

The Grainger Wind Symphony Inc.
Annual Report 2015-2016



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The Grainger Wind Symphony Inc.



NOTICE OF ANNUAL GENERAL MEETING 2016

The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at **7:00pm** on Wednesday **24 August** at our rehearsal venue, Blackburn High School Music Centre, off Williams Road car park, Blackburn North. It will be followed by a regular rehearsal.

The purpose and intent of the Annual General Meeting is to report on and formalise developments that have occurred over the past financial year, ratify the financial statement, and elect office bearers. The ‘General Business’ part of the agenda provides people with an opportunity to raise issues that may be important to you, where the committee and other people who care about GWS can hear. These issues may not be resolved during the AGM but can be taken up by the committee in subsequent meetings. As members, anyone is welcome to raise points for discussion throughout the year by referring the matter to committee members.

Do you have a good idea? Do you wish things were different? Would you like to get involved in other ways? Can you help The Grainger Wind Symphony continue to play the high quality wind music we all love?

PROPOSED AGENDA

1. Welcome and apologies, accept this agenda
2. Minutes of the previous AGM
3. Business arising from the previous AGM, not covered by this Agenda
4. Correspondence received
5. Reports from Executive and General Committee – presentation and discussion

President – Matthew Sutherland	Musical Director – Roland Yeung	Treasurer/Secretary – Robyn Yeung
Administrator – Erin Wallach	Concert Manager – Tavis Ashton-Bell	Publicity Manager – Tavis Ashton-Bell
Personnel Management & Associate Conductor – Shane Walterfang	Player Section Management Reports	General committee member – Jamie Chan
Web/System Administrator – Josh Petherbridge		

6. Election of 2016-2017 Executive Committee positions that are declared vacant at this AGM

President	Treasurer/Secretary	Administrator
Concert Manager	Publicity Manager	Personnel Manager

N.B. The Musical Director and Associate Conductor are appointed by the Executive Committee

7. Nomination to General Committee – expressions of interest are received and presented to the Executive Committee for appointment at its first meeting.

Web Administrator	System Administrator	Social Secretary	
Assistant Treasurer	Librarian		
Music Director	Associate Conductor (appointed at end of year)		
<i>Section Managers</i>			
Flute	Double Reed	Clarinet	Saxophone
Trumpet	Horn	Low Brass & String Bass	Percussion

8. Subscription & Joining Fee Rate Review & Ratification
 9. Strategic Plan 2016-2021
 10. General business and discussion
 11. Date of next meeting of the Executive Committee (conducted off-line after the meeting)
- And then, a rehearsal preparing for the next concert.

Robyn Yeung
 Secretary/Treasurer
 The Grainger Wind Symphony Inc.

President's Report

By Matt Sutherland

In 2016 the Grainger Wind Symphony celebrated its 30th anniversary. We have excelled in creating our own brand of community music over the last 30 years. We continue to innovate and inspire. We strive for excellence in symphonic band music, we showcase Australian compositions, and show a true commitment to music education.

I am new to the band this year. In this short time I have seen first-rate musicianship, dedication to the art form, and (most importantly) the gift of energy, vision, and commitment. We, Grainger Wind Symphony, are unique and have earned the high regard that the community holds for us.

We enjoy long standing support from a range of partners that I should like to formally acknowledge.

- Our principal sponsor, Levante and Ambra Corporation who continue to support the band with high quality colour printing.
- Our supporting partners, Bat Design who continue to produce professional artwork for our concert promotions.
- Fine Music for support with purchasing scores and parts.
- Rising software for website hosting.
- Our thanks to Blackburn High School who continue to support our rehearsal space and time.

With such a rich and diverse program of events undertaken this year is important to recognise the important role the following people played.

- Stick It Percussion, whose professionalism and high quality percussion gear has made a huge difference to our concerts.
- Our comperes throughout the year, who add greatly to each concert.
- The outstanding local composers who created works performed at our Made in Australia concert.
- The guest soloists, accompanists, and players who have enriched our performances.
- St Stephen's Anglican Church, Richmond for providing a home for our concerts.
- The many, many other who have help us through the year. Thank you.

The band only functions through the generous donation of time and talent from many people. I would like to acknowledge the following people for their work.

- Roland Yeung for his outstanding artistic leadership of the band. For his untiring commitment to driving the day-to-day running of the band. For his vision to continually improve the organisation in general.
- Robyn Yeung for diligently managing the finances of the band.
- Shane Walterfang for his work in the new position of Assistant Conductor and also as Personnel Manager.
- Tavis Ashton-Bell for his tireless contribution to the band. He performs many roles and is outstanding in all of them. Concert Manager, Promotions Manager, he has been instrumental in developing the audio recording aspects that we enjoy each week, he has also given us the opportunity to perform his own composition 'Peninsula Sketches', and has been a liaison with composers, other artists, venues, and suppliers the band has worked with during the year. Thank you Tavis.
- Erin Wallach for her outstanding work as the Administrator of the band. She brings a wealth of professional experience and commitment to this role. In particular, I would like to mention her drive to explore ways to diversify funding for the band.
- Josh Petherbridge for creating, amongst other things, our new CRM system and web site.
- Jamie Chan for his work as assistant treasurer.
- Ruth Collins for her work as Past President
- Section managers who work tirelessly to ensure we have the best line-up of players at each rehearsal and concert.
- Our sound engineers who not only chronicle our playing but, through their activity, point to ways we can reach out to new and broader audiences in the future.
- And finally thank you to each and every member of the band. You are responsible for such wonderful music making and contribution to our community.

It is an exciting time for us, Grainger Wind Symphony, as we releases a new strategic plan, explore new funding possibilities, improves the processes that underpin the operation of the band, and once again develop musical programs that innovate and inspire.

I would like to congratulate you for a wonderful year and I look forward to working with you in what will be an amazing 12 months ahead.

Music Director's Report

By Roland Yeung

It continues to be a great honour and privilege for me to direct The Grainger Wind Symphony, particularly in celebrating our 30th anniversary by doing what we do so well – performing quality wind band music.

Soloists

The 2nd half of 2015 featured members of the wind symphony as soloists. Some accompanied by the wind symphony, others as soloists or in chamber groups. We are privileged to have performing with us quality soloists in Brendan Toohey (clarinet), Christine Ewan (piccolo), Stuart Newstead (pianoforte), Shane Walterfang (trumpet), and regular guest Wendy Howes (soprano). We have also enjoyed the generous solo work of Daniel Tan (violin). I have enjoyed conducting the concerti. The quality of work was terrific.

This year we performed 36 works, some with multi-movements over 6 concerts in 2015-16. This is compared with 63 over 8 concerts in 2014-15. The works we perform together are an enormous challenge. They are diverse, and contrasting in character and meaning. It is wonderful to search out the meanings in the music, bring them to the rehearsal through my conducting and rehearsal priorities, and ultimately convey them to the audience.

Young Player Scholarships and young players

I have been delighted with how much young players have contributed to the wind symphony. I thank the experienced players for welcoming them and support them to understand the culture that makes GWS special, dynamic and artistic. I have been impressed with Harry Potocnik 2015 on percussion and Sarah Phang 2016 on clarinet.

2016 Season

The 2016 season was a change from past years due to a number of factors. Perhaps there has been enough of the year to review the changes. Did they achieve the goals and solve the problems? As I recall, one issue was the stress of getting enough players in the months of June and August; too many concerts in the calendar; and not enough rehearsals for a concert. In balance, what was lost, if anything? Tavis has worked hard to address these issues, particularly in the planning stages last year. The concert schedule was set by the end of January and the committee could confidently act on that. Thanks Tavis, I enjoyed working so closely with you on enacting the concert plan.

New Strategic Plan

The redevelopment of the Strategic Plan for the next five years is very important for the wind symphony. With so many aspects to our association, the plan will help us to keep moving forward in developing the organization and continue being relevant to the members, inspire our audiences we perform to, and contribute to the development of conductors and wind bands in general. Some of these are part of our formal Purposes of The Grainger Wind Symphony Incorporated Association. Thanks to the committee for the rigorous and insightful discussion to identify the core of what we do and do well, and identify future priorities. Once adopted, we have five years to creatively design activities to realize the plan.

CiviCRM Managing members

The Grainger Wind Symphony has a core number of regular players and others who play with us on a seasonal basis. If we value our players and how much they give to the strong reputation of our wind symphony, we need to improve our communication with them. This is different to the way we communicate to the public through our website. The development of the civiCRM open-source application has involved choosing an appropriate platform and application, upgrading our web hosting and service provider and then customizing the application to suit our organization. Josh Petherbridge has used his software programming skills and an enormous amount of time to set it up. The GWS CRM is now launched and being used by many members and committee. There has been a learning curve for everyone, but the hope is that the system will make communicating with players much easier. One way is by having players making a timely response to invitations and making a commitment to play in each event. My thanks go to Josh, Shane in his role as personnel manager, and all the section managers for being involved in the training, and giving feedback to smooth out the whole process of managing players, enabling the organization to keep an up-to-date register of players.

Associate Conductor and guest conductors

Shane Walterfang was appointed as Associate Conductor for 2016. He has conducted some pieces in a program (Concert 1) as well as preparing a whole concert (Concert 3). He has provided new ideas and insight that adds to the richness of the GWS experience. Shane has also contributed much to committee deliberations. By taking on the position of Personnel Manager from me in February, he has enabled me to more thoroughly prepare the repertoire for concerts and rehearsals.

For the Concert 1 Made In Australia, the additional guest conductors, David Keeffe and Peter Chaplin gave wonderful insight into their own compositions, though created some tension as the group learned to adapt to four conductors. The guest conductors grappled with the lack of rehearsal time on their respective pieces. I thought that the GWS reached a very high standard in performing such a diverse program of new works.

THE GRAINGER WIND SYMPHONY AGM REPORTS 2015-16

The six concerts in the 2015-16 year are listed in the Treasurer's Concert By Concert report. We performed band classics; recently published wind band works; diverse Australian compositions; music with influences of jazz; music from shows, films and contemporary popular; and art works from Europe. These works span the years 1806 to 2016. The list of works performed truly illustrates how versatile are the players of the Grainger Wind Symphony. This is good for players and audience alike.

The GWS Repertoire 2015-2016

We continue to showcase music by Australians and composers from around the world.

EUROPEAN ART COMPOSITIONS

Ludwig van Beethoven trans Mark Hindsley Leonore No.3: overture to opera Fidelio
Nigel Clarke Samurai
Edward Elgar arr. Reed Nimrod
Edward Elgar trans Retford ed Reed Pomp and Circumstance March No.1
Gustav Holst First Suite in E Flat guest conductor Dominic Parsons
Gordon Jacob Suite in B flat
Hubert Parry arr Sparke Jerusalem
Philip Sparke Symphony No.1 3rd and 4th movements
Philip Sparke The Roaring Forties
Henry Wood arr. Greatwood Fantasia on British Sea Songs

ART WORKS FROM AMERICA

Andrew Boysen jnr Distorted Images: a jazzman's nightmare
Aaron Copland The Red Pony – film suite for band
Elliot Del Borgo Commemoration Overture
Alfred Reed Music for Hamlet
Frank Ticheli Blue Shades

CONCERTI

Alfred Reed Divertimento for Piccolo and Band piccolo soloist Christine Ewan
Carl Maria von Weber arr Tousignant Concertino for clarinet and band

LIGHT MUSIC

Leonard Bernstein arr Dutoit West Side Story Selection
Jay Bocock arr The Blues Brothers Revue
Jerry Brubacker arr Ol' Blue Eyes Medley
John Edmondson arr It's Broadway
George Gershwin arr Brubacker Crazy for You Overture
Maurice Jarre Theme from Lawrence of Arabia
Frederick Loewe My Fair Lady Selections
Richard Rogers Blue Moon trumpet soloist Shane Walterfang
John Williams arr Hunsberger Star Wars Trilogy

AUSTRALIAN WORKS PERFORMED 2015-16

An objective of the Grainger Wind Symphony is to perform Australian compositions and in particular the music of Percy Grainger. We continue to do this. Here is a list for your interest.

AUSTRALIAN COMPOSITIONS

Scott Cameron The Black Dog: a concert overture
Percy Grainger Marching Song of Democracy
Percy Grainger Country Gardens
Percy Grainger/Rogers Irish Tune from County Derry
Percy Grainger/Schissel Shepherd's Hey
Barry McKimm A song of Swans 1st & 2nd movements

AUSTRALIAN PREMIERES

Tavis Ashton-Bell Peninsula Sketches – world premiere
Peter Chaplin Dancing with Dracula – world premiere
David Keeffe Pasquino – world premiere
Natasha Pearson Immortality – world premiere.

My thanks to Manningham Concert Band and Blackburn High School who have loaned us sheet music.

My thanks to the committee for discussing, planning organizing the wonderful events of 2015-16. I look forward to continuing to work with them in the coming year.

Thank you all for the privilege of being your Music Director and Principal Conductor.

Roland Yeung
Music Director and Principal Conductor

Treasurer/Secretary's Report

By Robyn Yeung, Hon. Treasurer

The role of the Treasurer is to collect incoming money, pay what the organisation owes to its suppliers and to report on the financial status. The Grainger Wind Symphony operates to provide musical pleasure and challenges to players and audience alike. Both groups contribute to keeping live music available throughout the year by playing in or attending concerts.

Players are asked to commit themselves to attendance at rehearsals and concerts throughout the year and to pay a subscription fee to secure their participation. These fees reflect the cost of administering the organisation, which include: insurance, rehearsal venue rent and percussion hire. The subscription fees collected should equal the administration costs, which would ensure that those who benefit from the musical opportunity on offer contribute to its provision. Members pay subscriptions per calendar year and to date 16 players (8 full, 4 concession, 4 sessional) have paid for a total of \$2,740.38. As the year progresses more players, traditionally, meet their obligation to pay what is owed. The group reminds players that payments can be made in cash at rehearsals (see Jamie), directly into GWS bank account or via PayPal. GWS is a self-funding organisation and relies on the goodwill of players to become financial members.

The Statement of Receipts and Payments covers the financial year 1st July 2015 to 30th June 2016 and reports Membership payments at \$5,500, which includes payments transferred from PayPal for previous years payments as well as for this calendar year. The accounts reflect a 'cash' approach to reporting.

GWS's six concerts this financial year all returned a modest profit. This was a very encouraging result and indicated that the conservative approach taken by the GWS Committee to planning and executing concerts has been financially worthwhile. By continuing to use less expensive venues, the ticket price can be kept lower, to keep our audience returning. It must be acknowledged that some goods and services related to concert provision are donated and are not reported as costs. These include the design and printing of the programs and posters and guest artist gifts. Our thanks must be extended to those involved. The group also relies on players to build the audience through word of mouth, social networking and poster distribution as professional advertising is beyond our budget. It is a group effort to keep concert costs lower so the organisation can continue to flourish.

A small amount of money was raised through the sale of obsolete music and fundraising with the provision of supper at concerts.

The GWS continues to be thankful to the many people who donate their time and resources for the benefit of the group, and include the committee members and section managers. Our major sponsor, Ambra & Levante is responsible for the printing of the concert programs and posters and BatDesign provide the artwork for the concert programs and posters. Without these generous donations GWS would need to charge more for subscription fees and concert tickets.

Jamie Chan, assistant treasurer, provided a visible presence at rehearsals to encourage players to commit themselves to the group through the payment of their subscription fees. My thanks goes to him for this dedicated service.

FINANCIAL ASSETS

Commonwealth Cheque A/C

Bank balance at 30th June 2016	\$8,519.74cr
PayPal balance at 30 th June 2016	\$1,108.26cr
TryBooking at 30 th June 2016	\$0.00
Cash float kept on hand	\$205.00cr

Robyn Yeung Hon. Treasurer, The Grainger Wind Symphony Inc.

Statement of Receipts and Payments for the year ended JUNE 30th 2016

RECEIPTS:	2014-15	2015-16
Concert takings & performance fees	12,264.10	11,782.65
Membership	2,994.20	5,500.36
Conductors Seminars, Tutorials & Workshops	0	400.00
Bank Interest	1.16	0.81
Net GST refund	1708.00	700
Fundraising (raffles, canteen, Bunnings/Safeway BBQ)	691.10	218.80
Sponsorship/advertising/prize money	0	0
Sale of timpani	0	0
Music sales	1030.00	519.00
TOTAL INCOME	\$18,688.56	\$19,121.62
PAYMENTS:	2014-15	2015-16
Concert costs		
Performance fees inc. conductor/mentor/guest artists fees	0	0
Gifts to performers	0	0
Sheet music purchase	2292.54	326.93
Sheet music hire	0	1,854.71
Printing - programs/posters	0	0
Advertising	0	0
Venue Hire	10,786.78	2,607.00
Hire of percussion instruments	5020.00	4,975.00
Photocopying	222.05	131.19
APRA performance fee	55.00	0
Pianist fee	0	108.00
Recording costs	108.00	0
<i>subtotal</i>	<i>18,484.37</i>	<i>10,002.83</i>
Administrative Costs		
Insurance - public liability and voluntary workers	925.03	925.03
Rent for rehearsal venue	4844.00	3,250.50
Percussion hire at rehearsal venue	1811.00	1,056.00
Postage/stationery/business cards	78.25	0
APRA annual fee	84.01	85.27
Office of Fair Trading	53.00	54.40
VBL Annual Fee	300.00	300.00
<i>subtotal</i>	<i>8,095.29</i>	<i>5,671.20</i>
TOTAL EXPENDITURE	\$26,579.66	\$15,674.03
SURPLUS/(DEFICIT)	(\$7,891.10)	\$3,447.59

Robyn Yeung Hon. Treasurer, The Grainger Wind Symphony Inc.

Financial Statements By Performance Activity

July 1st 2015 to June 30th 2016

1. GRAINGER AND FRIENDS

at St Stephen's Anglican Church

guest artists: Christine Ewan (piccolo), Dominic Parsons (guest conductor), Our Lady Sion Senior Concert Band, conductor James Le Fevre

conductor: Roland Yeung

2015 Saturday 15th August 8.00pm – audience 90

Receipts	Box Office	1,115.43	
	Our Lady of Sion	509	\$1,624.43
Expenses	Venue	440	
	Percussion hire	695	
	Sheet music	149.17	
	Gifts donated	0	\$1,284.17
Balance			\$340.26

2. BLUE SHADES

at St Stephen's Anglican Church

guest artists: Brendan Toohey (clarinet), Charlotte Pierce (pianoforte & composer), Shane Walterfang (trumpet) & Stuart Newstead (pianoforte), Harry Potocnik (percussion)

conductor: Roland Yeung

2015 Sunday 20 September 4.00pm – audience 70

Receipts	Box Office		\$1,332.92
Expenses	Venue	319	
	Percussion hire	800	
	Gifts donated	0	\$1,119
Balance			\$213.92

3. STAGE AND SCREEN

at St Stephen's Anglican Church

conductor: Roland Yeung

2015 Sunday 7 November 8.00pm – audience 70

Receipts	Box Office		\$1,457.63
Expenses	Venue	385	
	Percussion hire	750	
	Gifts	0	\$1,135
Balance			\$322.63

4. A NIGHT AT THE PROMS

at St Stephens Anglican Church, Richmond

guest artists: Wendy Howes (soprano), Stuart Newstead (pianoforte), Ochre Trio – Karman Melitsis (flute), Sebastian Beswick (clarinet), Ioanna Salamanidis (pianoforte) and Sarah Phang (clarinet)

conductor: Roland Yeung

2015 Saturday 5 December 8.00pm – audience 70

Receipts	box office		\$1,527.77
Expenses	Church	473	
	Percussion hire	850	
	Gifts donated	0	\$1,323
Balance			\$204.77

5. MADE IN AUSTRALIA

at St Stephens Anglican Church, Richmond

guest artists: Peter Chaplin (composer & conductor), David Keefe (composer & conductor), Konrad Dorecki (pianoforte)

conductor: Roland Yeung, Shane Walterfang

2016 Saturday 5 March 7.00pm – audience 83

THE GRAINGER WIND SYMPHONY AGM REPORTS 2015-16

Receipts	box office		\$1,647.86
Expenses	venue Church	495	
	Percussion hire	880	
	Gifts donated	0	\$1,375
Balance			\$272.86

6. GENESIS: 30th Anniversary Concert

at St Stephens Anglican Church, Richmond

guest artists: Daniel Tan (violin), Stuart Newstead (pianoforte), Southern Voices Choir directed by Sharon Batterham

conductor: Roland Yeung

2016 Saturday 28 May 7.00pm – audience 120

Receipts	box office		\$4,292.04
Expenses	venue Church	495	
	Percussion hire	1,000	
	Sheet music hire from overseas	1,854.71	
	Chair hire	100	
	Choir pianist fee	108	
	Gifts donated	0	\$3,557.71
Balance			\$734.33

SUMMARY BALANCE OVER SIX PERFORMANCES \$2088.77

concerts held between **1st July 2015 to 30th June 2016**

(does not include rent, administration, etc.)

**Financial Statements By Performance Activity
from July 1st 2016 to July 20th 2016**

1. CONDUCTING WORKSHOPS

at Charlton Music Centre, Blackburn High School

2016 Wednesday 13 July 7:30pm and Wednesday 20 July 5.00pm to 10.00pm

including preparation classes for 13th July program – 24th, 25th & 26 June, 8th, 9th, 10th & 11th July

Receipts	Full Conducting Participant Fees - provisional	1435.30	
	Seminar Observer Fees	60	\$1,495.30
Expenses	Venue including percussion and recording	0	
	Mentors (3) and seminar presenter (1)	400	
	ABODA Fees collected and passed on	160	\$560
Balance			\$935.3

Robyn Yeung Hon. Treasurer, The Grainger Wind Symphony Inc.

Administrator's Report

By Erin Wallach

Over the past year I have had the privilege of working with a dedicated hard working team who has worked tirelessly to ensure that all aspects of The Grainger Wind Symphony run smoothly, from rehearsals and concerts, to the behind the scenes work of balancing the books, developing new policies and plans, and implementing new software in the form of the CRM.

As the Administrator, my primary role has been to ensure that accurate minutes are kept of meetings, agendas are formulated, documents are proof read and edited, and meetings scheduled. However, I have also had the opportunity to take up additional projects over the past year.

Committee Position Descriptions:

Developing position descriptions for each of the Executive Committee roles, as well as statements for additional support positions has been a large undertaking which could not have been achieved without the time and support of each committee member to ensure that their description accurately represented their role. While these descriptions act as a guide and don't necessarily encompass the full breadth of talent and experience that individuals bring to the role, my hope is that they are able to provide some insight and guidance for members who may be interested in joining the committee in the future.

Register of Cultural Organisations:

By far the largest project I have been involved with is the Register of Cultural Organisations. Trying to achieve admission to the Register of Cultural Organisations has been a long and interesting project that came about while trying to find ways for The Grainger Wind Symphony to access grants and sponsorships beyond the limited and highly competitive opportunities offered by government bodies.

The main benefit to being on the Register is that it affords the group Tax Deductible Gift Recipient (DGR) status, which means that any donations over the value of \$2 become tax deductible. This not only opens up opportunities for private donations, but also means that we can apply for corporate sponsorship or grants, for which DGR status is a prerequisite.

As the Register is an Australian Tax Office initiative there is a lengthy process involved in being approved, including the establishment of a public fund, creating a board of responsible peoples to oversee the fund and the development of administrative processes for reporting requirements.

Pursuing this has been a big learning opportunity for me, as I have sought advice from similar cultural organisations, attended seminars run by Consumer Affairs Victoria, and attempted to find pro bono legal support to aid in the establishment of the public trust account, all with the unwavering support of the committee, in particular Roland, Robyn and Matt.

While this project is still in its infancy, my hope is that we will meet all of the requirements to lodge an application within the next year.

Finally, I would like to take the chance to thank The Grainger Wind Symphony for the opportunity to be involved in such a fantastic group, both as a player and as a member of the committee over the past year.

Concert/ Publicity Manager's Report

By Dr Tavis Ashton-Bell

This has been my third year as Concert Manger for The Grainger Wind Symphony, and first year as acting Publicity Manager. It has been an absolute pleasure to work with committee and to witness the band evolve and make steady progress toward its mid- and long-term strategic goals. It has been an honour to hold these positions during the band's thirtieth anniversary season. The range of musical styles performed throughout the year has been wide and the band has risen to the challenges set within each event to a highly commendable standard. Committee decided that the 2016 concert season would reel back the quantity of performances, concentrating on increasing the quality of events by holding more rehearsals for each, rather than the usual four or five held in 2015. This decision has proven to be a wise one I feel, as the extra time granted from each rehearsal in each event has enabled committee to focus on ensuring absolutely everything required of each performance had been discussed, facilitated and maintained with a high amount of detail. I am indebted to the rest of the committee members for all of their efforts discussing, suggesting and helping pull together everything required from each concert.

Since the last AGM, The Grainger Wind Symphony has performed four concerts to close the 2015 season, held conductor auditions and completed two major events in 2016. Throughout this time, The Grainger Wind Symphony can boast six world premieres (Second Steps – Charlotte Pierce, Immortality – Natasha Pearson, Peninsula Sketches – Tavis Ashton-Bell, Dancing with Dracula – Peter Chaplin, Pasquino – David Keeffe); the Australian Premiere of Tolga Kashif's Genesis Suite; ten featured solo items (Christine Ewan, Brendan Toohey, Charlotte Pierce, Harry Potocnik, Shane Walterfang, Sarah Phang, Stuart Andrew, Konrad Dorecki, Stuart Newstead and Daniel Tan); a featured duet (Stuart Newstead and

Shane Walterfang); a featured trio (Ochre Trio: Karman Melitsis, Sebastian Beswick, Ioanna Salmanidis) and a featured quartet (Ryan Lynch, Sophie Caldwell, Sebastian Beswick and Tavis Ashton-Bell). Thank you to everyone in the band and on committee for making such a staggering list of credentials possible within only six events.

I would also like to take this opportunity to congratulate the efforts of the sound engineering team, Paul van Haaster and Peter James. A tremendous amount of work was undertaken behind the scenes to ensure everything was ready and available to record The Grainger Wind Symphony. It has been a very challenging year for this department in terms of logistics, with many hurdles being worked out and overcome to capture each performance so well. Having listened to their work in each of the events, I am very happy to report that this area of The Grainger Wind Symphony is growing from strength to strength. For those GWS members who (for whatever reason) have not yet listened to any of the recordings, I highly recommend you do so when you have a moment spare. If you performed in any past concerts, those recordings are available to you. Make sure you get your copy from the sound engineering team so you can have a listen to all your hard work from this performance season.

For posters of each 2015 event: http://graingerwindsymphony.asn.au/wordpress/?page_id=44

For posters of each 2106 event: http://graingerwindsymphony.asn.au/wordpress/?page_id=42

For recordings of events you have performed in, please have a chat with our sound engineers.

Behind each concert comes a tripartite of managerial considerations with concern to artistic quality, effective value and cost efficiency. Unpacking this a bit further, artistic quality refers to the level of artistry required and involved within holding an event. The harder it is to perform a program, or the less time performers have to learn pieces may indicate a lower quality of artistic output. The effective value of an event regards the purposes and benefits in holding a particular event. For instance, with any concert the band may be increasing community goodwill, connecting with composers or conductors to increase our network of influence, etc. Finally, the goal of making each event as cost-effective as possible is of high concern as we are an independent, not-for-profit organisation. For example, if I were to blow the budget on a huge event each performance, our funding would suffer greatly.

In 2015, committee had a focus of, 'conserving costs, showcasing soloist performances and increasing public interaction'. This decision was mainly due to the high costs of events throughout 2014 at Federation Square and an effort to recoup or losses. In 2016, committee wished to continue with similar views to 2015, though being the thirtieth anniversary of the band we wanted to, 'do something special'. So far I feel we have achieved our goals; yet there is more of the year to come with Spring, White Flats and Season of Celebration fixtures still on the horizon at the time of writing this report.

For each event, I have listed some relevant details, and have underlined pieces where its recording sounds (in my opinion) very high quality. I have also included dot points of important tasks required of the concert manager role throughout the facilitation of each event. I have not included absolutely everything needed to get from start to finish, as I simply cannot remember everything! A part of this being that the concert manager role often involves organising multiple demands for multiple events at the same time. I hope the following might gain some insight into the efforts required to manage and execute each performance.

1. Grainger and Friends 15th August, 2015

St. Stephens Anglican Church, Richmond – audience 90.

Guest Artists

Christine Ewan (piccolo), Dominic Parsons (guest conductor); Our Lady of Sion College Senior Concert Band lead by James LeFevre.

Pieces

Marching Song of Democracy – Percy Grainger; Divertimento for Piccolo and band – Alfred Reed; Samurai – Nigel Clarke; Sun and Wind (mvts. 3 & 4) of Symphony No.1 – Philip Sparke; First Suite in E flat – Gustav Holst.

Main Tasks

1. Secure St Stephen's Anglican Church for performance 6-12 months prior to event.
2. Contacting 'Friends' of GWS with details of the event 6-12 months prior event.
3. Meeting with James LeFevre and Roland to discuss theme, responsibilities, costs and advertising strategy.
4. Ensure appropriate percussion gear is available for all performers and organise with third party supplier.
5. Organise event plan and communicating logistics of sharing a stage with OLSCSCB safely and with no risk to personal belongings.
6. Organise OH&S with relation to sound engineering and changes in seating/instrument locations.
7. Find emcee and write compère notes.
8. Design and compile program for audience.
9. Attend to any individual, communal or managerial issues of any performer during event day.
10. Any other task requested by performer, guest, or GWS committee member.

2. Blue Shades, 20th September, 2015

St. Stephens Anglican Church, Richmond – audience 70.

Guest Artists

Brendan Toohey (clarinet); Charlotte Pierce (pianoforte & composer); Shane Walterfang (trumpet); Stuart Newstead (pianoforte); Harry Potocnik (vibraphone).

Pieces

The Roaring Forties – Philip Sparke; Clarinet Concerto No.2 – Carl Maria von Weber; Second Steps for Solo Piano – Charlotte Pierce, world premiere; Vienna – David Friedman; Distorted Images: A Jazzman's Nightmare – Andrew Boysen; Blue Shades – Frank Ticheli; Boy Meets Horn – Duke Ellington; Blue Moon – Richard Rogers; Ol' Blue Eyes Medley – Jerry Brubacker.

Main Tasks

1. Secure St Stephen's Anglican Church for performance 6-12 months prior to event.
2. Organise percussion requirements for each performer and contact third party supplier.
3. Negotiate ticketing strategy that can cover the cost of venue and percussion hire.
4. Organise event plan and communicating logistics of sharing a stage with GWS performers safely and with no risk to personal belongings.
5. Organise OH&S with relation to sound engineering and changes in seating/instrument locations.
6. Find emcee and write compère notes.
7. Design and compile program for audience.
8. Attend to any individual, communal or managerial issues of any performer during event day.
9. Any other task requested by performer, guest, or GWS committee member.

3. Stage and Screen, 7th November, 2015

St. Stephens Anglican Church, Richmond – audience 70.

Pieces

It's Broadway! - arr. John Edmonson; The Red Pony – Film Suite for Band – Aaron Copland; Leonora No.3 Overture to the Opera Fidelio – Ludwig van Beethoven; Lawrence of Arabia – Maurice Jarre; My Fair Lady – Frederick Loewe; Star Wars Trilogy – John Williams; Crazy for You Overture – George Gershwin; The Blues Brothers Revue – arr. Jay Bocock; Selections from West Side Story – Leonard Bernstein.

Main Tasks

1. Secure St Stephen's Anglican Church for performance 6-12 months prior to event.
2. Organise percussion requirements for each performer and contact third party supplier.
3. Negotiate ticketing strategy that can cover the cost of venue and percussion hire.
4. Organise event plan and communicating logistics of event with GWS performers safely and with no risk to personal belongings.
5. Organise OH&S with relation to sound engineering set up.
6. Find emcee and write compère notes.
7. Design and compile program for audience.
8. Attend to any individual, communal or managerial issues of any performer during event day.
9. Any other task requested by performer, guest, or GWS committee member.

4. A Night at the Proms, 5th of December, 2015

St. Stephens Anglican Church, Richmond – audience 70.

Guest Artists

Wendy Howes (soprano); Stuart Newstead (pianoforte); Ochre Trio – Karman Melitsis (flute), Sebastian Beswick (clarinet), Ioanna Salmanidis (pianoforte); Sarah Phang (clarinet); Stuart Andrew (pianoforte).

Pieces

Suite in B Flat – Gordon Jacob; Music for 'Hamlet' – Alfred Reed; Trio for Flute, Clarinet and Pianoforte – Miriam Hyde; Rondo from Clarinet Concerto in A K.622 – Wolfgang Amadeus Mozart; British Folk Settings and Sentimentals – Percy Grainger; Pomp and Circumstance March No.1 – Edward Elgar; IX. Nimrod – Edward Elgar; Fantasia on British Sea Songs – Henry Wood, arr. Linden Greatwood; Jerusalem – Sir Hubert Parry.

Main Tasks

1. Secure St Stephen's Anglican Church for performance 6-12 months prior to event.
2. Contact guest artists and communicate relevant performance, managerial or logistical information.
3. Organise percussion requirements for each performer and contact third party supplier.
4. Negotiate ticketing strategy that can cover the cost of venue and percussion hire.
5. Organise event plan and communicating logistics of sharing a stage with all performers safely and with no risk to personal belongings.
6. Organise OH&S with relation to sound engineering and changes in seating/instrument locations.
7. Find emcee and write compère notes.
8. Design and compile program for audience.
9. Attend to any individual, communal or managerial issues of any performer during event day.
10. Any other task requested by performer, guest, or GWS committee member.

5. Made In Australia, 5th March, 2016

St. Stephens Anglican Church, Richmond – audience 83.

Guest Artists

Peter Chaplin (composer & conductor); David Keefe (composer & conductor); Natasha Pearson (composer); Andrew Harrison (composer); Tavis Ashton-Bell (composer); Konrad Dorecki (pianoforte).

Pieces

Irish Tune from County Derry – Percy Grainger; Shepherd's Hey – Percy Grainger; The Black Swan & The White Swan (mvts. 1&2) A Song of Swans – Barry McKimm; Vier Klarinetten Mach Viel Krach! - Andrew Harrison, world premiere; Immortality – Natasha Pearson, world premiere; The Black Dog: A Concert Overture – Scott Cameron; Peninsula Sketches – Tavis Ashton-Bell, world premiere; Dancing with Dracula – Peter Chaplin, world premiere; Pasquino – David Keefe, world premiere.

Main Tasks

1. Secure St Stephen's Anglican Church for performance 9-12 months prior to event.
2. Advertise acceptance of compositional submissions for Made in Australia.
3. Review all submissions and provide compositional support to those unfamiliar with composing for wind ensemble.
4. Short list candidate pieces for approval by committee.
5. Compose Peninsula Sketches for wind band.
6. Maintain consistent contact with all composers to ensure their logistical, managerial and artistic requirements were met.
7. Organise percussion requirements for each performer and contact third party supplier.
8. Negotiate marketing and ticketing strategy that covered the cost of venue, music, extra chairs and percussion hire.
9. Organise event plan and communicating logistics of sharing a stage with GWS performers safely and with no risk to personal belongings.
10. Organise OH&S with relation to the arrangement of seating with the inclusion of more performers and audience.
11. Organise OH&S with relation to sound engineering and changes in seating/instrument locations.
12. Ensure recordings of compositions are distributed to relevant composers without breaching copyright.
13. Find emcee and write compère notes.
14. Design and compile program for audience.
15. Attend to any individual, communal or managerial issues of any performer during event day.
16. Any other task requested by performer, guest, or GWS committee member.

6. Genesis: 30th Anniversary, 28th May, 2016

St. Stephens Anglican Church, Richmond – audience 120.

Guest Artists

Daniel Tan (violin); Stuart Newstead (pianoforte); Southern Voices directed by Sharon Batterham

Pieces

Commemoration Overture – Elliot Del Borgo; English Country Garden – Percy Grainger; The Genesis Suite – Tolga Kashif, Australian premiere.

Main Tasks

1. ~~Attempt to negotiate with Hawthorn Town Hall for event / apply for council grant for cheaper hire.~~
2. Secure St Stephen's Anglican Church for performance 6-12 months prior to event as backup measure.
3. ~~Consider potential legalities and options for holding an alcohol inclusive pre-drinks celebration.~~
4. Arranging for seating to be provided for extended performers and increased audience numbers.
5. Organise percussion requirements for each performer and contact third party supplier.
6. Continual contact with Southern Voices to ensure their logistical, managerial and artistic requirements were met.
7. Negotiate marketing strategy that covered the cost of venue, music, chair and percussion hire.
8. Organise event plan and communicating logistics of sharing a stage with Southern Voices safely and with no risk to personal belongings.
9. Organise OH&S with relation to the arrangement of seating with the inclusion of more performers and audience.
10. Organise OH&S with relation to sound engineering and changes in seating/instrument locations.
11. Get the word out there – advertising on multiple community radio stations, bulletins and online media / sources.
12. Find emcee and write compère notes.
13. Design and compile program for audience.
14. Attend to any individual, communal or managerial issues of any performer during event day.
15. Any other task requested by performer, guest, or GWS committee member.

Thank you to everyone involved in making this year turn out so well.

Associate Conductor's Report

By Shane Walterfang

I would firstly like to thank the committee and musicians for inviting me to this position and for allowing me to be involved in offering leadership and guidance during Grainger's 30th Anniversary year.

I have been involved in community music making for around 20 years and during that time my views of community music have changed considerably. My main reason when starting to conduct was to offer a year 13 to music students as a way to help them continue their music making past year 12. I now see the potential of community music making as the most imaginative and creative available to all musicians.

The Grainger Wind Symphony holds a very particular place in the Australian music scene. We carry with us a compelling vision of the impact that music can have on performers and audiences plus the ability to realize the potential of that impact through programming and activities both in and outside of normal concert season. The Grainger Wind Symphony is an ensemble that continues to support players, audiences, composers, conductors and students which makes the group something very special to be involved with.

I would further like to sincerely thank the players for so openly supporting me in moving from the back of the ensemble to the front and for being able to serve with the committee and helping them to develop programs and themes which help us communicate our high levels of artistic expression in rich and meaningful ways to our audiences. In turn, we each become recipients and advocates along with our audiences of being exposed to the extraordinary personal and social benefits that come from participation in music.

A few hundred years ago, professional musicians weren't necessarily thought of as the only people representing the finest example of music making possible. Professional musicians were simply players making a living from music. Amateur musicians at an amateur level encouraged imagination, creativity and links between people that were lasting and saw performances emerge from lounge rooms and community spaces that shared the idea of bringing the enjoyment of music making to the community.

Personnel Manager's Report- part 1

By Roland Yeung, Acting Manager to December 2015

I have had this role since May 2015 and have enjoyed working more closely with the wind symphony's management team and better understanding their processes and pressure to ensure that we have seats filled with the best players available.

The GWS CRM web open source software has been customised by Josh Petherbridge in between his work as an IT software developer. We are in debt for his generosity to devote free professional time to this important resource. The software is undergoing constant updating and improvement by the Open-Source community and is used by many international and professional organisations for membership and donor management. I have been working closely with Josh to link the software processes with the membership policy in the GWS Rules. The GWS CRM is being used by section managers following a couple of training sessions and members have increasingly registered. We believe the GWS CRM will make our players management much more efficient and in particular, a time saver for everyone.

Shane Walterfang had been Trumpet Section Manger until December 2015 and stepped down to focus his role in GWS as Associate Conductor 2016. Carmen Robertson, a new player since August accepted the invitation to be Trumpet Section Manager. We thank Shane for his work as Section Manager and our principal trumpet player, and we thank Carmen for accepting this new role.

In February I was delighted that Shane offered to take over Personnel Manager to lead the section managers, and further guide the implementation of GWS CRM that assists in the management of personnel for concerts and rehearsals, and member data.

My thanks to all the other section managers who have worked hard to obtain commitments from players for each concert. Their job would be much easier if their communications resulted in prompt replies. This would reduce the tension and worry considerably in the management of each section. It is not fair to the section manager and the band if players withdraw the day before. It leaves too little time to find a replacement. Please keep in regular contact with your section manager. We value your membership and prefer regular and experienced players like you!

Personnel Manager's Report- part 2

By Shane Walterfang

Grainger Wind Symphony's 30th year has been a rewarding one to be involved with. Our programs so far (Made in Australia, Genesis, Conducting Workshops and our current program for 'Spring') have given us much variety to offer both players and audiences.

I'd like to publically thank our section managers Christine Ewan, Roland Yeung, Jamie Chan, Caitlin Franken, Nicholas Benbow, Carmen Robertson, Joel Mayes and Stuart Newstead for their willingness to maintain their sections in a way which allows us to prepare and perform such a diverse range of music. As we know, musicians are busy people and it remains a challenge to rehearse and perform with complete sections. Each manager needs to be acknowledged for their role in working with player's commitments in order to balance availability with sustainability. All managers have worked to make their sections as complete as possible.

The rewarding part of contacting new players for me is the realization that Grainger's reputation is well and truly out in the community. I rarely had to explain who we are and what we do. Musicians seem to be well informed about Grainger and enjoy our rehearsal environment.

The biggest development in Personal has been civiCRM. This database has drastically streamlined the way we can remain in contact with each other and for players to express interest in playing with us. Without a doubt it makes our job easier by helping to access players for performances. The more we propagate this list, the easier and our jobs become. Many thanks goes to Joshua Petherbridge for not just the many hours of work he has put into the development of civiCRM but also for his generosity in 'tweaking' the system as we go and training us up to use it.

Flute Section Manager - Christine Ewan

This year, we have continued to have a consistent flute section with a waiting list of valuable players which sees us in a strong position for the future. It has been great to play with many new players, including one of our scholarship audition applicants from last year. It has been fantastic to have consistent players so we can work on our intonation and blending

and learn how each of us can play in a section. I feel my players have been coming to rehearsals with their parts learnt and are ready to work on elements that combine with the band rather than personal note issues.

Having fewer concerts this year has meant large breaks between seasons which has disrupted some continuity. It is hard to book a section for a concert that is three months away. People don't always know their availabilities that far ahead.

Clarinet Section Manager - Jamie Chan

This year marks my sixth year as section manager and once more, it is my pleasure to see stable section numbers, through a primary contingent of loyal players, some of whom have been here much longer than I have! This year we have welcomed some new faces, and welcomed back a couple old faces at our recent concerts.

I have seen excellent commitment to attending rehearsals from most players and a high level of musical commitment throughout the rehearsal periods. I have again enjoyed how adaptable and open players have been to playing different parts and helping out other sections with players at times too. Simultaneously, I couldn't be happier with the leadership others have shown when given the responsibility of playing solo lines and parts including on Eb (Ryan and Sophie) and Bass (Tavis, Ben and Sam). The versatility of our section is something we need to continue to use, and changing parts and responsibilities for different concerts will keep this versatility brewing for when it is required.

It has also been great to have input from all players during sectionals as I certainly don't pretend to be the best at leading the section (I'm just a manager after all!), and the experience of Tavis and Jenny especially have been a fantastic help in running sectionals.

This year, I have gladly welcomed Sarah Phang who is the section's fourth Young Player Scholarship winner, who has slotted into the section incredibly easily, and has developed a great sense of ensemble playing! This is also a year where we have had all four winners play in different concerts throughout the year!

Lastly, thank you to all you fantastic, loyal clarinet players who have been playing with us year after year amongst other busy careers and pursuits - your effort and commitment has not been missed. Go clarinets!

Percussion Section Manager - Stuart Newstead

After finishing 2015 as a relative stable group, the GWS percussion section has reverted to a more transient section in 2016 with a changing mix of new and old faces. Despite my hopes expressed in last year's report that our scholarship winner Harry would play with us for many years he has been lured off to play in a drum line this year. A shame and hopefully one day he will return to his senses and realise playing with other instruments is much more rewarding.

Fortunately the core guard of Shane, Charlotte, Tehani and myself have stayed on to ground the section with the addition of some welcome old guard members in Helen and Vibeke at various concerts. Ideally I would like 1 or 2 more core players to add to the section but I expect this will remain an ideal and that we will continue to operate a rotating membership. Despite these change I feel the standard of performance from the section has remained high and I thank all those who have contributed. We were saddened to hear of the passing of one of our former members Sisi - a wonderful player and person, gone too soon.

From the perspective of the percussion section, concert planning has been excellent and it has been good to have a stable calendar set for the year. My congratulations to the Committee for their excellent work in planning. Advanced warning on repertoire is always appreciated by percussionists since the personnel can be highly variable. The sooner we know requirements the better we can plan. The section still hate rests and finds little value in sectionals but accept that some things must be. The repertoire in the past 12 months has remained interesting and often challenging. From a personal perspective I have really enjoyed accompanying some of the solo items the group has included in the program such as Boy Meets Horn with Shane and working with the young scholarship winner. A real highlight of the year was performing Ripples at the last concert. GWS continues to provide great opportunities for piano works which I relish.

We look forward to the next 12 months of music making.

Low Brass and String Bass - Roland Yeung

I have had the duties of acting section manager for Low Brass and String Bass since the beginning of 2015 since the resignation of Rob Clark. Firstly I wish to thank Rob for his work as section manager since 2012. In his time, we have had the benefit of his personal contact with players to ensure that The Grainger Wind Symphony has low brass players who wanted to play the symphonic wind repertoire.

Last year, and this year we have enjoyed the leadership and depth of experience of Wayne Bowden. His support to the players around him enabled the section to be at its best. We look forward to his return after the National and State Championships where he conducts and plays are over. We have also enjoyed the playing of Michael Taylor on double bass. His instrument is the odd one as it is the only orchestral string instrument. However his playing of the instrument makes an important contribution to advance symphonic wind and wind ensemble repertoire. Since late last year we have enjoyed the playing of Sasha Anitak in the 1st trombone chair. The quality of her playing was a great influence to players around her. She travels to live overseas for an extended period of time. We wish her safe travels and hope she returns to us when she comes home. Dean Channel moved to Albury to live and work in May last year yet still helped us out by coming to Melbourne just to play for us in our December concert! That is dedication. Marc Law joined us in August last year and we congratulate Marc Law for completing his music studies at Monash University. Stuart Andrew started with us in June last year on trombone and last year completed his Bachelor of Music degree majoring in piano at the University of Melbourne. Congratulations Stuart.

I thank all the low brass and string players for their contribution to The Grainger Wind Symphony.

Double Reed Section Manager Report - Roland Yeung

I took over the role of acting double reed section manager in May last year from the previous acting section manager. After several concerts without any oboes, we are delighted that Rebecca Beagley has been with us since June last year on oboe with Jessie Chow joining us in December. Both are students at Monash University and have done their best to fit us into their busy schedule. Josh Petherbridge has been the anchor in the bassoon section as well as being the system administrator for the GWS web services. Thanks for your dedication Josh.

Trumpet Section Manager - Carmen Robertson

The trumpet section has continued building into a much stronger and tighter section, setting an example for other bands and orchestras outside of Grainger. Due to great feedback from our performances, we have managed to bring in new players for each concert this year. I think it's really important to have a wide range of strong players and to keep receiving feedback.

I would like to thank Ruth, Jack, Matt and Lyle for your commitment to the performances and rehearsals and also for welcoming everyone with open arms and helping out when needed.

Saxophone Section Manager - Caitlin Stubenrauch

The saxophone section for 2015-2016 has been a consistent group of members all of whom have been willing to give others opportunities to play their preferred parts and ensure that we have all chairs covered for each performance. At times, when multiple members of the saxophone section have been unavailable, we have called on members of the clarinet section who have been flexible and kind enough to join the saxophone section. All members of the saxophone section show a level of commitment to the band, completing individual practice, and understanding the importance of attending as many rehearsals as possible. At times, due to work and other commitments it has not been possible for all members to attend every rehearsal. The saxophone section works well together as a team, and by having consistent members, has been able to develop a balanced tone as a section.

Thanks you to all who have contributed to the saxophone section over the past 12 months, particularly to Shane and Jamie for their assistance with ensuring all parts of the saxophone section are covered for each performance.

Horn Section Manager - Nick Benbow

It has been another eventful year for the horn section for GWS. The musical repertoire has been very interesting, with not too many marches!

A big thanks to Nola for holding down so well the principal position for the majority of the year.

Unfortunately, like last year, we have struggled for members. Looking ahead this will be an issue as Nola will be enjoying her first child and I will be moving to Gisborne (and will only be available on a just-in-time for concern basis).

Many thanks for the support of the group for our section for the year.

Web and System Administrator Report

By Joshua Petherbridge

Early in 2016 GWS changed its hosting provider from the long standing Rising Software that was free to Ventra IP for a modest yearly fee of \$94.62. The hope was that we could have faster responses to small issues from a combination of support staff at Ventra IP that can respond quickly, and direct control via a C-Panel interface provided by Ventra IP. There was also an added bonus of the service being hosted locally in Melbourne which may provide a speed increase for users.

We also changed the underlying content management system for the CRM system from Joomla! to Drupal. CiviCRM seems to be written with the greatest support for Drupal, using Drupal as the underlying CMS seemed to make a lot of things easier. The main website was moved to a WordPress CMS to simplify management, adding content and easily enable content administration by those who are less technically adept. 2016 has proven that hosting from Ventra IP has been a great move. I've been able to respond better to a range of small problems we have had with the CRM. The site has consistently seemed much faster than with the old hosting. Moving the CRM system to Drupal from the former Joomla! system has enabled a much better user experience. The move to the Drupal system did cause its fair share of problems, but I was able to respond to them much more easily that I believe would have been possible with the hosting provided by Rising Software. We do consequently have more than 80 players registered on the CRM system now. I've put together basic manuals for using the CRM system that I hope has been helpful.

Having 80 players in the CRM system should put it at the point that it is starting to be useful to section managers to find the players required for each concert. There have still been some issues with approving new people that have signed up to the CRM I am yet to identify the cause of. I have implemented a number of small suggestions that people have asked for in 2016 such as layout changes for the simple player directory. I'm always open to suggestions on things that will make the CRM easier to use. Not all suggestions end up being practical or even possible, but it is always worth suggesting them.

Having the mail website running using WordPress has improved the look of the site and has enabled more content to be added by various parties over the year: mostly Roland. It was certainly a good move from the ancient Joomla! system that barely worked with modern browsers anymore and was at risk of being hacked due to the age of the software.

The Grainger Wind Symphony Strategic Plan 2016-2020

The Grainger Wind Symphony Inc. (Grainger) is a Melbourne based group of musicians who perform challenging repertoire at an advanced level. In addition to our performance activities we provide educational opportunities for students and music teachers. The group was established in 1986 and continues to perform in a diversity of settings such as conferences, stand-alone concerts, invitational concerts, festivals, workshops and seminars. We actively support local composers through the performance of new works. The Grainger Wind Symphony enriches the community it serves through creating a unique and dynamic artistic narrative for Melbourne audiences and our wider artistic community.

Why do we have a plan?

Previous committees have recognized that some activities, tours for example, take more than one year to plan. Complex concerts take considerable planning too, often taking longer than a year.

First Strategic Plan: 2009- 2015

The 2008-2009 committee raised the idea of a strategic plan, effectively charging the 2009-2010 year with its definition. Previous committees have observed that we hit the same problems again over the years. Reading old minutes clearly highlights these issues. The 2009-2010 executive committee, together with members of the wider committee, met to establish a number of key goals. After much constructive debate, 6 goals were identified, together with a position statement of where we would like The Grainger Wind Symphony to be in 5 years. These aimed to supplement the broader Grainger goals, found on the Grainger website.

Once the goals were established this committee worked to identify our current position and what we could achieve in the foundation year. We were not intending to write a book, so have tried to restrict ourselves to what really matters. We have found that the process of working on the plan has been beneficial as it helped to shape our year. We have been encouraged to try new things.

In The Future

We hope that each incoming committee starts its year by reviewing the strategic plan, and taking ownership of the tasks left by the previous committee. It would be great if the new committee devise a set of tasks to enhance The Grainger Wind Symphony's future. At the end of the year, it would be great to review this plan, recording what has been achieved and perhaps giving the incoming committee some assistance with ideas of where to go next. There is overlap: working on one goal may help another. Committee hopes that working on one goal will not get in the way of other goals.

We encourage you to try new things. Through new ideas Grainger will grow, and be able to face all the challenges and opportunities that lie in its future.

Great music lies at the Grainger's core, great committees make it happen.

Independence

The Grainger Wind Symphony has achieved its 30th anniversary, and wishes to add many more. It has been able to stage a number of performances each year and has earned enough to stay in the black. Whilst this is an achievement, we would like increased support to be independent and able to further improve our outcomes.

- Financial independence – sufficient funds to cover expenses.
- Sponsorships and Partnerships – to help administer the group.
- Rehearsal and concert venues – ensuring a standard of quality for performance and rehearsal spaces, including maintaining a strong relationship with Blackburn High School, as has been in place since 1991.
- Stable member base covering all required instruments.
- Development of Library – purchasing new music, and developing a library of recordings of our performances.

Player Base

The calibre of player that The Grainger Wind Symphony seeks as members requires that Grainger has a team to manage busy people. It is expected that the playing group will vary from concert to concert and year to year. The management team undertakes to fill any vacant seats for each concert. The main resource for which is the Player Database, to which new players are researched and added. Continuing on, the group has a large and strong core and whilst it is desirable to make it larger, we still need to be flexible according to players' commitments.

- Player Database – complete the Grainger Wind Symphony CRM.
- Personnel Manager – ongoing committed person to liaise with Section Managers, administrate the Player Database and Young Player Scholarship, amongst other responsibilities.
- Subscriptions – increase number of full playing members.
- Recruitment – approach graduating Year 12 students and teachers of players with the required skill.

Heart of Wider community – wind band and general musical community

The Grainger Wind Symphony has strived to be a quality, innovative music ensemble since its inception. As part of the purpose of the association, The Grainger Wind Symphony has brought to both Melbourne and wider regional communities the opportunity to experience live quality wind band music. We continue to inspire and support young players, conductors, music teachers, composers and soloists who have the opportunity to develop their skills and interests.

- Performing – continuing to give concerts in and around Melbourne open to the general public that provides people with the opportunity to experience a diverse array of music.
- Students – continue to engage with schools with band programs to foster a love of wind band music and garner an awareness of opportunities to pursue music after school, in particular through engaging Year 12 students in the form of the Young Player Scholarship.
- Conductors – provide opportunity for conductor development.
- Music Teachers – provide professional learning about wind band in the school/ tertiary curriculum.
- Composers – offering emerging, local and established composers a platform to showcase their compositions for wind band.
- Soloists – engaging local talent from both within and outside of the wind symphony to perform at The Grainger Wind Symphony concerts.
- Sound engineers – encourage sound engineers from other community groups to learn from our member sound engineers.

Audience Development

The Grainger Wind Symphony as a performing group draws on the history of wind bands over the last 200 years, spanning classical art music styles to stage and screen and contemporary popular styles. In the history of wind bands, professional military bands have been a notable influence in the community, and amateur community wind bands are also readily found all over the world. The Grainger Wind Symphony however, places itself closer to the community of the symphony orchestra, yet establishes itself as its own musical entity. As such, The Grainger Wind Symphony holds a unique position in the Victorian music community. In terms of audience development, we aim towards:

- Awareness – developing an awareness of the diversity of music played by Grainger, and an understanding of where the wind symphony fits into the cultural landscape.
- Promotions – developing a strategy that utilizes social media, word of mouth, promotional materials and traditional media (including print media and radio) to both target and broadly reach new audiences.
- Retention – engaging with our current audience to ensure we retain their interest in the wind symphony.

Education

To arrange and promote public lectures, recitals, and to form classes of instructions so as to bring about a widespread and thorough knowledge of the principals and practices of wind music its composition, appreciation, and performance.

- Young Player Scholarship – encouraging graduating Year 12 students to continue playing music beyond school with The Grainger Wind Symphony.
- Conducting Workshops – support and provide workshops to develop conductor skills and knowledge, through the provision of lectures, 1:1 tutorials and providing participants with the opportunity to conduct The Grainger Wind Symphony.
- Shared Concerts – invite or be invited to perform with school bands and orchestras.
- Professional Development – providing members with the experience of rehearsing and performing in a quality wind band.
- Workshops – facilitate section workshops for school band members, and combined workshops.
- Children’s Concerts – present a program suitable for primary aged children.
- Journal articles – continuously publish articles in relevant journals (ABODA Interlude, CLASAX, etc.) that demonstrate our contributions to Australian music and its education.

Special Projects

- Artistic Team lead by the Music Director – create opportunities for a diversity of artistic input, development and support through the offering of annual positions of Associate, Assistant and Guest Conductors.
- Sound Engineers – the Sound Engineering team is able to provide recording and mastering services for The Grainger Wind Symphony in order to maintain a digital sound library of all performances. Many orchestras are using the Internet to publicise their existence, and The Grainger Wind Symphony should be of no exception.
- Concerti – encourage soloists to contribute their skills to Grainger performances.
- Regional Engagement – seek invitations and offer combined workshops, instrumental tutorials and perform with local bands. With consideration to seeking invitations from more remote communities and regional art centres.
- Website – expand the web medium and social network.
- Culture – identify and articulate the Grainger culture and encourage people to share.
- Deductible Gift Recipient Status – pursue potential opportunities to receive grants and donations through inclusion on the Cultural Organisations Register.
- Professional Artistic Leaders – develop processes to enable Grainger to fund both the Music Director and Administrator.
- Blockbuster concert – provision of a blockbuster concert on a bi-annual basis.
- Corporate engagement – seeking opportunities for paid engagements.
- Instruments – gain access to quality harmony instruments, such as contrabassoon, cor anglais and contrabass clarinet.

Please print the form below to nominate committee members.

NOMINATION FORM

FOR OFFICE BEARERS 2016-2017 of The Grainger Wind Symphony Inc.

I,, a financial member of The Grainger Wind Symphony Inc.

would like to nominate also a financial member of The GWS Inc.

for the position of

Signature of Nominator Signature of Seconder

Signature of Nominee

As stated in the new Rules of The Grainger Wind Symphony Inc. (2014), all committee positions are declared vacant at the Annual General Meeting on Wednesday 24 August 2016. The Committee positions vacant are as follows.

President,
Secretary/ Treasurer,
Administrator,
Personnel Manager,
Concert Manager and
Publicity Manager.

Ordinary committee members are required to serve on Management and Personnel teams and not required to attend meetings of the Committee. Use this form to declare expressions of interest. The positions that may be appointed are as follows.

Web Administrator and System Administrator managed by the Music Director,
Assistant Treasurer managed by the Treasurer,
Social Secretary managed by the Concert Manager,
Librarian managed by the Music Director,
Section Managers managed by the Personnel Manager:

Flute,
Double Reed,
Clarinet,
Saxophone,
Trumpets,
Horns,
Brass in low range & String Bass, and
Percussion

Associate conductor managed by the Music Director and selected at the end of the year for the subsequent year.

Other areas of responsibility as determined by the Committee.

Present this form completed at the AGM or send to the Secretary/Treasurer Robyn Yeung at robyngyeung@gmail.com

Robyn Yeung
Secretary/Treasurer
The Grainger Wind Symphony Inc.