

## CREATIVITY

*What creativity means at Ballarat Grammar*

*A passion for creative expression:  
Ethan Sculley*

*Celebrating the launch of The Academy*



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## Acknowledgment of Country

Ballarat Grammar acknowledges the Traditional Owners of the land on which we learn, live and work. We pay our respects to their Elders past and present, and extend this to all Aboriginal and Torres Strait Islander People.

## Special Thanks

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# HEADMASTER'S REFLECTION

Helping out on a family farm growing potatoes made for great summer work. There was always the hope that the young plants would thrive and yield a bountiful harvest later in the year. The best part of the job was the pre-dawn start and the stunning sunrises. Each day began with a focus on irrigation - setting up the irrigator and then starting the old diesel pump on a trailer by the river. My farm-owning uncle seemed committed to running near-antique machinery. On one particular day, I tried everything but couldn't get the pump to kick into life. Old Davey, the man who could get any motor running, was needed. I watched as he worked his magic, passing him tools as he muttered about the age of the motor, interspersing his complaints with some colourful language. His grumbings shifted to a distraction—an article in the local paper about an abstract art exhibition, which he proclaimed was awful. Then, he said something that made me think, “But what would I know? I haven't got a creative bone in my body.” This was from the man who constantly ‘dreamed up’ new and creative ways to fix engines long past their used-by date.

I suspect we all have ‘creative bones,’ but we apply them in our own context. Many in our farming community use creativity to innovate constantly, creating higher yields from crops and livestock. Parents of young children find creative ways to disguise vegetables and get children to sleep. Our teachers are always finding creative methods to prepare and deliver learning and curriculum that is engaging and tailored to advance student knowledge and understanding.

Such is the importance of creativity that UNESCO lists it as one of the 21st century competencies—those essential skills our students will need in their futures, alongside problem-solving, metacognition, communication and collaboration. American neuroscientist Dr Jared Cooney-Horvath recently explained that creativity is like a muscle—it needs to be trained and exercised to grow stronger. He also emphasised that creativity is contextually specific. For example, excelling as a ceramic artist doesn't necessarily translate to being a skilled creative writer.

To counter this limitation, neuroscientists counsel teaching our students about how they learn enables them to adapt and relearn creativity in new contexts. Our students should understand that all learning begins with acquiring new knowledge and skills. The learner then makes meaning of the new knowledge and skills by adapting them to their context and real-life experiences. We modify our existing skills and knowledge to incorporate new learning into who we are and what we do. Subsequently, our students can adapt or develop new creative approaches in any setting.

As much as we need to provide our students with opportunities to develop their creative talents, we must also make explicit how they learn, allowing them to adapt their 21st century competencies to any context. While they may not need to get a pump running to irrigate potatoes, they will need to adapt faster than ever to thrive in a constantly changing future.



Headmaster Adam Heath reading to Preps during Book Week



EVERYBODY'S WELCOME,  
NO MATTER WHO THEY ARE,  
WHEREVER THEY MAY COME FROM,  
WHETHER NEAR OR FAR.

Wouldn't it be great if you could  
build a home that opened its doors to  
everyone - tall or short, fat or thin,  
rich or poor... well, perhaps if everybody  
pitches in to help, one little mouse  
can achieve that dream.



NO MATTER WHO YOU ARE...

Everybody's  
Welcome



# WHAT CREATIVITY MEANS AT BALLARAT GRAMMAR

## A REFLECTION FROM OUR YEAR 12 ARTS AND MUSIC CAPTAINS

What does creativity mean to the students of Ballarat Grammar? It's a driving force that shapes their passions and aspirations. Our Year 12 Music, Performing Arts, Design and Art Captains share their unique perspectives on how creativity has flourished during their time at school.

### EUGENIE MCDONALD (Music Captain)

Ballarat Grammar is where I got to explore my love for music. I've loved music for as long as I can remember, but I was able to learn more about it at school, including theory, performance and artistry. To me, creativity at Ballarat Grammar means developing and refining my musicality to create art of my own; being able to express something beautifully in a way I love. It also means sharing and building on ideas with other musicians. Over the years, these people have ultimately become like family to me.

### WILL NEWTON (Music Captain)

Creativity is one of my core values as a Ballarat Grammar student. The endless opportunities that give each student a chance to exercise creativity and embrace their passion are a big part of why I stayed at this school and got so involved. I've personally found the most fulfilment has come from my involvement in music, where creativity is encouraged and always celebrated. On top of this, my selection of classes and other commitments have helped me to develop a balance between academic and creative endeavours, and has only made me more excited about what I can pursue musically after I graduate.

### GEORGIE GRIGG (Performing Arts Captain)

I think the reason that Grammar has been able to produce such a creative environment is that it fosters a space where different personalities, who offer unique perspectives, are encouraged to come together and combine ideas to create something new. For me, creativity is based on drawing inspiration from what is around us, and I know that my peers, and their many and varied talents and interests, play a huge role in that. Having the opportunity to learn how other people think and approach different situations has continuously encouraged me to challenge my own thinking and form new ideas and ways of being.

### ASH STEWART (Performing Arts Captain)

At Grammar, we are given such a wide range of creative possibilities it's hard to know where to start. I've found creative freedom in some of my academic subjects and particularly in areas of performing arts. Being able to experiment and use my imagination in a wide range of activities has helped me become more confident in my own creative abilities and allowed me to form friendships with others who share my interests. Creativity engenders creativity, and I feel lucky to have been so supported and encouraged both by teachers and peers in my artistic pursuits at Grammar.

**RHONDA LEE** (Design Captain)

From my first day at Grammar back in 2019, I started my art lessons in the Visual Communication room. It was this opportunity that instigated my choice to do the subject for VCE. The Beckworth offers so many art subjects, but in the end I chose the one that is the most suitable for me. All of my design choices are made solely by myself, but without the Beckworth my involvement in art wouldn't have happened and I wouldn't have had such an enjoyable year. Walking into a classroom knowing that I will be holding a paint brush instead of a pen and calculator is the best outlet to combat stress. Design has changed my lifestyle and because I have this exposure to art at Grammar, I wish to pursue design in future years.

**ETHAN SCULLEY** (Design Captain)

For me, creativity is about looking at life in a way that nobody else does - or as Einstein put it, "to see what others see yet think what others don't." Creativity is to understand the world and reimagine it through a unique lens. It's about challenging conventional thinking, embracing curiosity, and turning everyday experiences into something extraordinary. Grammar really embraces this way of thinking and creates a place where students are encouraged to think differently and explore their creative potential.

**VANESSA JONES** (Art Captain)

Creativity is the ability to see beyond the physical world, surpassing the human cornea and into the imagination. This gift has shaped the world around us; globally, creativity and art has forever flourished. The most basic form of expression is drawing, which can be seen through the storytelling drawing of Indigenous groups, as well as in Renaissance art where painting was used to capture significant moments in history. Put simply, creativity is the most human form of expression. I believe this should be celebrated and cherished. It leads me to feel optimistic and hopeful to see how creativity inspires children who are the next generation of the world.

**KATHLEEN JOHNS** (Art Captain)

Creativity comes in many different forms, but at Ballarat Grammar it comes in the studios in the Beckworth, which offer printmaking, painting, drawing, woodworking, systems, photography, and the art form I specialise in, ceramics. With the support from fellow students and staff, the creative space is somewhere I look forward to going to. The Beckworth nurtures students to express themselves creatively. I find myself in the Beckworth often and enjoy being in my creative element. The support that I have received alongside my art journey is incredible and Ballarat Grammar has allowed me to pursue my career in a creative space.



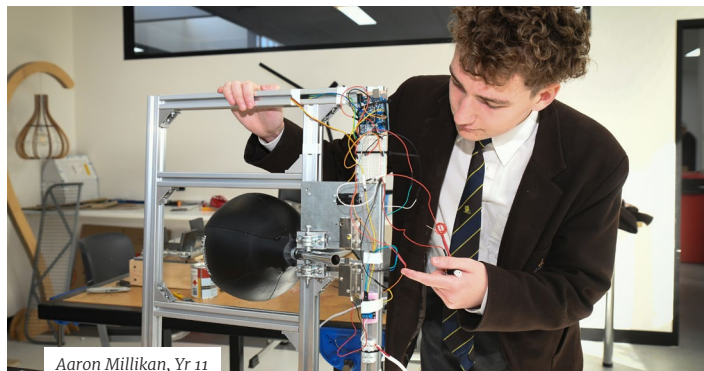
*Oliver Pittard, Yr 11*



*Rori Cameron, Yr 11*



*Senior students performing at Chorals*



*Aaron Millikan, Yr 11*



*Amy Gillbee, Yr 11*



CEEDlings enjoying Bush Kinder

## FOSTERING CREATIVE MINDS BEYOND THE ART EASEL: OUR ENCOUNTER WITH DEVELOPING INTRINSIC SELF-BELIEF

Words by Sarah Wilson, Educator at CEEd.

**Children inherently know how to learn—it's an innate ability. My passion lies in supporting children not just in learning, but in learning how to think and think creatively. I aim to provide opportunities where thinking and creativity intersect, embedding creativity into my everyday practice.**

I do this by being an engaged educator - intentional in my interactions with children throughout every aspect of the day. Nothing is done in isolation.

In 2023, my 3-year-old Kindergarten children, colleague Bridget Spratling and I embarked on an adventure where creativity, nature, emotions and mindfulness all intertwined. This journey highlighted the power of these concepts and our intentionality as educators to foster a strong intrinsic self-belief in children.

At the start of the year, instead of setting up an art easel with paper, paintbrushes and paint, we offered children a variety of open-ended materials to explore creatively. But it wasn't just about what we offered—it was about the intent behind how we offered these materials as an experience for exploration.





We removed the expectation to produce a product and allowed the children the freedom to play and explore. We trusted the children, allowing play by being flexible and planning for spontaneity. In other words, we planned for change and were open to adapting and altering our approach. We were intentional but also mindful of slowing down, knowing that if we didn't, we might miss the best opportunities for continuity in learning.

Embedding a culture of noticing started with our intentionality of language, "what do you notice?" was a common phrase built into the story each day, encouraging children to recognise that their thoughts and ideas were valid and valued, affirming their importance as individuals. This, combined with explicit provocations, encouraged the children to engage in the mindful act of noticing, which led us to still life drawing of a tree outside our window.

This experience was revisited each week and expanded through active educator participation. Engaging in the moment with the children allowed us to notice, listen and understand their ideas, wonderings and vulnerabilities, enabling us to move forward in a responsive and meaningful way.

Nature and mindfulness became central to our walks through the School. On one occasion, as the children lay on the lush grass under a beautiful gum tree in Kit's Garden, I read the book *What Do You*

*See When You Look At a Tree?* This book sparked deeper wonderings about "how a tree feels," and the children carried this provocation into their creative exploration.

We later revisited the book at our Bush Kinder site, inspiring us to touch the trees and listen to them. As our learning evolved, we observed the children's empathy grow as they became more aware that the things around them have feelings too. Although we discussed trees, the children transferred their knowledge, relating it to their lives. This was highlighted during an educator reflective discussion later in the year when we noted that, "children are more aware and in tune with each other's feelings and emotional responses."

Throughout the journey of this project and the interconnected layering of multiple concepts, we witnessed the growth of each child's unique artistic style and the development of emotionally intelligent children who could think creatively.

We had to slow down, listen, explore and be open to new materials and ways of thinking, engaging with the world and each other.

What a privilege.





## THE MAGIC OF THE JUNIOR SCHOOL PRODUCTION: A JOURNEY THROUGH CREATIVITY

At the Junior School, creativity isn't just a buzzword—it's at the heart of the educational philosophy. Each year, the Junior School Production breathes life into this vibrant spirit, turning the everyday into the extraordinary and involving over 650 students in a dynamic journey of imagination and collaboration. We took a behind-the-scenes look at this spectacular event, engaging with the educators who nurture creativity, build confidence and bring the Ballarat Grammar community together in a burst of collective energy.

### Weaving a Canvas of Creativity

"Creativity is embedded in our programs as part of our inquiry approach to teaching and learning," says Jacqui White, Junior School Arts Coordinator and Acting Junior School Assistant Head - Student Care and Wellbeing. For her and her colleagues, the Junior School Production is a shining example of how creativity weaves through the Ballarat Grammar curriculum.

"The Production is an ideation that our Year 6 students generate and bring to life. They don't just perform - they are involved in all the creative aspects of developing an original Production as part of their How we express ourselves Unit of Inquiry.

"This connection between their classroom learning and specialist programs highlights the transdisciplinary nature of conceptual teaching and learning, as big ideas such as audience, purpose and communication are investigated," she says.



Jacqui White looking at costume sketches with a Year 6 student.

### A Stage for Every Student

“Every year, the students start with a blank canvas,” explains Callan Lewis, Technical Collaborator for the Production.

“They bring their unique talents to the stage—whether it be choreographing a dance, writing lyrics or designing costumes. Each student has a role and that’s incredibly empowering,” he says.

The Production is designed to be inclusive, allowing every student to explore various forms of creative expression.

“It’s not just about performing, it’s about learning to tell stories through movement, music and art. This approach fosters a love of creativity that extends beyond the Production, helping students view other areas of their lives through a creative lens,” Callan adds.

Callan emphasises that creativity is central to development. “During the Production, students aren’t merely following instructions, they’re making decisions, solving problems and thinking critically about how to bring their ideas to life. Through this creative process, they learn to manage their time, stay focused and overcome challenges—skills crucial for success at school and in life.”



Students rehearsing



Nathan Judd (Yr 6) showcasing his costume design sketches.

### Boosting Wellbeing

Creativity also plays a key role in supporting students’ wellbeing. “Encouraging active participation in the Production is a way for students to enhance their own learning and foster a sense of connectedness,” shares Jacqui.

“It’s a space where they can express themselves, explore new ideas and build self-confidence. Seeing an apprehensive student light up on stage or hearing them talk about their character with pride—it’s moments like these that remind us how vital creativity is for their overall social and emotional development.

“The inclusive nature of the Production means every student gets to experience creative success. Whether it’s developing a character, communicating through movement, or contributing to set or costume design, they all have multiple opportunities to express themselves. That’s incredibly important for their self-esteem,” she says.



Students sketching costume designs



Callan Lewis working with Year 6 students

### Igniting Community Effort

The Junior School Production is a testament to the strength of the School community.

“It’s amazing how everyone comes together,” says Lauren Layton, Junior School Production - Costume Collaborator.

“Staff and families contribute by sewing costumes, painting sets and creating props. This collaboration strengthens our community bonds and reinforces our values.

“Seeing so many members of the Ballarat Grammar community unite for the Production makes it so special. It’s not just about the final performance, it’s about the process of getting there. The creativity, challenges and triumphs combine to create something truly magical,” says Lauren.



## WORDS THAT INSPIRE: A LOOK AT OUR WRITERS' AWARDS

The Writers' Awards highlight the vibrant creativity nurtured at our School, providing students with a valuable platform to showcase their literary talents and celebrate their unique voices. With monthly recognitions throughout the year, the Awards invite students from Years 7 to 12 to submit work across diverse genres, including poetry, short stories, essays and creative non-fiction.

We spoke with two of this year's award recipients, Alice Li and Isabelle Gray, to understand the creative process behind their work and how they felt about their work being recognised.

**Can you walk us through the inspiration behind your work? What ideas or emotions sparked the initial concept for your piece, and how did it evolve as you wrote it?**

Alice: "I was inspired by the play I'm currently studying in English, *Macbeth*. This was my first time studying one of Shakespeare's works and I found both the language used and the ideas within the play itself unique and unlike anything I had seen before."

Isabelle: "The inspiration for 'The Curse of Kings Canyon' was the trip to Uluru that my family and friend's family went on for my birthday. When we walked around Uluru, you can see how it isn't just 'a rock'. At Kings Canyon I had so many fun experiences with the towering slopes and the crumbling edges, that I thought from all the information I'd read on the little signs, that Kings Canyon needed to be recognised for its significance to the land and the traditional owners. I chose to convey this idea by writing a short poem-styled story."

Alice's poem 'To be a King' is a thought-provoking exploration of power, greed and the isolation of leadership. Through striking lines, Alice paints a vivid picture of the burden and corruption that often accompany power.

Isabelle's poem, 'The Curse of Kings Canyon', brings to life the beauty and struggles of a natural landmark. By using vivid imagery and personification, Isabelle captures the essence of the sandstone formation, highlighting its greatness and the impact of people on it.

**How did the process of writing this piece challenge or change you as a writer? Were there any moments of creativity or discovery that stand out in your memory?**

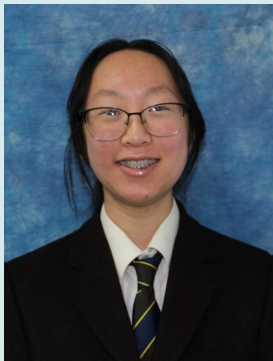
Alice: "To be honest, I rarely get sparks of inspiration nowadays and with my increasingly busy schedule I've had less and less time to write. However, recently I've discovered how enjoyable free-form poetry can be. Unlike other forms of poetry, there are no set rules for how you should approach an idea or theme, which lifts that pressure of rearranging ideas into an acceptable format."

Isabelle: "This piece of writing changed how I looked towards the earth. It made me look closer, imagine how it felt and how it feels now to each creature, rock and cloud. When I wrote 'The Curse of Kings Canyon' it inspired me to write several other pieces about that Uluru trip, such as 'The Trip', 'On the Way to Lake Heart', 'Lake Heart', 'Uluru' and 'Kata Tjutas.'"

**Being awarded a Writers' Award this year must have been a special moment. How did it feel to have your work recognised, and what does this achievement mean to you as a Ballarat Grammar student?**

Alice: "I was really surprised when I found out I had won! It was my first time entering a writing competition, making it extra special. I feel proud that my skills have been acknowledged, and it's definitely motivated me to keep writing."

Isabelle: "To have my writing recognised was special knowing that someone had read and appreciated my work. I love to write, it is one of my favourite ways to get my ideas across. Having entered the Writers' Award for the first time and having won the award has inspired me to continue developing the many snips of half written stories and poems that are scribbled in my art diary or a random book from the cupboard. As a student, I am privileged to be part of the Ballarat Grammar Middle School community."



ALICE LI (Year 10)

**'To be a King' by Alice Li**

*Look in my eyes, Leader  
 And tell me: Is it lonely upon your barren throne  
 Do the very vines  
 That line your dirtied crown  
 Prick you with their poison too  
 For a Ruler is not only the player of pawn  
 But the Poisoner of heart  
 And slave of the mind  
 As humans are greed-full beings  
 A disease with no cure*



ISABELLE GRAY (Year 7)

**'The Curse of Kings Canyon' by Isabelle Gray**

*People watch me day and night.  
 It's not uncomfortable to be stared at  
 But unnerving.  
 God save me, I pray as children pick at my sides and soak in my waters.  
 The sky is my best friend.  
 My only friend.  
 The sky gives the secrets of the past and the future.  
 The sky has seen it all.  
 Colours of my sandstone give people something to stare at in awe.  
 But to me it is just my curse of more people to come and slowly chip away my beauty.  
 My little brothers and sisters look up at me in awe.  
 But I don't mind them looking at me, as their own daring colours make me teary.  
 They are what keep me from falling until there is nothing left of me.  
 More heat draws the people away from my hot sides.  
 People sweat in my pools of water. Mine!  
 The sweltering day continues, the heat following closely behind the sun.  
 The wind and rain chips at my sides until I fall with no hope of coming back up.  
 Oh God.  
 I pray as the next day comes along, dragging a new lot of people to stare down my sides.  
 Some even give secondhand food to the rocks beneath, at the sight of my sudden heights.  
 Kids walk up my sides with high ambitions.  
 I wish I was as free as the people around me but instead I am chained down to my creator.  
 My mother.  
 My sandstone begins to creak.  
 This is it; I think as another stone roles down my side.  
 Still, I keep my hopes high.  
 But all the while deep down.  
 My stone heart is freezing.*

# A PASSION FOR CREATIVE EXPRESSION

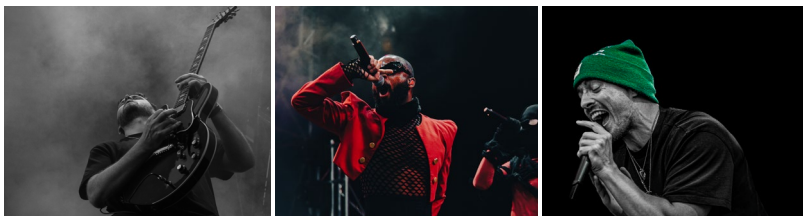
A passion for telling stories through photos and video is taking Year 12 student Ethan Sculley around the country and overseas.

Having already established an impressive list of clients, Ethan is working with big name brands and artists at music festivals, concerts and fashion shows from Melbourne to Singapore. At the same time he is dedicating himself to building his brand, skills and network as he looks to the future.

*“They say ‘a picture is worth a thousand words’, and the ability to suspend a moment in time has always captivated me. Photography and videography allow me to tell a story, translating the emotion of a moment that isn’t possible through other mediums. It’s this ability to distil complex stories into a single frame that continues to inspire and drive me.”*



Ethan Sculley



## How did your interest in photography and videography start?

I’ve always been captivated by the ability to tell a story through visual mediums, but it wasn’t until 2021 when I truly committed to pursuing this passion. I reached out to over 30 businesses and, after an abundance of rejection, a music festival in Melbourne gave me the opportunity to shoot their event. That day changed the trajectory of my life.

## What are you currently working on?

This year I’ve continued my relationship with a range of leading clients including Ultra Music Festival, Laneway and Melbourne Fashion Festival. I also recently completed an internship with Fortem Media in Sydney which really helped me strengthen my vision and skillset. I’m currently focused on building my operational infrastructure in preparation for some really exciting projects early next year.

## What have been some highlights for you?

Touring Singapore in 2023 with DJ and producer Moxide was a surreal experience. Being momentarily immersed in the insane lifestyle of a touring artist was something I thought would always remain confined to fiction. I’ve also been lucky enough to work with some major clients and brands, from Triple J, Rip Curl and PayPal to the biggest names in music including Jack Harlow, Fred Again, Illenium and Post Malone. Through this work, I was

honoured to be recognised as one of the Top 30 Young Australian Photographers, which was definitely a highlight.

## Tell us about your creative experience at Ballarat Grammar

I’ve been fortunate to have had some incredible people around me. Steve McDonnell and Rob Hurley have been instrumental both creatively and professionally. I genuinely can’t emphasise enough the impact they’ve had. From sourcing equipment last minute to providing knowledge and insight, both have played crucial roles in my development.

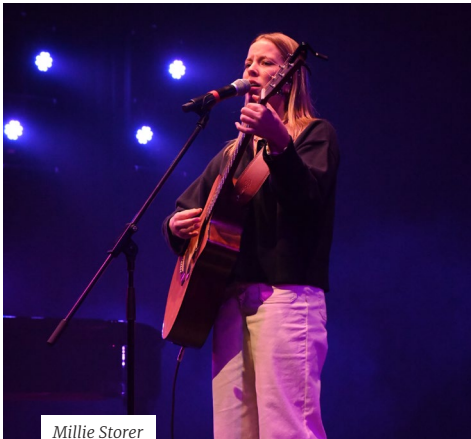
## How does Ballarat Grammar support students wanting to explore creative pathways?

The Art Department as a whole really embraces students’ creative pursuits and aspirations. Creative industries can be hard to navigate and often come with an abundance of failure or rejection, and so having supportive people around you is crucial. For those with creative or professional aspirations, I truly believe that a strong network and unwavering attitude of persistence can lead to anyone achieving success.

## What are your hopes for the future?

To one day build a leading media and marketing agency in Australia, with a team and brand synonymous with my vision – a culture powered by passion and driven by creativity.

# AMPLIFYING POTENTIAL: CELEBRATING THE LAUNCH OF THE ACADEMY



Millie Storer



Archie Williamson

There are three elements to The Academy: Tertiary, Industry and Community.

**Tertiary:** There is an internship program, which includes a Cert IV in Music Industry qualification, and support for a major project and further study at tertiary institutions. Students may also be offered tech support, or mentor the current cohort. For those students who wish to continue after their time at Ballarat Grammar, there are opportunities at tertiary institutions such as RMIT, where many of our alumni study.

**Industry:** Experts work with students, including specialist sound engineers, visiting touring acts, teaching staff and Old

The Academy - Sound and Performance has been borne of the students' drive and skill to experience the music industry while still in school. It extends out of the VET classroom into industry, tertiary education and community. From recording and releasing original albums, studying a Year 13, working with tertiary institutions, working in theatre communities, performing with touring professionals and mixing live sound in the community, students find their artist identity, build their skills and experience firsthand what it is like to work in the music and creative arts industry.

Students are never without dreams. This is the basis of The Academy. Pathways are assembled based on what students would like to achieve, or if they aren't sure what they want to achieve, but are passionate about something, goals are created, reinforcing learning while immersed in practical activity.

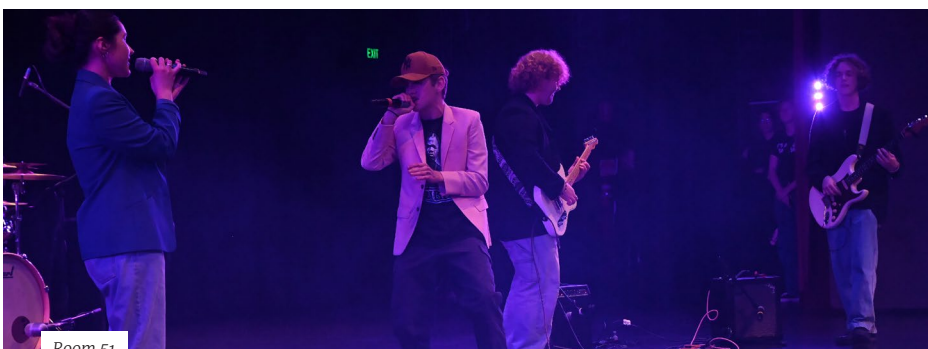
Our music teachers are always on the lookout for new opportunities. By creating The Academy, we've structured these experiences into a clear pathway for students. This involves providing consistent structuring, connections, and learning opportunities as they transition from school to university and/or the professional world.

**Grammarians** who work in the industry. Our students work and perform professionally out in the community. There has been a groundswell of original songwriters and producers, still in secondary school, who are releasing songs, enlisting managers and agents and supporting professional touring musicians.

**Community:** Ballarat Grammar hosts a Highlands LLEN program for Sound Production and starting in 2025, Sound Production and Performance. Students from schools across Western Victoria will participate in this exciting opportunity. Our students are gaining real-world experience through partnerships with local

organisations. They're learning to operate live sound at the Royal South Street Society, thanks to the guidance of our Old Grammarian mentors. The Ballarat National Theatre is continuing to record podcasts in our recording studio. One of our students is already a regular on Voice FM, and we're expanding our involvement in their programming in the future. Students are working on sound teams for local theatre productions. This strong collaborative network of industry professionals will work with our students on several exciting new projects, and we're sharing the journey through our Academy YouTube channel and podcast.

The Academy is a scaffold, a prototype, a network, a real academic alternative. It's a structured framework for students to explore their passions, build skills and connect with industry professionals. Whether students seek a traditional academic pathway or a hands-on immersion into the music and creative arts, The Academy offers a comprehensive range of opportunities.



Room 51

# THE COLOURFUL AND CREATIVE HISTORY OF OUR UNIFORMS

Words and research by Megan Boyer, Archivist.

Over the years, our uniform has been more than just clothing—it has represented our identity, unity and pride. As we prepare to introduce a new uniform, it's an opportunity to reflect on its evolution. From the classic styles of the past to modern updates, our uniform has adapted to the changing times while maintaining its connection to Ballarat Grammar's values. This timeline honours the journey of our uniform, blending tradition with innovation, as we look ahead to a new chapter in our School's story.



A

1906



C

1920s



E

1930s

1940s



B



D



F

MID 1970s

LATE 1970s



J



K

- A. After a game of Rounders at City Oval, the Queen's College girls proudly display their school spirit by wearing hatbands featuring the School crest.
- B. Ties have remained a consistent feature of the uniform across all ages.
- C. In the 1930s, Navy pinafores and collared shirts became the preferred attire for the girls of C.E.G.G.S.
- D. Pinstripes were the fashion favourite for Grammar boys in the 1930s.
- E. A more subdued palette embraced shades of grey in the 1940s, creating an understated look.
- F. The grey was also a feature of the boys uniform in the 1940s, with double-breasted suits bringing a uniform look.
- G. Dresses were the sportswear of choice for female students in the 1950s.
- H. Lynette Stephen (1956) earned colours in Tennis (VIII), Hockey (XI), Softball (IX), and Basketball (VII). She also served as Manifold Vice-Captain, a House Prefect, and a School Probationer (similar to today's Guardians).
- I. New uniforms for a new era—embracing co-education, with similar but different blazers for the two halves of the student population.
- J. Co-ed uniforms in colour, vibrant oranges contrast with the traditional brown in the kilts from this era.
- K. In the 1970s, sportswear for female students evolved from dresses to skirts and tops - and we saw ties removed while playing sport.
- L. Familiar sights with the introduction of the latest uniform.
- M. Kilts have a rich history at the School—lasting as long as the kilts themselves!
- N. Our new uniform honours the history of our previous designs while celebrating the diverse personalities of our current and future students, blending tradition with individuality.

1950s



G

1956



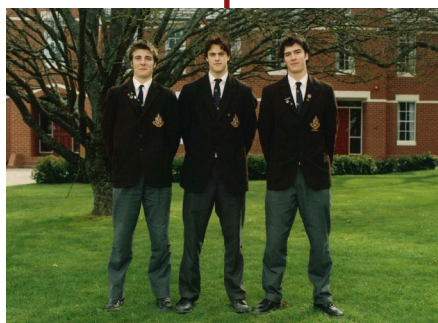
H

EARLY 1970s



I

1990s



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2000s



M

2024

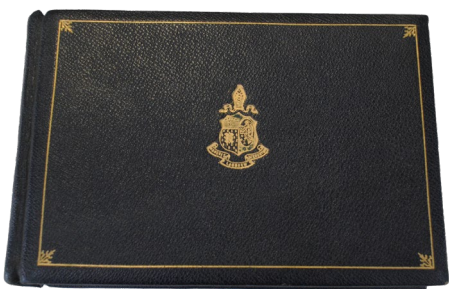


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# CREATIVITY IN THE ARCHIVES

Words and research by Megan Boyer, Archivist.

A thick book sits on a shelf. It has no text on the cover, decorated only with a smudged gold crest pressed into the dark blue cover. Inside this unassuming object can be found the threads that link Ballarat Grammar's present with its rich and wonderful past.



Fanny Abrams

Presented to Miss Fanny Abrams in 1948, this gift recognised the profound impact she had on the lives of countless students—both girls and boys—over her 50-year teaching career. She served the School through its transitions from Queen's College to the Church of England Girls' Grammar School and finally to Queen's Church of England Girls' Grammar School. Miss Abrams would go on to retire after 53 years of dedicated service, shaping the education of young people in Ballarat and beyond.

Hired by Misses Larritt and Hayhoe at the end of 1895 to commence at the start of the 1896 academic year, Miss Abrams worked tirelessly for over half a century. In her position as teacher, she would have witnessed the many flavours and varieties of creativity presented to her by her students. Creative writing, visual and performing arts, even inventive ideas and creative excuses flourish in any school environment.

As the Mathematics and Latin Mistress, Miss Abrams awarded prizes to the top students in those subjects from each year level. In 1901 she awarded the first prize for Latin for the Form VI students to a young Clarice Beckett (1904). Born in Casterton in 1887, Clarice attended Queen's College between 1897 and 1903; first as a boarder and later a day student. The recipient of special prizes for her efforts on the violin each year from 1899 to 1902 and a regular performer at events including the end of year Speech Night festivities, Clarice's creativity was well documented in newspaper articles.

However, Clarice's skills on the violin were not her most significant creative endeavour. Building on the promise shown during her school days, Clarice would prove to be a prolific artist who captured images of Melbourne in a light not often recorded in art at the time. The School is privileged to have one of Clarice's works in its collection, currently on loan to the Art Gallery of Ballarat as a part of their exhibition showcasing Clarice and her creativity.

Learn more about the Clarice Beckett Exhibition on page 32.

Another of Miss Abram's early students was Winifred Lethbridge (1903) who attended 1899-1902. Winifred could have remained little more than a name on a prize list if not for the creativity of her parents, Dr Lethbridge and Jane Treeby Lethbridge (nee Nell). Working from an image of the original 'Dixie' crest, Dr Lethbridge took this image and enlarged it to a size of almost half a metre in length. Mrs Lethbridge took up her needle to embroider the image onto cream silk, using a vibrant crimson thread, the stars worked in yellow. The completed work was then affixed to a large flag made of red and yellow fabric before being gifted to Misses Larritt and Hayhoe for use at the School.



Dixie Crest created by Mrs Matilda Dixie and printed in an advertisement for Queen's College in 1877. Featuring the winged angel of learning, with the Southern Cross in the foreground, surrounded by the words Honores laborem sequuntur and Queen's College Ballarat.





Megan Boyer – Archivist, Sarah Lia – Chair of Ballarat Grammar Board and student, Skye Laube



Janet Dale, Jessie Scott, Claire Rasmussen and Imogen Dale, 2000

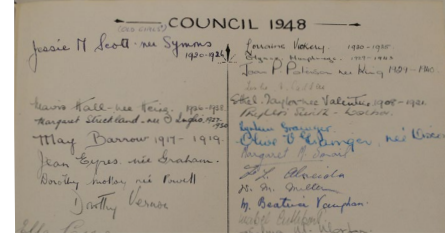
More than a century later, Skye Laube (Year 12) was amazed to view this same flag. She had previously been unaware that her great-grandmother Winifred had attended the School. Furthermore, to have the opportunity to examine the creative efforts of her great-great-grandparents was an experience that not many teenagers could say they have had. As a boarder in Woodbridge House, Skye is familiar with the winged angel – the image has been used as the logo for Woodbridge since 1979, ensuring its continual usage at the School.

Mrs Sarah Lia, past parent and current Board Chair, has been a member of the Ballarat Branch of the Embroiderers Guild Victoria for many years. Sarah was thrilled to be invited to the Archives to view the flag with Skye and spoke fondly of the Grade 6 teacher who first sparked her interest in embroidery and other forms of wool work. She praised the fine needlework of Jane Lethbridge and explained some of the finer details to Skye, lamenting the decline in such works as an expression of creativity. The comradery and community of sitting with a group to share stories as you create works that can be delicate or sturdy, functional or decorative – or all at once – is a key part of why Sarah makes time to be a member of the Embroiderers Guild.

In 1924 Jessie Symons (1932) received a credit for her Grade 5 Needlework Certificate. Following her graduation from Church of England Girl's Grammar School Jessie would go on to study Art at the School of the Mines, marry Gordon Scott, have children, and pursue an incredibly successful career

in politics, culminating in her achievement as the first 'Lady Mayor' of Ballarat, and the recipient of an MBE (Member of the Order of the British Empire) in 1978.

Jessie remained connected to her school, ensuring her daughter Janet attended when old enough. Jessie was a passionate member of the Old Girls' Council and her name is the first name signed in the Jubilee book presented to Miss Abrams in 1948.



After completing her Intermediate Certificate at Queen's Church of England Girl's Grammar School, Janet Dale (Scott, 1950) would follow the example of her mother Jessie. Both of Janet's children attended Queen's, although young Andrew Dale would complete his education elsewhere – as did other sons of Old Girls before the amalgamation with the Church of England Grammar School in 1973. Claire (1986) excelled musically and artistically, while Andrew had a passion for music.

In time, Andrew and his sister Claire ensured the family tradition was continued, sending their children to Ballarat and Queen's Anglican Grammar School – the fourth generation of this family to do so. In addition to this, Claire and Andrew both obtained

teaching positions at the School. Claire was involved in the Visual Arts Department and Andrew in Music/Performing Arts. Andrew – Mr Dale to the many students he has encountered over the years – is still a valued member of the School, as the more than 100 years since his grandmother first entered the School as a student, and almost 130 years since Miss Fanny Abrams taught her first class at Queen's College.



Family of old Collegians with Fanny Abrams, 1968

Turn to page 19 to read an interview with Andrew Dale, Director of Music and Chair of Faculty – Performing Arts.

# ANDREW DALE: CREATING A LOVE OF MUSIC FOR LIFE

Words by Selina Wilmott, Archivist.

Andrew Dale, the current Director of Music and Chair of Faculty – Performing Arts, commenced his teaching journey at Ballarat Grammar in 1999. Upon finishing his studies at the University of Melbourne, Andrew taught in state schools in Gippsland for 13 years, before his successful application for the role of Head of Music at Ballarat Grammar in the late 1990s.

Andrew has witnessed the rapid growth in the number of students and programs introduced to the School over the last 26 years. When he first joined the School as a staff member in the late 1990s Andrew acknowledged the strength of the students studying music with solo capacity, but saw the need to develop the ensemble and choral program even further. Today, Grammar has close to 25 ensembles from the Junior School to Senior School, including percussion ensembles, orchestras and bands. Contemporary, chamber and classical music is represented. When Andrew started in 1999 the School had a single piper performer; now Grammar has multiple ensembles of pipers and drummers. This has been a wonderful development in the music program in more recent years. The overall expansion in student participation in music has also seen an increase in staff who specialise either in instrumental music, speech art, or classroom music at the School. Developing a team approach to teaching is very important to Andrew as a Director of Music who feels very fortunate to work with great people.

Andrew Dale



Children at Primary School at 1200 Mair St, 1967

Ballarat Grammar students and staff are frequently asked to perform as soloists or groups for different organisations or events within the community, providing valuable service activities for our students. Andrew believes that the fortunate part about connecting with the wider community is that involvement in music and the performing arts is seen as something that can be experienced beyond the classroom. Students have performed for aged care residences, at the local agricultural show and for a variety of formal events and ceremonies including ANZAC day. Involvement in these activities promotes a special connection between our students and the Ballarat community and is something to be proud of.

Andrew places great significance on the whole music education journey for each student, right from the very beginning at CEEd through to Year 12. He also feels very fortunate to be able to witness that growth through the terrific opportunities available at the School.

The significance of creativity can be most deeply felt when acknowledging the capacity for music to add to a student's life. One of Andrew's and his team's mottos is 'creating a love of music for life'. They hope to inspire their students to appreciate music or to continue playing music in some form when they leave school. "That's a great thing if you can achieve that" – Andrew Dale.



Grammar in Concert, 2024



Conducting, 1999



ANZAC Service, 2024

## Online Archives Collection

Did you know that the Ballarat Grammar Archives Collection is now available on the Victorian Collections online collection management system? This platform will help us develop and organise our archival database. With over 15,000 items in the collection, our School community will have greater access to the Archives, with the ability to explore and view objects online through Victorian Collections.

Keep an eye out on our webpage as we publish new items each month.



VICTORIAN  
COLLECTIONS

# OLD GRAMMARIAN AND COMMUNITY NEWS

## CELEBRATIONS

Spring is in the air with a flurry of new arrivals for the Grammar community:

Middle & Senior School Ceramics teacher **Ruby Pilven** and her partner **Marcus**, alongside big sister Lindsay, are excited to share the happy arrival of **Sydney Catherine**.

The CEEed are thrilled to welcome **Archie Bruce**, who joined the family of teacher **Belinda Davis**, partner **Brett** and older siblings Lilly and Will.

**Anna Peoples** (Coote, 2011), current Junior School staff member, and her husband **Harry** announced the birth of **Audrey May**. Proud grandma **Jill Coote** (Douglas, 1980) is delighted to share pictures with anyone who visits her in the Careers office.

City Cite expanded with teacher **Brad Vallance** and his partner **Natasha** welcoming **Gray Wal Laurence**.

**Louise Callaghan**, Middle & Senior School Mathematics teacher, and partner **James Behncke** are thrilled with the arrival of **Cillian Thomas**.

Teacher in the Junior School **Connor McSparron**, his wife **Beth** and their son William welcome **Rupert Patrick** to their growing family.

**Laura Keeble**, Junior School teacher and her husband **James** announced the exciting arrival of **John (Johnny) Francis**.

Registrar and Admissions guru **Sue Clifford** is delighted in the birth of granddaughter **Lottie**.

**Nathan Morcombe**, Property & Services staff member, and wife **Jordie** share the very happy arrival of **Francis James**.

Junior School teacher **Sally Gorman** and husband **Tom** expanded their family with **Tessa Hazel**, joining older siblings Roy and Molly.

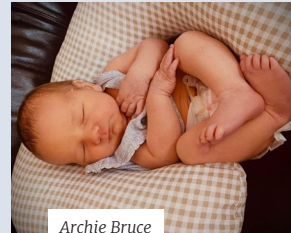
CEEed educator **Vicki Sporton** is over the moon about granddaughter **Poet Rose**.

**Helen Popelier** (Yeats, 2009) and partner **Trent** welcome little baby **Sophie**.

An extra special congratulations to **Alan Pitson** (1974) and his wife **Debbie**, both long-serving members of the Grammar staff, who welcome two grandchildren:

**Andrew Pitson** (2010) and partner **Jenna** are thrilled to announce the arrival of **Loui George**.

**Catherine Pitson** (2008) and partner **Ben Woodland**, teacher in the Junior School, are celebrating the birth of **Harriet Ally**, who joins siblings Audrey and Max.



Archie Bruce



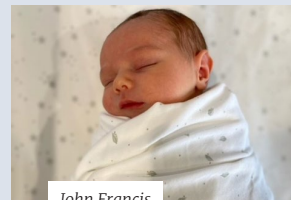
Audrey May



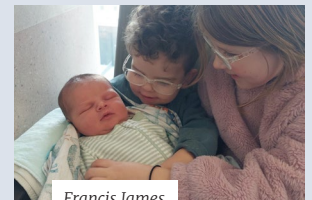
Gray Wal Laurence



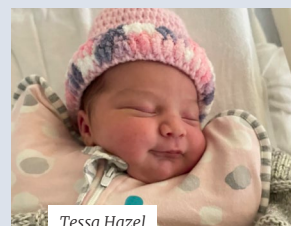
Cillian Thomas



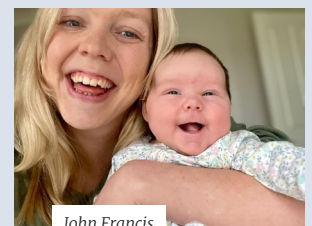
John Francis



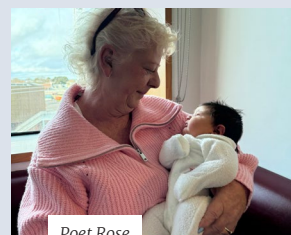
Francis James



Tessa Hazel



John Francis



Poet Rose



Harriet Ally



Loui George

# OLD GRAMMARIAN AND COMMUNITY NEWS

## DEARLY DEPARTED

We remember their lives and share their stories:

### Gwenith Bygrave (Ludbrook, 1947)

Daughter of **Ivy Ludbrook** (Newton, 1914) and mother to **Rose Bygrave** (1974) and **Anne McLaughlin** (Bygrave, 1971) is greatly mourned following her passing earlier this year. Gwenith's devotion to her School was apparent to all. In 1952 Gwenith married **Bob (Robert Bygrave, 1948)** in a beautiful service at the School that included the dulcet tones of the CEGS Choir. Both Gwenith and Bob continued a lifelong association with the School, and we celebrate the dedication and commitment Gwenith displayed throughout her life.

### Anne Molloy (1964)

Daughter of **Dorothy (Powell, 1937)** and **Charles Molloy** (1930), Cuthbert House Captain and School Co-Captain, is fondly remembered as a passionate student of science and mathematics. Family and friends recall her dedication to her studies, which saw her cycle between CEGGS and the Boy's School (CEGS) to take classes in Physics and Chemistry with the wonderful Kostas Rind, in addition to classes in Pure and Applied Mathematics. This passion led to a lifelong career teaching the sciences at secondary and university levels. Known to family as GAA (Great Aunt Anne), their love for her continues beyond her passing.



Gwenith Bygrave

### Jillian Anne Salathiel (McRae, 1963)

In the previous edition of the Boomalacka we noted the passing of John McRae (1959). This edition we convey the sad news that his sister Jillian Anne Salathiel (McRae, 1963) has also passed away. This double blow to their families and the Grammar community is keenly felt. Their long association with the School before and after the amalgamation forged deep ties with the community and our thoughts are with the many friends left behind.

### Kay Hodge – staff member 1985-1994

Died on April 14, 2024. Kay taught Senior English, was a Manifold House Tutor, served as Year 7 Level Co-ordinator when she oversaw considerable renovation of the East Wing and, in 1989, organised a memorable trip to Central Australia, Darwin and Kakadu for a group of staff members and friends, which is remembered as a fine example of an activity to strengthen collegiality. Sadly, Kay's health had been in decline for quite some time. Sincere sympathy is extended to Kay's husband, Lex, and to **Jenny** (1993), **Alison** (1994) and **Alister** (1997).



Anne Molloy (Centre)



Kay Hodge (5th row, third from right)



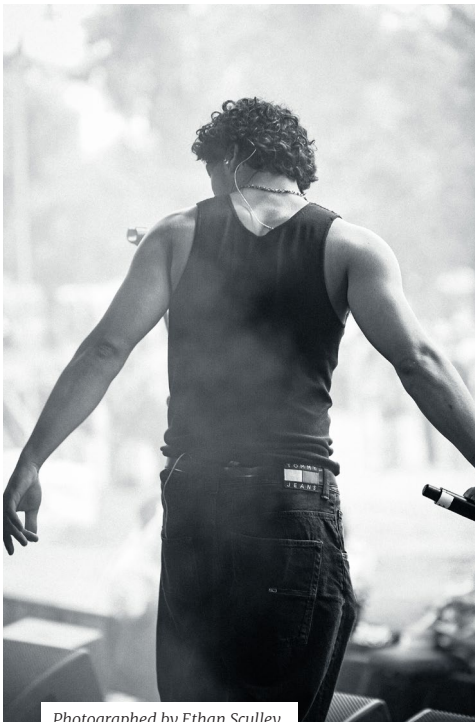
# INSPIRING OLD GRAMMARIAN

## SAMI REGAGUE (2021)

Releasing music and playing gigs while studying the business side of the industry, rapper, songwriter and producer Sami has his sights set on national and international success.

### What are you doing now?

I moved to Melbourne a couple of months after graduation and live with my brother Jalil (who graduated from Ballarat Grammar in 2018). While working on my music, I'm also studying a Bachelor of Arts (Music Industry) at RMIT, learning about the business side of the industry. In terms of projects, I'm building an album right now that we're aiming to start rolling out before the end of the year. I'm super happy and proud of the quality of this new music and can't wait to get it all released.



Photographed by Ethan Sculley

### What are some career highlights?


Right at the end of Year 12 I won a Triple J Unearthed competition, which led to me opening for a run of shows that summer for some big Australian acts like Mallrat and The Smith Street Band. I actually got the call from Triple J in the middle of a class – after the call, not much learning happened the rest of that day. My first big festival gig was Spilt Milk in Ballarat in 2023. It was surreal to perform in front of a home crowd like that. We locked in another big festival, Groovin the Moo, for that summer but unfortunately it was cancelled. We're already in talks with more Australian festivals for this coming summer season. And then my sights are on starting to perform overseas.



### Reflecting on your time at Ballarat Grammar...

I loved my time at school, I honestly miss it sometimes. It was the people that made it such a comfortable and enjoyable environment to be in every day. Several teachers had a particularly big impact on me and I am super grateful to have had their support. My House Mentor for six years Luke Pognault – Mr P – had a real ability to get the best out of you, possibly due to his laid-back demeanour and humour. For the last three years of school I had Sarah Barlow for my music-related subjects. This was right around the time I started taking music seriously and her genuine belief and encouragement were pivotal. I remember her going out of her way to get one of my songs played at a school assembly which was a big moment. And Jason Simmons. While I only had him for one year, he had a huge impact on me, pushing me in the right direction at an important time. Sport was also massive for me. I always loved having a kick on the oval or shooting baskets in the Rintel. And being involved with all the inter-school teams was always a great time. I believe COVID cut short our senior soccer premiership run, but we still claim that title.

Interested in learning more about Sami?

 samiregague

# INSPIRING OLD GRAMMARIAN

## SAM HOWARD (2009)

Using her creative skills to connect people and inspire action, Sam says creativity is about more than art and music.

*“Starting with a new word document and an idea, then building a communications strategy is creative to me – finding ways to connect people with the right message, thinking up themes and angles and shaping that into a form of engagement to inspire action.”*



### What are you doing now?

I'm the Communications Lead of Infoxchange, a not-for-profit that helps empower the social impact and community sector by accelerating impact via technology. We power Ask Izzy, the largest directory for emergency hardship assistance, connecting vulnerable people with homelessness services and other support. We collaborate with technology companies like Google and Microsoft to equip not-for-profits with education and tools to accelerate their ability to create impact. My role involves lots of collaboration with tech experts, the media and community networks to amplify communication around how people can work with technology to do things better. I also run a freelance business called Puff Studio and consult social impact organisations, businesses and creatives on media and communications.



### What are some career highlights?

Before Infoxchange, I was the Head of Editorial at an emerging technology publication at Pedestrian.TV, the largest youth publisher in Australia. I worked with some of the most incredible writers across the Pedestrian.TV media brand, from PTV to VICE, Kotaku, Gizmodo and Lifehacker.

Before this, I did a three-year stint in Public Relations with international tech agency YAP Global, managing teams across US, Asia and Africa. This involved wonderful travel opportunities – one day I'd be in San Francisco and the next in Paris. During this period I pitched stories that landed on the front page of Time Magazine and WIRED, and worked with futuristic innovators and left-field developers and thinkers.

I previously worked as a Content Curator of World Vision International (WVI), working with frontline humanitarians to curate stories from the field. Some of these stories ranged from the Syrian War to community development and climate crisis projects in Asia, Africa and with First Nations groups in Australia. We turned these stories into collateral to raise funds through marketing and media channels. Before WVI I worked for nearly six years as an eNews Editor, Copywriter and Fundraising Team Leader at World Vision Australia. In my current role, I enjoy working with tech experts and building relationships with technology organisations to impact the Australian sector. I also manage the Technology for Social Justice Conference.

### Reflecting on your time at Ballarat Grammar...

From my involvement in fundraising initiatives like running World Vision's 40 Hour Famine and others, I knew pretty quickly that I wanted to work in the not-for-profit sector. I was very lucky that my International Studies teacher Sophie Fenton (shout out to Fento!) was so passionate about foreign development, poverty and human rights. This class had a huge impact on me and it was only logical that I chose a career where I could turn this interest into my everyday work.



Interested in learning more about Sam?

[in samantha-howard-1798948a/](https://www.linkedin.com/in/samantha-howard-1798948a/)



## INSPIRING OLD GRAMMARIAN

### DAVID HIRSCHFELDER (1976)

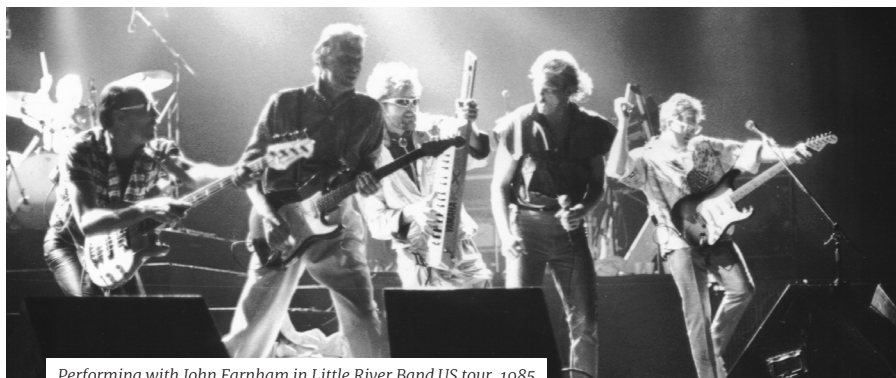
From Ballarat to working with the world's biggest names on the biggest stages, David's creative journey is still evolving.



Receiving BAFTA Award for Elizabeth from Sir Tim Rice, 1999

What are you currently working on?

Recently, I composed the score for *The Fabulous Four*, starring Susan Sarandon and Bette Midler and directed by Jocelyn Moorhouse. It is an American comedy about the strong friendship and occasional bad behaviour of four wonderful women of a certain age! Although the film was shot in the US, the post-production occurred in Australia. Jocelyn, the Director, is based in Sydney and I am based in Melbourne with a music composing production facility at our home in Kew. Technology and high-speed internet connection have made interstate and international collaboration much easier and quicker, saving travel time and jet lag! My son Sam, also a musician/composer, is based in Los Angeles and has his own studio there. He wrote some additional score for this film and we've collaborated on a few other film and television projects. It's such a joy to be able to make music with my LA-based son.



Performing with John Farnham in Little River Band US tour, 1985

## What are some career highlights?

Lots of omissions, but these are some career highlights that have shaped me as a person and artist (still evolving – as we all are)...

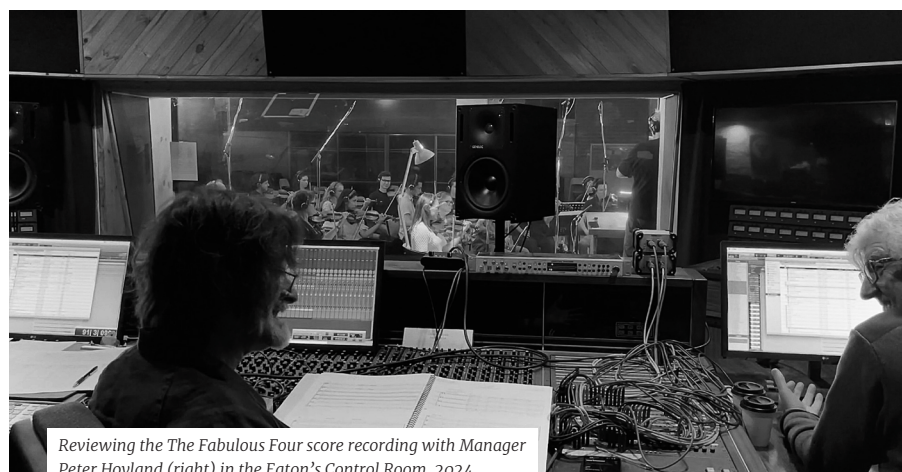
Being a part of the *Whispering Jack* album in 1987 and touring with John Farnham during the late 80s/early 90s was life-changing. Working with John provided so many cherished awesome experiences, boosted my confidence and helped catch the attention of film directors, opening the door to a career in screen composition. Composing music for film and television was something I had dreamed about since childhood.

Receiving Oscar nominations and garnering British Academy (BAFTA) awards for *Strictly Ballroom*, *Shine*, and *Elizabeth* was a special time. It was awe-inspiring to watch these stories unfold into iconic works of cinematic art, and it was thrilling to be a part of that. It's good to receive the recognition of awards but the real reward is the work itself, having the opportunity to weave layers of music into the fabric of a film.

A stand-out film-scoring experience was *The Railway Man* (2013). Set in a Japanese labour camp in Thailand during World War 2, it is a story so extraordinary it's hard to believe it is true. The themes of PTSD (undiagnosed in those times), bravery and forgiveness inspired a simple melody based on a Japanese minor pentatonic scale. Blending Japanese instrumentation – the shakuhachi and koto – with English orchestral sonorities, it felt like a deep creative wave at the time. It was an honour to be part of that story.



Playing the Bosendorfer in home studio, 2011



Reviewing the *The Fabulous Four* score recording with Manager Peter Hoyland (right) in the Eaton's Control Room, 2024



Performing with John Farnham at Munich Stadium, 1987




Performing with John Farnham and the MSO, 1988

## Reflecting on your time at Ballarat Grammar...

Being part of the Grammar community really helped bring me out of my shy introspective shell. Community engagement such as singing in the School choir, playing clarinet, bass clarinet and baritone saxophone in the School orchestra, and eventually being honoured with an appointment as School prefect (Captain of Music) gave me a sense of belonging and purpose. There was so much wonderful cultural stimulation that came from being in the Ballarat Grammar Music School community, from going on excursions to the city to hear music and meet musicians, to performing in local Ballarat music theatre productions, participating in concerts in and out of Ballarat, and singing in some beautiful old churches in provincial Victoria.

Interested in learning more about David?

 [www.davidhirschfelder.com](http://www.davidhirschfelder.com)

# CHANGING THE GAME: STUDENTS TAKE CENTRE STAGE

Our Middle and Senior School Performing Arts students are stepping beyond the spotlight and into a truly 'game-changing' role with the "Changing the Game" Seat Dedication Campaign. These talented students have created an engaging series of mini films for social media, bringing the campaign to life and supporting the completion of the Rintel Sports Facility.

The campaign highlights how bad seats can ruin a great game, and our students have brilliantly conveyed this message through relatable sports viewing experiences and humorous performances, making the point both clear and entertaining.

"We were approached by the marketing team to help develop a series of videos to promote the fundraising campaign for the Rintel," explained Elena Sabellico, Assistant Chair of Faculty – Performing Arts.

"It was a fantastic opportunity for our performing arts students, so we assembled a diverse group from Years 8 to 12. Together, they transformed the marketing brief into captivating scenes. With our in-house film crew, we experimented and refined ideas until we created a series of engaging mini films.

"These monthly social media highlights showcase not only our students' acting talent but also their technical skills, as many took on both on-screen and behind-the-scenes roles," she said.



Students on set



Photography and Digital Media Creator Steve McDonnell works with students.

## We caught up with some of the stars to find out what it was really like.

"I loved showing off my acting skills," says Eleanor Wang. "The whole experience was like being part of one big, happy family. We were a family on set and then became like a family off camera, with the older students acting as mentors to us," she said.

Sterling Barklamb, described the creative process as "chaos in the best possible way." He explained how the students had a hands-on role in shaping the films, from character development to scene planning, drawing inspiration from classic comedy legends like Charlie Chaplin. "Adding that extra layer of fun made the project even more enjoyable," he said.

Maelyn Stephens says she enjoyed the challenge of adapting her skills from stage to screen. "Stage acting is intense, but with camera acting, you have a little more freedom to experiment. This made the experience fun, and we could be really involved with the creative decisions behind the scenes," she said.

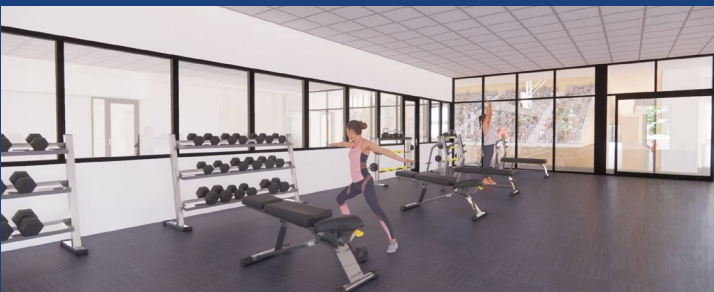
As we close the scene on this exciting project, it's clear that these students have accomplished more than creating engaging content for the School's fundraising initiatives. They have forged special friendships, grown in confidence, and gained invaluable experience for their bright futures.

# SICK OF 'BAD SEATS' RUINING A GOOD GAME?

Find a 'good seat' and customise your seat dedication plaque to support the completion of our Rintel Stadium.



[changethegame.bgs.vic.edu.au](https://changethegame.bgs.vic.edu.au)



**CHANGING  
THE  
GAME**

The "Changing the Game" Seat Dedication Campaign supports the Rintel Building Fund, offering you the chance to make a lasting impact. With a gift of \$500, you can customise a plaque on a seat of your choice, allowing us to honour your family's generosity for years to come. Your donation can be made as a one-time gift or pledged over two years, and all contributions to the Ballarat Grammar Building Fund are fully tax-deductible.

# REUNIONS

## Queensland Headmaster's Luncheon – Friday 26 July 2024



David Long 1969, Gerald Clark 1960, Tom Devine 1968



Glenn Harris 1951, Rosemary Cutter, Bryan Cutter 1955, Graeme Gibb 1956



Graham Munson 1978, Sylvia Munson



Val Roberts 1963, Coral Gibb, Lisa Moore 1992, Robin Trotter 1957

## Sydney Headmaster's Luncheon – Thursday 25 July 2024



Gwen Kennelly and Tim Hale



Geoff Vaughan, Bruce Vaughan 1945



Headmaster Adam Heath, Nola Oddie, Geoff Oddie 1951



Andrew Hine, Tim McConachy 1970, Clinton Smith 1955

2 Year Reunion – Friday 10 May 2024



Gala Reunion 1984, 1994, 204, 2014 - 14 September 2024



Angus Flett, Sarah Myers, Prue Sheed, Shelley Hindhaugh



Ben Davis, Liam Burke, Connor Mclean, Miguel Arrieta



Richard Flynn, Kirsten Gerahty, Jill Standbury, Sally Paulden



Martin Kelly, Shaun Cleary, John Bucknall, Christopher Witkowski, David Morgan, Tom Burchell



Simon Hepper, Matthew Hazledine, Richard Clark



Catherine Westerland, Andrew Payne



Nathan Cook, Andrew Francis



Holly Dobbyn Amy Ahearn, Sarah Fox, Julia Antonetti

# REUNIONS

## Gala Reunion Class Photos



Class of 1984



Class of 1994



Class of 2004



Class of 2014

## UPCOMING EVENTS IN 2025

### 50+ (1975 and back)

Friday 4 April, 11am-5pm,  
Rintel

### Fossils

Sunday 13 April, 12pm-4pm,  
Rintel

### 2 Year (2023) Reunion

Friday 16 May, 6pm-9pm,  
CityCite

### 85, 95, 05, 15 Gala Reunion

Saturday 13 Sept, 1pm-6pm,  
Rintel

### HM Luncheon Sydney

Tuesday 16 September, 12pm-3pm,  
The Australian Club

### HM Luncheon Queensland

Wednesday 17 September, 12pm-3pm,  
Harry's on Buderim

### 5 Year (2020) Reunion

Saturday 1 November, 3pm-6pm,  
Lake View

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# CLARICE BECKETT RETURNS HOME: BALLARAT EXHIBITION

We are honoured to have former Queen's College student Clarice Beckett's iconic artwork *Night Lights on the Yarra* in our Beckworth Collection. Recently loaned to the Art Gallery of Ballarat for this special exhibition, the piece has been expertly restored and now shines alongside other remarkable works by Clarice. We encourage you to visit the Gallery and immerse yourself in this extraordinary celebration of her artistry.

*Clarice Beckett: Paintings from the National Collection* showcases a rarely seen, intimate collection by one of early 20th century Australia's most original artists. Known for her deep sensitivity to colour, light and atmosphere, Clarice captured the life and landscape of her coastal home in south-east Naarm/Melbourne. Her work reflects the fleeting beauty of nature and the simple pleasures of suburbia, all set against a world on the brink of modernisation.

In 1972, Clarice's sister Hilda Mangan generously donated a significant collection of her works to the National Gallery. Now restored through extensive conservation efforts, this collection will be displayed for the first time in this form.

*Clarice Beckett: Paintings from the National Collection* is a National Gallery Touring Exhibition, proudly supported by the Australian Government through Visions of Australia.



*Night lights on the Yarra*

1931, Naarm/Melbourne,  
oil on canvas  
Beckworth Collection,  
Ballarat and Queen's Anglican  
Grammar School, Ballarat

Clarice Beckett:  
Paintings from the National Collection  
Free Admission Ends 24 November 2024



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