibition openings, exhibition participation, mentoring, advice for selection panels or judging, board members and critical responses to activities.

#### *Issues*

The opportunities for the SOA to engage in these activities maintain its core business of tertiary education is both a complement to our activities as well as a tension. The SOA values its relationship with the community and by extension with the ACT Government and delivers a large range of activities beyond its main objectives. These activities keep the SOA vital within the community and ensures that it can be a part and enjoy the research and learning that takes place here. Volume of students and opening up our timetabling has delivered more flexible time frames to offer Visual Arts Access intensive short courses. This has proven to be of interest to the public and there has been an overall increase in enrolments from last year. The revised 2014 Art Forum program from 2013 offerings meant that the SOA has structured all its lectures, public events and schedules events to different times and days rather than the traditional Wednesday-only program.

### Outcomes

The School of Art managed a successful and well attended year long program contributing to the value and role of visual culture within the broader context of the social life of Canberra and beyond. The role of SOA within the community was validated by its continuing interaction with the public and delivery of programs. Activities included: the Visual Arts Access program; building pathways and pilot programs for SOA students and teachers to deliver Art teaching and learning experiences in colleges and high schools; hosting the annual ACT Education Department K – 12 Limelight Art Exhibition; the annual SOA Lecture Series, including Art Forum and Fringe Forum; and a full suite of gallery exhibitions from over 220 local and international artists.

Visual Arts Access is a structured and considered program that is synonymous with life-long learning in the ACT. VAA is managed by the ANU's Centre for Continuing Education in collaboration with the ANU School of

Art. Participation by both continuing students and new students in VAA courses increased in 2014, representing a wider uptake of arts within the Canberra community.

The Student Outreach in Schools program underwent significant development and testing in 2014, with the development of pilot courses and establishment of networks and relationships between SOA and ACT Schools such as Wanniasa High, Melba Copland and Belconnen High. 'Getting to Art School' was a folio preparation workshop that was piloted in the aforementioned schools in 2014. Based on the success of the pilots in 2014, the Student Outreach in Schools program will be rolled out in 2015, placing SOA Professional Practice Students in targeted ACT Schools to undertake negotiated residencies.

The ACT Limelight exhibition took place within the School of Art Gallery again this year due to the excellent quality and overwhelming number of responses by students. The large SOA Gallery was full to bursting, showcasing 300 original and creative works from children in Kindergarten to Yr 12.

The SOA hosted a vast array of speakers relating to the visual arts in 2014. The program showcased visiting artists at the SOA, speakers drawn from the programs of Canberra's visual art organization and national institutions and topped off by talks highlighting the research practice of the School's senior and new staff members. Art Forum is an institution of public lectures that draws people from across Canberra and the region as well as local to the SOA and the ANU.

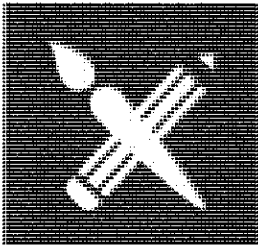
The SOA Lecture series, including Art Forum, Fringe Forum and public lectures from renowned artists celebrated a successful year of free, public activities and strong attendance rates. SOA provided 43 free public lectures over 2014, attracting a total audience of 1,815 people. The average audience number was 35 and the primary audience was School of students and staff although the general community also attended.

The School of Art gallery also hosted a number of successful exhibitions in the SOA Gallery and Foyer Gallery over 2014, strengthening its ties with the community by hosting 30 exhibitions free to the public. These exhibitions represented the works of over 220 local and international artists, providing enhanced opportunities for the artists' development and grounding of a vibrant arts scene within the Canberra community that puts people in touch with artists and the artistic community.

## PROGRAM REPORTS

### VISUAL ARTS ACCESS PROGRAM

The Visual Arts Access (VAA) Program is hosted through the ANU Centre of Continuing Education, in which the School of Art offers visual arts courses to the public. Courses are typically held in the School of Art workshops and designed to offer introductory and foundation skills, as well as ranging through to intermediate and specialist skills.



VAA courses are available in seven core disciplines:

- Ceramics
- Painting
- Drawing
- Photography and the Media Arts
- Sculpture
- Textiles
- Wood work.

Discounts are offered to returning CCE students; seniors; pensioners; health care card holders; unemployed; and ANU staff and Alumni as a means of making the courses more accessible to the general public. The VAA program also provides a valuable service to the Arts teaching community by providing artists with a reliable but flexible environment in which they are welcome to develop new courses and have the opportunity to teach in excellent facilities located within a heritage building with a long cultural connection to the Canberra community.

In 2014 the Centre of Continuing Education was able to support 28 teachers, delivering 77 VAA courses to 722 students. This represents an increase in courses run from 72 in 2013 to 77 in 2014, despite the market downturn due to jobs cuts within Canberra. Specific enrolment numbers and course details are available in Attachment 2 at the end of this report.

The ANU Centre of Continuing Education is particularly proud to have offered and run courses in the VAA program by Hiroshi Yamaguchi and Satoshi Fujinuma – artists-in-residence – providing a great opportunity for the Canberra community to learn unique Japanese woodworking skills they would otherwise be able to experience.

## STUDENT OUTREACH IN SCHOOLS

The Student Outreach in Schools program underwent significant development and testing in 2014, with the development of pilot courses and establishment of networks and relationships between SOA and ACT Schools such as Wanniasa High, Melba Copland and Belconnen High. 'Getting to Art School' was a folio preparation workshop that was piloted in the aforementioned schools in 2014. The folio preparation workshop worked mainly with students but also provided professional support to the local teachers.

SOA Student alumni that were involved in delivery of workshops and talks were:



**ALISON JACKSON**

Studied Gold and Silversmithing, ANU School of Art

Operates her own studio and was a QANTAS Spirit of Youth Award finalist.



**MIRIAM KELLY**

Studied Art Theory and Textiles, ANU School of Art

Curator & Collection Coordinator Artbank Australia.



**HENRY WILSON**

Studied Furniture, ANU School of Art

Winner Bombay Sapphire Design Discovery Award 2011, redesigned the new Sydney Aesop store operates the Henry Wilson Studio.



**KATE MURPHY**

Studied Sculpture, ANU School of Art

PhD Doctor of Philosophy Candidate Photography

Sessional Lecturer ANU School of Art

Previously Education Officer and Travelling Exhibitions Project Officer National Gallery of Australia



**SIMON THELNING**

Studied Animation and Video, ANU School of Art

Storyboard Revisionist at Nickelodeon Animation Studio Burbank, California.



**KATHERINE GRIFFITHS**

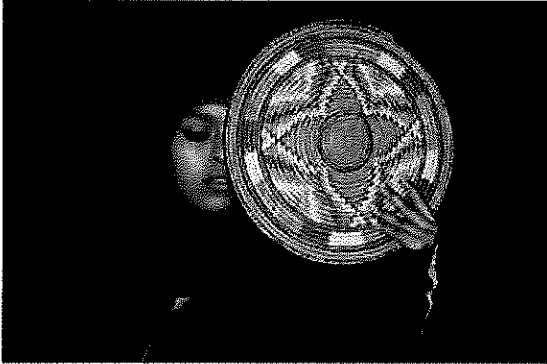
Studied Photography and Media Arts, ANU School of Art

Photojournalist for the Canberra Times as well as an exhibiting photographer.

Based on the success of the pilots in 2014, the Student Outreach in Schools program will be rolled out in 2015 with a focus on SOA student alumni to deliver workshops and talks in targeted ACT schools.

## STEP INTO THE LIMELIGHT EXHIBITION

29 July – 9 August 2014



Esraa Mahmoud, Self portrait, Year 12 Erindale College,  
Digital photography

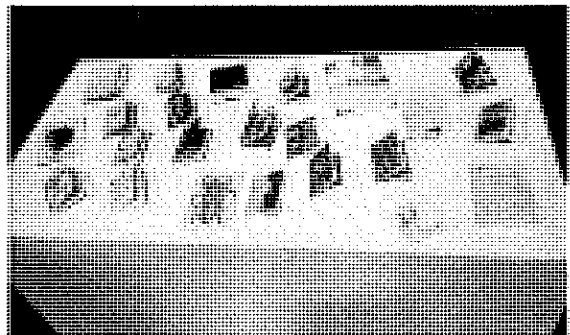
The *Step into the Limelight* Visual Art exhibition is an initiative of the ACT Education and Training Directorate in collaboration with the ANU School Of Art. In 2014 the ANU School of Art successfully hosted two Limelight workshops, the first of which was held over 2 days and was attended by 24 students from a range of ACT colleges. The workshops were offered in response to popular demand from ACT schools.

This was the sixth year that this exhibition was held with the support of the ANU School of Art, utilising the ANU School of Art Gallery as the primary exhibition space. The exhibition showcased 350 student works from 27 schools and Colleges, and continued to show the growth and development of student visual art pieces, providing students with an opportunity to present their work professionally within a curated gallery space. The opening night was attended by over 800 people including the students, their families and ACT School staff.

## LIMELIGHT STREET ART

Monday 4 August 2014

To complement the *Step into the Limelight* activities the School of Art offered the *Limelight Street Art* event for Year 10 students from the ACT. *Limelight Street Art* was a day-long art event held at the ANU School of Art that focused on zine making and stencil / spray art. The teachers for the event were print artist Ampersand Duck and street artist Byrd. The aim of *Limelight Street Art* was to introduce high school students to artistic practices that might not always be an option at high school, as well as giving them an insight into what it's like to study at the ANU School of Art.



Staff teaching the *Limelight Street Art* workshops have Visual Art degrees and are highly recognised in their chosen fields. Although both artists work in unconventional ways, their art is grounded in a strong conceptual basis and is informed by a thorough knowledge of art history and theory. They have also found interesting ways in which to legitimise and positively promote practices that are often viewed as being 'outside' of main stream art.



The *Limelight Street Art* event was attended by 31 students who produced the work above. Feedback from the event was excellent leading to more developed courses for 2015.

## ART LECTURES 2014 - FREE PUBLIC LECTURES

In 2014 the School of Art Lecture Series provided 43 free public lectures over 2014, attracting a total audience of 1,815 people. The average audience number was 35 and the primary audience was School of students and staff although the general community also attended. The School of Art Annual lecture drew an audience of 140 people, at least half of whom appeared to come from outside the School of Art. Higher audience numbers were achieved when speakers were tied to events within the school. Details of the lectures follow.

### ART FORUM

#### **Art & Sex: Fiona Patten**

Fiona Patten

Wednesday 26 February 2014

Fiona Patten is the CEO of the Eros Association, Australia's adult retail and entertainment association. She has over twenty years experience working with the Australian and international adult industry and has pioneered many lively and challenging debates about sex and politics. This work has included government submissions on issues regarding the censorship of sexually explicit media on all platforms, sex worker rights and sex education. She is an expert on the Australian classification (censorship) scheme. Fiona has worked with all levels of the adult industry here and overseas from the assisting companies to float on the stock exchange to providing censorship advice to small production companies.

#### **Art & Sex: Frank Bongiorno: *The Sex Lives of Australians***

Frank Bongiorno

Wednesday 5 March 2014

Cross-dressing convicts, effeminate bushrangers and women-shortage woes – *The Sex Lives of Australians* charts the changing sex lives of Australians. Tracing the story from Botany Bay to the present-day, Bongiorno shows how the quest for respectability always has another side to it, and how the contraceptive pill changed so much. Along the way he raises some intriguing questions – What did it mean to be a 'mate'? How did modern warfare affect soldiers' attitudes to sex? Why did the law ignore lesbianism for so long? – and introduces some remarkable characters, both reformers and radicals.



Frank Bongiorno teaches at the Australian National University where he is Associate Professor of History, and has previously held teaching or research posts at the ANU, Griffith University, the University of Cambridge, the University of New England and King's College London. He is the author of *The Sex Lives of Australians: A History*, which was published in 2012, and is currently working on a history of Australia in the 1980s to be published by Black Inc. in 2015. He is the co-editor of *History Australia*, the journal of the Australian Historical Association.

#### **Art & Sex: Peter Maloney**

Peter Maloney

Wednesday 12 March 2014

Peter Maloney has been a practising artist since the mid 1970s when he was taught by artists Bea Maddock and Gareth Samson. Their influence left a lasting urge to create works infused with existential problems of occupying a body subject to the vagaries of sex, health, shifting vitality and ultimately, death. Peter's work prior to the mid 1980s can be seen as a prelude to his works generated in response to the AIDS pandemic. The sexual imagery that seemed so playful in earlier days became sober and increasingly necessary in lamentable ways. Until recently Peter Maloney was a Senior Lecturer in the Painting Workshop at SoA. Peter is represented by Utopia Art, Sydney. His current exhibition is *PETER MALONEY: A focus* on show at the Newcastle Art Gallery from 15 February - 11 May.

#### **Art & Sex: Leah Emery**

Leah Emery

Wednesday 19 March 2014



Leah Emery appropriates pornographic images which highlight the awkward and bizarre fare that consumers of pornography are regularly offered. Contemporary erotic bodies in popular culture are typically tanned, taut, manipulated, shining and hairless and as such are eerily alike. Collecting and referencing these images allows Leah to explore a more curious range of human landscapes; from the slimy and slithery to the pompous, hairy and acrobatic. The stranger the imagery the wider the divide between subject and medium. Leah's cross stitched images create an intriguing and bemusing interaction of subject and medium in opposition; forcing good and bad, naughty and nice, housewife and whore to coexist.

### **Art Forum: Life After Art School**

Tamara Winikoff  
Tuesday 25 March 2014

Life after art school can be a tricky road to navigate for recent graduates. As early career artists leave behind the high level of support provided throughout their studies, where can they go for help in the next stage of their careers as professional artists? The National Association for the Visual Arts (NAVA) is the peak body representing the professional interests of the Australian visual and media arts, craft and design sector and provides a range of support mechanisms for recent graduates, including expert advice, referrals, professional practice resources and representation.

NAVA's Executive Director, Tamara Winikoff OAM discusses the ins and outs of what future avenues there are for your practice and what NAVA can do for your career. She also talks about NAVA's National Visual Arts Agenda, proposing a set of interconnected moves which could transform Australia into a really great art nation.

### **Art & Sex: Maria Fernanda Cardoso**

Maria Fernanda Cardoso  
Wednesday 26 March 2014

This talk will focus on Cardoso's project *MoCO: Museum of Copulatory Organs*, exhibited at the 2012 Biennale of Sydney, and the PhD Thesis that accompanied titled *The Aesthetics of Reproductive Morphologies*. Maria Fernanda Cardoso (born 1963) is a Colombian Australian artist. Her art references many types of ready-made materials including plastic, trash, plants, dried and living animals, bones and Styrofoam. Her works have been exhibited nationally and internationally. She resides in Sydney.

### **Art & Sex: Celeste Chandler**

Celeste Chandler  
Wednesday 2 April 2014

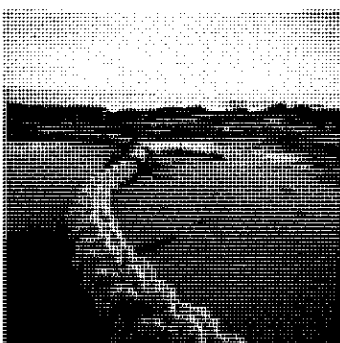


Celeste Chandler's artwork is concerned with the experience of embodiment and empathy; the intersection between the internal and external worlds that meet in the visceral sensations of the body – and, specifically, how this can be expressed in representational painting. The autobiographical body, intimacy, touch and the instability of identity are themes central to her work. In this forum Celeste will discuss her practice and recent projects. In particular she will address the sensuality and latent sexuality that underpins her images.

Born in Hobart Tasmania (1977), Celeste Chandler attended the University of Tasmania (UTAS), graduating with a Bachelor in Fine Art (Painting, 1998). She attained a Masters in Fine Art (2003-UTAS) and is currently near the completion of a PhD at the Victorian College of Arts (VCA). From 1997, Chandler has held nine solo exhibitions culminating in *The Embarrassment of Sincerity: The Changing State of Contemporary Figurative Painting*, showing at the Margaret Lawrence Gallery, Melbourne (2014). Her works are held in the collections of the Gallery of Modern Art, Brisbane (GOMA), the University of Queensland, the Redcliffe City Gallery and the Maroondah Art Gallery Victoria, as well as in many private collections including Brisbane, Sydney, Melbourne and Hobart. Chandler's work has been shown in numerous group shows including, Open Studios, McCulloch Studio, Cité International des Art Paris (1999). She was awarded the Elizabeth Greenshields Foundation Scholarship, Quebec, Canada (2004) and worked as artist in residence, teaching and painting at the School of Art, Australian National University Canberra (2004). Celeste received the People's Choice, Metro 5 Award, Melbourne (2007). Whilst major portrait commissions include Dr Maureen Aitken, principal for The Women's College, University of Queensland (2009).

### **Art Forum: Annee Mirron**

Annee Mirron  
Wednesday 7 May 2014

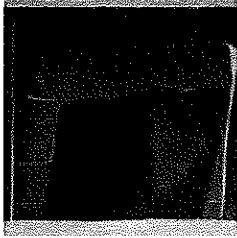


Annee Miron is Craft ACT's 2014 national artist-in-residence. She is a Melbourne sculptor who has exhibited her work throughout Australia and has undertaken residencies in Paris and Rome. She is the recipient of sponsorship by arts patrons including Dame Elizabeth Murdoch AC DBE and Pat Corrigan AM.

Using age-old craft techniques such as weaving, plaiting and knotting, Miron create works where form and material are the support for each other. Miron's main concern which materialises in her practice is the transience in nature and the environment. Her work aims to reflect the simultaneous processes of making and unmaking that occur in nature. These overarching ideas are realised through series of sequential drawings and sculptures that are barely held together, that seem to struggle to hold their form. The artist endeavours to capture a sense of time and movement in the finished works with installations or exhibitions often realised with the diversity of a single form originally made or drawn by hand. From her original drawings or forms, as few as five variations or as many as a thousand can appear in the final body of work.

**Art Forum: Peter Alwast**

Peter Alwast  
Wednesday 14 May 2014



Peter Alwast recently joined the ANU School of Art as a lecturer in the Painting Workshop and will discuss his practices and experiences.

Alwast's conceptual practice employs a range of media including video, computer graphics, painting and drawing. His video works and drawings translate different modes and layers of representation, invoking questions about the relationship of new media to painting and drawing, the real and imaginary, or the translation of a suspended moment to an animated one. The varying approaches to media probe the way space both real and virtual constructs ideas about subjectivity and memory.

**Art Forum: Nici Cumpston**

Nici Cumpston  
Wednesday 21 May 2014



Nici Cumpston is an artist and curator based in Adelaide. Cumpston's photographic practice centres on documenting the signposts and evidence of past and continuing Aboriginal occupation in the landscape. Her works *Attesting and having-been-here* are compelling series of large panoramic photographs of significant Indigenous cultural landscapes of the Murray/Darling basin. Her works have been exhibited at the Museum of Contemporary Art, Sydney, the Kluge – Ruhe Aboriginal Art Collection, University of Virginia, USA, and in Australia, at The Royal Academy of Arts, London. Cumpston is the first Indigenous curator at the Art Gallery of South Australia and is the Artistic Director of the 2015 Aboriginal and Torres Strait Islander Visual Arts Festival. She is of Afghan, English, Irish and Barkindji

Aboriginal Heritage, and is a descendant of the Darling River people of north western New South Wales. She also has cultural affiliations with the Murray River people and has lived for some years at Berri in the South Australian Riverland.

**Art Forum: Vic McEwan & George Main**

Vic McEwan & George Main  
Thursday 22 May 2014

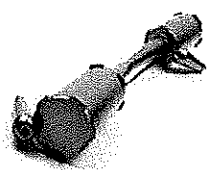


Vic McEwan and George Main discuss their upcoming 3 day walk from a historical site of conflict and trauma on the Murrumbidgee River to a place of ecological and cultural regeneration, resilience, and hope. Commissioned artists will create works along the walk route that reveal the resonance and relevance of historical narratives embedded within the landscape.

Vic McEwan, Inaugural ARTS NSW Regional Fellow, is a composer, sound and installation artist, producer and director who is interested in landscape, communities, remote spaces and cross art form collaboration. He is the Artistic Director of The Cad Factory and creates and directs large scale site specific collaborations that often involve dance, projection, installation and sound. George Main is a curator and environmental historian at the National Museum of Australia George is interested in the cultural and historical foundations of ecological and climatic change. His work explores the capacities of ecological ways of understanding and engaging with land and materiality to bolster the resilience of places and people, and to foster the productivity of rural and urban terrains.

**Art Forum: Simon Cottrell**

Simon Cottrell  
Wednesday 28 May 2014



Simon Cottrell's whole career has been directed by an interest in the nature and theory of creative practice, in particular the inter-relationships between cognitively set aims and intuitive progression. Such insights are used as a means to devise forms that are both 'of' and 'about' the underlying pre-thought processes of creative action. His most recent work attempts to map the reflective/responsive processes within a structured approach to improvised form.

Simon Cottrell has regularly exhibited his jewellery and objects both locally and internationally since 1997 after completing a Bachelor of Fine Arts with Honours in Gold and Silversmithing at RMIT, Melbourne. In 2010 he completed a Masters of Arts Research also at RMIT. Since 2001 he has taught at RMIT and Monash University in Melbourne, and has been invited as a guest lecturer to many art schools and events worldwide.

***The Bundian Way: does an ancient Aboriginal pathway have any artistic relevance in the high-speed 21st Century?***

John Blay

Thursday 29 May 2014

The Bundian Way is an ancient Aboriginal pathway that had long been championed by the Eden Local Aboriginal Land Council. The route was determined after a process of historical research, walking, consultation and physical survey and is listed on the NSW State Heritage Register for its cultural and shared history values. The 265km route displays a remarkable diversity of scenic landscapes, ranging from Targagal (Mt Kosciuszko) through Nurudj Djurung (the lower Snowy River) and across the southern edge of the treeless plains of the Monaro to the tall forests of the southern ranges and Bilgalera on Twofold Bay. Certain parts could be regarded as Aboriginal cultural landscape. Many have already found its extreme variety of landscapes to be inspiring. But there's a lot more to it than that. Its artistic roots run deep. How can the connections it makes be relevant in the high-speed 21st Century?

John Blay, writer, historian and naturalist, has written extensively about the bush of SE NSW, its history and its people in prose, drama and poetry. In 1982/3, during a long sojourn in the wild back country of the Deua and Brogo Rivers, he began undertaking the field researches and following old Aboriginal routes of the region, work that has continued. Since 2001, with the assistance of two national history research awards, he has been involved full time in the South East Forests of NSW with local Aboriginal communities, and continued to write about the old pathways. He is the Bundian Way Project Officer for Eden Local Aboriginal Land Council and acknowledges the close support he has had at all times during the project.

***Art Forum: KB Jones***

KB Jones

Wednesday 23 July 2014

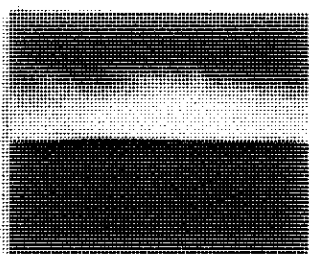
"I focus on everyday actions, experiences, and behaviors. Representing people engaged in seemingly quotidian activities allows me to abstract those activities while meditating upon them, making them strange. We are bombarded with so many images. I paint images of people undergoing or retreating from bombardment (sleeping or on a mobile phone). There is engagement with the contemporary world and simultaneously there is a rejection of it by my subjects and, by association, me."

KB Jones studied art and philosophy at Columbia University and lived and worked in New York City before receiving her MFA from the University of New Mexico this past May. She has recently completed projects with the Center for Contemporary Art, Santa Fe, New Mexico, SITE Santa Fe, and High Desert Test Sites.

***Art Forum: Jessica Loughlin and Annie Cattrell***

Jessica Loughlin and Annie Cattrell

Thursday 24 July 2014



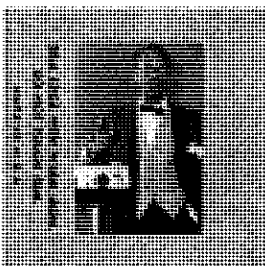
Jessica Loughlin takes her artistic cues from the landscape, creating an illusory sense of depth in her quiet horizons of glass powders and cast layers. Loughlin received the Tom Malone Prize from the Art Gallery of Western Australia in 2004 and 2007 and was the 2001 winner of the Outstanding New Artist in Glass award from UrbanGlass. Her work is included in the permanent collections of the Glasmuseet Ebeltoft in Denmark, the National Gallery of Australia and the Victoria and Albert Museum in London.

Annie Cattrell has been a tutor at the Royal College of Art since 2000 and has lectured in many art colleges including Edinburgh School of Art, Wimbledon School of Art, University of Gloucester, University of Ulster and Swansea Metropolitan University. She is senior research fellow in Sculpture at De Montfort University and external examiner in Fine Art at the University of Newcastle.

***After Photography: Taking, Faking, Making, Breaking***

Victor Stamp and Andrew Olds

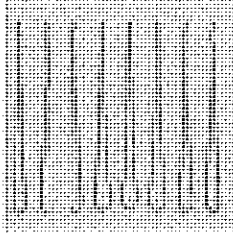
Wednesday, 6 August 2014



The massive presence of digital processes has, in the last twenty years, converted the entire history of analogue photography into a theme park of "alternative" techniques displaced by the pervasiveness of the virtual image. A substantial part of the artistic practice of Victor Stamp involves the recovery, recycling and remixing of traditional photographic images into new works that create a tension and a confrontation between digital and analogue. In this talk the artist places his own work in the context of the primitive photographic gesture (taking), attempts to dissimulate or enhance the truth of the image (faking), artisanal techniques (making) and iconoclastic practices of image transformation (breaking).

**Art Forum: Manon Van Kouswick**

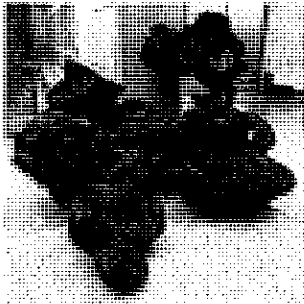
Manon Van Kouswick  
Thursday 7 August 2014



Manon van Kouswijk is interested in the universal qualities of jewellery and other personal objects, the value and meaning they represent and the different roles they have in exchanges between people as gifts, souvenirs, heirlooms. In her work she makes aspects of the way we use and handle things visible in the objects themselves. Her working methods are quite elaborate and obsessive, ranging from making pearlchains of paper archive stickers on a thread and cutting butterflies out of mass-produced domestic objects to embroidering stains on table cloths. Subject matter and type of object usually define the chosen material and technique.

**Art Forum: Lucy Irvine**

Lucy Irvine  
Tuesday 12 August 2014



Scottish sculptor, Lucy Irvine, arrived in Australia in 2003. As a response to her new environment she began to develop a method of weaving that juxtaposed organic forms with industrially produced, utilitarian materials. Undertaking a Master of Fine Arts at the Victorian College of the Arts in 2008 she sought to articulate her experience and memory of landscape. This led to her envisaging a landscape of knowledge as well as investigating a knowledge of landscape. Her weaving practice has become increasingly expansive and responsive, with emergent forms challenging expectations of surface, volume and space. Within the making, the boundaries between the intuitive and the analytical are also blurred: the work is presented as a complex form of thinking, and knowledge in its own right.

Image: 'Before and after', 2014, pvc garden hosing and cable ties, from the NGV exhibition Melbourne Now, 2014

**Art Forum: Alison Alder**

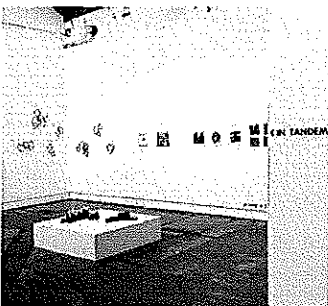
Alison Alder  
Wednesday 20 August 2014



Alison Alder, Head of Printmedia and Drawing at the ANU School of Art, discusses her printmaking practice. Alison's artistic career has spanned more than 30 years. Most recently she was the Artistic Director of Megalo Print Studio. Prior to that Alison worked with various communities in the Northern Territory and spent 10 years at the poster-making workshop Redback Graphix.

**Art Forum: Olivia Welch**

Olivia Welch  
Thursday 21 August 2014



Olivia Welch is a Sydney based emerging curator. She is a founding member of YOLK Collective, a group of six art theorists creating curatorial, editorial and networking opportunities for their peers. Olivia will speak about her experiences as an emerging curator.

Olivia Welch graduated from the the College of Fine Arts (COFA), UNSW, Sydney, with a First-Class Honours degree in Art History and Theory, specialising in Australian Indigenous contemporary art, post-colonial studies and the politico-legal issue of Indigenous sovereignty. Since late 2009 Olivia has been a Gallery Assistant at Brenda May Gallery, where she co-curated 'Mighty Small' in 2013 and embarked on her second curatorial project 'In Tandem' in early 2014.

In Tandem exhibition install at Brenda May Gallery

**Art Forum: Rowan Conroy**

Wednesday 24 September 2014

Dr Rowan Conroy is a visual artist whose practice focuses on the use of photography to document ancient and modern, rural and urban architecture and detritus as a means to reflect upon the archaeology of the present.

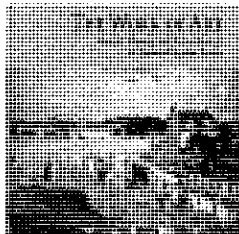
Conroy's PhD was awarded in 2012 by the Sydney College of the Arts, University of Sydney, for his thesis and major exhibition *Archaeologies of the Present: Rephotographing the William John Woodhouse Photographic*

*Archive.* This research was the subject of a major exhibition in August to November 2013, at the Australian Centre for Photography.

***The Work of Art: Plein Air Painting and Artistic Identity in 19th-century France***

Anthea Callen

Wednesday 24 September 2014



Anthea Callen's lecture considers some of the issues raised in her new book, *The Work of Art: Plein air painting and artistic identity in nineteenth-century France*. Outlining the reasons for the rise to prominence of landscape painting as a genre in nineteenth-century France, she looks especially at questions of gender identity and why so few of these painters were women. Arguing that the naturalist impulse to work outdoors, before the actual landscape motif, entailed new methods and practices that effectively excluded women, she will show how landscape art became associated with masculinity and male virility. She focuses on the painting of Gustave Courbet (1819-1877) and the Impressionists.

Anthea Callen was Professor of Art in the School of Art, ANU and is also Professor Emeritus of Visual Culture at University of Nottingham, UK. She is a widely published scholar of international repute and also a painter. Her expertise in art history, visual culture and the gender politics of visual representation spans the eighteenth to twentieth centuries, notably in France and Britain; her research specialism in nineteenth-century artists' materials and techniques means she works regularly with museum conservators and curators.

***Art Forum: Robert Baines***

Thursday 25 September 2014

Art-jewellery cannot be completely free of context. Every material or process has an embedded material cultural history. The goldsmith has an inescapable history but this is not a burden, conundrum or impediment to make an original statement. New contexts can be invented and illustrated with fictitious evidence. Historic or contemporary contexts of the human drama is available to be subverted using the jewellery artifact to convey contextual meanings. Jewellery is the vehicle.

Master of Australian Craft, goldsmith and Emeritus Professor at RMIT University, Robert Baines has maintained a national and international profile with exhibitions, awards, lectures and publications for more than forty years. His works are in prestigious public collections in Great Britain, Germany, France, USA, New Zealand, and Australia. In the research areas of artist goldsmithing and archaeometallurgy he received a Winston Churchill Study grant in 1979 and this was followed by Senior Fulbright and two Senior Andrew Mellon Conservation Fellowships at the Metropolitan Museum of Art in NY. In Germany he has received the Friedrich Becker Preis, Bayerischer Staatspreis and Herbert Hofmann Preis. Most recent books published are *Bracelet-Java-la-Grande* (2006), *More Amazing Schmuck Stories* (2009), and *Fabulous Follies Frauds and Fakes* (2013).

***ArtForum: Resist & Reveal***

Melinda Heal & Amy Kerr-Menz

Wednesday 1 October 2014



Melinda Heal

*Resist & Reveal* showcases the artwork of ANU School of Art alumni Melinda Heal and Amy Kerr-Menz, who are both textile artists using traditional Japanese resist dyeing techniques in an Australian context and discuss the use of traditional processes in contemporary art practice.

Melinda Heal is a Masters of Visual Art student at Kyoto Seika University, focusing on the resist dyeing techniques of katazome and yuzen. She has been living and making art in Kyoto, Japan for the past 3 years, funded by a scholarship from the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT). Amy Kerr-Menz is a Canberra based textile artist who works with the resist dyeing technique of katazome. Having spent time living and studying in Kyoto, Japan, Amy's work encapsulates an Australian/Asian hybrid: a unique blend of Australian design and Japanese aesthetic.

***Scanning: Ubiquitous Media, Image Processing and Automations***

Helen Grace

Thursday 2 October 2014

This is the age of the unprecedented proliferation of expression through ubiquitous computing, life-logging and automatic imaging systems. Has human vision been mechanized to such an extent that perception itself might be regarded as a technique of animation? The exhibition *Out of Sight: Proof*, was made by an automatic device, the 'Narrative Clip', attached to a body-tripod. It uses sensors to track daily movement and location and uploads geotagged and time-coded images to a server so they can be viewed on an iPhone or iPad. The process raises questions about the limits of privacy and the ethics of the image in its current metamorphoses. While framed by large conceptual issues, this research is centrally focused on new imaging methods and new methods of image analysis.

Professor Helen Grace is an artist and academic. She was the Founding Director of the MA Programme in Visual Culture Studies at the Chinese University of Hong Kong. She is currently an Associate, Department of Gender & Cultural Studies and a Research Affiliate, Sydney College of the Arts, at the University of Sydney; as well as a Visiting Professor in the Department of English, National Central University, Taiwan.

**Art Forum: Alice Kettle & Amanda Ravetz**

Alice Kettle and Amanda Ravetz

Thursday 2 October 2014

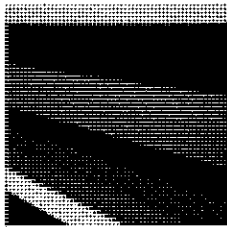
Alice Kettle and Amanda Ravetz are visiting artists in the Textiles Workshop. In this Forum they discuss their ongoing fascination with enchantment and reverie – how they became interested in these areas, how they have pursued their individual and collaborative research through stitch and film, and how they have developed this research while at ANU.

Alice Kettle is an internationally renowned artist whose work is featured in the Australia National Library; Dr Amanda Ravetz is a visual anthropologist and filmmaker best known for her work in the interzone between art and anthropology.

**Art Forum: Kate Vassallo and James Lieutenant**

James Lieutenant and Kate Vasallo

Wednesday, October 8, 2014



Artists James Lieutenant and Kate Vasallo discuss their installation, *Mistints*. Mistint paint is that which has been incorrectly mixed by a paint store and is consequently useless for its intended purpose. However, for Canberra-based artistic collaborators, James Lieutenant and Kate Vassallo, mistint paint is an abject material with inherent potential. The *Mistints* project has been conceived at CMAG in response to the building's architecture and civic environment. The site-responsive nature of this project and its use of unique paint colours, which have been sourced from local stores around Canberra, results in a work of art which can never be repeated.

Graduates of the ANU School of Art, James Lieutenant and Kate Vassallo are a collaborative duo working across Canberra and Sydney. While they also each make artwork separately, the focus of their collaborative projects is a homage to past art movements. While sampling elements of past works, they are also keenly aware of placing these ideas into the hybrid 'contemporary art' context. Their current focus is on Minimalism, Op Art, Pop and Abstraction.

**Art Forum: ANU Artists in Residence Program**

Tom Buckland, Sally O'Callaghan, Brooke Jarvis-Dempsey and Sian Watson

Tuesday 14 October 2014

The ANU Artists in Residence Program is a collaborative project of ANU Student Equity and the ANU School of Art. Each year students from the School of Art travel to schools in regional NSW to work as artists in residence. While the students are in the schools they work on their own projects and provide talks and demonstrations for the high school students.

Residency participants Tom Buckland, Sally O'Callaghan, Brooke Jarvis-Dempsey and Sian Watson from the 2014 program to explore their experiences working as artists in residence in Eden, Goulburn and Ulladulla. Staff members Kate Murphy and Amelia Zaraffis provide an overview of the program and information for students wishing to participate in future.

**Art Forum: Vice-Chancellor's College Visiting Artist Fellowship**

Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson

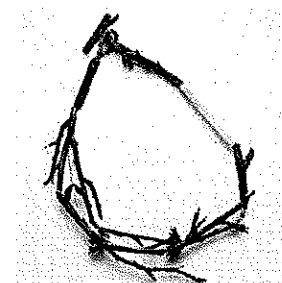
Thursday 9 October 2014

Receiving a 2014 Vice-Chancellor's College Visiting Artist Fellowship has given six current and recent PhD candidates the opportunity to take part in collaborative projects within other ANU Colleges. The speakers today include Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson. They will discuss how they initiated their projects, and describe the challenges and possibilities of their interdisciplinary collaborations.

**Exhibition floortalk - Designing Craft/Crafting Design: 40 Years of JamFactory**

Lauren Simeoni

Thursday 16 October 2014



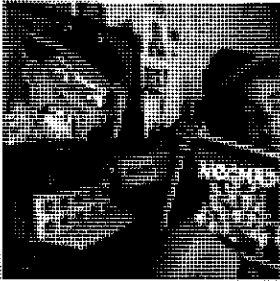
Lauren Simeoni's work is a homage to the senses - a wearable passport to a whimsical 'other' reality, finding the beautiful and seductive in what is otherwise thought of as mundane. The rich colours and textures of these found objects are important triggers of inspiration, and a limited pallet provides more possibilities. Her work toys with mass-production processes and she frequently reconfigures mass produced objects to create interactive conceptual jewellery.

Lauren Simeoni is an Adelaide based artist working from Gate 8 workshop collective. Lauren has a BA in Gold and Silversmithing from Canberra School of Art, which she followed with a Design Associateship at the Jam Factory and a 1-year mentorship at Gray Street Workshop in Adelaide. She exhibits nationally and internationally and also guest lectures at universities and actively participates on state Craft and Arts boards and projects.

**Art Forum: Debra Myers Big hART**

Debra Myers

Wednesday 22 October 2014



Debra Myers is currently the Creative Producer of the Yijala Yala Project with the arts and social change organization, Big hART. The Yijala Yala Project works inter-generationally using arts and digital media skill-building to engage and inspire young people that are often outside education and in the juvenile justice system. The outcomes of these workshops are high quality artworks (films, music, theatre, digital storybooks and comics) that tell the story of the community including: Neomad interactive comic for iPad, the theatre work Hipbone Sticking Out and the compilation album and concert Murru. Debra will speak about her involvement with Big hART and the guiding motto: 'it's harder to hurt someone if you know their story'.

**The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk**

Paola Di Trocchio

Thursday 23 October 2014

*The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, currently on show at the National Gallery of Victoria, features more than 140 superbly crafted garments in addition to photographs, sketches, stage costumes, excerpts from runway shows, film, television, concerts and dance performances.

Paola Di Trocchio, Curator of International Fashion and Textiles at the NGV, presents an overview of Gaultier's oeuvre and the exhibition at the NGV.

**PUBLIC LECTURES**

**Public Lecture: Radical Landscape: British oil sketching, 1770-1830**

Michael Rosenthal

Wednesday 30 April 2014

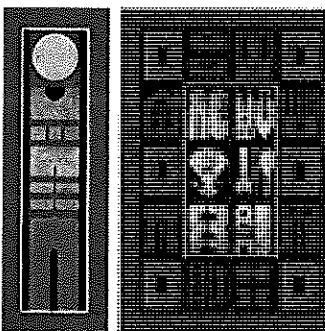
Michael Rosenthal is Emeritus Professor at the University of Warwick in the United Kingdom. He is the keynote speaker for the upcoming Art of Landscape symposium, organised by the Australian National University in conjunction with the Canberra Museum and Gallery, to coincide with their major exhibition *Elioth Gruner: the texture of light*, on display at CMAG, Saturday 8 March to Sunday 22 June 2014.

Michael Rosenthal studied at the Courtauld Institute, and was Leverhulme Research Fellow at Jesus College, Cambridge, before arriving at Warwick. He held various fellowships in Australia and the US, and was lead curator of the Gainsborough exhibition at Tate Britain in 2002. His research concentrated on the arts within British social and cultural histories, mainly of the eighteenth and early nineteenth centuries. He had an abiding concern with landscape. His research on colonial art in Australia 1788-1840 will inform a book, *A Roo with a View*.

**Public Lecture: The Order of Art: Cross-Cultural Strategies and Representation in Shiou-Ping Liao's Art**

Professor Hsin Tien Liao

Friday 9 May 2014



Shiou-Ping Liao is acclaimed as the 'Father of Printmaking in Taiwan'. His infusion of Oriental thoughts and religious symbols of Taiwan into his prints is highly recognized by artist circles in the US and Europe. His paintings and prints are winners of prestigious art awards and collected by major art museums round the world. Shiou-Ping Liao has led the development of modern printmaking in Taiwan since the 1970s.

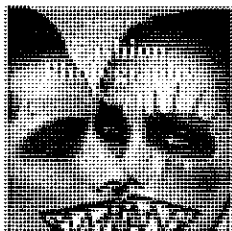
This lecture was part of the program of workshops and talks for *Made in Taiwan (MIT): An exhibition from The Taiwan Academy Of Fine Arts (Tafa)* in the School of Art Main Gallery. Professor Hsin-Tien Liao is the Dean of the College of Humanities, National Taiwan University of Arts and is Professor of the Graduate School of Art Management and Culture Policy.

**Public Lecture: Fashion Photography Next**

Magda Keany and Samuel Hodge

Wednesday 27 August 2014

*Fashion Photography Next* provides a platform for a new generation of image-makers who work with fashion. The book contains work by thirty five photographers from fourteen countries including Europe, America, Asia and Australia. It begins with the premise that fashion photographs are first and foremost photographs. Thus, while fashion photography has unique values and characteristics, it should be understood as inseparable from larger ideas and debates within broader contemporary photographic practice.



It asks questions such as - What distinguishes a particular photographer working with fashion today as notable? When seen collectively, what are the re-occurring issues, approaches or concerns in their work? Is there a generational shift from current established practitioners? What is the impact of digital and web based technologies? And, are traditional genre definitions still relevant? Though characterised as 'new generation', these photographers are not specifically linked by age, but by an already distinct vision and a fierce creative momentum. They are a group who are not widely known outside industry experts or insiders but should be.

**Public Lecture: Professor Elisabeth Holder**

Professor Elisabeth Holder

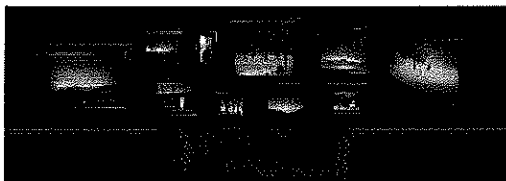
Thursday 28 August 2014

Elisabeth Holder trained as a goldsmith and studied at the Düsseldorf University of Applied Sciences from 1974 until 1978. In 1980 she completed her postgraduate studies at the Royal College of Art in London, where she was awarded an M.A. From 1980 to 1988 she worked as a freelancer in London and also held a number of lecturing and teaching posts, including on at the Royal College of Art. In 1988 she was appointed Professor for Jewellery and Contextual Art at the Düsseldorf University of Applied Science. She works as an artist and engages in a variety of project-based activities.

**Public Lecture: Jeff Zimmer**

Jeff Zimmer

Thursday 28 August 2014



Jeff Zimmer, *Whitewashed Wall* (detail)

2014 Stephen Procter Fellow, Jeff Zimmer creates multi-layered paintings from sheets of flat glass. Characterized by a palpable sense of space and depth, his work is an exploration of issues surrounding certainty, doubt, guilt and innocence, and the beauty in ambiguity and enigma. It is political but not polemical, and provokes a meditative and sensual experience of light.

Zimmer's current work uses landscape and metaphor to explore whitewashed memories and pasts, the disconnect between action and consequence, and the implications of borders and boundaries.

Zimmer studied theatre before completing a Masters in Glass and Architectural Glass at Edinburgh College of Art. He has taught at the Edinburgh College of Art, Bild-Werk Frauenau (DE), North Lands Creative Glass (UK), and the National Sculpture Factory (IR). His work is included in the permanent collection of the Victoria & Albert Museum, the European Museum for Modern Glass, the Glasmuseet Ebeltoft and the Glasmuseum Frauenau.

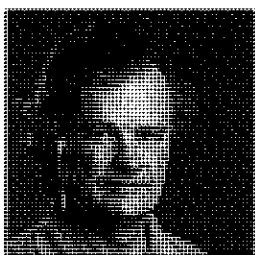
## ANU SCHOOL OF ART ANNUAL LECTURE

**School of Art Sir William Dobell Annual Lecture: *What's in a name?***

Ian McLean

Monday 2 June 2014

*What's in a name?* traces the history of a particular family of words—indigenous, savage, primitive, native, aboriginal—and its relationship to other words connected to ideas that have shaped Western thinking about art, culture and freedom. This lecture traces the history of a particular family of words—indigenous, savage, primitive, native, aboriginal—and its relationship to other words connected to ideas that have shaped Western thinking about art, culture and freedom.



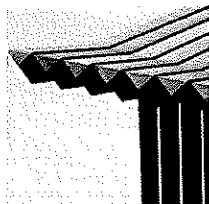
Ian McLean is Senior Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Aboriginal art within a contemporary context. His books include *Arte Indigena Contemporaneo en Australien*, *IVAM Institut Valencia d'Art Modern, Valencia* (with Erica Izett), *How Aborigines Invented the Idea of Contemporary Art*, *White Aborigines Identity Politics in Australian Art*, and *The Art of Gordon Bennett* (with a chapter by Gordon Bennett). He is a former advisory board member of Third Text, and currently on the advisory boards of World Art and National Identities.

## FRINGE FORUM

### ***Fringe Forum: Michael Fortune***

Michael Fortune

Thursday 27 February 2014

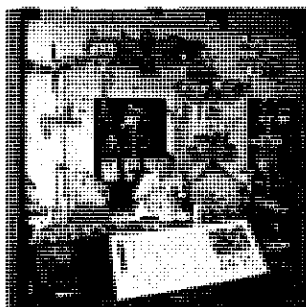


Designer/maker, teacher and mentor Michael C. Fortune is one of Canada's most respected and creative contemporary furniture masters. Fortune is acclaimed for his technical and design expertise, giving lectures and workshops across Canada and the United States. His work has been exhibited worldwide and he has also Fortune received the prestigious Prix Saidye Bronfman, Canada's highest award in the crafts. Juried by his peers, Fortune was the first woodworker to receive this award. Michael C. Fortune is a Visiting Artist in the Furniture Workshop.

### ***Fringe Forum: Cao Zhenrong and Cao Hong – Chinese “Qinhuai” Lantern masters***

Mr Cao

Thursday 6 March 2014



The Cao family, from Nanjing, has long been renowned for its kite and lantern makers. In 1949, at five years of age, Cao Zhenrong began learning his art in the family workshop. In 1964 however, amid a “Party Rectification” campaign, the workshop was closed, and Cao was sent to be a labourer in a state-owned factory. Despite trying to maintain his skills in the turbulent years of the Cultural Revolution, it was not until after the reforms of 1979 that Cao could seriously return to the family's traditional craft. Since 1983, Cao Zhenrong has organised the annual lantern festival at Nanjing Confucius Temple complex, and since 1991, he and his family established a company and workshop that allowed him to concentrate full-time on this traditional artistry. In 2007, Nanjing's Qinhuai lanterns were registered as a part of the Jiangsu Prefecture's “Intangible Cultural Heritage,” and Cao Zhenrong was recognized as one of the

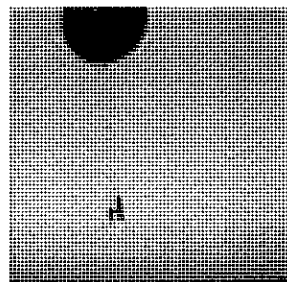
foremost exponents of this cultural and artistic legacy.

In the last ten years, Cao has also demonstrated kite and lantern making techniques in the United Kingdom, France, Germany, Poland, Japan and the Philippines. Today, his daughter and chief assistant, Cao Hong, represents a new generation in Chinese kite and lantern making, further adapting these centuries-old methods to contemporary contexts.

### ***Fringe Forum: Russel Baldon***

Russel Baldon

Thursday 13 March 2014



Russell Baldon grew up in the central valley of California where he designed and built wooden toys for his family-owned company. Upon moving to San Francisco in 1984, he earned a Bachelor's degree in furniture from the California College of Arts and Crafts. He went on to receive a Master's of Fine Arts degree in furniture from San Diego State University in 1997. Along the way he has studied and worked with some of the nation's leading furniture makers including: Garry Knox Bennett, Gail Fredell, Wendy Maruyama, and Tom Loeser. Currently he maintains a cooperative studio in Alameda, California and is the chair of the Furniture Department at the California College of the Arts where he has taught for the last ten years.

Baldon's work expresses his belief that the elements of wonder are a basic component of what makes us human and stand at the core of our relationship to each and everything in our lives. He continues to examine how we receive and gather visual information from the many objects in the world around us.

### ***Fringe Forum: Coilin O'Dubhghaill***

Coilin O'Dubhghaill

Thursday 20 March 2014

Cóilín Ó Dubhghaill is a silversmith based in Sheffield, England. Born in Dublin, Cóilín trained at Grennan Mill craft school and Edinburgh College of Art, graduating in 1996. He subsequently worked as a designer for industry in India, the Philippines, and the UK, and set up a workshop in Kilkenny, Ireland. In 1998, he moved to Tokyo, to study in the metalwork department at the National University of Fine Arts and Music (Tokyo Geidai), receiving a doctorate in 2005.

Cóilín's work focuses on the exploration of vessel forms through a study of process, materials and colour. He exhibits this work internationally, and has pieces in collections including the National Museum of Ireland, the Goldsmiths' Collection, London, and the Marzee collection, Netherlands.

### **Fringe Forum: CHAT**

David Jenz, Peerapong Duangkaew, Richard Garst, Thattchai Hongphaeng

Thursday 27 March 2014

CHAT: CMU Faculty of Fine Art/ANU School of Art



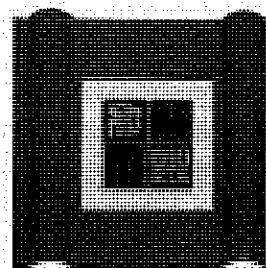
Chat is both a continuation and celebration of the cross-cultural artist exchange between Chiang Mai University, Faculty of Fine Art and the Australian National University, School of Art. From the early 1990s, artist/lecturers from each school have participated in a residency and artist exchange program where individuals, hosted by the other school, make work, exhibit and exchange ideas about art and teaching. Participating artists include: Pongdej Chaiyakut (Print Making), Wendy Teakel (Sculpture/Installation), Rossalin Garst (Print Making /Sculpture), Patsy Payne (Print Making), Richard Garst (Print Making), Nick Stranks (Sculpture/Print), Gade Javanalikhom (Painting), Paul Hay (Sculpture), Thattchai Hongphaeng (Sculpture), Alison Munro (Drawing), Peerapong Duangkaew (Sculpture) and David Jenz (Sculpture).

## ANU SCHOOL OF ART GALLERY

### **Made in Taiwan (MIT)**

Taiwan Academy of Fine Arts (TAFA)

Saturday 10 May 2014 – Saturday 31 May 2014



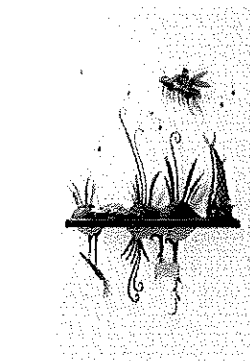
In 2000, a number of senior art professors whose works collectively represented the diverse aspects of Taiwanese visual art, came together to form the "Taiwan Academy of Fine Art" (TAFA). Most of the academicians studied art in Taiwan, and then studied or travelled abroad, learning to mix various styles of art. They came back Taiwan to continue their creative careers and pass on their insights to those studying art at university.

TAFA is dedicated to promoting various Taiwanese art forms including ink-wash paintings, calligraphy, oil paintings, printmaking, and graphic design. These arts express Taiwan in all its complexity and multiple dimensions, an amalgamation of Chinese, Austronesian, Western and Japanese cultures. Over the past four years, TAFA has held

exhibitions in Beijing, Guangzhou, Tokyo and Taipei. These act to promote international cultural communication, share ideas on artistic creation, and enhance Taiwan's 'soft power'.

### **Designing Craft / Crafting Design: 40 years of JamFactory**

Friday 26 September 2014 – Saturday 1 November 2014



*Designing Craft/Crafting Design: 40 Years of JamFactory* will illustrate the critical role that JamFactory has played in nurturing and promoting contemporary craft and design in Australia. Established by the South Australian Government under Premier Don Dunstan in 1973, JamFactory today remains a unique and iconic South Australian institution. The exhibition will present new work by 40 selected artists, craftspeople or designers who have had a significant involvement with the JamFactory during its 40-year history and who are presently producing work of outstanding quality. The final list of exhibitors will include alumni as well as past and present staff and studio tenants – from dynamic emerging talent through to some of the most established and recognised practitioners in Australia.

Some exhibitors include: Clare Belfrage, Gabriella Bisetto, Nick Mount, Tom Moore, Stephen Bowers, Jeff Micham and Peta Kruger.

### **Articulate Objects – Janet DeBoos**

Janet DeBoos/Curated by Karen O'Clery, Director, Narek Galleries.

Thursday 21 August 2014 – Saturday 13 September 2014



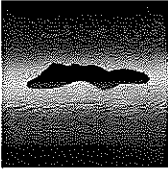
Janet DeBoos has an intelligent, continually questioning approach to her work, and that combined with her dedication to ceramics and the skills developed through repetition via her much loved domestic ware, results in works of thoughtfulness and substance. An exciting new direction has been evolving over the past decade through regular periods of time spent in China working with industrial ceramic factories.

Using imagery and motifs drawn from Australia and China, the works occupy a space between functional and non-functional, industry and the hand-made and go a long way towards fostering cultural relations between both countries.

### **Taiwan's Printmaking**

Lin Hsueh-Ching

Friday 9 May 2014



This exhibition showcases the introduction of the development of printmaking in Taiwan, new materials of printmaking, and includes a demonstration.

This exhibition is presented as part of the *Made in Taiwan (MIT): Workshop series*.

### **Safrizal Shahir: Works on Paper 2014**

Tuesday 11 – Saturday 22 February 2014

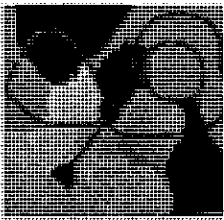


This exhibition consist a series of artworks that explores the idea and subject of Batu Aceh that is an Islamic tombstone which exist around Southeast Asia Malay world from the beginning of 15th century until early 20th century. The artworks in this exhibition can be seen as a reflection by the artist upon the subject in two modes, that is expressive and contextual manner.

Safrizal Shahir is a current PhD candidate in the Printmedia and Drawing Workshop at the ANU School of Art.

### **Track Record: Kirsten Farrell**

Wednesday 26 February – Saturday 22 March 2014



Using colour sets found in paint discount bins and cheap nail polish, Kirsten Farrell questions the relationship between time, chance, space and colour. Along with two series of small paintings made over the course of her practice-led research PhD in the Print Media and Drawing workshop, over the next three weeks she will be executing a wall drawing in the gallery using a version of the surrealist technique entopic graphomania.

Kirsten Farrell is the recipient of an Australian Postgraduate Award (APA) and is a current PhD candidate in the Printmedia and Drawing Workshop at the ANU School of Art.

### **Back From the Field: Visualising Ethnographic Practice**

Wednesday 23 April – Saturday 3 May 2014



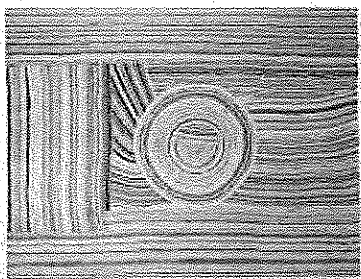
*Back from the Field* is an exhibition of ethnographic photographs taken by postgraduate anthropology students during the time of their fieldwork. It spans across several continents and touches on different aspects of anthropological research. The aim of this exhibit is twofold: to showcase current anthropological work to a wider public, and to explore visuality and art-making in the context of ethnography.

Photographs can bring the viewer into intimate contact with people and places they have never directly experienced, and this can happen instantaneously, in one frame. As such they are a powerful medium that can complement the largely written body of anthropological work. Despite the widely different subject matter covered in these photographs, there is a shared ethos, a commonality of purpose: that of giving a glimpse into the worlds of the people that told us their stories and invited

us into their lives. The exhibition includes 26 photographers from the School of Archaeology and Anthropology and the College of Asia and Pacific.

### **Maruku@ANU - Punu and Paint: An exhibition of Desert art**

Tuesday 6 – Friday 16 May 2014



Maruku Arts is a not-for-profit organisation that encourages traditional Anangu (Aboriginal) art making. Established in 1984, it is one of Australia's longest running Anangu art centres. It represents some 800 artists who live across the Ngaanyatjarra, Pitjantjatjara and Yangkunyjatjara (NPY) Lands in Western Australia, South Australia and the Northern Territory.

Maruku artists are famous for their hardwood carvings with etched pokerwork designs and their colourful works on canvas, based on traditional stories of the

desert. Four Maruku Artists Billy Cooley, Lulu and Sissy Cooley and Judy Okai will join the launch event, and the Marketplace to demonstrate their techniques and sell their works directly to the public.

### ***The Walks***

Wednesday 21 – Saturday 31 May 2014



*The Walks* exhibition is a snapshot of contemporary Australia art practice where the common ground is perambulation. Artists use walking as a means of engaging with the environment and landscape, providing a physical and meditative way of connecting with people and place, while activating the diverse and layered histories present in the land and landscape. From film and jewellery to ceramics, painting, textiles and photography, these works use walking to activate relations between art, practice, environment and politics.

The exhibition presents works from the following artists: Roseanne Bartley; Zoe Brand; Patsy Hely; Sarah Rice; Anne-Marie Jean; Kim Mahood; Rebecca Mayo; Vic McEwan; Nick Selenitsch; and David Watson.

### ***In Between: Bifei Cao Annual PHD research Exhibition***

Tuesday 3– Saturday 7 June 2014



*In between* is the progression after one year of exploring ideology and methodology in object making. Building contemporary narrative work around a personal interpretations from past life experience from my Chinese homeland fused with recent experience in United States and then current life in Australia.

The work began by drawing diverse details from my traditional culture, from farming events of my childhood memory, Samshu making, fishing and picking lotus root. These subjects are not represented directly, but are transformed and re-constructed with influences from the ways that ancient Chinese philosophy, Cosmology, Confucianism and Taoism shaped traditional Chinese visual culture. This methodology allowed me to create

layered visual forms, structures and symbols within an 'Eastern' thinking that is open to a broader worldview.

This exhibition also presents a process of change between autonomous sculptural objects and more intimate smaller scale jewellery. Through this I discovered a relationship between tradition and innovation, ancient philosophy and personal experience, merging to form universal potential meanings within an individual expression. Composition and precision quickly capture the viewer's eye, while the complex stories perceived through closer engagement communicate with the viewer more profoundly.

### ***Contemplating Crace: First Thoughts - 2014 Crace Field Study***

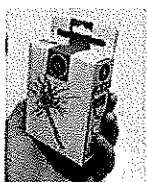
Wednesday 11 – Saturday 21 June 2014



20 artists using a variety of media exhibit artworks inspired by field research undertaken in Crace, Gungahlin, ACT, from March to May 2014. Crace is a new development in Canberra, Australia, designed as a 'mini-city', which will accommodate around 4,000 residents in 1,500 homes when completed in 2015. Key aspects of the design of Crace were based on best practice to create an attractive and safe neighbourhood and sustainable living. Crace is built to a 'walkable' grid with 25% of total land for common use; these design features will also have long-term benefits for the health and wellbeing of Crace residents. But is this true? The Crace Study run by the University of Canberra, aims to test this idea and will form an important source of information for this Field Study.

### ***Evidence: CIT Visual Arts Staff exhibition***

Tuesday 24 June - Saturday 5 July 2014

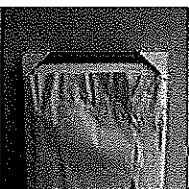


*Evidence* shows experimental work from the Visual Arts teaching staff from the Canberra Institute of Technology. They operate as a diverse team of multi-disciplined and multi-talented artists who share skills and inspiration. Their work shows the broad range of both conceptual exploration and technical expertise that underpins the CIT Visual Arts programs.

The exhibition features the works of artists Bernie Slater, Paul Murray, Jodie Cunningham, Rachel Bowak, Lars Wetselaar, Naomi Zouwer, Sally Adair, John Clack, Byrd and Louise Haigh.

### ***Random 2014: A Collaborative Exhibition***

Friday 11 – Friday 18 July 2014



*Random 2014* is an open exhibition without selection criteria or theme. It is open to all ANU students be they from the School of Art or the wider campus, it is open to under-graduates, post-grads, teachers, Heads of Workshops, professional staff, alumni and Random members of the public who have a piece of Artwork that they want to exhibit in the Foyer Gallery. The Artwork

can be 2D or 3D and inclusion is at the discretion of the Curatorial team. There will be a week-long, progressive installation of this expected Cornucopia of Art.

### **#sculpture**

Tuesday 22 July – Saturday 2 August 2014

A survey of diverse contemporary sculptural practice by third and fourth year students of the School of Art sculpture workshop.

### **Rhythm: A Random 9 exhibiton**

Tuesday 5 - Saturday 16 August 2014

*Rhythm* is a sound/dance/visual media installation/exhibition exploration of something we experience in our everyday lives by seventeen Canberra-based emerging artists from the Random9 art collective. The media in this exhibition as well as sound and dance, also include painting, jewellery, print, photomedia, sculpture, glass, textiles, video and digital. Random9 is an independent Canberra-based artist collective that was established in 2010 with the aim of promoting the artistic practice of its individual members.

### **Lucy Irvine: new works**

Lucy Irvine

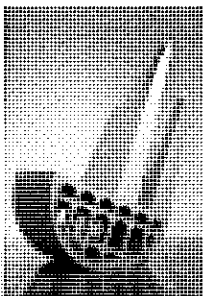
Thursday 7 – Friday 22 August 2014

Scottish sculptor, Lucy Irvine, arrived in Australia in 2003. As a response to her new environment she began to develop a method of weaving that juxtaposed organic forms with industrially produced, utilitarian materials. Undertaking a Master of Fine Arts at the Victorian College of the Arts in 2008 she sought to articulate her experience and memory of landscape. This led to her envisaging a landscape of knowledge as well as investigating a knowledge of landscape. Her weaving practice has become increasingly expansive and responsive, with emergent forms challenging expectations of surface, volume and space. Within the making, the boundaries between the intuitive and the analytical are also blurred: the work is presented as a complex form of thinking, and knowledge in its own right. Lucy is currently visiting artist in the Textiles Workshop.

### **Mnemonics**

Ross Byers

Tuesday 19 – Saturday 23 August 2014



Tasmanian artist Ross Byers is resident in the ANU sculpture workshop until the end of August. His focus for the residency relates to a conversation he had in Glasgow with a man who had an impeccable memory. Byers asked him how he was able to remember names and dates, even years after the encounter. The man visually described a cloud that meandered through his mind space to which memories were attached. This vision has materialized in Byers' sculpture as giant bodily canals, which can become a metaphor for memory.

Byers has been using cardboard to sculpt large colon like forms suspended in space adding physical structure to the idea of forming and digesting memory. For Byers cardboard as a material is ubiquitous, fragile and robust, just like memory can be.

### ***As an artist you have to balance being clever enough to have an idea and stupid enough to make it a reality***

Tully Arnot, Ben Gavin, Alexander James

Tuesday 9 – Saturday 20 September 2014

Developing on 'outsider' modes of invention, Tully Arnot generates a non-teleological creative process with unanticipated outcomes. Inventive and alchemical explorations of material and form are used to explore the subtle flux within art and the everyday life. More subjectively, his work addresses the human condition, our relationships with objects and technology, the absurd and contradiction. Completing his Masters in Fine Arts at COFA this year, Arnot is currently exhibiting at 4A Centre for Contemporary Asian Art, Sydney.

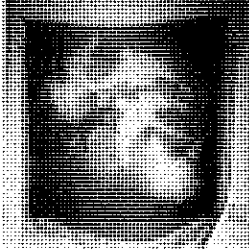
Working as an artist and curator, Ben Gavin graduated with Honours at Sydney College of the Arts, University of Sydney in 2010. The same year he was recipient of the Zelda Stedman Scholarship and guest curator at RMIT Galleries in Melbourne. Using everyday objects such as books and magazines, his artistic practice has a recurring theme that explores (perhaps undermines) the conditions of art marking, cultural reception and consumption.

Alexander James uses photography, video, sculpture and performance to explore the sky's own complex and specific way of expressing time. James has filmed people making weather sounds and attached titles to artworks that allude to a human component. Ultimately, James places artist and viewer in the midst of the contemporary cloud. Alexander James has exhibited nationally and internationally. Recent exhibitions have included Galerie Patrick Epensberger in Berlin, Dominik Mersch Gallery in Sydney and as part of Photoville in Brooklyn New York City.

***Resist & reveal***

Amy Kerr-Menz & Melinda Heal

Tuesday 23 September – Saturday 4 October 2014

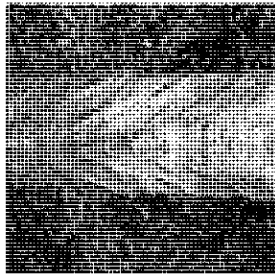


*Resist & reveal* showcases the artwork of Melinda Heal and Amy Kerr-Menz, who are both textile artists using traditional Japanese resist dyeing techniques in an Australian context. This exhibition introduces these techniques to an Australian audience and encourages discussions around the use of traditional processes in contemporary art practice.

***Transition: The Liminal Space***

Keven Francis

Tuesday 7 – Saturday 11 October 2014



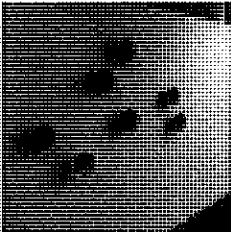
This photographic exhibition is part of a PhD series by Keven Francis, engaging with reflection and transition, as a contemplative liminal space of cross cultural negotiation, where tangible and intangible heritage are symbiotic.

Keven is an artist and manager who lives with his family in Tasmania. His research is both cross cultural and interdisciplinary, focused on remote national parks. It engages in a rethink of park management within a philosophy that integrates cultural and natural landscape management.

***Sand and Magma***

Michael Ayala

Monday 13 - Saturday 25 October 2014



ANU and the Embassy of Ecuador proudly present an exhibition of recent work by Ecuadorian artist Michael Ayala, tracing his journeys between Brisbane, the Galapagos Islands and Ecuador.

## THE VISUAL ARTS GRADUATE SEASON 2014

This series of three exhibitions brings together the work of students completing their studies in the Graduate research program at the ANU School of Art. The work they present in these exhibitions at the School of Art Gallery is characteristically diverse, involving a spread of disciplines and thematic concerns, but shares the commitment to excellence in art practice and art theory that is fundamental to our School.

### GRADUATE COURSEWORK EXHIBITION 1/2014

7 - 15 February 2014

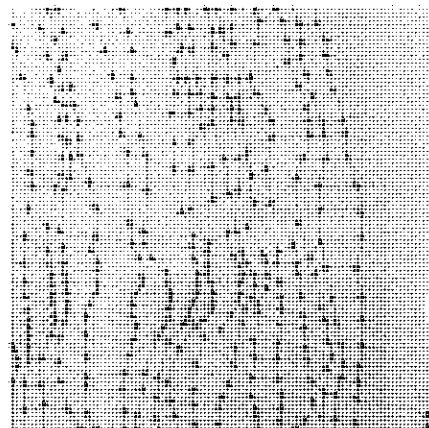
**Lisa Clunie, Master of Philosophy**  
Photography & Media Arts  
**Howard Scott, Doctor of Philosophy**  
Photography & Media Arts

21 February - 5 March 2014

**Sally Blake, Doctor of Philosophy**  
Textiles  
**Matthew Smith, Doctor of Philosophy**  
Sculpture

14 - 22 March 2014

**Alexandra Gillespie, Doctor of Philosophy**  
Photography & Media Arts  
**Meredith Hughes, Doctor of Philosophy**  
Textiles



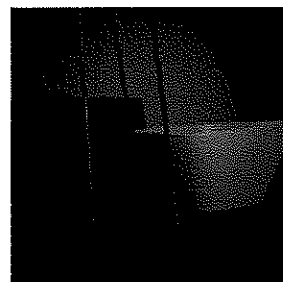
Sally Blake, Rapture (detail), 2013

### GRADUATE COURSEWORK EXHIBITION 2/2014

3 - 12 July 2014

**Tim Thomas, Doctor of Philosophy**  
Photography & Media Arts

This exhibition brings together the work of Tim Thomas completing his Doctorate of Philosophy at the ANU School of Art. Tim Thomas extends the photographic paradigm into a virtual world where he mashes still life, landscape and sculpture within strange multidimensional spaces.



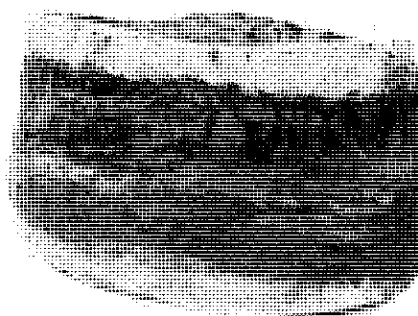
Tim Thomas, Wall and rod 1 (detail), 2014, inkjet print

### GRADUATE COURSEWORK EXHIBITION 3/2014

10 - 18 December 2014

An exhibition showcasing final works produced by students in ANU School of Art Graduate Coursework programs. In this exhibition, students present a body of work that is the culmination of periods of graduate level study ranging from 12 months to two years.

**Eliana Barrios, Master of Digital Arts**  
Photography & Media Arts  
**Jacob England, Master of Visual Arts**  
Sculpture  
**Ian Marshall, Master of Visual Arts (Research)**  
Photography & Media Arts  
**Louis McCallum, Master of Visual Arts**  
Ceramics  
**Felice Sciaraffia, Master of Digital Arts**  
Photography & Media Arts  
**Mariana Vadell, Master of Visual Arts**  
Painting  
**Mike Moore, Graduate Diploma in Visual Arts**  
Ceramics  
**Jeff Lees, Graduate Diploma in Visual Arts**  
Ceramics.



Louis McCallum, 'Baragoot', 2014, stoneware.  
Photography: Stuart Hay

## GRADUATING EXHIBITION 2014

28 November - 7 December 2014



The 2014 ANU School of Art Graduating Exhibition featured the works of 123 students completing their studies in Bachelor of Visual Arts Honours, Bachelor of Visual Arts and the Bachelor of Design Arts. Students majored in wood; textiles; sculpture; printmedia and drawing; photography and media arts; painting; gold and silversmithing; glass; and ceramics. Visitors to the School witnessed the talent of its emerging artists and experienced the quality and diversity of art and craft education offered by the School, from fine furniture making to installation, digital imagery to ceramic objects.

The works were displayed in the SOA Gallery, Foyer Gallery, Photospace and in Workshop spaces throughout the School. Many of the works were for sale and provided a great opportunity to support our recent graduates.

## ANNUAL SCHOOL OF ART DRAWING PRIZE

Tuesday 26 August 2014

The *Annual School of Art Drawing Prize* presents student artworks from all disciplines and workshops from the ANU School of Art. The judges for the 2014 prize were Dr Robert Wellington, Centre for Art History and Art Theory, ANU School of Art; and Helene Weeding, visiting artist, Painting Workshop, ANU School of Art.

The winner of the *Annual School of Art Drawing Prize 2014* was, Cat Mueller, an Honours student studying in the Painting workshop. The judges' decision was unanimous among a high standard of works. There were also three artists highly commended: Jenna Vincent from Printmedia and Drawing; Naomi Zouwer, from Textiles; and Bifei Cao from the Gold and Silversmithing workshop.

## ANU OPEN DAY 2014

30 August 2014

The ANU School of Art opened the School to the public on ANU Open Day to provide an opportunity for the community to experience firsthand the exciting culture that has produced some of the best new talent in visual arts and design for over 60 years, and to find out how they could become involved.

The School of Art provided introductory talks, live demonstrations and student work on display. Introductory lectures were given every half hour and staff and students were on hand everywhere to answer questions about study opportunities and career pathways.

Live demonstrations provided by School of Art at the 2014 Open Day were:

- Photography & Media Arts: Live compositing; Stop frame animation workshop
- Glass workshop: Hot glass blowing, mould making and kiln glass forming
- Gold & Silversmithing workshop: Rapid cast ring meltdown
- Sculpture workshop: Forging demonstrations by Andy Townsend and Susie Bleach
- Sculpture foundry: Bronze pouring demonstration by Nick Stranks.

School of Art students and staff provided assistance for the introductory talks and demonstrations. Student guides provided tours of the workshops and the heritage buildings and there was an emphasis on allowing people to explore. The School of Art also provided a number of hands-on activities to encourage community participation. Some of the hands-on activities included:

- 'Have a go, have a throw' assisted wheel throwing in the Ceramics studio
- 'Design a Goblet', for kids up to age of 16, in the glass workshop
- Craft your own textile in the textiles workshop.

The School of Art also offered prospective students an opportunity to have their art folios reviewed on Open Day, to assist them in fine tuning their folios for interviews later in the year. The folio reviews took place between 9am-4pm in 15 minute blocks. These sessions were booked out well in advance of the day.

## 4. LIBRARY

The Library Access Program is designed to provide community and key organisations access to the collections in the ANU Art and Music library. It includes providing access to loan material, musical instruments, music scores and research services.

Collections include:

### Visual Art, Design, New Media

- Exhibition catalogues
- Image databases.

### Music

- Classical, Jazz, Popular, World
- Scores and performance materials
- Recordings – CDs & DVDs
- Music databases.

### Membership

All students enrolled in courses offered by Visual Arts Access and the Open School of Music receive free Library membership as part of their enrolment. ANU staff and students also receive free membership to the ANU library and access to the resources within.

To encourage greater community access and utilization of the library, subsidized membership fees are made available to ACT schools and incorporated musical groups so they may borrow orchestral and choral sets. Corporate memberships are also available. In 2014 the following groups took advantage of this membership: National Capital Orchestra, Canberra Symphony Orchestra, Canberra Grammar, Canberra Girls Grammar and Radford College.

Non-members of the general public also utilise the Library on a regular basis to consult the general collections, including e-resources where licences permit this use; and use the Library Catalogue and the photocopiers. This general use is not statistically captured, but represents a large amount of daily activity within the library.

Teachers also utilise the library to conduct informal tours and to teach students valuable research skills. Courses included: The Art of Drawing, Introduction to the Found Object, Drawing and Painting Masterclass, and Adventures in Life Drawing. The Art & Music Library is open until 7 pm Mondays to Thursdays and many students of VAA evening classes browse and read in the Library before their class. Open School of Music students also often come to the Art & Music Library to borrow sheet music before their classes.

## ATTACHMENT 1 – MUSIC ENGAGEMENT PROGRAM

Schools engaged through teachers and/or students by the Program in 2014:

SCHOOL	TEACHERS ENGAGED	STUDENTS ENGAGED
Alfred Deakin High	1	
Amaroo	0	✓
ANU College	2	✓
ANU pre-school	15	✓
Belconnen	0	✓
Black Mountain School	3	✓
Blue Gum Community School	15	
Bonner Primary	1	
Bonython Primary	1	
Bungendore Primary	1	
Burgmann Anglican College	3	
Campbell Primary	2	
Canberra High School	1	✓
Canberra College	0	✓
Caroline Chisholm School	1	
Chapman Preschool	2	
Chapman Primary	2	✓
Charles Conder Preschool	1	
Charnwood Dunlop School	3	
Cranleigh	4	✓
Dickson College	1	✓
Duffy Primary	2	
Emmaus Christian School	1	
Erindale	0	✓
Fadden Primary	3	
Franklin ECS	10	✓
Garren Primary School	2	✓
Gilmore Primary	1	✓
Giralang Primary	1	✓
Gold Creek School	3	✓
Good Shepherd Primary	1	
Gordon Public School	1	
Gowrie Primary	4	
Gunghalin	0	✓
Harrison School	7	✓
Holy Family	3	
Holy Trinity	3	
Holy Spirit	1	✓
Hughes Primary School	7	✓
IMP	10	
Lyneham High	1	✓
Islamic School of Canberra	3	
Kaleen Preschool	2	
Kaleen Preschool	1	
Kingsford Smith	1	✓
Lake Tuggeranong College/Fadden Primary	1	✓
Lanyon High School	1	
Latham Primary School	1	
Macquarie Primary	1	
Mawson Primary	1	✓
Malkara Specialist School	1	
Miles Franklin Preschool	1	
Miles Franklin Primary	3	
Monash Preschool	1	

SCHOOL	TEACHERS ENGAGED	STUDENTS ENGAGED
Monash Primary	1	
Mt Stromlo High	3	
Mount Rogers	7	✓
Namadgi School	3	✓
Narrabundah ECS	1	
Narrabundah	0	✓
Ngunnawal Primary School	4	
North Ainslie	5	✓
O'Connor Coop	3	✓
Orana Steiner School	1	
Palmerston Primary School	3	✓
Radford College Junior School	1	
Red Hill Preschool	1	
Rosary Primary	1	
Sacred Heart	1	✓
St Bede's	2	✓
St Claire Assisi	1	✓
St Edmund's College	1	
St Joseph's	3	✓
St Monica's	2	
St Peter Paul	2	✓
St Thomas Aquinas	1	
St Vincent's Primary	2	
Taylor Primary	2	
Telopea Park School	4	✓
Theodore Primary	3	✓
Torrens Primary/Preschool	1	
Trinity Christian School	1	✓
Trinity Primary	3	
Turner Preschool	3	
Turner School	2	
Wanniassa Hill Primary	1	
Wanniassa School	1	
<b>Total teacher groups engaged: 208</b>		<b>Total student groups engaged: 36</b>

## ATTACHMENT 2 - VISUAL ARTS ACCESS COURSE ENROLMENTS REPORT

COURSE TITLE	TUTOR	START DATE	PARTICIPANTS
<b>SEMESTER 1 2014</b>			
Watercolour basics	Ray Barnett	11-Feb-14	13
Watercolour: beyond the basics	Ray Barnett	13-Feb-14	13
Watercolour: beyond the basics	Ray Barnett	24-Apr-14	11
Beginning watercolour	Ray Barnett	8-Jul-14	7
Continuing watercolour	Ray Barnett	10-Jul-14	10
Painting abstraction materials techniques and processes	Emma Beer	11-Feb-14	6
Introduction to found object and assemblage sculpture	Jacqueline Bradley	9-Jul-14	4
Painting 2: an exploratory but practical workshop	John Forrester Clack	11-Feb-14	12
The art of drawing	John Forrester Clack	12-Jul-14	11
Drawing and painting 1	Leeanne Crisp	10-Feb-14	11
Drawing: an introduction	Leeanne Crisp	11-Feb-14	13
Steel structures for everyone	Geoff Farquhar-Still	11-Feb-14	11
Steel structures for everyone	Geoff Farquhar-Still	8-Jul-14	10
Painting & composing a still life in acrylics	Felicity Green	10-Feb-14	11
Acrylics and the art of colour	Felicity Green	11-Feb-14	14
Watercolour: the experience of the landscape	David Hatton	12-Feb-14	10
Addicted to oils	Philippa Hofgartner	10-Feb-14	15
Addicted to oils	Philippa Hofgartner	18-Feb-14	9
Ceramics - figurative handbuilding	Beverly Hogg	3-May-14	8
Ceramics - figurative handbuilding	Beverly Hogg	17-May-14	7
Wheelwork: developing a personal style	Ian Jones	11-Feb-14	9
Wheelwork: developing a personal style	Ian Jones	15-Apr-14	11
Wheelwork: developing a personal style	Ian Jones	8-Jul-14	10
Traditional Chinese Landscape painting	Raymond Kan	15-Feb-14	10
Pastels in art	Erik Krebs-Schade	11-Feb-14	7
Making your mark: creative drawing	Erik Krebs-Schade	12-Feb-14	9
Observational figure drawing	Waratah Lahy	12-Feb-14	13
Taking control of your photography	Catherine Laudenbach	17-Feb-14	4
Mastering your digital SLR	Catherine Laudenbach	21-Mar-14	11
Fine woodworking	Scott Mitchell	10-Feb-14	9
Fine woodworking	Scott Mitchell	11-Feb-14	10
Fine woodworking	Scott Mitchell	7-Jul-14	10
Fine woodworking	Scott Mitchell	8-Jul-14	10
Street photography	Lynn Smith	1-Feb-14	4
Creating your own short film project	Amr Tawfik	12-Feb-14	9
Creating your own short film project	Amr Tawfik	9-Jul-14	5
Portraits	Sue Taylor (Dace)	20-Feb-14	14
Portraits	Sue Taylor (Dace)	10-Jul-14	6
Portfolio preparation	Frank Thirion	12-Feb-14	9
Basics in drawing composition and colour	Penelope Upward	10-Feb-14	10
Basics in drawing composition and colour	Penelope Upward	7-Jul-14	7
Addicted to oils	Malcolm Utley	7-Jul-14	14
7th weavers summer school	Monique van Nieuwland	18-Jan-14	7
Sakiori and learning to weave	Monique van Nieuwland	26-Feb-14	9
A short course in drawing	John Vance	13-Feb-14	14
Introduction to oil painting	John Vance	17-Apr-14	10
Painting birds in watercolour	Lesley Wallington	18-Feb-14	9
Painting from nature	Lesley Wallington	22-Apr-14	10
Darkroom black and white and colour	Marzena Wasikowska	10-Feb-14	4
Digital photography: introduction	Marzena Wasikowska	12-Feb-14	10
Digital photography: Intermediate	Marzena Wasikowska	13-Feb-14	7
Digital photography: introduction	Marzena Wasikowska	9-Jul-14	9
Digital photography: intermediate 2	Marzena Wasikowska	10-Jul-14	6
From Matisse's room to your room	Michael Winters	18-Feb-14	11
Landscape: from the tranquil to the expressive	Michael Winters	18-Feb-14	12
An artist's story	Michael Winters	18-Jul-14	7
The landscape and its trees	Michael Winters	18-Jul-14	13
Japanese woodworking	Hiroshi Yamaguchi	12-Feb-14	11
<b>Number of courses run: 58</b>			<b>556</b>

COURSE TITLE	TUTOR	START DATE	PARTICIPANTS
<b>SEMESTER 2 2014</b>			
Beginning watercolour	Ray Barnett	2-Sep-14	6
Continuing watercolour	Ray Barnett	4-Sep-14	7
Found object and assemblage masterclass	Jacqueline Bradley	3-Sep-14	7
From drawing to painting	Leeanne Crisp	21-Jul-14	7
Drawing: an introduction	Leeanne Crisp	22-Jul-14	13
Naturalistic wood carving	Satoshi Fujinuma	12-Sep-14	12
Painting and composing in still life	Felicity Green	21-Jul-14	12
Landscape in watercolour	David Hatton	10-Sep-14	6
Wheelwork: developing a personal style	Ian Jones	2-Sep-14	10
Creative drawing: making your mark!	Erik Krebs-Schade	10-Sep-14	8
Mastering your digital SLR	Catherine Laudenbach	22-Aug-14	5
Timelapse	Amr Tawfik	9-Oct-14	7
Portraits	Sue Taylor (Dace)	8-Sep-14	10
Portfolio preparation	Frank Thirion	23-Jul-14	6
Addicted to oils	Malcolm Utley	1-Sep-14	14
Shadow weave and learning to weave	Monique van Nieuwland	6-Aug-14	9
Introduction to oil painting	John Vance	24-Jul-14	8
A short course in drawing	John Vance	11-Sep-14	11
Japanese woodworking	Hiroshi Yamaguchi	8-Sep-14	8
<b>Number of courses run: 19</b>			<b>166</b>
<b>Total Courses for 2014: 77</b>		<b>Total enrolments:</b>	<b>722</b>

## ATTACHMENT 3 – SCHOOL OF ART 2014 PUBLIC LECTURES

SPEAKER	TOPIC	DATE	ATTENDANCE
<b>Art Forum Lectures</b>			
Fiona Patten	Art & Sex: Fiona Patten	26/02/2014	42
Frank Bongiorno	Art & Sex: Frank Bongiorno: <i>The Sex Lives of Australians</i>	5/03/2014	39
Peter Maloney	Art & Sex: Peter Maloney	12/03/2014	72
Leah Emery	Art & Sex: Leah Emery	19/03/2014	68
Tamara Winikoff	<i>Life After Art School</i>	25/03/2014	39
Maria Fernanda Cardoso	Art & Sex: Maria Fernanda Cardoso	26/03/2014	59
Celeste Chandler	Art & Sex: Celest Chandler	2/04/2014	66
Annee Mirron	Art Forum: Annee Mirron	7/05/2014	32
Peter Alwast	Art Forum: Peter Alwast	14/05/2014	50
Nici Cumpston	Art Forum: Nici Cumpston	21/05/2014	30
Vic McEwan & George Main	Art Forum: Vic McEwan & George Main	22/05/2014	30
Simon Cottrell	Art Forum: Simon Cottrell	28/05/2014	42
John Blay	<i>The Bundian Way: does an ancient Aboriginal pathway have any artistic relevance in the high-speed 21st Century?</i>	29/05/2014	37
KB Jones	Art Forum: KB Jones	23/07/2014	34
Jessica Loughlin & Annie Cattrell	Art Forum: Jessica Loughlin and Annie Cattrell	24/07/2014	40
Victor Stamp & Andrew Olds	<i>After Photography: Taking, Faking, Making, Breaking</i>	6/08/2014	61
Manon Van Kouswick	Art Forum: Manon Van Kouswick	7/08/2014	39
Lucy Irvine	Art Forum: Lucy Irvine	12/08/2014	40
Alison Alder	Art Forum: Alison Alder	20/08/2014	32
Olivia Welch	Art Forum: Olivia Welch	21/08/2014	20
Rowan Conroy	Art Forum: Rowan Conroy	24/09/2014	37
Anthea Callen	<i>The Work of Art: Plein Air Painting and Artistic Identity in 19th-century France</i>	24/09/2014	30
Robert Baines	ArtForum: Robert Baines	25/09/2014	31
Melinda Heal & Amy Kerr Menz	<i>Resist &amp; reveal</i>	1/10/2014	35
Alice Kettle & Amanda Ravetz	Art Forum: Alice Kettle & Amanda Ravetz	2/10/2014	30
Helen Grace	<i>Scanning: Ubiquitous Media, Image Processing and Automotons</i>	2/10/2014	30
James Lieutenant & Kate Vassalo	Art Forum: Kate Vassallo and James Lieutenant	8/10/2014	38
Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson.	Art Forum: Vice-Chancellor's College Visiting Artist Fellowship	9/10/2014	34
Tom Buckland, Sally O'Callaghan, Brooke Jarvis-Dempsey & Sian Watson	Art Forum: ANU Artists in Residence Program	14/10/2014	35
Lauren Simeoni	<i>Designing Craft/Crafting Design: 40 Years of JamFactory</i>	16/10/2014	24
Debra Myers	<i>Big hART</i>	22/10/2014	37
Paola Di Trocchio	<i>The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk</i>	23/10/2014	34
			<b>1267</b>
<b>Public Lectures</b>			
Michael Rosenthal	<i>Radical Landscape: British oil sketching, 1770-1830</i>	30/04/2014	44
Professor Hsin Tien Liao	Professor Hsin-Tien Liao public lecture	9/05/2014	30
Magda Keany & Samuel Hodge	<i>Fashion Photography Next</i>	27/08/2014	32
Professor Elisabeth Holder	Elisabeth Holder Public Lecture	28/08/2014	35
Jeff Zimmer	Jeff Zimmer Public Lecture	28/08/2014	35
			<b>176</b>
<b>Fringe Forum Lectures</b>			
Michael Fortune	Fringe Forum: Michael Fortune	27/02/2014	38
Cao Zhenrong and Cao Hong	Fringe Forum: Cao Zhenrong and Cao Hong -- Chinese "Qinhuai" Lantern masters	6/03/2014	55
Russel Baldon	Fringe Forum: Russell Baldon	13/03/2014	61
Coilin O'Dubhghaill	Fringe Forum: Coilin O'Dubhghaill	20/03/2014	48
David Jenz, Peerapong Duangkaew, Richard Garst, Thattchai Hongphaeng	Fringe Forum: CHAT	27/03/2014	30
			<b>232</b>
<b>Annual Lecture</b>			
Ian McLean	<i>What's in a name?</i>	2/06/2014	140
<b>Total talks: 43</b>		<b>Total audience: 1815</b>	

## ATTACHMENT 4 – SCHOOL OF ART GALLERY EXHIBITIONS

EXHIBITION	CURATOR	DATE	ATTENDANCE
<b>Foyer Gallery</b>			
<i>Safrizal Shahir: Works on Paper 2014</i>	ANU School of Art	11– 22 Feb 2014	-
<i>Track Record: Kristen Farrell</i>	ANU School of Art	26 Feb – 22 Mar 2014	-
Vice-Chancellor’s College Visiting Artists Fellowship Scheme	ANU School of Art	25 Mar - 19 Apr 2014	-
<i>Back From the Field: Visualising Ethnographic Practice</i>	ANU School of Art	23 Apr – 3 May 2014	-
<i>Maruku@ANU</i>	ANU School of Art	6– 16 May 2014	-
<i>The Walks</i>	ANU School of Art	21– 31 May 2014	-
<i>In Between: Bifei Cao Annual PHD Research Exhibition</i>	ANU School of Art	3– 7 June 2014	-
<i>Contemplating Grace: First Thoughts</i>	ANU School of Art	11– 21 June 2014	-
<i>Evidence: CIT Visual Arts Staff Exhibition</i>	ANU School of Art	24 June – 5 July 2014	-
<i>Random 2014: A Collaborative Exhibition</i>	ANU School of Art	11– 18 July 2014	-
<i>#Sculpture</i>	ANU School of Art	22 July – 2 Aug 2014	-
<i>Rhythm: A Random 9 Exhibition</i>	ANU School of Art	5– 16 Aug 2014	-
<i>Lucy Irvine: New Works</i>	ANU School of Art	7– 22 Aug 2014	-
<i>Mnemonics</i>	ANU School of Art	19– 23 Aug 2014	-
ANU School of Art Drawing Prize 2014	ANU School of Art	26 Aug – 6 Sept 2014	-
<i>As an artist you have to balance being clever enough to have an idea and stupid enough to make it a reality</i>	ANU School of Art	9– 20 Sept 2014	-
<i>Resist and Reveal</i>	ANU School of Art	23 Sept – 4 Oct 2014	-
<i>Transition: The Liminal Space</i>	ANU School of Art	7– 11 Oct 2014	-
<i>Sand and Magma</i>	ANU School of Art	13 – 25 Oct 2014	-
			n/a*
<b>SOA Gallery</b>			
<i>Chat</i>	ANU School of Art	4 Apr – 3 May 2014	904
<i>Made in Taiwan (MIT)</i>	Dr LIAO Hsin-Tien & CHUNG You-Hui.	10– 31 May 2014	795
<i>Step Into the Limelight</i>	ANU School of Art	29 July – 9 Aug 2014	1,300
<i>Articulate Objects – Janet DeBoos</i>	Karen O’Clery.	21 Aug – 13 Sept 2014	908
<i>Designing Craft/Crafting Design: 40 years of JamFactory</i>	ANU School of Art	26 Sept – 1 Nov 2014	1064
Visual Arts Graduate Season 2014	1/2014 Exhibition 1: ANU School of Art	7 - 15 Feb 2014	340
	1/2014 Exhibition 2: ANU School of Art	21 Feb – 5 Mar 2014	340
	1/2014 Exhibition 3: ANU School of Art	14– 22 Mar 2014	340
	2/2014: ANU School of Art	3– 12 July 2014	380
	3/2014: ANU School of Art	11 Dec – 18 Dec 2014	474
Graduating exhibition 2014	ANU School of Art	28 Nov - 7 Dec 2014	2000
			<b>Total: 8,845</b>
<b>Total exhibitions: 30</b>		<b>Total audience: &gt;8,845</b>	

\*attendance figures unavailable due to nature of exhibition space. The foyer gallery exhibition is in a public thoroughfare area with medium to high unmonitored daily traffic.

## ATTACHMENT 5 –MUSIC STATISTICAL REPORT

PROGRAM	DESCRIPTION	STATISTICS
Music Engagement Program	A multi-faceted program that provides professional development and support for generalist and specialist ACT teachers; community outreach activities and concerts; and school-to-school and school-to-community activities.	<p>Total number of professional development short courses/workshops: 8</p> <p>Total number of ACT schools participating in professional development: 81</p> <p>Total number of teachers attending workshops: 208</p> <p>Total number of schools supported and engaged in community outreach activities: 86</p> <ul style="list-style-type: none"> <li>• Teacher support: 81</li> <li>• Student engagement: 36</li> </ul> <p>Total number of school and community events: 11</p> <p>Community organisations and care facilities engaged with outreach visits: 14</p>
Music for Colleges	This program provides highly focused teaching of ACT year 11 and 12 College students in small group settings to maximize learning and hands-on music experiences. The courses are Board of Secondary Studies assessable and are undertaken as part of the students' curriculum. Students can enrol into Jazz or Classical streams.	<p>Total number of courses: 4</p> <p>Total number of tutors: 24</p> <ul style="list-style-type: none"> <li>• Postgraduate music students: 1</li> <li>• Local musicians: 21</li> <li>• Interstate musicians: 2</li> </ul> <p>Total number of enrolments: 34</p>
Music Development Program	The Music Development Program is designed to complement existing school and instrumental tuition and is focused on developing the ensemble and group performance elements of musical performance. The Program is for ACT students in Years 7 to 12 and offers two main streams: Music Theory & Aural training; and Ensemble group performance.	<p>Total number of ensembles: 18</p> <p>Total number of Theory/Aural classes: 4</p> <p>Total number of tutors: 18</p> <ul style="list-style-type: none"> <li>• Postgraduate music students: 5</li> <li>• Local musicians: 13</li> </ul> <p>Total number of enrolments: 88</p>
Web presence	Direct audience visits (excluding ANU email addresses) to the School of Music website	<p>Total web visits: 39,377</p> <ul style="list-style-type: none"> <li>• 22,859 (58%) from ACT</li> <li>• 16,518 (42%) outside ACT.</li> </ul>
Social media	Number of social media followers and 'friends'	<p>Twitter followers: 307</p> <p>Total Facebook 'friends': 1,079</p> <ul style="list-style-type: none"> <li>• ANU School of Music: 914</li> <li>• ANU Open School of Music: 70</li> <li>• Music Engagement Program: 95</li> </ul>

## ATTACHMENT 6 – ART STATISTICAL REPORT

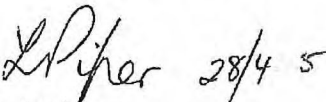
PROGRAM	DESCRIPTION	STATISTICS
Visual Arts Access	Subsidised access to Visual Arts Access courses	Total number of courses: 77 Total number of teachers: 28 Total number of enrolments: 722
Public lecture series	A series of lectures available to the Canberra and ANU community, including the Art Forum; Public Lectures, Fringe Forum; and Annual Lecture.	Total lectures: 43 Total presenters: 62 Total attendance: 1,815
<i>Step into the Limelight</i> Exhibition	Exhibition of works by students from primary and secondary ACT public schools	Total ACT public schools participating: 30 Total number of exhibitors: 300 Total attendance: 1,300
Web presence	Direct audience visits (excluding ANU email addresses) to the School of Art website	Total web visits: 79,904 <ul style="list-style-type: none"> <li>• 42,888 (54%) from ACT</li> <li>• 37,016 (46%) outside ACT.</li> </ul>
Social media	Number of social media followers and 'friends'	Twitter followers: 548 Total Facebook 'friends': 1,620 <ul style="list-style-type: none"> <li>• ANU School of Art: 1,313</li> <li>• ANU Music &amp; Art School Library: 307</li> </ul>
ANU Art & Music Library	The combined School of Music and School of Art Library offers corporate and group memberships in addition to individual student and community memberships. Visual Arts Access and Open School of Music students are eligible for free membership under the program structure.	Total program-based memberships: <ul style="list-style-type: none"> <li>• Visual Arts Access: 66</li> <li>• Open School of Music: 34</li> <li>• ACT institutional corporate memberships (ACT): 5</li> <li>• Individual user memberships: 200</li> </ul>
School of Art Gallery	SOA Gallery and Foyer gallery exhibitions within the School of Art.	Total exhibitions: 30 Total artists: 221 Total attendance: >8,845

**Fund No:** S6151015  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Community Outreach Program  
**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE**  
**For the Period 01 January, 2014 to 31 December, 2014**

	Current Period
	\$
<b>Unspent Balance as at 01 January, 2014</b>	0.00
<b><u>Add</u></b>	
Other Income	1,290,000.00
Transfer from 2013 ANU Community Outreach Program	238,604.20
<b>Total Income</b>	<b>1,528,604.20</b>
<b>Total Available Funds Before Expenditure</b>	<b>\$1,528,604.20</b>
<b><u>Less</u></b>	
Salaries & Related Costs	1,087,697.44
Equipment - Non-Capital	5,887.11
Utilities & Maintenance	17,826.88
Travel Field & Survey Expenses	8,211.33
Expendable Research Materials	2,136.33
Contributions	15,000.00
Consultancies	33,986.14
Consumables	3,331.15
Other Expenses	1,975.04
<b>Total Expenditure</b>	<b>1,176,051.42</b>
<b>Unspent Balance as at 31 December, 2014</b>	<b>\$352,552.78</b>

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.

  
 Lorraine Piper  
 Senior Accountant  
 Research Accounting

**Fund No:** S615101501  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Music Engagement

**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE  
 For the Period 01 January, 2014 to 31 December, 2014**

	<b>Current Period</b>
	<b>\$</b>
	<hr/>
<b>Unspent Balance as at 01 January, 2014</b>	<b>0.00</b>
<b><u>Add</u></b>	
Other Income	400,000.00 Note 1
<b>Total Income</b>	<hr/> <b>400,000.00</b> <hr/>
<b>Total Available Funds Before Expenditure</b>	<hr/> <b>\$400,000.00</b> <hr/>
<b><u>Less</u></b>	
Salaries & Related Costs	363,778.96
Utilities & Maintenance	4,936.68
Consultancies	4,059.33
Consumables	800.99
Other Expenses	483.72
<b>Total Expenditure</b>	<hr/> <b>374,059.68</b> <hr/>
<b>Unspent Balance as at 31 December, 2014</b>	<hr/> <b>\$25,940.32</b> <hr/>

**Note 1: Other Income does not include Fees \$9,978**

**Fund No:** S615101502  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Music Development

**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE  
 For the Period 01 January, 2014 to 31 December, 2014**

	<b>Current Period</b>
	<b>\$</b>
	<hr/>
<b>Unspent Balance as at 01 January, 2014</b>	<b>0.00</b>
<b><u>Add</u></b>	
<b>Other Income</b>	<b>200,000.00</b>
<b>Total Income</b>	<hr/> <b>200,000.00</b> <hr/>
<b>Total Available Funds Before Expenditure</b>	<hr/> <b>\$200,000.00</b> <hr/>
<b><u>Less</u></b>	
<b>Salaries &amp; Related Costs</b>	<b>135,939.74</b>
<b>Utilities &amp; Maintenance</b>	<b>7,529.98</b>
<b>Consultancies</b>	<b>961.40</b>
<b>Consumables</b>	<b>1,785.49</b>
<b>Other Expenses</b>	<b>508.84</b>
<b>Total Expenditure</b>	<hr/> <b>146,725.45</b> <hr/>
<b>Unspent Balance as at 31 December, 2014</b>	<hr/> <b>\$53,274.55</b> <hr/>

**Fund No:** S615101503  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Music for Colleges

**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE**  
**For the Period 01 January, 2014 to 31 December, 2014**

	<b>Current Period</b>
	<b>\$</b>
	<hr/>
<b>Unspent Balance as at 01 January, 2014</b>	<b>0.00</b>
<b><u>Add</u></b>	
Other Income	255,000.00
<b>Total Income</b>	<hr/> <b>255,000.00</b> <hr/>
<b>Total Available Funds Before Expenditure</b>	<hr/> <b>\$255,000.00</b> <hr/>
<b><u>Less</u></b>	
Salaries & Related Costs	248,749.67
Utilities & Maintenance	5,330.76
Travel Field & Survey Expenses	73.52
Consultancies	17,200.24
Consumables	57.60
Other Expenses	265.00
<b>Total Expenditure</b>	<hr/> <b>271,676.79</b> <hr/>
<b>Overspent Balance as at 31 December, 2014</b>	<hr/> <b>(\$16,676.79)</b> <hr/>

**Fund No:** S615101504  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Music Student Outreach and Engagement  
**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE**  
**For the Period 01 January, 2014 to 31 December, 2014**

	<b>Current Period</b>
	<b>\$</b>
<b>Unspent Balance as at 01 January, 2014</b>	<b>0.00</b>
<b><u>Add</u></b>	
Other Income	100,000.00
<b>Total Income</b>	<b>100,000.00</b>
<b>Total Available Funds Before Expenditure</b>	<b>100,000.00</b>
<b><u>Less</u></b>	
Salaries & Related Costs	49,153.36
Travel Field & Survey Expenses	1,598.23
Contributions	15,000.00
Consultancies	3,866.75
<b>Total Expenditure</b>	<b>69,618.34</b>
<b>Unspent Balance as at 31 December, 2014</b>	<b>30,381.66</b>



**Fund No:** S615101506  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Visual Arts Community Outreach  
**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE**  
**For the Period 01 January, 2014 to 31 December, 2014**

	<u>Current Period</u>
	<u>\$</u>
<b>Unspent Balance as at 01 January, 2014</b>	<b>0.00</b>
<b><u>Add</u></b>	
Other Income	175,000.00
<b>Total Income</b>	<b>175,000.00</b>
<b>Total Available Funds Before Expenditure</b>	<b>\$175,000.00</b>
<b><u>Less</u></b>	
Salaries & Related Costs	110,530.97
Equipment - Non-Capital	2,287.11
Utilities & Maintenance	29.46
Travel Field & Survey Expenses	6,539.58
Expendable Research Materials	2,136.33
Consultancies	7,898.42
Consumables	687.07
Other Expenses	717.48
<b>Total Expenditure</b>	<b>130,826.42</b>
<b>Unspent Balance as at 31 December, 2014</b>	<b>\$44,173.58</b>

**Fund No:** S615101505  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Virtual Arts Access

**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE  
 For the Period 01 January, 2014 to 31 December, 2014**

	<b>Current Period</b>
	<b>\$</b>
	<hr/>
<b>Unspent Balance as at 01 January, 2014</b>	0.00
<b><u>Add</u></b>	
Other Income	135,000.00
<b>Total Income</b>	<hr/> 135,000.00 <hr/>
<b>Total Available Funds Before Expenditure</b>	<hr/> \$135,000.00 <hr/>
<b><u>Less</u></b>	
Salaries & Related Costs	154,544.74
Equipment - Non-Capital	3,600.00
<b>Total Expenditure</b>	<hr/> 158,144.74 <hr/>
<b>Overspent Balance as at 31 December, 2014</b>	<hr/> (\$23,144.74) <hr/>

**Fund No:** S615101507  
**Project:** ACT Chief Minister s Department, artsACT - 2014 Library Access

**Donor Ref:**  
**Chief Investigator:** Toni Makkai

**STATEMENT OF INCOME AND EXPENDITURE**  
**For the Period 01 January, 2014 to 31 December, 2014**

	<b>Current Period</b>
	<b>\$</b>
	<hr/>
<b>Unspent Balance as at 01 January, 2014</b>	<b>0.00</b>
<b><u>Add</u></b>	
<b>Other Income</b>	<b>25,000.00</b>
<b>Total Income</b>	<hr/> <b>25,000.00</b> <hr/>
<b>Total Available Funds Before Expenditure</b>	<hr/> <b>\$25,000.00</b> <hr/>
<b><u>Less</u></b>	
<b>Salaries &amp; Related Costs</b>	<b>25,000.00</b>
<b>Total Expenditure</b>	<hr/> <b>25,000.00</b> <hr/>
<b>Unspent Balance as at 31 December, 2014</b>	<hr/> <b>\$0.00</b> <hr/>



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Education

I have audited the accompanying financial statements of Australian National University (the University) and the consolidated entity for the year ended 31 December 2013, which comprise: the Statement by the Council, Chief Executive and Chief Financial Officer; Income Statements; the Statements of Comprehensive Income; Balance Sheets; Statements of Changes in Equity; Statements of Cash Flows; Schedules of Commitments; Schedules of Contingencies; and Notes to and forming part of the Account comprising a Summary of Significant Accounting Policies and other explanatory information. The consolidated entity comprises the University and the entities it controlled at the year's end or from time to time during the financial year.

### *University Council's Responsibility for the Financial Statements*

The members of the University Council are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

My responsibility is to express an opinion on the financial statements based on my audit. I have conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate Australian Auditing Standards. These auditing standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the University's preparation of the financial statements that give a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the University's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the University Council, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

### *Independence*

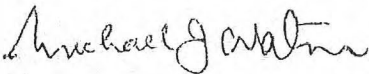
In conducting my audit, I have followed the independence requirements of the Australian National Audit Office, which incorporate the requirements of the Australian accounting profession.

### *Opinion*

In my opinion, the financial statements of Australian National University and the consolidated entity:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including Australian National University's and the consolidated entity's financial positions as at 31 December 2013 and of their financial performance and cash flows for the year then ended.

Australian National Audit Office



Michael J Watson  
Group Executive Director

Delegate of the Auditor-General

Canberra  
28 March 2014



AUSTRALIAN CAPITAL TERRITORY

# DEED OF GRANT

**Dated**

6/8/2013 (artsACT to date)

**Parties**

**AUSTRALIAN CAPITAL TERRITORY**

**COLLEGE OF ARTS AND SOCIAL  
SCIENCES, ANU**

**ABN: 52234063906**

**COMMUNITY OUTREACH PROGRAM**

**Prepared by**

artsACT  
Community Services Directorate  
Level 4, 1 Constitution Avenue  
CIVIC ACT 2601

GPO Box 158  
CANBERRA ACT 2601.

Ph: (02) 6207 2384

Fax: (02) 6207 2386

Ref: CAF0042013

**Version**

October 2012

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**PARTIES:** **AUSTRALIAN CAPITAL TERRITORY**, the body politic established by section 7 of the *Australian Capital Territory (Self-Government) Act 1988* (Cwlth) (**Territory**) represented by artsACT, a business unit within the Community Services Directorate.

**College of Arts and Social Sciences, ANU**  
**ABN: 52234063906** of College of Arts and Social Sciences,  
Australian National University, Canberra ACT 0200 (Recipient).

---

## **BACKGROUND**

The Territory has agreed to make and the Recipient has agreed to accept the Grant for the purpose of the Funded Activity on the terms and conditions of this Deed.

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**IT IS AGREED** by the parties as follows.

### **1. Interpretation**

#### **1.1 Definitions**

The following definitions apply in this Deed, unless the context otherwise requires.

**Contact Officer** means, in relation to each party, the representatives whose names and contact details are specified in **Item 5 Schedule 1**, or as notified in writing from time to time by one party to the other.

**Funded Activity** means the activity described in **Schedule 2**.

**Grant** means the amount specified in **Item 2 Schedule 1** and any interest accruing on that amount after it has been paid to the Recipient.

**Grant Material** means all material created, written or otherwise brought into existence as part of, or for the purpose of carrying out the Funded Activity including all reports (whether in draft or final form), documents, equipment, information and data stored by any means.

**Grant Period** means the period specified in **Item 1 Schedule 1**, and if extended, the initial period and the extended period.

**GST** has the same meaning as it has in the GST Act.

**GST Act** means the *A New Tax System (Goods and Services Tax) Act 1999* (Cwlth).

**Invoice** means an invoice that:

- (1) if GST is payable in respect of any taxable supply made under this Deed, is a valid tax invoice for the purposes of the GST Act;
- (2) clearly sets out the details of the Funded Activity undertaken or to be undertaken and the amount that is due for payment, is correctly calculated and is in respect of the Funded Activity;
- (3) sets out or is accompanied by any other details or reports required under this Deed; and
- (4) is rendered at the times specified in **Item 2 Schedule 1** (if any) and addressed to the Territory's Contract Officer.

**Special Condition** means any provision set out in **Schedule 3**.

**Territory** means:

- (1) when used in a geographical sense, the Australian Capital Territory; and
- (2) when used in any other sense, the body politic established by section 7 of the *Australian Capital Territory (Self-Government) Act 1988* (Cwlth).

## 1.2 General

In this Deed, unless a contrary intention is expressed:

- (1) references to "Recipient" includes any employees, agents or subcontractors of the Recipient;
- (2) references to legislation or to provisions in legislation include references to amendments or re-enactments of them and to all regulations and instruments issued under the legislation;
- (3) words importing a gender include the others; words in the singular number include the plural and vice versa; and where a word or phrase is given a particular meaning, other parts of speech and grammatical forms of that word or phrase have corresponding meanings;
- (4) "include" is not to be construed as a word of limitation;
- (5) headings have no effect on the interpretation of the provisions; and
- (6) an obligation imposed by this Deed on more than one person binds them jointly and severally.

## **2. Payment and Use of Grant**

### **2.1 Payment of Grant**

The Territory must pay the Recipient the Grant following its receipt of an Invoice and otherwise in accordance with **Item 2 Schedule 1**.

### **2.2 Use of Grant**

The Recipient must:

- (1) use the Grant only for the Funded Activity;
- (2) undertake the Funded Activity diligently and otherwise in accordance with this Deed; and
- (3) complete the Funded Activity by the end of the Grant Period.

## **3. Grant Period**

This Deed is for the Grant Period unless extended or terminated under the provisions of this Deed.

## **4. Separate accounting for Grant**

The Recipient must, within its accounting system, account for the Grant separately from any other funds of the Recipient.

## **5. GST**

If the Recipient is registered under the GST Act, the Territory will, on receipt of an Invoice, pay to the Recipient an amount equal to the GST under the GST Act lawfully payable by the Recipient in respect of supplies to the Territory that are taxable supplies under the GST Act.

## **6. Records**

### **6.1 Obligation to keep records**

The Recipient must:

- (1) keep all records necessary to substantiate expenditure of the Grant in compliance with applicable laws;
- (2) provide a complete and detailed record and explanation of:
  - (a) expenditure of the Grant,

- (b) other money received and spent on the Funded Activity,
  - (c) the progress of the Funded Activity, and
  - (d) any other records in respect of the Funded Activity,
- that the Territory may reasonably require from time to time; and
- (3) retain the records referred to in this clause for at least 7 years following the completion of the Funded Activity or the expiration or termination of this Deed, whichever occurs first.

## **6.2 Access**

- (1) To audit the Recipient's compliance with this Deed, the Territory may, at reasonable times and on reasonable notice, enter the Recipient's premises and inspect the records kept by the Recipient and the progress of the Funded Activity.
- (2) The Recipient must:
  - (a) give the Territory access to those facilities and such assistance as may reasonably be necessary to enable the Territory to conduct an audit under **clause 6.2(1)**, and
  - (b) permit the Territory, at its own cost, to take copies of any records which it reasonably considers relevant to its audit.

## **6.3 Territory's Auditor-General**

Any of the Territory's rights under this **clause 6** may be exercised by the Territory's Auditor-General, her delegate or any relevantly qualified person engaged to perform any functions of the Auditor-General.

## **7. Reporting of progress and expenditure**

### **7.1 Progress reports**

The Recipient must provide written reports to the Territory relating to the progress of the Funded Activity and expenditure of the Grant in the manner and at the times required in **Item 3 Schedule 1**.

### **7.2 Other notifications**

The Recipient must keep the Territory reasonably informed about all matters which are likely to materially and adversely affect the timing, scope or cost of the Funded Activity or the Recipient's ability to carry on or complete the Funded Activity in accordance with this Deed.

## **8. Acknowledgement of Funding**

### **8.1 Acknowledgement of Territory support**

The Recipient must in relation to the Funded Activity:

- (1) acknowledge the support of the Territory in any public event, media release or media coverage; and
- (2) include an acknowledgement in the form set out in **Item 6 Schedule 1** in all documents, brochures, books, articles, newsletters, other artistic works or literary works or advertising.

### **8.2 Other obligations**

The Recipient must:

- (1) in relation to the material referred to in **clause 8.1(2)**, promptly provide to the Territory:
  - (a) if requested by the Territory, a draft of that material at least 10 days prior to publishing or printing, and
  - (b) a copy of that material; and
- (2) on reasonable notice, invite the Territory to participate in any public event, media release or media coverage related to the Funded Activity.

## **9. Intellectual Property Rights**

### **9.1 Ownership of Grant Material**

Ownership of all Grant Material, including any intellectual property rights, vests on its creation in the Recipient.

### **9.2 Licence to Territory**

The Recipient grants to the Territory an irrevocable, non-exclusive, royalty-free licence to use the intellectual property in the Grant Material.

### **9.3 Meaning of "use"**

For the purpose of **clause 9**, "use" includes supply, reproduce, publish, perform, communicate, broadcast, adapt and copy.

## **10. Insurance and Indemnity**

### **10.1 Recipient's insurance**

The Recipient must effect and maintain for the Grant Period:

- (1) all insurance coverage required by it by law;
  - (2) public liability insurance with coverage in the amount of not less than the amount specified in **Item 4(1) Schedule 1** in respect of each claim, including voluntary workers insurance cover if volunteers are engaged by the Recipient; and
  - (3) any other insurance specified in **Item 4(2) Schedule 1**,
- with an insurer approved by the ACT Insurance Authority.

## **10.2 Indemnity**

The Recipient indemnifies the Territory, its employees and agents against liability in respect of all claims, costs and expenses in relation to all loss, damage, injury or death to persons or property caused by the Recipient, its employees, agents or contractors in connection with the use of the Grant or the conduct of the Funded Activity except to the extent that the Territory caused the relevant loss, damage or injury.

## **11. Termination of Grant**

### **11.1 Breach**

The Territory may terminate this Deed at any time in writing giving 30 days notice to the Recipient, if the Recipient:

- (1) is or becomes bankrupt or insolvent, enters into voluntary administration or makes any arrangement with its creditors or takes advantage of any statute for the relief of insolvent debtors;
- (2) fails to:
  - (a) commence the Funded Activity in a timely manner,
  - (b) undertake the Funded Activity diligently, or
  - (c) meet any timeframes specified in this Deed; or
- (3) commits any other breach of a provision of this Deed, where that breach:
  - (a) if capable of being remedied, is not remedied within the period specified in a written notice by the Territory, or
  - (b) is not capable of being remedied.

### **11.2 Termination or reduction of funding for any reason**

The Territory may, at any time in writing giving 30 days notice to the Recipient, terminate this Deed or reduce the funding and the scope for the Funded Activity for any reason, and in that event the Recipient must:

- (1) in the event of termination, comply with the notice and **clause 12**; or
- (2) in the event of a reduction in funding, continue to undertake the reduced Funded Activity in accordance with the notice.

### **11.3 No prejudice**

Nothing in this **clause 11** prejudices any other rights or remedies of the Territory in respect of any breach of this Deed.

## **12. Refund of Grant**

### **12.1 Repayment of unacquitted funds**

At the end of the Grant Period, or earlier termination of this Deed, the Recipient must:

- (1) unless otherwise required under this Deed, within 30 days of the acquittal date, provide the Territory with a statement of expenditure of the whole of the Grant; and
- (2) promptly repay any or all of the Grant that remains unacquitted.

### **12.2 Meaning of unacquitted funds**

For the purposes of **clause 12.1**, the Grant remains unacquitted if it:

- (1) is not spent and is not contractually committed to be spent; or
- (2) has been spent in breach of this Deed.

## **13. Dispute Resolution**

### **13.1 Negotiation and Mediation of Dispute**

- (1) If a difference or dispute (**Dispute**) arises in relation to this Deed, then either party may give written notice to the other that a Dispute exists, which specifies details of the Dispute, and the parties agree that they will endeavour to resolve the Dispute by negotiations, or, if the Dispute has not been resolved within 28 days of the issue of the notice, undertake a mediation process.
- (2) If a mediation process is undertaken in accordance with **clause 13.1(1)** the mediator will be an independent mediator agreed by the parties or, failing agreement, nominated by the chairperson of The Institute of Arbitrators and Mediators Australia, ACT Chapter. Unless otherwise agreed, the parties will equally share the costs of the engagement of the mediator.

### **13.2 No prejudice**

Nothing in this **clause 13** will prejudice the rights of either party to institute proceedings to enforce the Deed or to seek injunctive or urgent declaratory relief in respect of any Dispute.

## **14. Variation**

### **14.1 Variation to Funded Activity**

The Recipient must obtain the Territory's prior written approval for any variation to the Funded Activity, including:

- (1) the Funded Activity or work programs;
- (2) the Funded Activity's objectives or outcomes;
- (3) variation of more than 10% in expenditure for a specified item of the approved budget that forms part of the Recipient's application for a grant for the Funded Activity; and
- (4) the Grant Period.

### **14.2 Variation to Deed**

This Deed may only be varied by the written agreement of the parties prior to the expiration of the Grant Period.

## **15. General**

### **15.1 No assignment**

The Recipient must not assign the whole or any part of this Deed without the prior written consent of the Territory. If the Territory gives its consent, the Territory may impose any conditions.

### **15.2 Conflict of interest**

The Recipient warrants that at the start of the Grant Period no conflict of interest exists or is likely to arise in the performance of the Funded Activity and of its other obligations under this Deed and must, if a conflict or risk of conflict of interest arises during the Grant Period, notify the Territory immediately in writing and comply with any requirement of the Territory to eliminate or otherwise deal with that conflict or risk.

### **15.3 No employment, partnership or agency relationship**

Nothing in this Deed constitutes the Recipient, or its employees, agents or subcontractors as employees, partners or agents of the Territory or creates any employment, partnership or agency for any purpose and the Recipient must not represent itself, and must ensure its employees, agents and subcontractors do not represent themselves, as being employees, partners or agents of the Territory.

#### **15.4 Entire Agreement**

This Deed comprises the entire agreement between the parties in relation to the Grant and the Funded Activity and supersedes any prior representations, negotiations, writings, memoranda and agreements.

#### **15.5 Severability**

Any provision of this Deed that is illegal, void or unenforceable will not form part of this Deed to the extent of that illegality, voidness or unenforceability. The remaining provisions of this Deed will not be invalidated by an illegal, void or unenforceable provision.

#### **15.6 No waiver**

Failure or omission by the Territory at any time to enforce or require strict or timely compliance with any provision of this Deed will not affect or impair that provision in any way or the rights and remedies that the Territory may have in respect of that provision.

#### **15.7 Compliance with laws and governing law**

- (1) The Recipient must comply with the laws from time to time in force in the Territory in performing the Funded Activity.
- (2) This Deed is governed by and construed in accordance with the law for the time being in force in the Territory and the parties submit to the non-exclusive jurisdiction of the courts of the Territory.

#### **15.8 Notices**

Any notice, including any other communication, required to be given or sent to either party under this Deed must be in writing and given to the relevant Contact Officer. A notice will be deemed to have been given:

- (1) if delivered by hand, on delivery;
- (2) if sent by prepaid mail, on the expiration of two days after the date on which it was sent;
- (3) if sent by facsimile, on the sender's facsimile machine recording that the facsimile has been successfully and properly transmitted to the recipient's address; or
- (4) if sent by electronic mail, on the other party's acknowledgment of receipt by any means.

#### **15.9 Forms and statements**

The Territory may reasonably require any form, record or statement required under this Deed to be in a particular form.

#### **15.10 Special Conditions**

In the event of any inconsistency between any Special Condition and any other provision of this Deed then, to the extent of any inconsistency, the Special Condition will prevail.

#### **15.11 Survival of clauses**

**Clauses 6, 7.1, 9.2, 10.2 and 12** will survive the expiration or earlier termination of this Deed.

## SCHEDULE 1

### GRANT DETAILS

**Item 1. Grant Period**

*See clauses 1.1 and 3*

From 1 January 2014 until 31 December 2016.

**Item 2. Grant**

*See clauses 1.1 and 2.1*

- (1) Total Grant: \$3,870,000  
(plus GST if applicable)  
(plus CPI if available)
- (2) Grant Category:  
Tertiary Delivered Outreach Program
- (3) If the Grant is payable:
  - (a) as a lump sum, an Invoice may be rendered on or after the date of this Deed
  - (b) by instalments, Invoices may only be rendered in accordance with the following:

Amount	When Invoice may be rendered		
By Instalment	Year	Date Payable	Amount
	2014	31 January	\$645,000
	Condition: Acceptance of a signed Deed of Grant by 31 July 2013		
	2014	31 July	\$645,000
	Condition: Acceptance of a 2013 acquittal due 30 April 2014		
	2015	31 January	\$645,000
	Plus CPI contribution if available		
	Condition: Acceptance of a 2015 revised program and budget due 31 October 2014.		
	2015	31 July	\$645,000
	Plus CPI contribution if available		
	Condition: Acceptance of a 2014 acquittal due 30 April 2015.		
	2016	31 January	\$645,000
	Plus CPI contribution if available		

	Condition: Acceptance of a 2016 revised program and budget due 31 October 2015.
	2016 31 July \$645,000 Plus CPI contribution if available
	Condition: Acceptance of a 2015 grant acquittal due 30 April 2016

- (4) Except if otherwise stated in this Deed, the Grant is:
- (a) payable within 30 days of receipt by the Territory of an Invoice; and
  - (b) exclusive of GST (where applicable) and all other taxes, duties and charges.

**Item 3. Reporting and Acquittal**

*See clause 7.1*

- (1) The Recipient must, by **30 April** in each year of the Grant Period and in the year immediately after the expiry of the Grant Period, provide;
- (a) a completed and signed Statement of Acquittal of Grant form as set out in **Annexure A**; and
  - (b) the reports and material set out in **Annexure A**.
- (2) The Recipient must provide, by **30 April** each year, a financial certificate including a detailed income and expenditure statement.
- (3) The Recipient must provide a Revised Program and Budget Report by **31 October** each year of the Grant Period as set out in **Annexure B**.
- (4) Without limiting any other obligation of the Recipient, the Territory may request an activity report, in a form prescribed by the Territory, about the progress of the Funded Activity from the Recipient at any time during the Grant Period and the Recipient must provide the completed activity report within 30 days of the Territory's request.

**Item 4. Other insurance requirements**

*See clause 10.1*

- (1) Public Liability Insurance: \$20 million.

- (2) In circumstances where, as part of the Funded Activity, the Recipient is providing professional advice, information, or service to others, proof of professional indemnity insurance may be required before payment of your grant will be made. If you [the Recipient] believes that professional indemnity insurance may be required due to the nature of the Funded Activity, the ACT Insurance Authority is able to advise on the necessity of this type of insurance and can be contacted on (02) 6207 0184.

**Item Contact Officers**  
**5.** *See clauses 1.1 and 15.8*

For the Territory:  
Robert Piani, Manager  
Arts Support, artsACT  
Community Services Directorate  
Level 4, Canberra Nara Centre  
1 Constitution Avenue  
CIVIC ACT 2602

For the Recipient:  
Ms Anne Hodgett, Finance Manager  
College of Arts and Social Sciences  
Australian National University ACT 0200

**Item Form of**  
**6. Acknowledgement**  
*See clause 8.1*

The ACT Government requires appropriate acknowledgment of its support for organisations, facilities, programs and projects. This acknowledgment must be on all promotional, advertising, signage or other publicity material, newsletters, websites and stationary including letterhead. Acknowledgement needs also to be made in formal speeches, such as at launches and opening nights.

Evidence of compliance with this requirement forms part of the Acquittal of the Grant for funded activities and will be taken into consideration as part of the assessment of any future grant application.

The ACT Government logo and information about its appropriate use are available on the ACT Government Grants website at [www.grants.act.gov.au/acknowledging](http://www.grants.act.gov.au/acknowledging). The size of the acknowledgment, particularly the logo, is to be proportionate to funding received from sources other than the ACT Government. If you require further clarification of these acknowledgement requirements please contact artsACT on (02) 6207 2384.

## SCHEDULE 2

**THE FUNDED ACTIVITY: to assist with costs of delivering and directly administering the ANU Community Outreach Program in 2014 to 2016, as per the projects and amounts below.**

Project	Amount	Description
<b>Music Engagement</b>	\$400,000	The project provides professional development for teachers delivered at the School of Music and at identified ACT schools. The project provides on-going support for music in schools and for off campus music events. Performances include a combination of students, adults, professional musicians and community members. Materials and methods are both for specialist and generalist educators, and practice-related research outcomes that benefit the community.
<b>Music Development</b>	\$200,000	The project will have a priority for students in Years 7 to 12, however other year students can be involved. The project includes: -advanced aural musicianship/theory classes (based on existing tertiary level classes and providing students with credit towards a BMus degree); -chamber ensemble tuition and performance experience, with pathways for progression; -participation in tertiary-level practical workshops and a range of other activities and performance/learning opportunities. The program is designed to complement school based and instrumental music programs.
<b>Music for Colleges</b>	\$255,000	The project delivers accredited music courses in classical and jazz. The project extends the ACT Education and Training Directorate curricula and enables students to complete a major in music for their Year 12 certificate.
<b>Student Outreach and Engagement</b>	\$100,000	School of Music students propose activities through an application process to realise music projects in partnership with external parties, including ACT Key Arts and Program funded organisations. This project supports outreach and engagement initiatives with both educational and performance outcomes that are championed by students, the ANU or ACT Government. Assessment against academic criteria will be undertaken by School of Music staff and artsACT representative.

<b>Visual Arts Access</b>	\$135,000	A range of open access visual arts community education courses offered annually at the School of Art, through the ANU Centre for Continuing Education
<b>Visual Arts Community Outreach</b>	\$175,000	<p><u>Art Forum:</u> a series of public lectures by leading guest speakers across visual arts practice, criticism, theory and history.</p> <p><u>The ACT Teachers Connections:</u> The School of Art academic staff to deliver specialised workshops for the Education and Training Directorate as professional development opportunities for ACT teachers as part of the Arts Up Front Conference at the School of Art. The ANU School of Art will have a representation on the Visual Arts Network of Educators professional networking committee.</p> <p><u>Limelight Exhibition:</u> The School of Art to host an ACT Limelight visual art exhibition featuring the work of secondary, primary and preschool students.</p> <p><u>Street Art Schools Event:</u> A project designed to create a pilot art event open to Canberra primary and secondary schools students to participate in a street art project. The School of Art will invite professional street artists who will mentor students and teachers, and provide a convenor to identify and establish contacts with the schools, and will work closely with the ANU Equity Office and by extension the Education and Training Directorate.</p> <p><u>Community Education:</u> The School of Art to undertake a pilot project to place staff into identified ACT schools. This project will be based on visual art, craft and design practice. A convenor will coordinate the project, identify and establish contacts with the Schools, and work closely with the ANU Equity Office and by extension the Education and Training Directorate.</p>
<b>Library Access</b>	\$25,000	Support for relevant ACT music and visual arts organisations to have access to the ANU libraries. Up to 25 standard corporate memberships are available on an annual basis. The membership includes borrowing rights for library material.
<b>Total</b>	<b>\$1,290,000</b>	

## **SCHEDULE 3**

### **SPECIAL CONDITIONS**

*See clauses 1.1 and 15.10*

- (1) Clauses 9.2 and 9.3 are deleted and replaced with the following:

The Recipient grants to the Territory an irrevocable, non-exclusive, non-transferable and royalty-free licence to use the intellectual property in the Grant Material for:

- (a) The Territory to perform all of its administrative functions with the Deed, Grant, Grant Material, or the Recipient; and
- (b) any other purpose approved by the Recipient in writing, provided that the Recipient may not unreasonably withhold that approval.

SIGNED AS A DEED ON ..... 6 August 13 (artsACT to date)

SIGNED for and on behalf of the AUSTRALIAN CAPITAL TERRITORY in the presence of:

Signature of Territory delegate

Signature of witness

Print name

Print name

SIGNED for and on behalf of College of Arts and Social Sciences, Australian National University ABN: 52234063906 in the presence of:

Signature of Recipient or authorised officer\*

\*delete whichever is not applicable (see note below)

Signature of witness

Print name and position

Print name

Signature of second authorised officer\*  
\*see note below

Print name and position



Note:

- Date: Must be dated on the date the last party signs the Deed or, if signed counterparts of the Deed are exchanged, the date of exchange. Also date the cover page.
Individual: Must be signed by the individual Recipient and witnessed.
Incorporated Association: Must be signed in accordance with the Recipient's constitution, which may or may not require the common seal to be affixed. As a minimum, 2 authorised officers must sign.
Company: Must be signed in accordance with section 127 of the Corporations Act 2001 (Cwlth), for example, by 2 directors or a director and a secretary. Common seal may be affixed if required under the Recipient's constitution.

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08/11/11  
12/10

11/11/11



# ACT GOVERNMENT STATEMENT OF ACQUITTAL OF GRANT

## RECIPIENT INFORMATION

### Contact Person

Title (Mr, Ms etc)

Surname

Other name(s)

### Organisation

Postal address

Postcode

Residential/Street address

Postcode

Phone

e-mail

### Official Head of Incorporated Organisation

Title (Mr, Ms etc)

Surname

Other name(s)

Position

Phone

Fax

## PROGRAM DESCRIPTION

Purpose of the funding:

Amount received:

When did your program start and finish?

to

## LEGAL CERTIFICATION

I/we, the person(s) making this statement, certify that the grant described above was used for the approved purpose. To the best of my/our knowledge and belief, the attached artistic and financial reports are true and fair.

Name of Head of Organisation

Signature and Date

## Acquittal Information Requirements

You organisation is required to submit a detailed acquittal report by 30 April each year. This document provides important information about your program of activities, demonstrating your achievements and program outcomes. It is also the intention that the annual acquittal report will assist your organisation to review its position in the arts landscape and ensure ongoing creative development and contribution to the ACT, within the context of the ACT Government's arts policies. The requirements are detailed overleaf. The ACT Government's funding to your organisation cannot be acquitted unless all the requested material is submitted on time and to the standard required. For more information or guidance on the acquittal process, please contact artsACT on 6207 2384.

### Office use only

Database updated:

Date

Date Received:

Assessed by

Program Officer:

Signature:.....

Date:

Reviewed by

Program Manager:

Signature:.....

Date:

Approved by

Manager, Arts Development:

Signature:.....

Date:

## ACT GOVERNMENT

### Annual Acquittal Reporting

Your acquittal report must include:

- **A signed 'Statement of Acquittal of Grant' form**

- **Artistic Appraisal and Performance Report**

The artistic report provides comprehensive information about the Community Outreach Program demonstrating the achievements in both qualitative and quantitative terms, within the context of the ACT Government's arts policies. The Report should also address any parts of the Program that were not met and any challenges faced by the organisation. The report should also discuss your organisation's position in the arts landscape to ensure ongoing creative development and contribution to the ACT.

- **An Income and Expenditure Report**

The report must clearly and separately identify the core operational ACT Government funding to your organisation, and any other income and expenses incurred with respect to the Community Outreach Program for the calendar year of funding. The report must be signed by a qualified accountant.

- **Statistical Report**

The Statistical Report provides information on audience numbers, membership numbers, exhibitions held, workshops held, artists employed and other important statistical data (form at **Attachment 1**).

- **Relevant support material**

Support material must be relevant to the acquittal and include critical reviews and editorial write-ups, together with a small sample of materials produced. Material may be submitted electronically or in hard copy. Support material may be returned after viewing.

You are invited to provide any comments on the fund administration or reporting requirements to ensure that the acquittal process is mutually beneficial to both the ACT Government and your organisation.

Please send your acquittal information to:

Postal Address

artsACT  
Community Services Directorate  
GPO Box 158  
CANBERRA ACT 2601

Office Address

artsACT  
Community Services Directorate  
Level 4, Nara House  
1 Constitution Ave,  
CANBERRA CITY ACT 2601



# ACT GOVERNMENT

## Revised Program and Budget



### RECIPIENT INFORMATION

#### Contact Person

TITLE (MR, MS ETC)

SURNAME

OTHER NAME(S)

#### Organisation

POSTAL ADDRESS

POSTCODE

RESIDENTIAL/STREET ADDRESS

POSTCODE

PHONE

E-MAIL

BH

AH

MOB

#### OFFICIAL HEAD OF INCORPORATED ORGANISATION

TITLE (MR, MS ETC)

SURNAME

OTHER NAME(S)

POSITION

PHONE

FAX

BH

### LEGAL CERTIFICATION

I/WE, THE PERSON(S) MAKING THIS STATEMENT, CERTIFY THAT, TO THE BEST OF MY/OUR KNOWLEDGE AND BELIEF, THE ATTACHED REVISED PROGRAM AND BUDGET REPORTS ARE TRUE AND FAIR.

NAME OF HEAD OF ORGANISATION

SIGNATURE OF HEAD OF ORGANISATION AND DATE

### INFORMATION REQUIREMENTS

Your organisation is required to submit a detailed revised program and budget report by 30 April each year. This document provides important information about your program of activities and budget for the following financial year. The report is also intended for your organisation to review its position in the arts landscape and ensure ongoing creative development and contribution to the ACT (in the context of the ACT Government's arts policies). The ACT Government's funding to your organisation cannot be released unless all the requested material is submitted on time and to the standard required. Organisations should note that revised program and budgets will take four weeks to assess and any delays in providing the requested material may delay funding instalments.

For more information or guidance on the acquittal process, please contact artsACT on 6207 2384

### OFFICE USE ONLY

DATABASE UPDATED:

DATE

DATE RECEIVED:

ASSESSED BY  
PROGRAM OFFICER:

SIGNATURE:.....

DATE:

REVIEWED BY  
PROGRAM MANAGER:

SIGNATURE:.....

DATE

APPROVED BY  
MANAGER, ARTS DEVELOPMENT:

SIGNATURE:.....

DATE:

## ACT GOVERNMENT

### Revised Program and Budget Report

The University is required to submit a Revised Program and Budget Report by **31 October** each year of the funding agreement (except 31 October 2014). This document provides important information about your organisation's proposed program of activity and associated budget for the following financial year.

The instalments of the funding agreement due on **10 January** cannot be released until the Revised Program and Budget Report has been accepted by artsACT. This process normally takes 4-5 weeks after receipt of the Report. Late Reports will delay the release of the instalment.

The Report provides an opportunity for your organisation to revisit and update its Business Plan, and revise its Program and Budget accordingly. Any changes to the Business Plan must be agreed by artsACT. It is also intended that the Report will assist your organisation to review its position in the arts landscape of the ACT and ensure ongoing creative development and contribution to the ACT.

The Report must include a detailed explanation of the Program and Budget, and must describe any material changes to the Program and Budget (or to the Business Plan) and the impact of those changes, from the original Business Plan submitted. artsACT may contact your organisation to discuss the Revised Program and Budget. Any significant changes to the Business Plan needs to be agreed by artsACT. The Report also provides an opportunity for artsACT to consider any significant clashes with the activities of ACT Key Arts Organisations.

Deficit budgets will not be accepted unless supported by adequate reserves, and a clear rationale to use the reserves for a specific purpose.

The Report also provides an opportunity to update artsACT on your organisation's key staff and any changes to them. Please provide a brief CV the key staff. Staff Boards must have appropriate skills to meet the objectives of the business plan.

If you have any queries regarding the Report or process, please contact artsACT on 6207 2384.

Please send your Revised Program and Budget Report to:

Postal Address

artsACT  
Chief Minister's Department  
GPO Box 158  
CANBERRA ACT 2601

Office Address

artsACT  
Chief Minister's Department  
Level 4, Canberra Nara Centre  
1 Constitution Avenue  
CANBERRA ACT 2601



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

**FILE COPY**

TRIM: BM16/810

To: Minister for Small Business and the Arts

Subject: Six month extension of Australian National University (ANU) Community Outreach Program funding agreement

**Critical date and reason**

1. No critical date.

**Recommendations**

2. That you:

- agree to extend the ANU Community Outreach Program funding agreement for six months to 30 June 2017;

**AGREED/NOT AGREED/PLEASE DISCUSS**

- agree to reduce funding for the ANU Community Outreach Program by \$140,600 for the period 1 January to 30 June 2017;

**AGREED/NOT AGREED/PLEASE DISCUSS**

- note that a Cabinet Submission is being prepared for you to present the ACT Government's Submission to the Review of the School of Music.

**NOTED/PLEASE DISCUSS**

Chris Bourke MLA .....

17/5/16

**Supporting Reasoning**

3. artsACT's three year funding agreement with the ANU expires on 31 December 2016. The agreement is for a Community Outreach Program (the Program) which delivers a range of arts and education activities for the ACT community through the ANU School of Music, School of Art and Library. The Program has a long history, being in place for over 20 years, and has seen considerable change over this time.
4. The new ANU Vice Chancellor, Professor Brian Schmidt, engaged Mr Andrew Podger to conduct a review of the School of Music to ensure its long term future, given a range of issues faced by the School over the last few years. The review is considering the School's academic quality, governance, and financial stability.
5. Mr Podger released his Review discussion paper on 1 May 2016. The key themes in the executive summary suggest that the School of Music needs to:

TRIM: BM16/810

- consider its curriculum priority, for 'elite national and international musicians', or 'academic careers on the development or study of music', or 'seeking other professional careers in the music industry', or 'those wanting just to enhance their music education while pursuing different careers';
  - consider a different governance structure;
  - attract a minimum of 200 students per year to be sustainable (currently has 67 students);
  - increase its funding from the ACT Government to provide core support for students undertaking the degree course;
  - formalise its relationships with the ACT music community.
6. artsACT is preparing a Cabinet Submission for you to present as the ACT Government's response to the discussion paper, and is consulting within the Chief Minister, Treasury and Economic Development Directorate and with the Education Directorate.
  7. The discussion paper does not appear to identify the premise of the Program being community outreach as opposed to supporting core tertiary outcomes. The ANU has requested any responses to the discussion paper by 4 June 2016.
  8. As a consequence of the Review, artsACT proposes to extend the agreement with the ANU to 30 June 2017 thereby delaying any negotiation of a new agreement to enable full consideration of the final outcome of the ANU's Review.
  9. artsACT also proposes to reduce the total available funding, in response to successive years of ANU underspending against the available Program funds.
  10. The unspent funds have been redirected to other community outreach priorities, including the Community Arts and Cultural Development program delivered by the Belconnen and Tuggeranong Arts Centres. It is proposed that this redirected funding is provided to Belconnen and Tuggeranong Arts Centres on a continuous basis.

#### **Consultation and Communication**

11. artsACT consulted with the ANU and ACT Education. ACT Education consider that the Program is not a priority for the Directorate and, given schools based management, would be a matter for each school should they wish to engage with music and visual arts education programs.

#### **Financial**

12. artsACT provides \$1.29 million per year plus CPI for the Program for 2014 to 2016 (\$1,355,306 in 2016 including CPI).
13. The 2013 underspend was \$238,604, while the 2014 underspend was \$113,949. artsACT proposes to reduce the annual funding by the average of the 2013 and 2014 underspends, which is \$176,275.
14. artsACT also proposes to cease supporting a music program which is no longer a priority and costs \$105,000 per year. This program engages ANU School of Music students with community activity and it has not achieved desired outcomes. artsACT provided full information as part of a briefing in March (BM16/568 at Attachment A) regarding an ANU related Freedom of Information request.
15. The total amount for a full year would therefore be \$1,074,030, and this would equate to a six month instalment of \$537,015 to 30 June 2017. artsACT would negotiate a revised Program for 2017 with the ANU commensurate with the funding.

16. Once the ANU Review is complete, and the ACT Government has developed and considered its response to the Final Report of the Review, artsACT will provide you with a further brief.

**Management of Other Risks**

17. Documents relating to the 2014 Program are publicly available on the ACT Government website due to a Freedom of Information request made by *The Canberra Times*. There may be further community/media commentary on the Program and the ANU School of Music as a consequence of the FOI and internal ANU review.
18. *The Canberra Times*, *The Australian* and a number of radio stations have published stories on the Review of the ANU School of Music discussion paper.

Director-General: David Dawes

Executive Clearance: Adam Stankevicius, Director, Arts and Events

Senior Clearance: Sam Tyler

Date: 5 April 2016

Action Officer: Robert Piani

Phone: x72381



# CHRIS BOURKE MLA

Minister for Aboriginal and Torres Strait Islander Affairs  
Minister for Children and Young People  
Minister for Disability  
Minister for Small Business and the Arts  
Minister for Veterans and Seniors

---

Member for Ginninderra

Mr Andrew Barr MLA  
Chief Minister  
GPO Box 1020  
CANBERRA ACT 2601

Dear Chief Minister

I am writing to you regarding a three year funding agreement between the ACT Government, through artsACT, and the Australian National University (ANU). The agreement is for a Community Outreach Program (the Program) which provides a range of arts and education activities for access by the ACT community, delivered through the ANU School of Music, School of Art and Library. The Program has a long history, being in place for over 20 years, and has seen considerable change over this time. The current agreement has a budget of \$1.29million per year plus CPI and expires on 31 December 2016.

The new ANU Vice Chancellor, Professor Brian Schmidt, has engaged Professor Andrew Podger to conduct a review of the School of Music to ensure its long term future, given a range of issues faced by the School over the last few years. The review will consider the School's academic quality, governance, and financial stability.

The ANU released a discussion paper from the review on 1 May 2016. The executive summary suggests that the School needs to prioritise its curriculum, change its governance structure, attract a minimum of 200 students per year (currently has 67), and gain increased funding from the ACT Government for core costs in delivering the degree course. artsACT proposes to provide a submission to the discussion paper, due by 4 June 2016.

In the meantime, I propose to extend the agreement by six months to 30 June 2017 rather than negotiating any new three year agreement, to await the final outcome of the review. I also propose to reduce the budget for the Program given that the ANU has not fully expended its budget. These unexpended funds have been redirected to other priority community engagement and outreach activities delivered through the Belconnen and Tuggeranong Arts Centres, on a permanent basis.

I would be happy to further discuss the Program and review with you.

Yours sincerely

**ACT LEGISLATIVE ASSEMBLY**

Phone (02) 6205 2244 Email [bourke@act.gov.au](mailto:bourke@act.gov.au)



@chrisbourke



ChrisBourkeMLA

Chris Bourke MLA  
May 2016



**To: Minister for the Arts and Community Events**

**Subject: Further six month extension of ANU Community Outreach Program funding agreement**

**Critical date and reason**

1. By Friday 23 December 2016, in time to make offers for student placements for 2017.

**Recommendations**

2. That you agree to extend the ANU Community Outreach Program funding agreement for six months to 31 December 2017.

**AGREED/NOT AGREED/PLEASE DISCUSS**

*Bob Ramsey* 21/12/16  
Gordon Ramsay MLA

**NOTE:**

① Agreement to authorize extension of agreement within parameters outlined.

② P/ce negotiate re funding commitments to level necessary for ongoing secondary school package  
Supporting Reasoning

③ Deal with immediate issue of colleges program today by funding full year so that mins + yr 12 students have certainty about 2017 pr-xmas. Start negotiations on other programs in N.Y. Regular updates to mins office  
coll =

3. Cultural Canberra's three year funding agreement with the Australian National University (ANU) to deliver a Community Outreach Program was due to expire on 31 December 2016.
4. The former Minister for the Arts and Small Business (Dr Bourke) agreed to a six month extension to 30 June 2017 (Brief at **Attachment A**), to enable the ACT Government to consider the outcome of the Review of the ANU School of Music. The Review report was made public on 4 October 2016 (during the ACT Election caretaker period).
5. The agreement with the ANU is for a Community Outreach Program, which delivers a range of arts and education activities for students and the community through the ANU School of Music, School of Art and Library.
6. A funding agreement, in various forms, with the ANU to support the Schools has been in place for over 20 years. Background on the agreement and current circumstances including the program is provided at **Attachment B**.
7. Cultural Canberra advised the ANU of the contract extension in June 2016, in order to allow the ANU sufficient time to consider the extension and any impacts.
8. Advice was received from Professor Paul Pickering, Dean of the ANU College of Social Sciences on 13 December 2016 with follow up information on 21 December, that the proposed six month extension to 30 June 2017 would have a significant impact on the Music for Colleges program.
9. This concern was reinforced with Cultural Canberra officers when they met with the Dean and Heads of Schools on 20 December 2016. Despite the very late notice provided to the ACT Government about the impact of the agreed six month contract extension, the Dean was asked to provide additional information to Cultural

Canberra to support a brief to you in support of a further six month extension to the end December 2017.

10. If the ANU does not have guaranteed funding for the full 2017 calendar year, 25 students who were to be continuing in the Music for Colleges program for year 12 in 2017 and 37 students who would be commencing the program for year 11 or year 12. A total of 62 students would be impacted by the program not continuing for the 2017 calendar year with 35 students requiring the program for completion in 2018.
11. This would mean that students in this program would not be able to undertake assessment for the program which they had been offered, as they would only be able to attend the School of Music for six months (new year 11 students) or 18 months (continuing year 12 students), not the required two year period for assessment finalisation.
12. The repercussions of not admitting these students into their second year of study, or not permitting students to complete the full year include the potential of the students not receiving an ATAR. For the students who would be commencing in 2017, the students will have designed their year 12 packages around either the Minor or Major, and not permitting them to complete the course would similarly jeopardise their ATAR.
13. The ANU has also indicated that programs being offered through the School of Art will be impacted beyond June 2017. These programs including, Visual Arts Access and Visual Arts Community Outreach would not be able to run as planned. It should be noted that the revised program and budget submitted by the ANU on 31 October 2016 has not been formally approved by artsACT which is required before programs should be confirmed by the ANU.
14. During the meeting with Cultural Canberra on 20 December 2016, there were broad discussions regarding the future of the agreement whereby the ANU were invited to consider alternative methodologies for delivery of the Community Outreach Program to ensure that the outcomes were meeting policy and objectives of the ACT Government and the ANU. Staff from the ANU indicated that the new ANU Strategic Direction was likely to be released in February 2016 which may provide some insight into a future delivery methodology, some of which would be consistent with the ACT Government's objectives and some of which may not.
15. In a brief on the proposed review of the arts landscape (BM16/2930), artsACT proposed that re-negotiation of the agreement commence with the ANU providing a proposed program of activity along with information gathered from consultation with key stakeholders (for example - Education Directorate, Canberra Symphony Orchestra, Music for Canberra and Music ACT) on the activities offered through the School of Music. artsACT will then seek interstate peer review of the proposal submitted by the ANU to ensure a robust assessment process.
16. The agreement negotiations will also consider the timing and capacity of the School of Music to deliver on the Advanced Music Performance Program, including when the funding support committed to by ACT Labor might be required.
17. The proposed extension for a further six months will allow for the conduct of the Review of the Arts Landscape and robust community engagement and any planning required should any programs not be recommended for continuation.

### **Consultation and Communication**

18. The ANU has provided information for this brief.
19. artsACT has discussed the program with the Education Directorate; however, due to the school stand down period, the impacts of the program not continuing into the future cannot be fully ascertained.
20. There has been no public communications regarding the extension of the agreement or the potential impact on students.

### **Financial**

21. Cultural Canberra provides \$1.29m per year plus CPI for the Program for 2014 to 2016 (\$1,355,306 in 2016).
22. Cultural Canberra will provide \$684,430 to 30 June 2017 and proposes to provide the same amount for 1 July 2017 to 31 December 2017.
23. Cultural Canberra has ongoing funding for the ANU agreement and no additional funds are required to support the proposed extension.

### **Management of Other Risks**

24. The ANU has advised that if the funding for the Music for Colleges program is not forthcoming, it will write to prospective students and parents indicating they should raise the ongoing funding issues with artsACT and the ACT Government.
25. This is a two year program that is accredited and forms part of students' Year 12 Certificate. Not offering the program in 2017 will cause considerable concern for 62 currently enrolled in the course who will not be able to gain credit for or complete the program. Extending the Agreement for a further six months will address this risk.
26. The risks associated with the Visual Arts Outreach program include impact on expected programming in schools and with the Arts Forum delivered at the ANU School of Art and Design. The impact of these programs can be managed more easily through amended programming than those impacting the School of Music if the Agreement is not extended.

Director-General: David Dawes

Deputy Director-General, Enterprise Canberra: Jeff House

Executive Director, Enterprise Canberra: Ian Hill

Director, Cultural Canberra: Adam Stankevicius

Senior Clearance: Sam Tyler

Date: December 2016

Action Officer: Robert Piani

Phone: 72381



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

b

TRIM: BM16/810

To: Minister for Small Business and the Arts

Subject: Six month extension of Australian National University (ANU) Community Outreach Program funding agreement

**Critical date and reason**

1. No critical date.

**Recommendations**

2. That you:

- agree to extend the ANU Community Outreach Program funding agreement for six months to 30 June 2017;

**AGREED/NOT AGREED/PLEASE DISCUSS**

- agree to reduce funding for the ANU Community Outreach Program by \$140,600 for the period 1 January to 30 June 2017;

**AGREED/NOT AGREED/PLEASE DISCUSS**

- note that a Cabinet Submission is being prepared for you to present the ACT Government's Submission to the Review of the School of Music.

**NOTED/PLEASE DISCUSS**

Chris Bourke MLA .....

17/5/16

**Supporting Reasoning**

3. artsACT's three year funding agreement with the ANU expires on 31 December 2016. The agreement is for a Community Outreach Program (the Program) which delivers a range of arts and education activities for the ACT community through the ANU School of Music, School of Art and Library. The Program has a long history, being in place for over 20 years, and has seen considerable change over this time.
4. The new ANU Vice Chancellor, Professor Brian Schmidt, engaged Mr Andrew Podger to conduct a review of the School of Music to ensure its long term future, given a range of issues faced by the School over the last few years. The review is considering the School's academic quality, governance, and financial stability.
5. Mr Podger released his Review discussion paper on 1 May 2016. The key themes in the executive summary suggest that the School of Music needs to:

TRIM: BM16/810

- consider its curriculum priority, for 'elite national and international musicians', or 'academic careers on the development or study of music', or 'seeking other professional careers in the music industry', or 'those wanting just to enhance their music education while pursuing different careers';
  - consider a different governance structure;
  - attract a minimum of 200 students per year to be sustainable (currently has 67 students);
  - increase its funding from the ACT Government to provide core support for students undertaking the degree course;
  - formalise its relationships with the ACT music community.
6. artsACT is preparing a Cabinet Submission for you to present as the ACT Government's response to the discussion paper, and is consulting within the Chief Minister, Treasury and Economic Development Directorate and with the Education Directorate.
  7. The discussion paper does not appear to identify the premise of the Program being community outreach as opposed to supporting core tertiary outcomes. The ANU has requested any responses to the discussion paper by 4 June 2016.
  8. As a consequence of the Review, artsACT proposes to extend the agreement with the ANU to 30 June 2017 thereby delaying any negotiation of a new agreement to enable full consideration of the final outcome of the ANU's Review.
  9. artsACT also proposes to reduce the total available funding, in response to successive years of ANU underspending against the available Program funds.
  10. The unspent funds have been redirected to other community outreach priorities, including the Community Arts and Cultural Development program delivered by the Belconnen and Tuggeranong Arts Centres. It is proposed that this redirected funding is provided to Belconnen and Tuggeranong Arts Centres on a continuous basis.

#### **Consultation and Communication**

11. artsACT consulted with the ANU and ACT Education. ACT Education consider that the Program is not a priority for the Directorate and, given schools based management, would be a matter for each school should they wish to engage with music and visual arts education programs.

#### **Financial**

12. artsACT provides \$1.29 million per year plus CPI for the Program for 2014 to 2016 (\$1,355,306 in 2016 including CPI).
13. The 2013 underspend was \$238,604, while the 2014 underspend was \$113,949. artsACT proposes to reduce the annual funding by the average of the 2013 and 2014 underspends, which is \$176,275.
14. artsACT also proposes to cease supporting a music program which is no longer a priority and costs \$105,000 per year. This program engages ANU School of Music students with community activity and it has not achieved desired outcomes. artsACT provided full information as part of a briefing in March (BM16/568 at [Attachment A](#)) regarding an ANU related Freedom of Information request.
15. The total amount for a full year would therefore be \$1,074,030, and this would equate to a six month instalment of \$537,015 to 30 June 2017. artsACT would negotiate a revised Program for 2017 with the ANU commensurate with the funding.

16. Once the ANU Review is complete, and the ACT Government has developed and considered its response to the Final Report of the Review, artsACT will provide you with a further brief.

**Management of Other Risks**

17. Documents relating to the 2014 Program are publicly available on the ACT Government website due to a Freedom of Information request made by *The Canberra Times*. There may be further community/media commentary on the Program and the ANU School of Music as a consequence of the FOI and internal ANU review.
18. *The Canberra Times*, *The Australian* and a number of radio stations have published stories on the Review of the ANU School of Music discussion paper.

Director-General: David Dawes

Executive Clearance: Adam Stankevicius, Director, Arts and Events

Senior Clearance: Sam Tyler

Date: 5 April 2016

Action Officer: Robert Piani

Phone: x72381

## Background on the ANU Community Outreach Funding Agreement

The ACT Government through artsACT has had a funding agreement with the Australian National University (ANU) for over 20 years. The agreement has changed significantly since its inception, from block funding of the Institute of the Arts (pre 1988 self government) to a Community Outreach Program which delivers a range of arts and education activities for access by the ACT community through the ANU School of Music, School of Art and Library.

Since the inception of the original agreement in 1988, the provision of community outreach in the area of music education has changed significantly in the ACT to include number of new community music providers. For example, organisations such as Musica Viva, Canberra Symphony Orchestra and Music for Canberra now offer tailored programs to meet music education needs in schools. During this period, the nature of curricula in schools has also changed, resulting in enhanced school-based decision making about the delivery of classes, particularly in the arts. Instead of block funding of organisations by the Education Directorate, individual schools contract directly with arts organisations for the provision of chosen programs.

The ACT Government currently has a three year funding agreement with the ANU for a Community Outreach Program, which was to expire on 31 December 2016. The agreement has been extended by six months to 30 June 2017 to allow for consideration of the outcome of the review of the School of Music. Funding of \$1.29 million per year plus CPI is provided under the Agreement for the Program for 2014 to 2016 (\$1,355,306 in 2016 including CPI).

In recent years, there have been a number of concerns about the funding agreement, particularly relating to the School of Music programs.

These include:

- consistent underspends of \$238,604 in 2013, and \$113,949 in 2014. (These underspends have been deducted from the ANU funding instalments)
- a singular focus of working in schools
- programs developed by ANU academics with a focus on their areas of expertise, research and interest, rather than through identifying needs and gaps
- a focus on education outcomes for tertiary studies rather than arts development or community access outcomes
- duplication of some its activities with limited demonstration of value for money
- limited engagement with artsACT funded Key Arts and Program organisations
- a highly expensive program to deliver through a university structure and academic staff, compared to delivery of similar programs by community music organisations
- core staffing and development costs that should be a responsibility of the ANU.

There is a lack of clarity about the funding of some programs through both schools and a risk that there are programs being duplicate funded by multiple sources including ACT Education and the Australian Government, for the Advance College Program, which includes music students. These issues have been raised with the School of Music.

Given the range of difficulties which the ANU School of Music has been experiencing over the past five years, the new Vice Chancellor Prof Brian Schmidt asked Prof Andrew Podger of ANZSOG to conduct a review. The ACT Government provided a submission to the Review. Professor Podger also met with the Chief Minister, Minister for Small Business and the Arts and Minister for Higher Education as part of the review.

The Review was released in October 2016 and recommends a new structure, increased funding level and revised tertiary programs including a new 'Advanced Performance Program'. As part of its response to the Review, the ANU has announced new funding of \$12.5m over the next five years to reinvigorate the School and has sought an additional \$800,000 per year from the ACT Government and community to support the Advanced Performance Program.

During the October 2016 ACT Election, ACT Labor Government made a commitment to \$250,000 per year towards the Advanced Performance Program, and indicated that it will assist in leveraging the remaining funding required from the ACT community.

Cultural Canberra met with the ANU on Tuesday 20 December 2016 to commence discussions on any new agreement. Any new funding agreement would include the election commitment, be peer assessed (for the first time), identifying needs and gaps, and deliver on the objective of the 2015 ACT Arts Policy.

### **Specific Community Outreach Program Funded Activities**

#### **ANU School of Music**

<b>Activity</b>	<b>Description</b>
<b>Music Engagement</b> (\$400,000 pa)	The project provides professional development for teachers delivered at the School of Music and at identified ACT schools. The project provides on-going support for music in schools and for off campus music events. Performances include a combination of students, adults, professional musicians and community members. Materials and methods are both for specialist and generalist educators, and practice-related research outcomes that benefit the community.
<b>Music Development</b> (\$200,000 pa)	The project will have a priority for students in Years 7 to 12, however other year students can be involved. The project includes: <ul style="list-style-type: none"> <li>• advanced aural musicianship/theory classes (based on existing tertiary level classes and providing students with credit towards a BMus degree);</li> <li>• chamber ensemble tuition and performance experience, with pathways for progression;</li> <li>• participation in tertiary-level practical workshops and a range of other activities and performance/learning opportunities. The program is designed to complement school based and instrumental music programs.</li> </ul>
<b>Music for Colleges</b>	The project delivers accredited music courses in classical and jazz.

## Attachment B

(\$255,000 pa)	The project extends the ACT Education and Training Directorate curricula and enables students to complete a major in music for their Year 12 certificate.
<b>Student Outreach and Engagement</b> (\$100,000 pa)	School of Music students propose activities through an application process to realise music projects in partnership with external parties, including ACT Key Arts and Program funded organisations. This project supports outreach and engagement initiatives with both educational and performance outcomes that are championed by students, the ANU or ACT Government. Assessment against academic criteria will be undertaken by School of Music staff and artsACT representative.

### ANU School of Art

Activity	Description
<b>Visual Arts Access</b> (\$135,000 pa)	A range of open access visual arts community education courses offered annually at the School of Art, through the ANU Centre for Continuing Education
<b>Visual Arts Community Outreach</b> (\$175,000 pa)	<p><u>Art Forum</u> Art Forum is a series of public lectures by leading guest speakers across visual arts practice, criticism, theory and history.</p> <p><u>The ACT Teachers Connections</u> The School of Art academic staff to deliver specialised workshops for the Education and Training Directorate as professional development opportunities for ACT teachers as part of the Arts Up Front Conference at the School of Art. The ANU School of Art will have a representation on the Visual Arts Network of Educators professional networking committee.</p> <p><u>Limelight Exhibition</u> The School of Art to host an ACT Limelight visual art exhibition featuring the work of secondary, primary and preschool students.</p> <p><u>Street Art Schools Event</u> A project designed to create a pilot art event open to Canberra primary and secondary schools students to participate in a street art project. The School of Art will invite professional street artists who will mentor students and teachers, and provide a convenor to identify and establish contacts with the schools, and will work closely with the ANU Equity Office and by extension the Education and Training Directorate.</p> <p><u>Community Education</u> The School of Art to undertake a pilot project to place staff into</p>

## Attachment B

	identified ACT schools. This project will be based on visual art, craft and design practice. A convenor will coordinate the project, identify and establish contacts with the Schools, and work closely with the ANU Equity Office and by extension the Education and Training Directorate.
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### ANU Library

Activity	Description
<b>Library Access</b> (\$25,000 pa)	Support for relevant ACT music and visual arts organisations to have access to the ANU libraries. Up to 25 standard corporate memberships are available on an annual basis. The membership includes borrowing rights for library material.

Chief Minister, Treasury and Economic  
Development Directorate

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To: Minister for the Arts and Community Events

Tracking No.: CMTEDD2017/2695

From: Deputy Director, Cultural Canberra

Subject: ANU Community Outreach Program - transitional funding

Critical Date: 25 July 2017

Critical Reason: To provide transitional funding to the ANU to 31 December 2017

- DDG .../.../...

**Purpose**

To seek your agreement to provide transitional funding to the ANU for the Community Outreach Program to 31 December 2017.

**Recommendations**

That you:

1. Agree that the new funding agreement for the ANU School of Music and School of Art and Design will commence on 1 January 2018 following assessment and approval of the proposed program;

**Agreed / Not Agreed / Please Discuss**

2. Agree to six month transition funding to the ANU School of Music Engagement, Music for Colleges and Music Development Programs at a total cost of \$300,575;

**Agreed / Not Agreed / Please Discuss**


3. Note that the School of Art and Design is not seeking transition funding prior to the finalisation of a new deed to commence on 1 January 2018; and

**Noted / Please Discuss**

4. Note the information and attachments to this brief.

**Noted / Please Discuss**

Gordon Ramsay MLA .....

 27/7/17

### **Background**

1. The government's three year funding agreement with the ANU for the Community Outreach Program expired on 31 December 2016.
2. An extension to 30 June 2017 was agreed by government to allow time for the ANU to review the School of Music and present a new funding proposal.
3. A further extension of funding was agreed only for the Music for Colleges program to 31 December 2017. This extension provided certainty for Year 11-12 students engaged in the Outreach Program to complete their studies and achieve their ATAR scores.
4. The ANU submitted a program proposal on 27 April 2017 that, overall, remained unchanged from previous years despite numerous discussions requesting a revised methodology for the program. In response to this proposal, Cultural Canberra wrote to the ANU on 1 June 2017 to request a new methodology, with a more vibrant and contemporary program that demonstrated value and potential impact.
5. The School of Music and School of Art and Design subsequently met with Cultural Canberra on 6 June 2017 to discuss a revised methodology. The ANU provided a revised proposal on 19 June 2017 that addressed a revised methodology. The proposal is being assessed by Cultural Canberra including input from national peers.

### **Issues**

6. A brief containing program assessment and recommendations to you is underway. As the current deed is now expired and following discussions with the ANU, it was noted that it would be beneficial to commence any newly agreed program from 1 January 2018, especially given the change in program and time required for implementation planning, leading to a need for some transition arrangements to be put in place.
7. The School of Art and Design has indicated that it does not require transition funding arrangements. This is due to the cessation of core programs which were being funded by the ACT Government which were also low priorities for the ANU (Library Access and Public Art Lecture Series) or are continuing without funding (Visual Art Access Program). The Visual Arts Access Program is a fee paying visual arts course open to the public that will no longer be subsidised by government.
8. The School of Music has requested transition arrangements for two programs including the previously agreed transition arrangements for the Music for Colleges program.
9. The School of Music is requesting additional transition funding for the Music Development program to 31 December 2017 to enable the 200 students in the program to complete their studies.
10. The School of Music is also requesting one month transition funding for the Music Engagement program, to allow for a reasonable wind down of that program. The Music Engagement Program is primarily for year one to six students to introduce

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music through singing, to train teachers in delivering music programs, and to present a range of community concerts. The program is delivered across ACT public and private schools that express interest in the program. The program therefore rotates across schools on a year to year basis depending on interest and availability.

11. A copy of the current Community Outreach Program is at Attachment A.

### **Financial Implications**

12. The proposed cost of the transition funding for the Music for Colleges, Music Development and Music Engagement Programs is \$300,575 based on information provided by the ANU, which is in line with current costs of the programs. A breakdown of the program costs is provided at Attachment B.
13. The ANU has unspent funds from the Community Outreach Program of \$164,736 as at 30 June 2017. The unspent funds can be used towards the transition funding request, with the remaining \$135,839 being available through the existing arts fund budget allocation for the ANU, which is some \$1.2 million for the 2017-18 financial year. This funding includes notional budget for the proposed new program from 1 January 2018.
14. It is recommended that total transition funding of \$300,575 is agreed, noting that a balance of \$135,839 only would be required from Cultural Canberra given the unspent funds.
15. The ANU is aware that the government may agree to use the unspent funds on the transitional arrangements and that there would be no further claim on funding for the School of Art and Design or School of Music for the 2017 calendar year.

### **Consultation**

#### Internal

16. Nil.

#### Cross Directorate

17. Cultural Canberra consulted with the Education Directorate on potential changes to the Community Outreach Program.

#### External

18. Cultural Canberra has engaged national peers to review the new proposed Community Outreach Program. Each peer signed a confidentiality and conflict of interest form.

### **Benefits/Sensitivities**

19. The transition funding arrangements would allow the continuity of important programs for the community and an orderly wind down of other programs while the new proposal is being assessed.
20. The new proposal by the ANU represents the most significant change in the Outreach Program for over twenty years and transition funding would assist with the opportunity to move to a new program from 2018.
21. While there is unlikely to be sensitivities with the ceasing of the visual arts and library programs, some schools may be disappointed that the Music Engagement Program is

not being offered in the second half of this year.

**Media Implications**

22. Media interest in the transition funding arrangements is unlikely; however, there has been media and community interest in the ANU School of Music.

Signatory Name: Sam Tyler Phone: 54365  
Action Officer: Robert Piani Phone: 72381

**Attachments**

Attachment	Title
Attachment A	Transitional Funding Summary
Attachment B	Current Community Outreach Program



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

Reference: ANU 2017 (2016/12233)

## Sch 2.2(a)(ii)

Australian National University  
13 Ellery Crescent  
ACTON ACT 2601

Dear Sch 2.2(a)(ii)

### 2017 Community Outreach Program –School of Music

I am writing to you about the Community Outreach Program Deed of Grant, which expired on 31 December 2016, and was extended to 30 June 2017. I am pleased to advise that transition funding of \$300,575 from 1 July 2017 to 31 December 2017 has been approved. This funding is to assist in delivering agreed parts of the Community Outreach Program through the School of Music while the government assesses the new proposed program to commence from 1 January 2018. You should note that this amount will be reduced by the unspent funds currently held by the ANU for the Program as at 30 June 2017, which we have been advised by the ANU is \$164,736. Therefore, the amount due is \$135,839.

Attached is a Deed of Grant which you should read carefully as it sets out the terms and conditions on which funding will be provided. In particular, please note the Deed Schedules provide specific information about funding. These include reporting requirements, acknowledging of government funding, and special conditions.

For the funding to proceed, you will need to sign and return the Deed of Grant by 11 August 2017 and provide a tax invoice. The tax invoice should be made out to Robert Piani, ACT Economic Development, artsACT, GPO Box 158, Canberra ACT 2601. We will execute the Deed and return a copy for your records. It will take approximately 30 days from the receipt of the signed Deed and tax invoice to process payment.

We look forward to working with staff at the School of Art and Design, and the School of Music during 2017 on the Community Outreach Program. If you have any queries about this letter, please contact me on 6205 4365.

Yours sincerely

Sam Tyler  
Deputy Director  
Cultural Canberra

3 August 2017



AUSTRALIAN CAPITAL TERRITORY

# DEED OF GRANT

**Dated**

21/8/17 (artsACT to date)

**Parties**

**AUSTRALIAN CAPITAL TERRITORY**

**COLLEGE OF ARTS AND SOCIAL  
SCIENCES, ANU**

**ABN: 52234063906**

**COMMUNITY OUTREACH PROGRAM**

**Prepared by**

artsACT, Cultural Canberra  
Chief Minister, Treasury, and Economic Development  
Directorate  
Level 4, 1 Constitution Avenue  
CIVIC ACT 2601

GPO Box 158  
CANBERRA ACT 2601  
Ph: (02) 6207 2384  
Fax: (02) 6207 2386  
Ref: ANU 2017 (2016-12233)

**Version**

October 2012

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**PARTIES:** **AUSTRALIAN CAPITAL TERRITORY**, the body politic established by section 7 of the *Australian Capital Territory (Self-Government) Act 1988* (Cwlth) (**Territory**) represented by artsACT, Cultural Canberra, a business unit within the Chief Minister, Treasury and Economic Development Directorate.

**College of Arts and Social Sciences, ANU**  
**ABN: 52234063906** of College of Arts and Social Sciences,  
Australian National University (Recipient).

---

## **BACKGROUND**

The Territory has agreed to make and the Recipient has agreed to accept the Grant for the purpose of the Funded Activity on the terms and conditions of this Deed.

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**IT IS AGREED** by the parties as follows.

### **1. Interpretation**

#### **1.1 Definitions**

The following definitions apply in this Deed, unless the context otherwise requires.

**Contact Officer** means, in relation to each party, the representatives whose names and contact details are specified in **Item 5 Schedule 1**, or as notified in writing from time to time by one party to the other.

**Funded Activity** means the activity described in **Schedule 2**.

**Grant** means the amount specified in **Item 2 Schedule 1** and any interest accruing on that amount after it has been paid to the Recipient.

**Grant Material** means all material created, written or otherwise brought into existence as part of, or for the purpose of carrying out the Funded Activity including all reports (whether in draft or final form), documents, equipment, information and data stored by any means.

**Grant Period** means the period specified in **Item 1 Schedule 1**, and if extended, the initial period and the extended period.

**GST** has the same meaning as it has in the GST Act.

**GST Act** means the *A New Tax System (Goods and Services Tax) Act 1999* (Cwlth).

- Invoice** means an invoice that:
- (1) if GST is payable in respect of any taxable supply made under this Deed, is a valid tax invoice for the purposes of the GST Act;
  - (2) clearly sets out the details of the Funded Activity undertaken or to be undertaken and the amount that is due for payment, is correctly calculated and is in respect of the Funded Activity;
  - (3) sets out or is accompanied by any other details or reports required under this Deed; and
  - (4) is rendered at the times specified in **Item 2 Schedule 1** (if any) and addressed to the Territory's Contract Officer.
- Special Condition** means any provision set out in **Schedule 3**.
- Territory** means:
- (1) when used in a geographical sense, the Australian Capital Territory; and
  - (2) when used in any other sense, the body politic established by section 7 of the *Australian Capital Territory (Self-Government) Act 1988* (Cwlth).

## 1.2 General

In this Deed, unless a contrary intention is expressed:

- (1) references to "Recipient" includes any employees, agents or subcontractors of the Recipient;
- (2) references to legislation or to provisions in legislation include references to amendments or re-enactments of them and to all regulations and instruments issued under the legislation;
- (3) words importing a gender include the others; words in the singular number include the plural and vice versa; and where a word or phrase is given a particular meaning, other parts of speech and grammatical forms of that word or phrase have corresponding meanings;
- (4) "include" is not to be construed as a word of limitation;
- (5) headings have no effect on the interpretation of the provisions; and
- (6) an obligation imposed by this Deed on more than one person binds them jointly and severally.

## **2. Payment and Use of Grant**

### **2.1 Payment of Grant**

The Territory must pay the Recipient the Grant following its receipt of an Invoice and otherwise in accordance with **Item 2 Schedule 1**.

### **2.2 Use of Grant**

The Recipient must:

- (1) use the Grant only for the Funded Activity;
- (2) undertake the Funded Activity diligently and otherwise in accordance with this Deed; and
- (3) complete the Funded Activity by the end of the Grant Period.

## **3. Grant Period**

This Deed is for the Grant Period unless extended or terminated under the provisions of this Deed.

## **4. Separate accounting for Grant**

The Recipient must, within its accounting system, account for the Grant separately from any other funds of the Recipient.

## **5. GST**

If the Recipient is registered under the GST Act, the Territory will, on receipt of an Invoice, pay to the Recipient an amount equal to the GST under the GST Act lawfully payable by the Recipient in respect of supplies to the Territory that are taxable supplies under the GST Act.

## **6. Records**

### **6.1 Obligation to keep records**

The Recipient must:

- (1) keep all records necessary to substantiate expenditure of the Grant in compliance with applicable laws;
- (2) provide a complete and detailed record and explanation of:
  - (a) expenditure of the Grant,

- (b) other money received and spent on the Funded Activity,
- (c) the progress of the Funded Activity, and
- (d) any other records in respect of the Funded Activity,

that the Territory may reasonably require from time to time; and

- (3) retain the records referred to in this clause for at least 7 years following the completion of the Funded Activity or the expiration or termination of this Deed, whichever occurs first.

## **6.2 Access**

- (1) To audit the Recipient's compliance with this Deed, the Territory may, at reasonable times and on reasonable notice, enter the Recipient's premises and inspect the records kept by the Recipient and the progress of the Funded Activity.
- (2) The Recipient must:
  - (a) give the Territory access to those facilities and such assistance as may reasonably be necessary to enable the Territory to conduct an audit under **clause 6.2(1)**, and
  - (b) permit the Territory, at its own cost, to take copies of any records which it reasonably considers relevant to its audit.

## **6.3 Territory's Auditor-General**

Any of the Territory's rights under this **clause 6** may be exercised by the Territory's Auditor-General, her delegate or any relevantly qualified person engaged to perform any functions of the Auditor-General.

# **7. Reporting of progress and expenditure**

## **7.1 Progress reports**

The Recipient must provide written reports to the Territory relating to the progress of the Funded Activity and expenditure of the Grant in the manner and at the times required in **Item 3 Schedule 1**.

## **7.2 Other notifications**

The Recipient must keep the Territory reasonably informed about all matters which are likely to materially and adversely affect the timing, scope or cost of the Funded Activity or the Recipient's ability to carry on or complete the Funded Activity in accordance with this Deed.

## **8. Acknowledgement of Funding**

### **8.1 Acknowledgement of Territory support**

The Recipient must in relation to the Funded Activity:

- (1) acknowledge the support of the Territory in any public event, media release or media coverage; and
- (2) include an acknowledgement in the form set out in **Item 6 Schedule 1** in all documents, brochures, books, articles, newsletters, other artistic works or literary works or advertising.

### **8.2 Other obligations**

The Recipient must:

- (1) in relation to the material referred to in **clause 8.1(2)**, promptly provide to the Territory:
  - (a) if requested by the Territory, a draft of that material at least 10 days prior to publishing or printing, and
  - (b) a copy of that material; and
- (2) on reasonable notice, invite the Territory to participate in any public event, media release or media coverage related to the Funded Activity.

## **9. Intellectual Property Rights**

### **9.1 Ownership of Grant Material**

Ownership of all Grant Material, including any intellectual property rights, vests on its creation in the Recipient.

### **9.2 Licence to Territory**

The Recipient grants to the Territory an irrevocable, non-exclusive, royalty-free licence to use the intellectual property in the Grant Material.

### **9.3 Meaning of “use”**

For the purpose of **clause 9**, “use” includes supply, reproduce, publish, perform, communicate, broadcast, adapt and copy.

## **10. Insurance and Indemnity**

### **10.1 Recipient’s insurance**

The Recipient must effect and maintain for the Grant Period:

- (1) all insurance coverage required by it by law;
  - (2) public liability insurance with coverage in the amount of not less than the amount specified in **Item 4(1) Schedule 1** in respect of each claim, including voluntary workers insurance cover if volunteers are engaged by the Recipient; and
  - (3) any other insurance specified in **Item 4(2) Schedule 1**,
- with an insurer approved by the ACT Insurance Authority.

## **10.2 Indemnity**

The Recipient indemnifies the Territory, its employees and agents against liability in respect of all claims, costs and expenses in relation to all loss, damage, injury or death to persons or property caused by the Recipient, its employees, agents or contractors in connection with the use of the Grant or the conduct of the Funded Activity except to the extent that the Territory caused the relevant loss, damage or injury.

## **11. Termination of Grant**

### **11.1 Breach**

The Territory may terminate this Deed at any time in writing giving 30 days notice to the Recipient, if the Recipient:

- (1) is or becomes bankrupt or insolvent, enters into voluntary administration or makes any arrangement with its creditors or takes advantage of any statute for the relief of insolvent debtors;
- (2) fails to:
  - (a) commence the Funded Activity in a timely manner,
  - (b) undertake the Funded Activity diligently, or
  - (c) meet any timeframes specified in this Deed; or
- (3) commits any other breach of a provision of this Deed, where that breach:
  - (a) if capable of being remedied, is not remedied within the period specified in a written notice by the Territory, or
  - (b) is not capable of being remedied.

### **11.2 Termination or reduction of funding for any reason**

The Territory may, at any time in writing giving 30 days notice to the Recipient, terminate this Deed or reduce the funding and the scope for the Funded Activity for any reason, and in that event the Recipient must:

- (1) in the event of termination, comply with the notice and **clause 12**; or
- (2) in the event of a reduction in funding, continue to undertake the reduced Funded Activity in accordance with the notice.

### **11.3 No prejudice**

Nothing in this **clause 11** prejudices any other rights or remedies of the Territory in respect of any breach of this Deed.

## **12. Refund of Grant**

### **12.1 Repayment of unacquitted funds**

At the end of the Grant Period, or earlier termination of this Deed, the Recipient must:

- (1) unless otherwise required under this Deed, within 30 days of the acquittal date, provide the Territory with a statement of expenditure of the whole of the Grant; and
- (2) promptly repay any or all of the Grant that remains unacquitted.

### **12.2 Meaning of unacquitted funds**

For the purposes of **clause 12.1**, the Grant remains unacquitted if it:

- (1) is not spent and is not contractually committed to be spent; or
- (2) has been spent in breach of this Deed.

## **13. Dispute Resolution**

### **13.1 Negotiation and Mediation of Dispute**

- (1) If a difference or dispute (**Dispute**) arises in relation to this Deed, then either party may give written notice to the other that a Dispute exists, which specifies details of the Dispute, and the parties agree that they will endeavour to resolve the Dispute by negotiations, or, if the Dispute has not been resolved within 28 days of the issue of the notice, undertake a mediation process.
- (2) If a mediation process is undertaken in accordance with **clause 13.1(1)** the mediator will be an independent mediator agreed by the parties or, failing agreement, nominated by the chairperson of The Institute of Arbitrators and Mediators Australia, ACT Chapter. Unless otherwise agreed, the parties will equally share the costs of the engagement of the mediator.

### **13.2 No prejudice**

Nothing in this **clause 13** will prejudice the rights of either party to institute proceedings to enforce the Deed or to seek injunctive or urgent declaratory relief in respect of any Dispute.

## **14. Variation**

### **14.1 Variation to Funded Activity**

The Recipient must obtain the Territory's prior written approval for any variation to the Funded Activity, including:

- (1) the Funded Activity or work programs;
- (2) the Funded Activity's objectives or outcomes;
- (3) variation of more than 10% in expenditure for a specified item of the approved budget that forms part of the Recipient's application for a grant for the Funded Activity; and
- (4) the Grant Period.

### **14.2 Variation to Deed**

This Deed may only be varied by the written agreement of the parties prior to the expiration of the Grant Period.

## **15. General**

### **15.1 No assignment**

The Recipient must not assign the whole or any part of this Deed without the prior written consent of the Territory. If the Territory gives its consent, the Territory may impose any conditions.

### **15.2 Conflict of interest**

The Recipient warrants that at the start of the Grant Period no conflict of interest exists or is likely to arise in the performance of the Funded Activity and of its other obligations under this Deed and must, if a conflict or risk of conflict of interest arises during the Grant Period, notify the Territory immediately in writing and comply with any requirement of the Territory to eliminate or otherwise deal with that conflict or risk.

### **15.3 No employment, partnership or agency relationship**

Nothing in this Deed constitutes the Recipient, or its employees, agents or subcontractors as employees, partners or agents of the Territory or creates any employment, partnership or agency for any purpose and the Recipient must not represent itself, and must ensure its employees, agents and subcontractors do not represent themselves, as being employees, partners or agents of the Territory.

#### **15.4 Entire Agreement**

This Deed comprises the entire agreement between the parties in relation to the Grant and the Funded Activity and supersedes any prior representations, negotiations, writings, memoranda and agreements.

#### **15.5 Severability**

Any provision of this Deed that is illegal, void or unenforceable will not form part of this Deed to the extent of that illegality, voidness or unenforceability. The remaining provisions of this Deed will not be invalidated by an illegal, void or unenforceable provision.

#### **15.6 No waiver**

Failure or omission by the Territory at any time to enforce or require strict or timely compliance with any provision of this Deed will not affect or impair that provision in any way or the rights and remedies that the Territory may have in respect of that provision.

#### **15.7 Compliance with laws and governing law**

- (1) The Recipient must comply with the laws from time to time in force in the Territory in performing the Funded Activity.
- (2) This Deed is governed by and construed in accordance with the law for the time being in force in the Territory and the parties submit to the non-exclusive jurisdiction of the courts of the Territory.

#### **15.8 Notices**

Any notice, including any other communication, required to be given or sent to either party under this Deed must be in writing and given to the relevant Contact Officer. A notice will be deemed to have been given:

- (1) if delivered by hand, on delivery;
- (2) if sent by prepaid mail, on the expiration of two days after the date on which it was sent;
- (3) if sent by facsimile, on the sender's facsimile machine recording that the facsimile has been successfully and properly transmitted to the recipient's address; or
- (4) if sent by electronic mail, on the other party's acknowledgment of receipt by any means.

#### **15.9 Forms and statements**

The Territory may reasonably require any form, record or statement required under this Deed to be in a particular form.

#### **15.10 Special Conditions**

In the event of any inconsistency between any Special Condition and any other provision of this Deed then, to the extent of any inconsistency, the Special Condition will prevail.

#### **15.11 Survival of clauses**

Clauses 6, 7.1, 9.2, 10.2 and 12 will survive the expiration or earlier termination of this Deed.

## SCHEDULE 1

### GRANT DETAILS

**Item 1. Grant Period**

*See clauses 1.1 and 3*

From 1 July 2017 until 31 December 2017.

**Item 2. Grant**

*See clauses 1.1 and 2.1*

- (1) Total Grant: \$300,575  
(plus GST if applicable)
- (2) Grant Category:  
Community Outreach Program
- (3) Grant is payable as a lump sum and an invoice may be rendered on or after the date of this Deed

Amount	When Invoice may be rendered		
By Instalment	Year	Date Payable	Amount
	2017	31 August	\$135,839
	Condition: Acceptance of a signed Deed of Grant by 11 August 2017.		
	Balance of Total Grant of \$164,736 to be paid from unspent funds held by the Recipient as at 30 June 2017		

- (4) Except if otherwise stated in this Deed, the Grant is:
  - (a) payable within 30 days of receipt by the Territory of an Invoice; and
  - (b) exclusive of GST (where applicable) and all other taxes, duties and charges.

**Item 3. Reporting and Acquittal**

*See clause 7.1*

- (1) The Recipient must, by **30 April 2018**, provide a completed and certified Statement of Acquittal of Grant, including an evaluation statement, in the format prescribed to you, quantitative data relating to your program in the format prescribed to you, supportive documentation from your program; and

- (2) The Recipient must provide, by **30 April 2017**, a financial certificate signed by the Chief Financial Officer including a detailed income and expenditure statement.
- (3) Without limiting any other obligation of the Recipient, the Territory may request an activity report, in a form prescribed by the Territory, about the progress of the Funded Activity from the Recipient at any time during the Grant Period and the Recipient must provide the completed activity report within 30 days of the Territory's request.

**Item 4. Other insurance requirements**

*See clause 10.1*

- (1) Public Liability Insurance: \$20million (in the annual aggregate).
- (2) Professional indemnity insurance coverage in the amount of \$20 million in respect of each claim and in the annual aggregate.

**Item 5. Contact Officers**

*See clauses 1.1 and 15.8*

For the Territory:  
 Robert Piani, Manager  
 Arts Support, artsACT, Cultural Canberra  
 Community Services Directorate  
 Level 4, Canberra Nara Centre  
 1 Constitution Avenue  
 CIVIC ACT 2602

For the Recipient:  
 Ms Anne Clarke, Outreach Coordinator  
 College of Arts and Social Sciences  
 Australian National University ACT 0200

**Item 6. Form of Acknowledgement**

*See clause 8.1*

The ACT Government requires appropriate acknowledgment of its support for organisations, facilities, programs and projects. This acknowledgment must be on all promotional, advertising, signage or other publicity material, newsletters, websites and stationary including letterhead. Acknowledgement needs also to be made in formal speeches, such as at launches and opening nights.

Evidence of compliance with this requirement forms part of the Acquittal of the Grant for funded activities and will be taken into consideration as part of the assessment of any future grant application.

The ACT Government logo and information about its appropriate use are available on the ACT Government Grants website at [www.grants.act.gov.au/acknowledging](http://www.grants.act.gov.au/acknowledging). The size of the acknowledgment, particularly the logo, is to be proportionate to funding received from sources other than the ACT Government. If you require further clarification of these acknowledgement requirements please contact artsACT on (02) 6207 2384.

## SCHEDULE 2

**THE FUNDED ACTIVITY: to assist with costs of delivering the Community Outreach Program in 2017, as per the projects and amounts below.**

<b>Project</b>	<b>Amount</b>	<b>Description</b>
<b>Music Engagement</b>	\$30,000	One month transition funding to 31 July 2017 for the program. (The program provided professional development for ACT teachers and on-going support for music in ACT primary schools and for off-campus music events).
<b>Music Development</b>	\$110,575	The project delivers advanced aural musicianship/theory classes, chamber ensemble tuition and performance experience, with pathways for progression, and participation in practical workshops and a range of other activities and performance/learning opportunities, for Year 7 to 12 ACT Students, to 31 December 2017.
<b>Music for Colleges</b>	\$160,000	The project delivers accredited music courses in classical and jazz for year 11 and 12 ACT Students, and enables students to complete a major in music for their Year 12 certificate, to 31 December 2017.
<b>Sub Total</b>	\$300,575	
Less Unspent funds	\$164,736	Balance of Unspent funds as at 30 June 2017
<b>Total due</b>	<b>\$135,839</b>	

## **SCHEDULE 3**

### **SPECIAL CONDITIONS**

*See clauses 1.1 and 15.10*

- (1) Clauses 9.2 and 9.3 are deleted and replaced with the following:

The Recipient grants to the Territory an irrevocable, non-exclusive, non-transferable and royalty-free licence to use the intellectual property in the Grant Material for:

- (a) The Territory to perform all of its administrative functions with the Deed, Grant, Grant Material, or the Recipient; and
- (b) any other purpose approved by the Recipient in writing, provided that the Recipient may not unreasonably withhold that approval.

SIGNED AS A DEED ON ..... 21/8/17 ..... (artsACT to date)

SIGNED for and on behalf of the )  
AUSTRALIAN CAPITAL TERRITORY )  
in the presence of: ) Signature of Territory delegate

*[Handwritten Signature]*

IAN HILL

Print name

*[Handwritten Signature]*

Signature of witness

Robert Piani

Print name

SIGNED for and on behalf of )  
College of Arts and Social Sciences, )  
Australian National University )  
ABN: 52234063906 in the presence of: )

Sch 2.2(a)(ii)

Signature of Recipient or authorised officer\*

\*delete whichever is not applicable (see note below)

Sch 2.2(a)(ii)

Signature of witness

Sch 2.2(a)(ii)

Print name and position

Sch 2.2(a)(ii)

Print name

Signature of second authorised officer\*

\*see note below

Print name and position



Note:

Date: Must be dated on the date the last party signs the Deed or, if signed counterparts of the Deed are exchanged, the date of exchange. Also date the cover page.

Individual: Must be signed by the individual Recipient and witnessed.

Incorporated Association: Must be signed in accordance with the Recipient's constitution, which may or may not require the common seal to be affixed. As a minimum, 2 authorised officers must sign.

Company: Must be signed in accordance with section 127 of the Corporations Act 2001 (Cwlth), for example, by 2 directors or a director and a secretary. Common seal may be affixed if required under the Recipient's constitution.

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**Chief Minister, Treasury and Economic  
Development Directorate**

FOR OFFICIAL USE ONLY

**To:** Minister for the Arts and Community Events

Tracking No.: CMTEDD2017-3459

**CC:**

**From:** Director, artsACT

**Subject:** ANU Community Outreach Funding for 2018

**Critical Date:** 3 November 2017

**Critical Reason:** To inform the ANU of funding for 2018

- DDG .../.../...

**Purpose**

To seek your agreement for funding for the ANU Community Outreach Program for 2018 to 2020.

**Recommendations**

That you:

1. Note any conflicts of interest you may have with the ANU School of Music and School of Art and Design;

**Noted / Please Discuss**

2. Agree to fund the School of Art and Design programs of Jacks and Punties, Bundian Way, College, and Professional Development as recommended in Attachment D, at a cost of \$43,675 in 2018, \$120,337 in 2019, and \$119,920 in 2020;

**Agreed / Not Agreed / Please Discuss**

3. Agree not to fund the School of Art and Design programs of Open House, Arts School Ball, and Experience Tours, as recommended in Attachment D;

**Agreed / Not Agreed / Please Discuss**

4. Agree to fund the School of Music programs of Girls Rock On, Girls Swing On, Community School of Rock, My Song, and Developing Musicians, as recommended in Attachment E, at a cost of \$511,248 per year for three years from 2018 to 2020;

**Agreed / Not Agreed / Please Discuss**

5. Agree to transition funding for the Advanced Music Leadership program for 2018 only for up to \$275,595, as recommended in Attachment E;

Agreed / Not Agreed / Please Discuss

6. Agree not to fund the School of Music programs of Young Artists Development and Music Engagement, as recommended in Attachment E; and

Agreed / Not Agreed / Please Discuss

7. Note the information and attachments to this brief.

Noted / Please Discuss

Gordon Ramsay MLA .....

*Gordon Ramsay* 03/11/17

Minister's Office Feedback

*Separate brief + letter to Mr Ed regarding 5+6 as discussed with Jan Pyle.*

**Background**

1. The government's three year funding agreement with the ANU for the Community Outreach Program expired on 31 December 2016. An extension to 30 June 2017 was agreed to allow the ANU to review the School of Music and present a new funding proposal.
2. A further funding extension was agreed for the School of Music to 31 December 2017, to provide certainty for participating college students and minimise disruption to their studies. An extension to 31 December 2017 was not sought by the School of Art and Design for any program. The government and the ANU further agreed that any new funding and programs would commence from 1 January 2018.
3. The ANU submitted a program proposal on 27 April 2017 that, overall, remained unchanged from previous years despite numerous discussions requesting a revised methodology for the program. In response to this proposal, artsACT wrote to the ANU on 1 June 2017 to request a new methodology, with a more vibrant and contemporary program that demonstrated value for money and potential impact.
4. The School of Music and School of Art and Design subsequently met with artsACT on 6 June 2017 to discuss a revised program. The ANU then provided a revised proposal on 19 June 2017 that embraced a new methodology.
5. The new proposal represents the most significant change in the Outreach Program for over twenty years. It is an opportunity for the ACT Government to reshape its funding to the ANU as part of an ongoing process in improving the funding landscape.

6. The proposal has been assessed by artsACT with input from national peers:
  - Sch 2.2(a)(ii) [REDACTED]  
Monash University (music)
  - Sch 2.2(a)(ii) [REDACTED]  
Australia Council for the Arts (music)
  - Sch 2.2(a)(ii) [REDACTED] National Museum  
of Australia, Sch 2.2(a)(ii) [REDACTED] (visual arts)
  - Sch 2.2(a)(ii) [REDACTED]  
Queensland Art Gallery Sch 2.2(a)(ii) [REDACTED] (visual arts)
7. A copy of the current Community Outreach Program is at Attachment A.
8. A copy of the new proposed Community Outreach Program for the School of Art and Design is at Attachment B.
9. A copy of the new proposed Community Outreach Program for the School of Music is at Attachment C.
10. An assessment of the new proposal and recommendations for the School of Art and Design is at Attachment D.
11. An assessment of the new proposal and recommendations for the School of Music is at Attachment E.

## Issues

### School of Art and Design

12. Overall, the peer assessors considered that the programs proposed strong arts development outcomes and represented value for money, although did not always strongly demonstrate being driven from community demand. The assessment further considered that the programs would benefit from being produced by a professional public programs manager, for that position to develop evidence based needs analysis for the programs, and an evaluation methodology. To manage this feedback, it is proposed that the Deed of Grant includes conditions of funding that require the School of Art and Design to clarify how the programs will be managed, promoted to the community, and evaluated over the next three years.
13. The recommended programs provide inclusive opportunities across the community including for Aboriginal and Torres Strait Islanders, ACT school students, people experiencing mental illness, and practicing artists.

### School of Music

14. Overall, while the peer assessors considered that the programs have a strong intention of providing opportunities for the community to access and participate in music, the programs had limited information on their aims, outcomes and how they would reach their target participants. To manage this feedback, it is proposed that the Deed of Grant includes funding conditions that require the School of Music to develop an overarching strategy for the programs, and that addresses community demand, promotion of programs, and evaluation of outcomes.

15. The recommended programs provide inclusive opportunities across the community including for girls, women, Aboriginal and Torres Strait Islander peoples, ACT school students, and practicing artists.
16. The School of Music proposes a full time structure of three staff to manage and deliver the Outreach Program: a Convenor, Coordinator and Administrator. Given that not all programs are recommended for funding, pending the government's decision, it is proposed to seek a revised staff structure to deliver the recommended programs, and a revised budget to deliver the recommended transition arrangements for the Advanced Music Leadership Program. While the full cost of the recommended programs as presented by the ANU is being recommended, it is likely that this cost may reduce once a revised program and budget is received from the ANU, and a final cost is agreed.

### **Financial Implications**

17. The ANU requested total funding of \$1,105,667 in 2018, \$1,224,960 in 2019 and \$1,223,731 in 2020. This is made up of \$51,457 in 2018, \$170,750 in 2019 and \$169,521 in 2020 for the School of Art and Design programs, and \$1,054,210 per year for the School of Music programs.
18. The total recommended funding is \$830,518 in 2018, \$907,180 in 2019 and \$906,763 in 2020. This is made up of \$43,675 in 2018, \$120,337 in 2019, and \$119,920 in 2020 for the School of Art and Design programs, and up to \$786,843 per year for the School of Music programs.
19. The School of Art and Design did not present a standard request each year, as 2018 is proposed as a development year where not all programs would be delivered in full. The School of Art and Design has factored pro-rata staff costs across each program, which appear reasonable, rather than proposing any separate staff structure.
20. The School of Music proposes a full time structure of three staff to manage the Community Outreach Program. The Outreach Program is proposed to be delivered through a separate structure known as the 'Centre for Creative Music' (previously known as the Open School of Music). This structure is managed by a Convenor at \$143,994 per year, a Coordinator at \$101,388 per year and an Administrator at \$89,716 per year, as well as casual tutors to deliver the individual programs. While the School of Music has separately identified and costed its staff structure, the costs have been factored across the music programs.
21. Given that not all programs are recommended for funding, pending the government's decision, it is proposed to seek a revised budget from the ANU for the staff structure and tutors to deliver the recommended programs. It is also proposed that the ANU provide a revised budget regarding the transition arrangements for 2018 for the Advance Music Development Program, given that only current Year 11 students are recommended to be supported through the program in 2018, with no new cohort of students able to enroll in 2018.
22. While the Music Engagement Program is not recommended for funding, the government may need to discuss with the ANU how the Program proposes to wind up in 2018, should the ANU decide to not continue that program, unless the ANU proposes to fund the program from other sources including fee for service.

23. Should these recommendations be agreed, it is likely that the full funding request of \$786,843 per year for the School of Music will not be required. A final funding amount will be negotiated with the ANU once it has provided a revised program and budget.

## **Consultation**

### Internal

24. artsACT consulted with the Higher Education unit, which is aware of the Community Outreach Program and the contents of this brief.

### Cross Directorate

25. artsACT consulted with the Education Directorate. The Directorate was provided with a copy of all attachments. The Directorate was supportive of the overall direction of the proposed Community Outreach Program and the recommendations for funding. The Directorate noted that in schools programs, like the Music Engagement Program, could be provided on a fee for service basis and that it would be a matter for each school to consider such programs within their budgets and priorities. It noted that, should this program not continue, any funding announcement on the Community Outreach Program needs to be carefully managed. The Directorate noted that a number of recommended programs are open to ACT students across music and visual arts, which will support their development in these areas.
26. The Directorate also raised some concern with the ANU College Program that is funded by the Education Directorate, as it appeared to overlap with elements of the Advance Music Development Program, as music is one of the extension programs offered through the ANU College Program. The Directorate proposes to clarify with the ANU how the ANU College Program operates for music students.

### External

27. artsACT engaged national music and visual arts peers to review the new proposed Community Outreach Program.

### Minister for Education

28. You may wish to discuss the Community Outreach Program with the Minister for Education and Early Childhood Development and the Minister for Higher Education, Training and Research.

## **Benefits/Sensitivities**

29. The ANU School of Art and Design and the School of Music are important arts institutions in Canberra and have a significant positive impact on the local community. The Community Outreach Program being proposed, while expensive to deliver through a university structure, and requiring further strategic development, will provide a range of inclusive opportunities across the Canberra community to access and engage with the arts.
30. Pending the government's decision, some schools and therefore students may be disappointed that the Music Engagement Program is not recommended for funding, and the Advanced Music Development Program is recommended to be phased out by the end of 2018. ACT school students will be able to access the recommended Developing Musicians program and Girls Rock for their music development needs.

31. Clarification will be sought from the ANU in conjunction with the Education Directorate on the ability for students to continue to access music education through the ANU College, which is funded through the Education Directorate.
32. Any other music education programs for ACT students, including the type provided by the Music Engagement Program, would be a matter for the ANU and individual ACT schools to access for their students funded through fee for service or other funding source.

**Media Implications**

33. There is likely to be media interest in the new funding arrangements. A communications strategy has been drafted and will be finalised once the government’s decision has been made.
34. The ANU will be required to acknowledge ACT Government funding by the words ‘Supported by the ACT Government’, along with the ACT Government logo and CBR logo. This is a standard condition of funding that is included in all Deeds of Grant.

Signatory Name: Sam Tyler Phone: 54365  
 Action Officer: Robert Piani Phone: 72381

**Attachments**

Attachment	Title
Attachment A	Current Community Outreach Program
Attachment B	New Proposed Community Outreach Program – School of Art and Design
Attachment C	New Proposed Community Outreach Program – School of Music
Attachment D	Recommendations for School of Art and Design program
Attachment E	Recommendations for School of Music program



**ACT**  
Government

Chief Minister, Treasury and  
Economic Development

Reference: ANU\_2015\_01

## Sch 2.2(a)(ii)

College of Arts and Social Sciences  
Australian National University  
CANBERRA ACT 0200

Dear Professor **Sch 2.2(a)(ii)**

Thank you for our meeting of 20 December 2016 about the funding agreement for the Community Outreach Program, which expires on 30 June 2017. I look forward to continuing our discussion to ensure the program achieves strong outcomes for the ACT community.

As highlighted at our meeting, I would strongly encourage the ANU to consider activities in its future ACT Government funded program, which clearly align with the principles of the ACT Arts Policy. It would also be prudent for the ANU to focus on inclusion, access and diversity, particularly for people in our community who don't usually get to experience the arts as either audience member or participant. We would appreciate a draft program proposal by 21 April 2017. Following review and discussion, a final program proposal will be required by 12 May 2017.

In recognition of the close relationship between the School of Art and Design, School of Music, and Canberra schools, we will also be seeking the input of the ACT Education Directorate and Canberra Institute of Technology, in relation to community access programs, and would encourage you to do the same as you develop your program. Consistent with the ACT Government's standard arts funding processes, expert peers will assess and provide advice to Cultural Canberra on the ANU's proposed program.

Once the ACT Government's 2017-18 ACT Budget has been finalised in June 2017, Cultural Canberra will be able to provide the financial parameters for a new agreement.

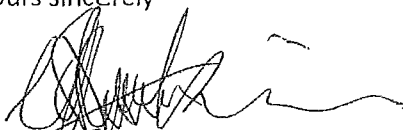
Further to the ACT Government's election commitment of \$250,000 for the Advanced Music Performance Program, Cultural Canberra looks forward to the development of the Performance Program, noting the funding commitment will be considered in the 2017-18 ACT Budget. Cultural Canberra will be in a position to further discuss the Performance Program once it has been developed, the additional funds have been raised by the ANU, and the ACT Budget is finalised.

Given the funding agreement for the Music for College program has been extended to 31 December 2017, Cultural Canberra would also appreciate the ANU submitting a detailed program and budget for our approval for that program.

As you may be aware, Cultural Canberra is developing an Arts Funding Plan, through a community consultation process, which was attended by ANU representatives. The Arts Funding Plan will align with the 2015 ACT Arts Policy and will set out the Government's arts funding priorities. It is anticipated that the Plan will be considered by the Government in 2017 and will inform possible changes to funding categories and delivery mechanisms, including for the Community Outreach Program.

Cultural Canberra looks forward to further discussions with the ANU on the funding agreement for the Community Outreach Program.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Adam Stankevicius', written over a horizontal line.

Adam Stankevicius  
Director  
Cultural Canberra

22 March 2017

## 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.

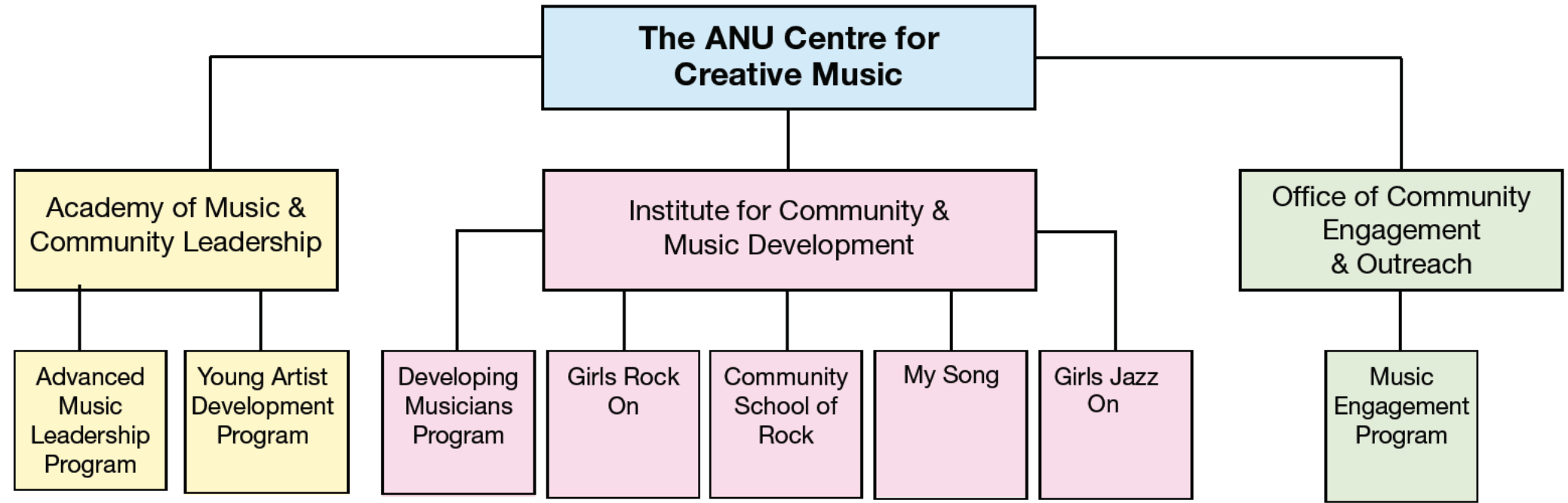
We provide discounted and free venues, facilities and instruments to a large variety of community performing arts groups, for both rehearsals and concerts (including Llewellyn Choir, ANUSA, Kompaktus, Canberra Youth Orchestra, National Capital Orchestra, Canberra Chamber Players, ANU Chinese Music Ensemble, 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.



## 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

<b>2017 - 2019 Budget</b>	
<b>Total ArtsACT funding requested</b>	<b>\$ 1,054,210.00</b>
<b>Total SOM In-kind support</b>	<b>\$ 247,040.00</b>

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

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



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(a)(ii)**

Director of Girls Rock! Canberra

[girlsrockcanberra@gmail.com](mailto:girlsrockcanberra@gmail.com)

**Sch 2.2(a)(ii)**



Telephone: 02 6231 9555

**Gugan Gulwan**  
**Youth Aboriginal**  
**Corporation**

GRATTAN COURT WANNIASSA  
PO BOX 307 ERINDALE CENTRE 2903

ICN: 1575  
ABN: 25 118 162 073



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(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(a)(ii)

**To:** Sch 2.2(a)(ii)

Sent from my iPhone

Begin forwarded message:

**From:** Sch 2.2(a)(ii)

**Date:** 15 June 2017 at 4:52:06 pm AEST

**To:** Sch 2.2(a)(ii)

**Subject:** Re: Women's workshops

Dear Sch 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(a)(ii)

--

Sch 2.2(a)(ii)

Sch 2.2(a)(ii)

Sch 2.2(a)(ii)

## SoM ArtsACT Programs - Cost per program

\*Costs for all convenor and administrative salaries are spread across all programs\*

Music Engagement Program	Per Year ArtsACT	SoM In-kind
Teaching & Outreach visits	\$202,176.68	
Venues		\$8,500.00
Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>TOTAL</b>	<b>\$202,176.68</b>	<b>\$30,880.00</b>

Girls Rock On!	Per Year ArtsACT	SoM in-kind
Teaching	\$41,671.82	
Consultancies - 3 x 1 hour concerts / semester	\$3,600.00	
Workshops - 3 specialist 3 hour workshops / semester	\$1,623.60	
2 hours studio recording time per ensemble	\$680.00	
Catering	\$500.00	
Consumables, Office Supplies & Printing	\$800.00	
Utilities - Security, Equipment Maintenance, Cleaning	\$2,000.00	
Venues		\$8,500.00
Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>TOTAL</b>	<b>\$50,875.42</b>	<b>\$30,880.00</b>

Girls Swing On!	Per Year ArtsACT	SoM in-kind
Teaching	\$41,987.55	
Consultancies - 3 x 1 hour concerts / semester	\$3,600.00	
Workshops - 3 specialist 3 hour workshops / semester	\$1,623.60	
2 hours studio recording time per ensemble	\$680.00	
Catering	\$500.00	
Consumables, Office Supplies & Printing	\$800.00	
Utilities - Security, Equipment Maintenance, Cleaning	\$2,000.00	
Venues		\$8,500.00
Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>TOTAL</b>	<b>\$51,191.15</b>	<b>\$30,880.00</b>

Community School of Rock	Per Year ArtsACT	SoM in-kind
Teaching	\$17,047.59	
Consultancies - 3 x 1 hour concerts / semester	\$3,600.00	
Workshops - 3 specialist 3 hour workshops / semester	\$1,623.60	
7 hours studio recording time per ensemble	\$2,380.00	
Catering	\$500.00	
Consumables, Office Supplies & Printing	\$800.00	
Utilities - Security, Equipment Maintenance, Cleaning	\$2,000.00	
Venues		\$8,500.00
Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>TOTAL</b>	<b>\$27,951.19</b>	<b>\$30,880.00</b>

Young Artist Development Program	Per Year ArtsACT	Notes
Teaching	\$5,051.33	Includes teaching, mentorship
Venue Hire	\$5,000.00	
Travel	\$800.00	
Accommodation	\$1,500.00	
Workshops	\$2,525.60	
Marketing	\$2,000.00	
Internships	\$20,000.00	
Catering	\$500.00	
<b>TOTAL</b>	<b>\$37,376.93</b>	

My Song	Per Year ArtsACT	SoM in-kind
Teaching	\$5,051.18	
Minivan Transport through ANU CarShare	\$2,266.74	
Catering	\$500.00	
Consumables, Office Supplies & Printing	\$800.00	
Utilities - Security, Equipment Maintenance, Cleaning	\$2,000.00	
Venues		\$8,500.00
Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>TOTAL</b>	<b>\$10,617.92</b>	<b>\$30,880.00</b>

Developing Musicians Program	Per Year ArtsACT	SoM in-kind
Teaching	\$93,853.10	
Catering	\$500.00	
Consumables, Office Supplies & Printing	\$800.00	
Utilities - Security, Equipment Maintenance, Cleaning	\$2,000.00	
Venues		\$8,500.00

Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>Total</b>	<b>\$97,153.10</b>	<b>\$30,880.00</b>

<b>Advanced Music Leadership Program</b>	<b>Per Year ArtsACT</b>	<b>SoM In-kind</b>
Teaching	\$238,784.96	
Catering	\$500.00	
Consumables, Office Supplies & Printing	\$800.00	
Utilities - Security, Equipment Maintenance, Cleaning	\$2,000.00	
Venues		\$8,500.00
Instrument Hire		\$10,000.00
Studio and post production		\$2,380.00
Consultancies		\$10,000.00
<b>TOTAL</b>	<b>\$242,084.96</b>	<b>\$30,880.00</b>

<b>Administrators</b>	<b>Per Year ArtsACT</b>	<b>Notes</b>
Convenor	\$143,994.00	Manages team of discipline experts internal and external relationships, mentoring, student/staff selection, repertoire selection, maintaining relationships with KAO, parent/student enquiries, planning and management of concerts, masterclasses and workshops, oversees marketing of events
Coordinator	\$101,388.00	Includes management of successful program delivery, parent liaison, financial monitoring, WHS compliance, engagement with ACT community, grant reporting, oversees auditions, scheduling and communications
Administrator	\$89,716.00	Provides program support, first point of contact, communications, human resources, venues booking and scheduling, coordination of rehearsals, concerts and workshops, managing auditions, maintenance of student records, production of marketing and learning materials

Chief Minister, Treasury and Economic Development  
Directorate

FOR OFFICIAL USE ONLY

To: Minister for the Arts and Community Events

Tracking No.: CMTEDD2017/5443

CC:

From: Director, artsACT

Subject: Community Outreach Funding –ANU School of Music

Critical Date: By 8 December 2017

Critical Reason: To finalise funding for 2018

- DDG .../.../...

**Purpose**

To seek your agreement to provide transition funding for the Music for College program, and not to fund the Music Engagement or Young Artists Program.

**Recommendations**

That you:

1. Note any conflicts of interest you may have with ANU School of Music;

**Noted / Please Discuss**

2. Agree to transition funding for the Music for College program for 2018 at \$275,595, and for 2019 for up to \$275,595, as recommended in Attachment A;

**Agreed / Not Agreed / Please Discuss**

*\$200,000*

3. Agree to not fund the Music Engagement program, as recommended in Attachment A;

**Agreed / Not Agreed / Please Discuss**

4. Agree to not fund the Young Artists Development program as recommended in Attachment A; and

**Agreed / Not Agreed / Please Discuss**

5. Note the information and attachments to this brief.

**Noted / Please Discuss**

Gordon Ramsay MLA



*T.R.A.*

Minister's Office Feedback

WFL reduced number of students  
in 2019, music for College to be up to  
\$200k in 2nd yr of transition

### Background

1. You agreed to fund the ANU School of Music programs of Girls Rock, Girls Jazz, School of Rock, My Song, and Developing Musicians, at a cost of \$511,248 per year for three years from 2018 to 2020.
2. You sought additional information on the Music for College and Music Engagement programs.

### Issues

3. The Music for College program has been advertised for 2018 and auditions were undertaken in early November 2017. It is therefore proposed to provide transition funding for this program over two years to enable current and new students to complete the course by the end of 2019. The program will then be a matter for the ANU and/or the Education Directorate to consider. The Music for College program received transition funding to 31 December 2017 to enable students to complete the course.
4. The Music Engagement program ceased operating on 30 June 2017 and the ANU did not request transition funding for this program to 31 December 2017. The ANU has made no plans or commitments to schools to re-commence this program in 2018. It is therefore proposed to not fund this program. The ANU may choose to offer this program as a fee for service for any ACT school that wish to avail the program to its students. This position is supported by the Education Directorate as standard practice for any non-core school programs.
5. The Young Artists Development program is a new program where the ANU propose to act as a conduit and mentor to young musicians to support and fund their self-identified projects. Self-identified arts projects can be applied for through Arts Project or Out of Round funding. There is no priority for the ANU to deliver funding for individual projects. No commitments have been made for this new program.

### Financial Implications

6. Budget for the Music for College Program is available from within the Community Outreach Program funding allocation.
7. Any final funding for 2019 should be considerably less than for 2018, given that 2019 aims to support the last cohort of Year 12 students only, and not a new cohort of Year 11 students. However, the final amount will not be known until 2019 and hence 'up to' the current yearly amount of \$275,595 is proposed in the absence of any definitive funding amount.

## **Consultation**

### Internal

8. artsACT consulted with the Office of Higher Education.

### Cross Directorate

9. artsACT consulted with the Education Directorate. Pending your decision, further consultation will occur with the Education Directorate about future support for the Music for College program beyond 2019, when arts funding is proposed to cease.
10. The Education Directorate has indicated that it is prepared to consider its funding arrangements with the ANU through its College Extension program which includes music.
11. A letter from you to the Chief Minister outlining these changes is at Attachment B, and to the Minister for Education and Youth Development is at Attachment C.

### External

12. artsACT consulted with the Head of the ANU School of Music. The Head of School welcomed the agreed funding for the Girls Rock, Girls Jazz, School of Rock, My Song, and Developing Musicians. It was noted that whilst a final decision had not been made, consideration was being given to transition funding for the Music for College program and that it would be further considered by government. The Head of School had a preference for the program to remain funded by the arts for three years and it was noted that no decision had been made for the Music Engagement or Young Artists Development program.
13. Once your decision is made, artsACT will meet with the Dean of the College of the Arts and Social Sciences, the Head of the School of Music, and School of Art and Design, and the ANU Communications manager, to discuss the outcome and media approach.

## **Benefits/Sensitivities**

14. This funding will provide appropriate transition arrangements over two years for the Music for College program. This will provide ample opportunity for discussion on future funding arrangements with the ANU and Education Directorate.
15. The convener of the Music Engagement program is likely to be disappointed if the program is not funded. The School of Music and the convener can discuss a fee for service arrangement for the program, and pursue that with ACT schools, in consultation with the Education Directorate.
16. The President of Friends of the School of Music has written to the Chief Minister regarding potential changes to the programs being delivered, specifically the Year 11 and 12 program.

## **Media Implications**

17. It is not proposed to promote funding decisions for Community Outreach Program to the media. The 2017-18 Annual Report will include a list of all funding decisions for the public, including to the ANU.

Signatory Name: Sam Tyler Phone: 54365  
Action Officer: Robert Piani Phone: 72381

**Attachments**

<b>Attachment</b>	<b>Title</b>
Attachment A	School of Music programs
Attachment B	Letter to Chief Minister
Attachment C	Letter to Minister Berry

## **ANU School of Music- Community Outreach Program**

### **Advanced Music Leadership - \$275,595 per year**

#### **Recommended for Two-Year Transition Funding**

The Advanced Music Leadership program is a revision of the current Music for Colleges program. The Music for Colleges is for talented Year 11 and 12 College students to receive music education through intensive music tuition, workshops and ensemble performance. Students are selected by audition. The revision is that the program is proposed to be expanded to include community outreach through public performances, and assessed on community engagement as well as artistic development. Delivered at the Open School of Music campus at the ANU, and out of school hours. Students receive credit towards their Year 12 ATAR, and anticipate 120 participants per year.

It is recommended that transition funding is provided for 2018 and 2019 to enable current Year 11 students undertaking the course in 2017 to complete the course in 2018, and enable a new cohort of students who have auditioned for the program to commence the program in 2018 and complete in 2019, so as all students can achieve their ATAR. The funding for 2018 is recommended at the request of \$275,595, with the funding for 2019 to be up to \$275,595, to be finalised in late 2018 pending student numbers that need to complete the course in 2019 and updated costings from the ANU. This is an expensive program for limited participants. The program does not align to current funding guidelines where arts funding is not for courses of study, or that forms part of any requirements or assessment at an educational or training institution. All other programs proposed by the School of Music are inclusive, whereas this program is by audition and exclusive. The Outreach Program for 2018 already has a program for school students to access music development opportunities through the Developing Musicians Program, which has been agreed. It is not clear why it would be a government priority to fund more than one student access program, or for advanced music tuition, or support core education for students.

### **Young Artists Development - \$65,190 per year**

#### **Not Recommended for Funding**

This is a new program that aims to provide funding and mentoring for self-identified music development projects for 15 to 30 age group overseen by the School of Music. Anticipate 20 participants per year. While this may present valuable opportunities for artists with some mentorship from the School, this duplicates government arts funding opportunities to apply for project, or out of round for self-identified opportunities, and therefore is considered not to be a priority for funding.

### **Music Engagement - \$202,177 per year**

#### **Not recommended for funding**

A year-long program that provides professional development for ACT teachers in music, and provides on-going support for music in schools during school hours, focused on Year 1 to 6 students. Delivered at ACT Schools. Also has a range of community performances. Limited information was provided on this program, on what basis schools are selected, and it is expensive. The program ceased being delivered on 30 June 2017 and was not included by the School of Music in the transition arrangements to 31 December 2017. Education Directorate notes that individual schools are responsible for professional development for teachers, and for delivering non-core programs including arts programs in schools. These non-core programs can be delivered on a fee for service basis and the schools decide on priorities and budget allocations. The Music Engagement program does not align to current funding guidelines where arts funding is not for school students during school hours. The ANU has not promoted the program since 30 June 2017 and no commitments have been made for 2018.



## Gordon Ramsay MLA

Member for Ginninderra

Attorney-General  
Minister for Regulatory Services  
Minister for the Arts and Community Events  
Minister for Veterans and Seniors

COPY Delivered to  
AMO 8/12/17

Mr Andrew Barr MLA  
Chief Minister  
Legislative Assembly for the ACT  
GPO Box 1020  
CANBERRA ACT 2602

Dear Chief Minister *Andrew*

I write to inform you of the outcome of the new three-year funding agreement with the ANU for the Community Outreach Program commencing in 2018. This program is delivered by the School of Art and Design and the School of Music and is funded through the arts budget.

The Community Outreach Program has been a long standing agreement since self-government, with 2018 marking the beginning of a new focus for the program. I am pleased to be supporting a new range of programs that will enable a broader cross-section of the community to access music and visual arts development opportunities.

The previous Community Outreach Program delivered by the School of Music had a focus on music education for ACT school students and teachers. While I am pleased to continue to support a music development program for Year 7 to 12 students in the new Community Outreach Program, a current program for Year 11 and 12 students will be transitioned off arts funding across 2018 and 2019. Further, a program for Year 1 to 6 primary students and for teacher development will no longer be funded.

I appreciate the important outcomes for students, teachers and pathways that these music programs provided, including entrance to the School of Music. However, the new suite of programs better align with the ACT Arts Policy which has principles centring on developing the arts across the community to enable strong access to and engagement with the arts, rather than delivering core education outcomes. I am confident that the new Community Outreach Program will provide strong outcomes across the community.

These changes will be carefully managed. The Minister for Education and Youth Development, Minister for Higher Education and the Education Directorate have been consulted.

### AUSTRALIAN CAPITAL TERRITORY LEGISLATIVE ASSEMBLY

London Circuit, Canberra ACT 2601, Australia GPO Box 1020, Canberra ACT 2601, Australia  
Phone +61 2 6205 2615 Email [ramsay@act.gov.au](mailto:ramsay@act.gov.au)

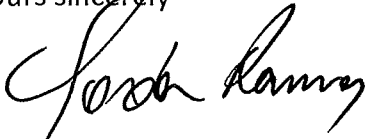


I understand that discussions between the Chief Minister, Treasury, and Economic Development and the Education Directorate will be ongoing regarding future funding for the Year 11 and 12 program which may more appropriately sit within the Education portfolio as it is delivering on core educational outcomes.

I also understand that it has been suggested to the School of Music that alternative delivery models for the Year 1 to 6 program could be explored focussing on a fee-for-service structure similar to many other programs in which individual schools may choose to engage.

These changes herald a new era for the Community Outreach Program, and I am mindful of both the significant government relations with the ANU and its important role in the Canberra community.

Yours sincerely



Gordon Ramsay MLA  
Minister for the Arts and Community Events

08 DEC 2017



## Gordon Ramsay MLA

Member for Ginninderra

Attorney-General  
Minister for Regulatory Services  
Minister for the Arts and Community Events  
Minister for Veterans and Seniors

Delivered to  
Min. Berry's  
Office 8/12/17  
**COPY**

Ms Yvette Berry MLA  
Minister for Education and Early Childhood Development  
Legislative Assembly for the ACT  
GPO Box 1020  
CANBERRA ACT 2602

Dear Ms <sup>Yvette</sup> Berry

I write to inform you of the outcome of the new three-year funding agreement with the ANU for the Community Outreach Program commencing in 2018. This program is delivered by the School of Art and Design and the School of Music. The Community Outreach Program has been a long standing agreement, with 2018 marking the beginning of a new focus for the program. I am pleased to be supporting a new range of programs that will enable a broader cross-section of the community to access music and visual arts development opportunities.

The previous Community Outreach Program delivered by the School of Music had a focus on music education for ACT school students and teachers. While I am pleased to continue to support a music development program for Year 7 to 12 students that has a focus on arts development, a program for Year 11 and 12 students will be transitioned off arts funding across 2018 and 2019. Further, a program for Year 1 to 6 primary students and for teacher development will no longer be funded from arts funding.

The program for Year 11 and 12 students contributes to the calculation of their Australian Tertiary Admission Rank. I note that the 'Every Chance to Learn' curriculum framework has eight key learning areas including the arts. Primary education in the arts is an important aspect of student learning. However, primary education is not a priority of arts funding and does not align with the principles of the ACT Arts Policy. Similarly, it is also not a priority of arts funding to support a music education program for school students in Year 1 to 6, or to develop the music skills of ACT teachers.

I understand that discussions between the Chief Minister, Treasury, and Economic Development and the Education Directorate will be ongoing regarding future funding for the Year 11 and 12 program. These conversations will occur in contemplation of the program delivering core education outcomes, an output more aligned with the Education portfolio.

### AUSTRALIAN CAPITAL TERRITORY LEGISLATIVE ASSEMBLY

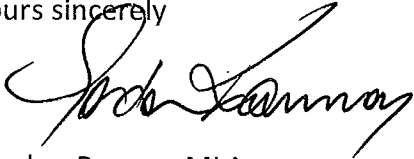
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I also understand that it has been suggested to the School of Music that alternative delivery models for the Year 1 to 6 program could be explored focussing on a fee-for-service structure similar to many other programs in which individual schools may choose to engage.

I would be pleased to discuss these changes with you and appreciate that they need to be carefully managed.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Gordon Ramsay', written in a cursive style.

Gordon Ramsay MLA  
Minister for the Arts and Community Events

08 DEC 2017

**To:** Minister for Small Business and the Arts

**Subject:** Renegotiation of ANU Community Outreach Program

**Critical date and reason**

As soon as possible to allow consideration of the potential options in renegotiation of the ANU Community Outreach Program

**Recommendations**

1. That you note the options for future funding arrangements between the ACT Government and the Australian National University.

**NOTED/PLEASE DISCUSS**

*Chris Bourke MLA .....* / /

**Supporting Reasoning**

2. The ACT Government's three year funding agreement (administered by artsACT) with the Australian National University (ANU) for an arts Community Outreach Program expires on 31 December 2016. The current agreement delivers a range of arts and education activities for the ACT community through the ANU School of Music, School of Art and Library. The Program has a long history, being in place for over 20 years, and has seen considerable change over this time. The current program of activity is at Attachment A.
3. In recent years, artsACT has identified a number of concerns with the funding arrangement for the ANU Agreement, particularly relating to the School of Music programs. These include consistent underspends; a singular focus of working in schools, duplication of some its activities with limited demonstration of value for money; limited engagement with artsACT funded Key Arts and Program organisations; and a focus on supporting academic research, staffing and development that should be a core responsibility of the ANU. There is a general lack of clarity about the funding of some programs through both schools and a risk that there are programs being duplicate funded by multiple sources. These issues have been raised with the School of Music on numerous occasions.
4. You have agreed to extend the agreement with the ANU to 30 June 2017. This extension will allow a full understanding of the outcomes of the current review of the ANU School of Music conducted on behalf of the ANU by Prof. Andrew Podger.
5. Negotiations for a new agreement will take into account the Review outcomes and will seek to better align the Program with ACT Arts Policy priorities and address the concerns highlighted above. Greater cooperation and career pathway development for students between the Education Directorate, ANU School of Music and artsACT

funded organisations will be strongly encouraged as well activity that engages the community in relationships outside of an education context.

6. Given that the cost of providing music programs through the School of Music is significantly higher than through community music organisations, artsACT is very keen to ensure that the new agreement with the ANU includes clear key performance indicators and measures which will allow the value of the large level of funding to be demonstrated to the arts sector and broader Canberra community.
7. In consultation with the Education Directorate and other teams with CMTEDD, artsACT have developed a number of options for consideration in progressing negotiations with the ANU. They include:

#### Option One – Refine Existing Agreement

8. Funding for the ANU School of Music to continue at the same funding level with a refinement of the programs funded in line with the priorities identified by the Education Directorate and opportunity to engage the wider community outside the education context. The priorities identified by Education suggest a revision of scope and reach of current programs as well as the provision of new activities and a much closer relationship between the School of Music and the Directorate's existing music programs. Suggestions for future programs are at Attachment B. The renegotiation of the agreement with the School of Music would include very clear performance indicators, a robust evaluation mechanism and the identification of broader community music programming.
9. Option One would see a continuation of funding for the School of Art program with clear performance indicators, and wider access to Library resources for secondary schools.

#### Option Two – Refine Agreement and Build Community Partnerships

10. Option Two would see the same refinement of the program as Option One with the addition of a requirement to build partnerships with Key Arts Organisations such as the Canberra Symphony Orchestra, Music for Canberra and the Tuggeranong and Belconnen Arts Centre Community Arts and Cultural Development programs as well as organisations such as Musica Viva. The use of community music organisations as part of the School of Music contract would extend the reach of programs available, given the significantly lower cost of providing the same programming in that sector.
11. Option Two would see a continuation of funding for the School of Art program with clear performance indicators, and wider access to Library resources for secondary schools.

#### Option Three – Reshape funding to maximise community output

12. This option would see a reduced program with the School of Music which would strongly link with the Instrumental Music Program and Key Arts Organisations. This would be funded at \$400,000 per annum. The School of Art program funded at \$250,000 (including library access) would continue with expectations around

connections to Key Arts Organisations and wider promotion of program opportunities.

13. The remaining funding of approximately \$685,000 would be used to fund a broader community music program, an expanded Community Arts and Cultural Development Program and allowing the extension of the programming in other areas.
14. This option would provide flexibility in meeting the first principle of the ACT Arts Policy around Participation and Access to the arts.

#### **Consultation and Communication**

15. The ACT Government provided a submission to the recent Consultation Discussion Paper as part of ANU's most recent review of the School of Music.
16. artsACT has also prepared a brief for the Minister for Higher Education who will meet with Mr Podger in the second stage of consultations on 13 July 2016 before the release of the final report anticipated by the end of July.
17. The Education Directorate and Enterprise Canberra has also been consulted in the preparation of this brief.

#### **Financial**

18. artsACT provides \$1.29m per year plus CPI for the Program for 2014 to 2016 (\$1,355,306 in 2016 including CPI).
19. The 2013 underspend was \$238,604 while the 2014 underspend was \$113,949.
20. The total line budget funding for Community Outreach is \$1,778m which includes funding for the Canberra Symphony Orchestra community engagement and access to Llewellyn Hall at \$210,000 and other Llewellyn Hall access funding of approximately \$80,000 per annum. Due to ANU underspends this budget line has funded the Community Arts and Cultural Development Program in previous years.
21. The Education Directorate has indicated that the School of Music currently facilitates Music for Colleges and Music Development programs for senior secondary (year 11 and 12) students. These 'H' accredited courses count towards a student's Australian Tertiary Admission Rank (ATAR) and a Bachelor of Music degree.
22. Students undertaking these courses with the School of Music are part of the ANU Extension Program. The ANU Extension program receives funding through separate agreements with the ACT and Commonwealth governments. The Education Directorate has encouraged artsACT to seek clarification around the quantum of funding provided to the School of Music to run these programs, to ensure that double dipping is not occurring.

#### **Management of Other Risks**

23. Documents relating to the 2014 Program are available on the ACT Government website due to a Freedom of Information (FOI) request made by *The Canberra Times*. There may be further community/media commentary on the Program and the School of Music as a consequence of the FOI and internal ANU review.
24. *The Canberra Times*, *The Australian* and a number of radio stations have published stories on the Review of the ANU School of Music discussion paper.

25. Previous renegotiations of the Program have been challenging given the high level of expectation from the ANU and the historical surety around ACT Government Funding.

Director-General: David Dawes

Executive Clearance: Adam Stankevicius, Director Cultural Canberra

Date: <Insert Date Submission Sent>

Action Officer: Mia Ching

Phone: 76660

## ANU COMMUNITY OUTREACH PROGRAM

Project	Description	Amount
<b>Music Engagement</b>	The project provides professional development for teachers delivered at the School of Music and at identified ACT schools. The project provides on-going support for music in schools and for off campus music events. Performances include a combination of students, adults, professional musicians and community members. Materials and methods are both for specialist and generalist educators, and practice-related research outcomes that benefit the community.	\$400,000
<b>Music Development</b>	The project will have a priority for students in Years 7 to 12, however other year students can be involved. The project includes: <ul style="list-style-type: none"> <li>•advanced aural musicianship/theory classes (based on existing tertiary level classes and providing students with credit towards a BMus degree);</li> <li>•chamber ensemble tuition and performance experience, with pathways for progression;</li> <li>•participation in tertiary-level practical workshops and a range of other activities and performance/learning opportunities.</li> </ul> The program is designed to complement school based and instrumental music programs.	\$200,000
<b>Music for Colleges</b>	The project delivers accredited music courses in classical and jazz. The project extends the ACT Education and Training Directorate curricula and enables students to complete a major in music for their Year 12 certificate.	\$255,000
<b>Student Outreach and Engagement</b>	School of Music students propose activities through an application process to realise music projects in partnership with external parties, including ACT Key Arts and Program funded organisations. This project supports outreach and engagement initiatives with both educational and performance outcomes that are championed by	\$100,000

	students, the ANU or ACT Government. Assessment against academic criteria will be undertaken by School of Music staff and Cultural Canberra representative.	
<b>Visual Arts Access</b>	A range of open access visual arts community education courses offered annually at the School of Art, through the ANU Centre for Continuing Education	\$135,000
<b>Visual Arts Community Outreach</b>	<p><u>Art Forum</u> Art Forum is a series of public lectures by leading guest speakers across visual arts practice, criticism, theory and history.</p> <p><u>The ACT Teachers Connections</u> The School of Art academic staff to deliver specialised workshops for the Education and Training Directorate as professional development opportunities for ACT teachers as part of the Arts Up Front Conference at the School of Art. The ANU School of Art will have a representation on the Visual Arts Network of Educators professional networking committee.</p> <p><u>Limelight Exhibition</u> The School of Art to host an ACT Limelight visual art exhibition featuring the work of secondary, primary and preschool students.</p> <p><u>Street Art Schools Event</u> A project designed to create a pilot art event open to Canberra primary and secondary schools students to participate in a street art project. The School of Art will invite professional street artists who will mentor students and teachers, and provide a convenor to identify and establish contacts with the schools, and will work closely with the ANU Equity Office and by extension the Education and Training Directorate.</p> <p><u>Community Education</u> The School of Art to undertake a pilot project to place staff into identified ACT</p>	\$175,000

	schools. This project will be based on visual art, craft and design practice. A convenor will coordinate the project, identify and establish contacts with the Schools, and work closely with the ANU Equity Office and by extension the Education and Training Directorate.	
<b>Library Access</b>	Support for relevant ACT music and visual arts organisations to have access to the ANU libraries. Up to 25 standard corporate memberships are available on an annual basis. The membership includes borrowing rights for library material.	\$25,000
<b>Total</b>	Delivered by the ANU School of Music, ANU School of Art and ANU Library Services	<b>\$1,290,000</b>

## **Attachment B:**

### **Proposed Future Direction-**

- **a library portal for School of Art (SoA) and School of Music (SoM)** - to provide access to recordings, visual, print and sheet music that could be accessed by teachers, students and the community – rather than a library hidden in the Art building. The current 25K for 25 corporate memberships does not cover every secondary school in ACT, or any community music or art organisations.
- **a composer/musician in residence program** - with 52 schools in the ACT Instrumental Music Program (IMP) and most high schools also offering band programs, a composer or musician in residence program, similar to the artist in schools program, would be beneficial. This role could be compose school songs, create pieces for bands/ensembles with student input (as composer Sally Greenaway is currently doing with Telopea Primary School). This position could work across a number of schools or across a network, and may feature a musician on a specialist instrument that is a bit unusual- e.g. oboe or tuba. Students learning these instruments are often isolated in individual schools, so this activity could provide additional support and networking for these students and their teachers.
- **a work experience and VET placements program** – students working with art/music/stage professionals at the School of Music or School of Art.
- **a monthly workshop for senior music students** – covering topics such as performance anxiety, stagecraft, recording yourself, etc for our experienced senior music students. This could count as an 'R' accredited unit credit for attending these similar to membership of IMP extension ensembles and performances.
- **greater involvement with professional associations** – collaboration with the ACT Music Educators Network, for example.
- **involvement with or support for the IMP annual Band fest and Sing fest** – perhaps by providing adjudicators for sessions/workshops, and providing venue, students to volunteer/receive credit for working at the events.
- **January band boot camp** - a week-long band boot camp in Summer school holidays program involving some of the 2500 students in IMP primary programs and over 2000 students high schools involved in bands.
- **Strings** - IMP does not have capacity to establish a large group learning program for strings – the School of Music could deliver this in partnership with IMP using the IMP delivery structure.