



International
Specialised
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Institute

SUONI E BALLI

A journey into the music heritage of Southern Italy

A 2015 International Specialised Skills Institute Fellowship.

SALVATORE ROSSANO

Sponsored by the Italian Services Institute of Australia.

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i. Executive Summary

Salvatore Rossano is a Musician, Ethnomusicologist and Music Educator. The Fellowship has allowed him to develop his skills in music research, performance, teaching, and archiving. The results of this enhancement are of benefit to the Fellow as a professional and to the arts sector in Australia.

The teaching aspect of the Fellowship included taking private classes from traditional musicians that focus exclusively on music of the aural tradition. The skill enhancement specifically involved taking note of techniques used in this context, and how they differ from classical music teaching approaches.

The Fellow held meetings with archivists. These relationships will be maintained in future years with a view to work with mentors when an archive of Italian music is created in Australia.

The video-making aspect of the Fellowship was intended to refine the Fellow's skills through extensive filming and editing opportunities. The Fellow has created three short video documentaries of professional quality for exhibition in cultural institutions here in Australia, as well as many shorter trailers, already posted online on the Fellow's professional website.

The Fellow's research showed a large discrepancy in the varieties of traditional music enjoyed and interpreted by young people in Italy, compared to what is known by Italians in Australia as 'Italian music'.

The Fellow's primary intention is to diffuse traditional Italian music in Australia through performance, teaching and documentation.

ii. Abbreviations & Definitions

ASP	Archivio Sonoro Puglia (Sound Archive Puglia)
CO.AS.IT.	Comitato Assistenza Agli Italiani (Support Committee to Italians)
ICBSA	Istituto Centrale per i Beni Sonori ed Audiovisivi (Central Institute of Good Sound and Audiovisual)
ISS Institute	International Specialised Skills Institute
ISIA	Italian Service Institute of Australia
MAV	Multicultural Arts Victoria

Tarantella:

A varied family of traditional dances from the Southern Italian regions. Most songs that are defined as 'Tarantella' are intended for dancing in couples (not necessarily men with women) but there are also dances intended for more people or for processions.

Pizzica:

A type of tarantella danced in the Salento Peninsula, today known as a couples dance or as a challenge between male dancers. It is widely diffused throughout Italy thanks to a strong revival process. In the past, diverse melodies called Pizzica or Pizzica Pizzica were used around the ritual of Tarantism for the cure of the tarantula bite in the regions of Puglia and Basilicata.

Tammurriata:

(Dance to a drum) Another member of the wide family of the Tarantella of Southern Italy, diffused throughout Campania.

Tamburello:

The main instrument in the accompaniment of the songs and dances of the south of Italy. A frame drum made from goat or sheepskin stretched over a wooden frame to which metallic jingles are fixed. Playing styles differ from region to region and even from town to town.

1. About the Fellow

Salvatore Rossano is a musician, musicologist, music educator and video maker currently living and working in Victoria, Australia.

With a strong professional background in music performance, Rossano is currently focused on the diffusion of traditional Italian music in the Australasian region through academic research and music education programs in Victorian primary schools. Rossano's areas of interest include visual ethnomusicology and video documentation, which he has incorporated into past research and education projects with great success.

Qualifications:

- » Bachelors in Music and Performance Studies, University of Bologna, Italy.
- » Masters in Musicology, University of Valladolid, Spain.
- » PhD in Ethnomusicology, University of Valladolid, Spain.

2. Aims of the Fellowship Program

The aims of this Fellowship were:

- » To observe performance techniques of certain traditional instruments, with the purpose of expanding knowledge as a teacher and polyinstrumentalist performer of traditional Italian music in Australia.
- » To visit ethnomusicology archives with the intention of expanding ethnomusicological knowledge and observing archival methods that would be beneficial to replicate in Australia.
- » To produce at least three short (10-20 minute) video documentaries, and photographs showing fabrication and performance of musical instruments from the aural tradition, for exposition on return to Australia.

3. The Australian Context

Rossano (the Fellow) currently works as a contracted educator for Cultural Infusion, bringing multicultural music performance to primary schools throughout Victoria. The Fellow is currently the only act focusing on traditional Italian instruments and music, and his Fellowship experience focused on expanding and deepening his knowledge of this musical tradition, and investigating didactic techniques. This has allowed the Fellow to enrich the cultural experience offered to school age children in Victoria.

As the founding member of Australia's first 'new wave' traditional music group Santa Taranta, the Fellowship has allowed Rossano to bring new performance techniques to folk music festival stages around Australia.

Despite Australia's history of Italian immigration and the contribution to the Arts by the Italian community throughout the generations, there is currently no archive dedicated to the music of the Italian community in Australia. The Fellow has begun to accumulate resources and information with a view to begin this much-needed archive here in Australia. This archive will be built upon in future research, and will avoid the loss of valuable parts of Australia's culture and history.

The results of the Fellowship are expected to be of interest to Australia's elderly Italian community of first generation immigrants, as it validates their experience as artists in the community.

The documentaries produced also serve as didactic tools to the younger generations who seek to acknowledge their cultural heritage through traditional music.

4. Identifying the Knowledge and Skills Enhancement Areas

The focus of all ISS Institute Fellowships is on applied research and investigation overseas by Australians. The main objective is to enable enhancement and improvement in skills, knowledge and practice not currently available or implemented in Australia and the subsequent dissemination and sharing of those skills and recommendations throughout relevant Australian industry, education, government bodies and the community.

As stated, the aims of Rossano's Fellowship in Italy were threefold: to improve music teaching and performance skills; to learn more about the archiving of traditional music; and, to create video documentaries featuring traditional musicians and artisans.

1. The teaching aspect of the Fellowship included taking private classes from traditional musicians that focus exclusively on music of the aural tradition. The skill enhancement has specifically involved taking note of techniques used in this context, and how they differ from classical music teaching approaches. The Fellow has enhanced his skills through class observation, extensive discussion with teachers, and video documentation.

Outcome: Main outcomes and benefits back in Australia

2. The archiving aspect of the Fellowship involved the visiting of important ethnomusicological archives, taking note of recording, cataloguing and categorisation techniques, gauging which are the most effective for use in the creation of a new archive. The Fellow held meetings with archivists in Italy. These relationships will be maintained in future years with a view to work with mentors when the Australian archive is created.

Outcome: Main outcomes and benefits back in Australia

3. The video-making aspect of the Fellowship was intended to refine the Fellow's skills through extensive filming and editing opportunities. The Fellow's Italian visit provided opportunities for collaboration and consultation with other video makers. The Fellow has created three short video documentaries of professional quality for exhibition in cultural institutions here in Australia.

Outcome: Main outcomes and benefits back in Australia

5. The International Experience

The Fellow travelled to the south of Italy, meeting with individuals and institutions in the Regions of Puglia, Campania, Calabria, Sicily and Lazio. Rossano filmed and took music lessons from traditional musicians.

Destination One: Puglia

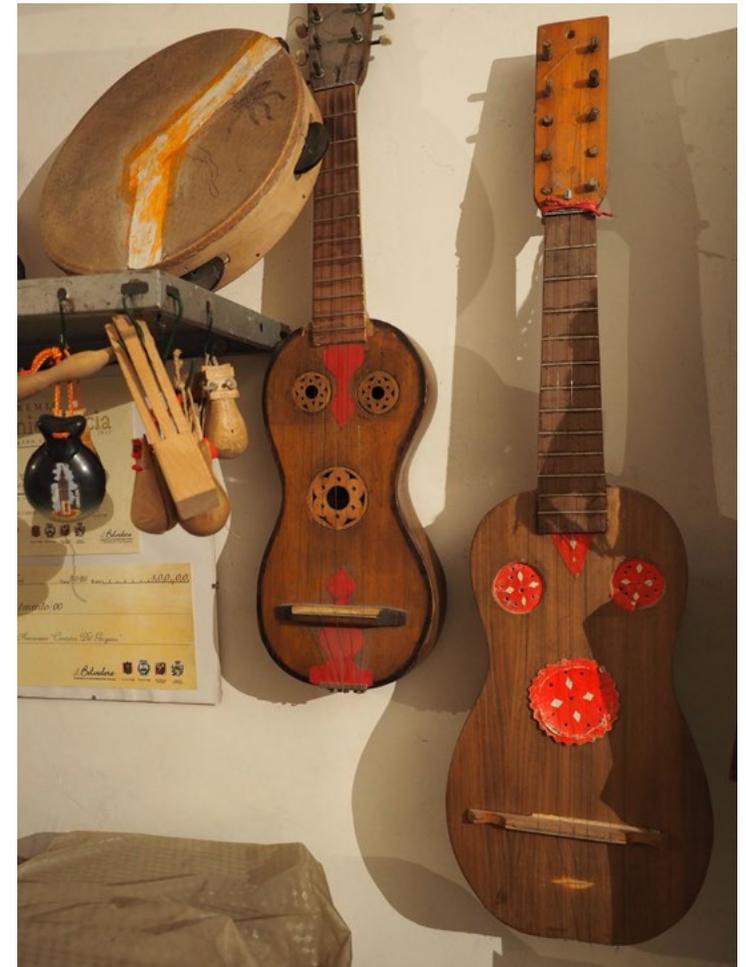
The Fellow travelled extensively throughout this region, not only to formally interview experts but also to realise ethnography of the folk music scene and of the dance revival in the area. Since the early 1990's in Italy, and especially in Puglia, traditional music has been revitalised by new generations of musicians, stimulating a rich and complex phenomenon that involves communities, cultural entities, regional and local governments. The Fellow attended several concerts, informal music reunions and immersed himself into the field to better understand the dynamics of the current revival of music and dance in the area. In particular the Fellow focused on the different perception around this revival between different generations of musicians.

San Giovanni Rotondo

1. Michele Rinaldi (researcher and musician)

Interview and Video Documentation

Michele Rinaldi is one of the most important researchers of the music and dance of the Gargano peninsula. Michele holds an extensive archive of field recordings that he keeps in the basement of his house. Michele taught the Fellow the differences in guitar techniques and explained key identifying features of the musical styles of his area.



Musical instruments at Michele Rinaldi's studio

Ostuni

2. Mauro Semeraro (Independent Ethnomusicologist, Mandolin Player)

Interview and video documentation.

Mauro Semeraro is a young musician and musicologist, well renowned in Italy. Semeraro discussed his field research on the music of Puglia, demonstrating the differences between the different types of 'tarantella'. Mauro shared his

experiences learning music in barbershops and shared insight with the Fellow into the phenomenon of music as a pastime in the workplace, as well as its relationship to other types of craft and skills. The Fellow conducted several interviews with him and also filmed Mauro together with a guitar player (Giovanni de Palma) and with an elderly folk musician, Lino Sabatelli.

Barberia Duo (Mauro Semeraro/Mandolin, Giovanni de Palma/Guitar)



3. Giovanni Amati (Independent Ethnomusicologist, Dance instructor)

Interview, Music Lessons and video documentation (several conducted over several weeks).

Giovanni Amati has been recording and studying the music and the dance from his area and from all the south of Italy since he was very young. As part of his activities as performer with the band 'Li sunature di Ostuni' he imparts an annual dance workshop at his home, gathering many young people from all over the world. Giovanni discussed the culture of the Pizzica and the way this has changed in recent years since the folk revival. He taught the Fellow frame drum techniques from the area. Giovanni also invited the Fellow to an informal gathering of traditional musicians and dancers, providing great insight into the current anthropological realities surrounding the Pizzica. Giovanni recounted techniques for teaching traditional dance (Pizzica), shared these with the Fellow and demonstrated these for the purpose of the documentary. The Fellow had also the opportunity to learn more about archiving of traditional music, given that Giovanni's field recording represent an important part of the Archivio Sonoro Puglia.

4. I suonatori di Ostuni

Video documentation

The Fellow conducted a video documentation of this young band in the historic part of Ostuni. This group plays music from their area with careful attention to style, being themselves researchers and the children of traditional musicians.



Suonatori di Ostuni

San Vito dei Normanni

5. Lino Sabatelli (Traditional Musician)

Interviews and video documentation

Mr Lino Sabatelli was a 90-year-old singer and guitar player who was once involved as musician in the healing rituals connected with tarantism. He shared with the Fellow old stories about his experience as musician – curator of the sick tarantate and he showed him older songs, some of them used in the healing ritual. The Fellow had the opportunity to better understand the past ritual value of the pizzica pizzica dance and learn old ways of interpreting the music of this area.

Lino Sabatelli



Cisternino

6. Massimiliano Morabito (Independent Ethnomusicologist, Diatonic Accordion player and member of internationally acclaimed group Canzoniere Grecanico Salentino)

Interviews and video documentation.

Massimiliano Morabito, is an ethnomusicologist and one of the most influential diatonic accordion players of the South of Italy. Massimiliano explained in detail the role of the Pizzica in Puglia, as well as modes of learning the music throughout history. This provided the Fellow with the opportunity to consider different learning and teaching methods.



Massimiliano Morabito performing with 'Canzoniere Grecanico Salentino'

7. Pietro Zizzi (Traditional Singer)

Interviews and video documentation

Pietro Zizzi is an elderly singer, part of a family of folk musicians that has been passing each other stories and songs learned during the time. His way of interpreting the traditional music of his area reflects a very old style and gave to the Fellow a deep insight on the differences between the music played by the new generations.

Lecce

8. Mauro Durante (Leader of the internationally acclaimed group - Canzoniere Grecanico Salentino)

Interviews and video documentation.

Mauro is the leader of the renowned band Canzoniere Grecanico Salentino, active since 1975. He shared his experiences as a contemporary interpreter of traditional music, and gave insight into the way the music is perceived internationally and by the younger generations in Italy. The Fellow was able to compare his comments to observations made in Australia, and the interview will be of use in a deepening study in years to come.

9. Silvia Perrone (Dancer of internationally acclaimed group – Canzoniere Grecanico Salentino)

Interviews and video documentation.

Silvia is an acclaimed dancer. She spoke about how she learned the traditional dances, what the dance means to her, and the difference in the perceptions of Italian and international audiences. The interview will be of use to the Fellow in future studies regarding the role of traditional Italian music and dance in Australia.

Calimera

10. Roberto & Emanuele Licci

Roberto Licci is the founder of many of the folk revival's most significant groups in Puglia. He and his son Emanuele (Canzoniere Grecanico Salentino) provided the Fellow with insight about the folk revival since the 1970's until now.

Monte Sant'Angelo

11. Pepe Totaro (Musician and founder of the group Tarantula Garganica)

Interview and Video Documentary

Pepe Totaro is the founder of the band Tarantula Garganica, one of the most active bands of Northern Puglia. He spoke to the Fellow about the music traditions of his area, explaining in detail the differences between the singing and dancing styles of the different villages of the 'Gargano' zone. The Fellow attended Tarantula Garganica's performance in San Severo, and took video footage of music and dance. Of particular interest to the Fellow was the traditional dance of the region which is unique and until then, unfamiliar.

12. I Cantori di Monte Sant'Angelo

Interview and Video Documentary

The Fellow interviewed three of the old voice ensemble 'I Cantori di Monte Sant'Angelo', learning stories about the use of the songs in the past in the Gargano Peninsula and listening to beautiful 'a cappella' old songs. The recording also included songs accompanied with the tamburello and the chitarra battente.



'I Cantori di Monte Sant'Angelo'

Destination Two: Sicily

The Fellow travelled throughout the east part of this region, realising ethnography of the folk music scene. As in other parts of Southern Italy, traditional music has been revitalised, although the Fellow found the area less diverse and alive comparing to other regions. The dance, for example, was not as present as in Puglia, Campania or Calabria, where it is still an important part of both religious and non-religious festivities. The Fellow attended concerts, religious processions, informal music reunions and met relevant musicians and instrument makers of the area.

Barcellona Pozzo di Grotto

1. Paolo & Antonio Putzu (Musician)

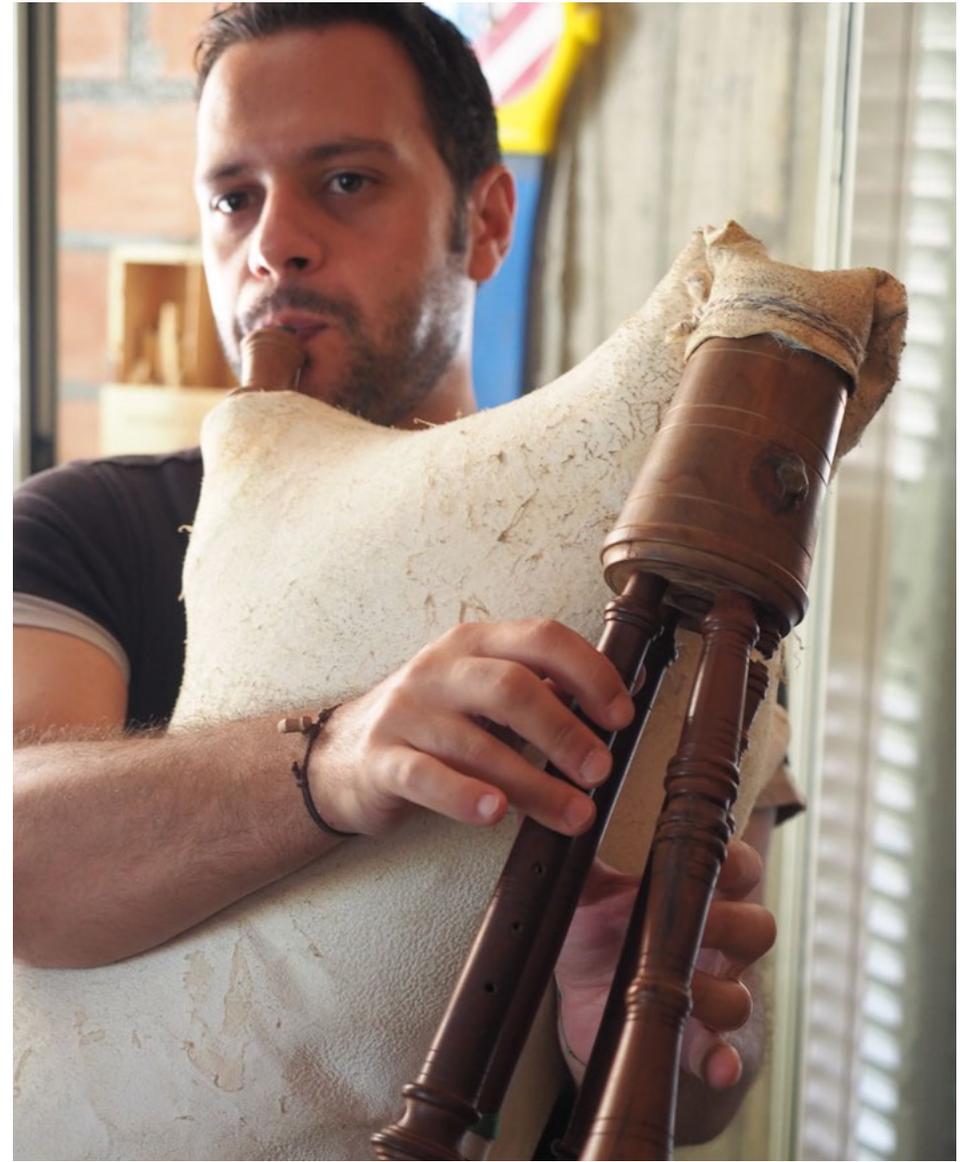
The Fellow conducted an interview with the musician Antonio Putzu and filmed him in his father's workshop. Antonio is active in several folk bands in Sicily and is a polyinstrumentalist. His father Paolo demonstrated the construction of traditional Sicilian flutes (friscalettu), and Antonio demonstrated techniques of playing these as well as other wind instruments, including bagpipes from the Messina area.



Paolo Putzu



Paolo Putzu in his Workshop



Antonio Putzu

Catania

2. Luca Recupero (Independent Ethnomusicologist and Musician)

Interview, Music Lesson and Video Documentation.

Luca is probably one of the best players of the Jews Harp in the world and an ethnomusicologist. He shared his extensive knowledge on the history of the instrument known in Italy as the Marranzanu. He showed the Fellow various techniques from around the world, and explained the significance of the instrument to various cultures.



Luca Recupero

3. Ignazio Verona (Instrument Maker)

Interview and Video Documentation.

Ignazio is one of the last marranzanu makers in Sicily. He allowed the filming of the entire construction process of the Marranzanu.

4. Giorgio Maltese (Musician)

Interview, music lesson and Video Documentation

Giorgio Maltese is a young folk instrumentalist, well known in the region. From Giorgio the Fellow learned the techniques of Sicilian frame drumming.

Messina

5. Giuseppe Di Salvo (Traditional musician)

Interview and Video Documentation.

Giuseppe di Salvo is an elderly traditional musician who, perhaps due to his migration experience of over 60 years spent in Venezuela, maintains very old techniques of friscalettu and bagpipe playing.

The interview with him allowed the Fellow to listen to and film very interesting pieces of music, mostly composed by the player.



Giuseppe de Salvo in his home

6. Rosario Altadonna (Traditional Musician, Instrument Maker)

Interview and Video Documentation.

Rosario Altadonna is a prolific instrument maker and a very skilled folk musician. He showed the Fellow the variety of instruments used in the Messina area, as well as throughout wider Sicily. He taught the Fellow techniques of the friscalettu and bagpipes.



Rosario Altadonna

Destination Three: Campania

The Fellow travelled briefly throughout this region to interview experts about the music scene and of the dance revival in the area. Like in other regions like Calabria, traditional dance and music have been very alive and present. Since the 1970's, Campania have also been through several folk revivals, thanks to the intellectuals and politically conscious musicians and ethnomusicologists. The strong presence of the music and dance in this area is very evident and requires a deep study to understand its great diversity. The Fellow attended concerts, met instrument makers and musicians to study the characteristic tambourine making and playing of the region.

Naples

1. Dario Mogavero (Traditional Musician)

Dario Mogavero is the singer and tamburello player from the acclaimed group E Zezi and Rareca Antica and he taught the Fellow to recognise the different vocal and percussion styles from the Napoli area. The Fellow participated in one of this group's performances and had the opportunity to film the Tammuriata dance there.

2. Antonio Esposito (Traditional Musician and Frame Drum Maker)

Interview, Music Lesson, Video Documentation.

Antonio Esposito is renowned singer, frame drummer and drum maker. He showed his workshop and some techniques of frame drum making, which is an area of particular interest for the Fellow given that frame drums are difficult to import into Australia given that they are made of animal skins. The Fellow had begun research into their construction and Antonio gave advice on aspects of construction relating to wood bending and the use of steam boxes.



Antonio Esposito



Antonio Esposito's workshop

Other interviews

1. Fabio Tricomi (Ethnomusicologist, musician)

Video documentation, music lesson.

Fabio is one of the most well-known Sicilian frame drum player and multi-instrumentalist in Italy. He also collects old music instruments and plays medieval music. He taught to many young folk musicians, becoming a reference for Sicilian music. He lives in Bologna, where the Fellow met him. He gave the fellow an overview of the different styles of tamburello playing and discussed the new folk revival in Italy.

2. Emiliano Migliorini (Director of the 'Museo della Civiltà Contadina Valle dell'Aniene')

Emiliano Migliorini is an ethnomusicologist and the Director of the 'Museo della Civiltà Contadina Valle dell'Aniene'. He discussed with the Fellow the way the Museum stores field recordings and other archives for public use and access.

6. Knowledge Transfer: Applying the Outcomes

The video footage taken has been viewed in its entirety. The Fellow has created three short documentaries from this footage for exhibition in cultural institutions in Australia. The first shows predominately the mandolin and its interpretation by the Barbieria Duo from Puglia. The second shows the construction of the Marranzanu and gives information about this instrument's use throughout the world. The third is a trailer showing examples of traditional dances of the South of Italy. The remaining footage is sufficient for a full-length documentary on the Italian folk revival, which the Fellow will continue working on over the coming years. The video-making aspect of the Fellowship was intended to refine the Fellow's skills through extensive filming and editing opportunities. The Fellow's stay in Italy provided opportunities for collaboration and consultation with other video makers.

The Fellow will show the three short documentaries at the Istituto Italiano di Cultura in June 2017 as well as other clips of his journey in Southern Italy. The video material is also going to be uploaded on the Fellow's personal Vimeo page (www.vimeo.com/soggettisonori) to reinforce his channel and is going to be shared on his personal website (www.salvatorerossano.com) and in a dedicated new website under construction.

The music lessons with Mauro Semeraro, Giovanni Amati, Michele Rinaldi, Giorgio Maltese, Fabio Tricomi and Luca Recupero allowed the Fellow to note techniques favoured when teaching music from the aural tradition in informal contexts. The teaching techniques used are based on repetition, copying, and perhaps most importantly, the comparison of rhythms to identify the correct style of playing. These techniques will assist the Fellow in the classroom and allow him to use in Australia the most effective methods of teaching traditional music. The new skills have already been implemented in Victorian Schools during the Fellow's music workshops.

The visits to Italian music archives and the discussions with ethnomusicologists/archivists were of use to establish relationships that will serve the Fellow in the coming years as the collected research material is expanded on. Emiliano Migliorini will continue to mentor the Fellow in this area over the coming years.

7. Dissemination Activities

Video-Making:

1. Organised four seminars at The Italian Institute of Culture in Melbourne in June 2017
2. Created trailers for diffusion on Social Media and the website of Segmento Magazine.
3. Created short videos for diffusion on the Fellow's personal website (www.salvatorerossano.com) and his video production project 'Soggetti Sonori' (www.vimeo.com/soggettisonori).
4. Built and disseminated a dedicated website

Teaching:

5. Organised a Master Class of traditional Italian dances with the dance teacher Francesco Bufarini in May 2016.
6. Organised an Italian frame drum Master Class in May 2016.
7. Incorporated new techniques learned overseas in the performances for major festivals Brunswick Music Festival (March 2016) and Woodend Winter Arts Festival (June 2016), Tanks Arts Center (Cairns, October 2016) with the band Santa Taranta (www.santataranta.com).
8. Presented a paper on visual ethnomusicology research at the 1st Symposium AIBR2016 Ethnomusicology Conference in Barcelona (Spain).

9. Incorporated new techniques learned overseas to the Italian Music Workshops in several primary schools during 2016 and 2017.

Archival:

10. Rossano is a Research Fellow at Monash University and has been spending one day per week in their music archives, cataloguing the research material created during the Fellowship. He is also collaborating with the Music Department producing new ethnographic movies.

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Websites

<http://www.taranta.it>

9. Acknowledgements

Salvatore Rossano thanks the following individuals and organisations that have given their time and their expertise to guide him through this Fellowship program:

Awarding Body – International Specialised Skills Institute (ISS Institute):

The ISS Institute exists to foster an aspirational, skilled and smart Australia by cultivating the mastery and knowledge of talented Australians through international research Fellowships.

The International Specialised Skills Institute (ISS Institute) is proud of its heritage. The organisation was founded over 25 years ago by Sir James Gobbo AC CVO QC, former Governor of Victoria, to encourage investment in the development of Australia's specialised skills. Its international Fellowship program supports a large number of Australians and international leaders across a broad cross-section of industries to undertake applied research that will benefit economic development through vocational training, industry innovation and advancement. To date, over 350 Australian and international Fellows have undertaken Fellowships facilitated through ISS Institute. The program encourages mutual and shared learning, leadership and communities of practice.

At the heart of the ISS Institute are our individual Fellows. Under the International Applied Research Fellowship Program the Fellows travel overseas and upon their return, they are required to pass on what they have learnt by:

- » Preparing a detailed report for distribution to government departments, industry and educational institutions
- » Recommending improvements to accredited educational courses
- » Delivering training activities including workshops, conferences and forums.

The organisation plays a pivotal role in creating value and opportunity, encouraging new thinking and early adoption of ideas and practice. By working with others, ISS Institute invests in individuals who wish to create an aspirational, skilled and smart Australia through innovation, mastery and knowledge cultivation.

For further information on ISS Institute Fellows, refer to www.issinstitute.org.au

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Board Secretary: Alisia Romanin

Board Members: John Baker, Bella Irlight AM, Jon Onley, Camilla Roberts and Mark Kerr.

Italian Services Institute Inc. – Fellowship Sponsor:

The Fellow sincerely thanks the Italian Services Institute for providing funding support for this Fellowship and to the ISS Institute. The Italian Services Institute was established, inter alia, to advance the education of Australian residents who are of Italian descent. The Fellowship provides the opportunity for successful Fellows to advance their skills and knowledge. Italian Services Institute and ISS Institute work with the successful recipients upon their return to share and publicise the learnings and recommendations from their Fellowship investigation.

Fellowship Supporters:

- » Rosario Altadonna, Instrument maker, Sicily.
- » Giovanni Amati, Researcher, Musician, Dance instructor, Puglia.
- » Archivio Sonoro Pugliese.
- » Barbieria duo, Musicians, Puglia.
- » Cantori di Monte Sant'Angelo, Musicians, Puglia.
- » Canzoniere Grecanico Salentino, Musicians, Puglia.
- » Giuseppe Di Salvo, Musician, Sicily.
- » Mauro Durante, Musician, Puglia.
- » Antonio Esposito, Musician and Frame Drum Maker, Campania.
- » Emanuele Licci, Musician, Puglia.
- » Roberto Licci, Musician, Puglia.
- » Giorgio Maltese, Musician, Sicily.
- » Emiliano Migliorini. CEO, Museo della Civiltà Contadina Valle dell'Aniene, Lazio.
- » Dario Mogavero, Musician, Campania.
- » Massimiliano Morabito, Researcher and musician, Puglia.
- » Silvia Perrone, Dancer, Puglia
- » Antonio Putzu, Musician, Sicily
- » Luca Recupero, Researcher and Musician, Sicily.
- » Michele Rinaldi, Researcher and Musician, Puglia.
- » Lino Sabatelli, Musician, Puglia.
- » Vincenzo Santoro, Author, Puglia.
- » Mauro Semeraro, Researcher and Musician, Puglia.

- » Fabio Tricomi, Researcher and Musician, Sicily.
- » Peppe Totaro, Musician, Puglia.
- » Ignazio Verona, Instrument Maker, Sicily.

Employer Support:

- » Melbourne University, Monash University, Cultural Infusion.

Organisations impacted by the Fellowship:**Government:**

- » State of Victoria, Australia.
- » City of Melbourne, Australia.
- » Hepburn Shire, Victoria, Australia.
- » Regione Puglia, Italy.
- » Regione Calabria, Italy.
- » Regione Sicilia, Italy.

Industry:

- » Santa Taranta, Magna Grecia – The Italian Greek Orchestra.

Professional Associations:

- » Musicological Society of Australia.

Education and Training:

- » Cultural Infusion, Monash University, Melbourne University.

Community:

- » Istituto Italiano di Cultura of Sydney and Melbourne.
- » Museo Italiano (Melbourne).

Other:

- » Multicultural Arts Victoria,
- » Segmento Magazine, Melbourne



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