

The Grainger Wind Symphony Inc. Annual Report 2016-2017

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The Grainger Wind Symphony Inc.

NOTICE OF ANNUAL GENERAL MEETING 2017



The Annual General Meeting of The Grainger Wind Symphony Inc. will be held at **7:00pm on Wednesday 23 August 2017** at our rehearsal venue, Blackburn High School Charlton 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 any committee member.

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– acting Roland Yeung	Musical Director– Roland Yeung	Treasurer/Secretary– Robyn Yeung
Administrator– Erin Wallach	Concert Manager– Tavis Ashton-Bell	Publicity Manager– Stuart Andrew
Personnel Management – acting Roland Yeung	Player Section Management Reports	Web/System Administrator– Josh Petherbridge

6. Election of 2017-2018 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	<i>General Committee members</i>
Music Director	Associate Conductor	
<i>Section Managers</i>		
Flute	Double Reed	Clarinet
Trumpet	Horn	Low Brass & String Bass
		Saxophone Percussion

8. Subscription & Joining Fee Rate Annual Review & Ratification
9. General business and discussion
10. Date of next meeting of the Executive Committee (conducted off-line after the meeting)

And then, a rehearsal preparing for the next concert.

Please note that a member's rights is suspended, including the right to vote, until the full annual subscription is paid. Rule 12 (5).

Robyn Yeung
Secretary/Treasurer
The Grainger Wind Symphony Inc.

President's Report

By Roland Yeung (acting President)

In the 2016-2017 year, we continued to have the support of long standing sponsors and partners whom I would like to acknowledge, for without them, our expenses would be significantly higher.

- 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.
- Our thanks to Blackburn High School who continue to allow us to hire a rehearsal space and hire of percussion at rehearsals.
- Stick It Percussion, whose professionalism and high quality percussion gear has made a huge difference to our concerts.
- St Stephen's Anglican Church, Richmond for providing a home for our concerts.
- The many, many other who have help us through the year. Thankyou.

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.

- Robyn Yeung for diligently managing the formal duties of the association and the finances of the band.
- 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, and has been a liaison with composers, other artists, venues, and suppliers the band has worked with during the year. He is a wonderful communicator and makes a wonderful contribution during committee meetings. 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 ensure the wind symphony meets the legislated responsibilities including Privacy and Child Safety.
- Joel for the contribution to discussion at committee and technical work on the GWS CRM to manage the members database.
- Stuart for his enthusiasm at committee and for his work in developing the Publicity Manager's Role.
- Josh Petherbridge for administrating our new CRM system and web site.
- Jamie Chan and later Sophie Caldwell for their work as assistant treasurer.
- Ruth Collins for her work to liaise with our Principal Sponsor Ambra Corporation to print posters and programs in full colour.
- 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.

In the coming year, I look forward to other members who would join as general committee members to share the load in running this dynamic organization. We need to also develop succession strategies to ensure the smooth running of the association into the future. Please contribute.

Congratulations for a wonderful year and I look forward to working with you in the 12 months ahead.

Music Director's Report

By Roland Yeung

Another fantastic year of music making has been achieved. I am very pleased with how the standard of playing has been maintained and how exciting the performances are. The magic that we develop in performance is uplifting and full of meaning.

We performed some big works, Symphony No. 3 Planet Earth by Johann de Meij, contrasting shorter works that really challenged players and entertaining works. This diverse range of characters and styles is what makes The Grainger Wind Symphony an enjoyable experience for players and the audience. Thank you players for the hard work to differentiate how you play each style and character and work as a team to show consistency in performing authentically. It is a great pleasure and privilege for me to be your conductor and music director.

Associate Conductor and guest conductors

I really enjoyed working with Shane Walterfang Associate Conductor 2016. He made a strong contribution on the podium and also on committee. In March 2017, Shane was guest conductor for Music of the Dance. Players enjoyed working with Shane, who has come to be the conductor who always performs Stravinsky! Thank you for your time with us Shane. I very much appreciated your artistry and you were easy to work with. I hope you can again join us.

Guest artists

The Season of Celebration involved a several chamber groups who enhanced the concert experience enjoyed by our audience. I thank the Ochre Trio, Quartet Epiphany and the Mozart Trio for their wonderful contribution.

The GWS Repertoire 2016-2017

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

EUROPEAN ART COMPOSITIONS

Claude Debussy The Engulfed Cathedral
Antonin Dvorak The Slavonic Dances
Gustav Holst First Suite in Eb
Gustav Holst Jupiter from the Planets
Johan de Meij Spring
Johan de Meij Symphony No.3 Planet Earth
J.S. Bach/Reed Sleepers Awake!
Igor Stravinsky The Firebird (1919)
Igor Stravinsky/Schaefer Suite from the ballet Petrouchka
Igor Stravinsky/Vosbein The Rite of Spring Part I

ART WORKS FROM AMERICA

Alfred Reed The Hounds of Spring
Alfred Reed Russian Christmas Music
Jim Bonney Chaos Theory with electric guitar solo
Robert Spittal Pacem: Hymn for Peace
Robert W. Smith Mekong
James Swearingen Novena

CONCERTI

Jim Bonney Chaos Theory with electric guitar solo

LIGHT MUSIC

Leroy Anderson A Christmas Festival
Randol Alan Bass The Night Before Christmas
Dancin' into the 20's arr Hunsberger
James Kazik Eviler Elves
Jerome Robbin's Broadway arr. Barker
Bill Whelan/Strommen Riverdance
John Williams Summon The Heroes

AUSTRALIAN WORKS PERFORMED 2016-17

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

Peter Chaplin Synsonance 1
Percy Grainger/Rogers English Waltz
Percy Grainger/Rogers Gum-suckers March
Percy Grainger Near Woodstock Town
Percy Grainger Scotch Strathspey and Reel
Percy Grainger Tune in Popular Style
Brian Hogg Bush Dance

AUSTRALIAN PREMIERES

Peter Chaplin Synsonance 1

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 2016-17. 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 GWS's financial statement is for the financial year 1/7/16 to 30/6/17, using the 'cash' accounting approach. Members pay subscriptions covering a calendar year so payments may overlap into the previous or next financial statement.

GWS operates without subsidies and pays full commercial rates for what we consume. The organisation must budget for sufficient revenue to cover expenses. Our revenue comes from players who become financial members and our paying audience. The GWS is a 'lean' organisation, accepting donations of time, expertise and materials to minimise our expenses, however, there are essential items (rehearsal venue, percussion instruments, insurance, internet services, etc.) we cannot do without and must collect revenue to pay for them.

It is hoped that the money collected from members will cover the administrative costs (\$6,000 approx.) as these directly relate to the core reason for GWS existing, which is for the pleasure of music making in a group. To date, there are twenty-six financial members (4 full members, 8 concessional and 14 sessional, paying approx. \$2,800). More paying members are needed if costs are to be covered in this way, alternatively, it may be necessary to revise our fee structure.

The GWS managed nine musical events in the financial year. The most profitable were the three Conducting Workshops netting \$2,535.30. These events required minimal effort for players, but maximum effort behind the scenes for the Music Director getting the conductors' performance ready. Of the six concerts staged, one made a profit, two broke even and three made a loss. Overall there was a surplus of \$183.60 contributed through concert performance. It must be acknowledged that some goods and services related to concert provision are donated and not reported as costs. These include the design (donated by BatDesign) and printing (donated by our major sponsor, Ambra & Levante) of the program and posters and guest artist gifts.

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 group can continue to charge a modest ticket price. The group needs to expand its audience numbers so the finances are more secure.

The GWS continues to be thankful for the many people who volunteer their time and resources for the benefit of the group, including the committee members and section managers. I am grateful for the work of Assistant Treasurers Jamie (2016) and Sophie (2017) who have encouraged players to commit themselves to the group through the payment of subscriptions.

FINANCIAL ASSETS

Commonwealth Cheque A/C

Bank balance at 30th June 2017	\$5,653.26cr
PayPal balance at 30 th June 2017	\$2,064.21cr
TryBooking at 30 th June 2017	\$1,895.76cr
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:	2016-17	2015-16
Concert takings & performance fees	4353.90	11,782.65
Membership	2798.26	5,500.36
Conductors Seminars, Tutorials & Workshops	1980.00	400.00
Bank Interest	0.79	0.81
Net GST refund	186.00	700
Fundraising (raffles, canteen)	112.20	218.80
Music sales	00.00	519.00

TOTAL INCOME	\$9431.15	\$19,121.62
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PAYMENTS:	2016-17	2015-16
Concert costs		
Performance fees inc. conductor/mentor/guest artists fees	1240.00	0
Gifts to performers	0	0
Sheet music purchase	1562.19	326.93
Sheet music hire	0	1,854.71
Printing - programs/posters	0	0
Advertising	0	0
Venue Hire	1155.00	2,607.00
Hire of percussion instruments	2820.00	4,975.00
Photocopying	16.56	131.19
Pianist fee	0	108.00
Recording costs	0	0
<i>subtotal</i>	<i>6793.75</i>	<i>10,002.83</i>

Administrative Costs

Insurance - public liability and voluntary workers	948.55	925.03
Rent for rehearsal venue	3,344.00	3,250.50
Percussion hire at rehearsal venue	1254.00	1,056.00
Postage/stationery/business cards/IT services	202.02	0
APRA annual fee	86.38	85.27
Office of Fair Trading	55.80	54.40
VBL Annual Fee	300.00	300.00
ABODA membership fee reimbursement	740.00	-
<i>subtotal</i>	<i>6930.75</i>	<i>5,671.20</i>

TOTAL EXPENDITURE	\$13,724.50	\$15,674.03
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SURPLUS/(DEFICIT)	(\$4,293.35)	\$3,447.59
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Robyn Yeung Hon. Treasurer, The Grainger Wind Symphony Inc.

Financial Statements By Performance Activity

from July 1st 2016 to June 30th 2017

1. CONDUCTING WORKSHOPS – July 2016

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	\$560.00
Balance			\$935.30

2. SPRING

at Penleigh & Essendon Grammar School

shared with: Penleigh & Essendon Grammar School Symphonic Band

conductor: Shane Walterfang

2016 Saturday 3rd September 8.00pm – audience 40

Receipts	0	
Expenses	0	
Balance	\$0	

3. CONDUCTING WORKSHOPS – September 2016

at Charlton Music Centre, Blackburn High School

2016 Wednesday 7th and 14th September 8.00pm to 10.00pm

Receipts	Participant Fees	1000.00
Expenses	0	
Balance	\$1000.00	

4. WHITE FLATS

at Luther College

shared with Luther College Senior Concert Band

conductor: Roland Yeung

2016 Saturday 12 November 7.00pm – audience 120

Receipts	Box Office	535.00	
	Performance Fee	600	\$1135.00
Expenses	Venue	0	
	Percussion hire	120	
	Gifts donated	0	\$120.00
Balance			\$1015.00

5. SEASON OF CELEBRATION

at St Stephens Anglican Church, Richmond

guest artists: Alan Brough, Mozart Trio, Quartet Ehipany, Ochre Trio – Karman Melitsis (flute), Sebastian Beswick (clarinet), Ioanna Salmanidis (pianoforte) and YPS winner Chelsi Tubby (flute)

conductor: Roland Yeung

2016 Sunday 11 December 2.30pm – audience 70

Receipts	box office		\$751.18
Expenses	Church	319	
	Percussion hire	900	
	Gifts donated	0	\$1,219.00

Administrator's Report

By Erin Wallach

Having completed my second year as a committee member, it never ceases to amaze me the tireless hard work, effort and energy that the other committee members put in to ensure not just that concerts are planned, publicity is arranged, and finance managed, which is a huge job in and of itself, but also that new opportunities are explored. This year we have discussed the possibility of participating in the national band championships in 2018, and looked into applying to be a part of Regional Arts Victoria's showcase, to give the GWS an opportunity to be seen by various performing arts venues and potentially enable regional and local tours in 2019.

These discussions are still underway given the complexity of arrangements involved in both events.

This past year has also seen some new policies developed, first with the ratification of the privacy policy, and secondly with the draft of our commitment to child safety, and the working draft of our Child Safety Policy.

Privacy Policy

Thanks to the hard work of Matthew Sutherland, The Grainger Wind Symphony now has a privacy policy. This policy outlines the sort of information that The Grainger Wind Symphony collects, how that information is used and how you can access that information. A summary of the policy is being placed on the website, with the full policy available for download.

Child Safety Policy

The Victorian Government recently introduced legislation that as of this year required all organisations that work with children have either a Statement of Commitment to Child Safety and/ or a Child Safety Policy.

Based on templates provided by the State Government, a Statement of Commitment has been drafted and ratified by committee. While this statement alone fulfills legislative requirements, a broader policy is also being developed which outlines the processes and procedures that Grainger has previously had informally, but which are now being formalized.

Register of Cultural Organisations

The Register of Cultural Organisations is still an ongoing project and a work in progress. It is a requirement in the application that applying organisations have a public trust account to manage the receipt of money, separate from the established banking practices of the group. This has proven to be a hurdle in the application process as we try to navigate the logistics and legal requirements for the establishment of a public trust. I still remain positive that ROCO is something that we can achieve and look forward to making further developments in applying.

Finally, I would like to say thank you to my fellow committee members for their incredible efforts, and a thank you to Grainger Wind Symphony as a whole for the privilege of being able to be involved as a committee member and a player in this amazing group.

Concert Manager's Report

By Dr Tavis Ashton-Bell

This is my fourth year as concert manager for The Grainger Wind Symphony, and it continues to be a pleasure to see the band grow from strength to strength. I'd like to thank each member of the band for turning up to rehearsals and performing tough repertoire with pressing rehearsal deadlines. This report spans the second-half of the 30th anniversary season, and the majority of the 2017 concerts, with three more performances scheduled at the time of writing this report. Thanks to diligent efforts from Paul van Haaster in the sound engineering department, all concerts mentioned in this report have their recordings in The Grainger Wind Symphony archives. I'd also like to thank Robyn and Roland Yeung, Erin Wallach, Stuart Andrew and Joel Mayes for all their stupendous efforts in helping committee lead the band this year. It has been a pleasure to work with each and every one of you. Behind the scenes, the concert managing role involves many emails, liaising, organising and booking things – often months in advance. Since last AGM, The Grainger Wind Symphony have performed three events with various schools, three standalone events and three works by Igor Stravinsky. This is no easy feat – I believe everyone should take a moment to reflect on the massive effort required to achieve this within one calendar year. In this year's report I've decided to describe the processes involved in this committee position to give some insight into what's involved in event managing.

In organising events with schools, every detail must be accounted for by around November of the previous year, as around this time schools are planning their calendar year. Leaving the management of events such as By Invitation until the last minute can prove hazardous as schools tend to have big musical events at the close of their term. Another thing to keep in mind is that schools hold mid-year exams and hence musical commitments get pushed aside. However, with ample warning, most schools can accommodate for an event with The Grainger Wind Symphony, and some have even expressed interest in workshops held by the band. As each school has different priorities and systems of operation, it is also important to keep transparent regarding what is needed from each school (information for publicity, percussion requirements, pieces being performed, program notes and possibly player lists if applicable). Most of the time, a school will not be able to confirm which pieces they are able to perform until just before the event, so sometimes concerts can have repeated pieces if minds are changed at the last minute. It may all sound tricky, yet keeping on top of emails and simply relaying messages (where appropriate) helps keep everything in check.

In order to organise such events before the next calendar year, it is always a good idea to make a template of the year ahead, marking in the school and public holidays, along with any other musical events which may potentially clash (i.e. VBL Nationals). With the days that remain, the amount of rehearsals and concerts can be figured out, which can sometimes be a bit of a balancing act. Oftentimes one may have to see where Easter falls in April and work backwards from there. From here, depending on whether Saturday or Sunday concerts are preferred, the times for bump-in, sound check(s), concert start, estimated interval time and bump out can be ascertained, remembering to leave time for player to grab some food. Usually it's easiest to pick a concert start time and work backwards depending on whether guest artists feature (requiring an individual sound check), or particular pieces demand longer periods of time (i.e. Planet Earth could only be played in the second half of its concert). Once these items have been confirmed by committee, the details can be used by the publicity manager for marketing. Here I often look at booking the event at preferred locations.

When holding a standalone event, the key area of focus is to develop a theme which entices a potential audience, whilst at the same time allowing pieces from the repertoire to fit comfortably with the title of the event. For example, for *Spring*, GWS performed Hounds of Spring and The Rite of Spring (Part 1), just as the year emerged from a cold Winter. Such a theme makes it easy for everyone to relate to the core reason for celebration. On the other hand, White Flats was the name given to Croydon during its foundation times and proved to be very difficult to tie in with artistic ideas or the repertoire. Sometimes, it's best to go for a theme that accessible over a theme that hits close to home, yet might not suit the repertoire. General themes of celebration, culture, and seasonal change can be good starting points before honing in on a final scheme that can work for the audience (through the compere script) and the band(s) involved (through their choice of repertoire).

Making everything come together on the night involves making sure everyone has enough time and space to get where they need to go safely and comfortably. This includes allocating spaces for cases and safe storage. Most concert days used to be a real head spin, yet I wish to thank every single band member who helped set up chairs, fold and staple program notes or microphone stands before or after all events – you have no idea just how much this helps everything. Approaching the concert date, it's important for the concert manager to double and triple check that everything has been accounted for: event venue confirmation; percussion requirements (thanks to John Clark from Stick It Percussion); writing compere notes and organising a compere to read them (a big thank you to Roland Yeung and Kristian Gregory this year); designing and assembling the concert program, making sure it is done with enough time to be printed (massive thanks to Ruth Collins). The rest is a matter of requesting volunteers to help with intermission, front of house, ushering and any other tasks that may be required. It has been a great year for GWS, and I look forward to what may come in times ahead.

Works Performed

2016 Concerts

Spring

Saturday, 3rd September

HR Stevens Music Centre, Penleigh and Essendon Grammar School

White Flats (guest artist Darryl Barron, guitar – Chaos Theory)

Saturday 12th November

Luther College Chapel, Croydon

Season of Celebration (guest Narrator Alan Brough)

Saturday 11th December

St Stephen's Church

2017 Concerts to date

Music of the Dance (guest conductor Shane Walterfang)

Saturday 25th March

St Stephens Church

Planet Earth

Saturday, 20th May

St Stephens Church

By Invitation
Saturday 17th June
The Knox School
Conducting Workshops and Seminar
Wednesday 21st & 28th June
Blackburn High
Music Theory Seminar
Wednesday 1st August
Blackburn High

Publicity Manager's Report

By Stuart Andrew

This has been my first time serving on The Grainger Wind Symphony Committee. In compiling this report I have learnt a lot about data to collect and track for the 2017/2018 group year, as well as possible strategies to increase our engagement with and size of audiences.

Facebook provides good data for analysing public engagement with the group, and it is possible to examine The Grainger Wind Symphony through a number of metrics. Where possible, data has been collected for the 2016/2017 group year (July 2016 to end June 2017) and has been generated automatically by Facebook.

TOTAL PAGE LIKES



There are two key aspects to highlight:

1. The spike in page likes in March 2017 (highlighted in above image).
2. The slightly higher frequency of page likes (steeper gradient) since the March 2017 spike.

The spike represents a jump of 14 likes on March 6, 2017, which I tentatively attribute to inviting many of my own Facebook friends to like The Grainger Wind Symphony page, but the data is not qualitative enough to confirm this. Players could be encouraged to invite their friends to like The Grainger Wind Symphony on Facebook.

The slightly higher frequency of page likes is probably due to a number of factors:

- The higher number of page likes overall means a higher page reach—the more people who like us, the more people will see us organically and through avenues such as ‘suggested post’ or ‘a page you may like’. This, in turn, will have a small positive effect on the number of likes we get over time.
- The increase in frequency of posts—Roland Yeung has begun sharing articles, images, and videos relating to the performance of concert band music. A greater frequency of posts increases the frequency with which we appear in news feeds, and thus has a small positive effect on the number of likes we get over time. Thank you, Roland. The consistency of the publicity strategy for the last few concerts—as I have settled into my role I have been able to more efficiently and effectively generate Facebook content. This is an area which I hope to improve over the coming year.

ENGAGEMENT WITH FACEBOOK EVENTS

Event date	Event	Published	Reach	Responses
06/28/2017 5:00 AM AEST	 Conducting Workshop Program Wed 28 June 2017	21/05/2017 22:06	925	18
06/28/2017 5:30 PM AEST	 Seminar: Music expression in the ensemble rehearsal	16/06/2017 17:15	555	6
06/21/2017 7:30 PM AEST	 Conducting Intensive: GWS & ABODA presents conducting classes	04/05/2017 23:14	589	21
06/17/2017 7:00 PM AEST	 GWS: By Invitation	30/05/2017 15:15	1.2K	29
05/20/2017 7:00 PM AEST	 GWS: Planet Earth (DE MEIJ)	03/04/2017 19:02	3K	62
03/25/2017 7:00 PM AEST	 Music of the Dance	17/01/2017 13:35	1.7K	38
12/11/2016 2:30 PM AEST	 Concert: Season of Celebration	30/11/2016 07:35	931	21
11/12/2016 7:00 PM AEST	 Concert 5: White Flats	05/11/2016 16:22	111	2

Note:

- “Reach” means the number of different Facebook accounts which saw a given event—this includes accounts which may have been invited and chosen to take no further action and those who saw the event appear in their news feeds and not engage in any way with the event or the page.
- Responses include those who clicked “attending” and “interested”. It does not indicate those who actually attended the concert. This number will include players/performers who clicked “attending”.
- The pixelated line is data that is outside the 2016/2017 group year.
- Data for Concert 4 Spring is not available.

Concert 2 was our strongest Facebook event. This may be due to the size of the ensemble (including Southern Voices) and therefore the number of performers who invited their friends and family to the event may have been larger. I would encourage players to keep the engagement with Facebook events high by inviting their friends and family to each one, and to click “attending” as a high engagement leads to a higher reach, and thus a greater online presence for the event and the page as a whole.

FACEBOOK v ACTUAL CONCERT ATTENDANCE

Concert	Facebook Reach	Facebook Response	Actual Attendance (approx.)
4: Spring*	N/A*	N/A*	40*
5: White Flats*	111*	2*	120*
6: Season of Celebration	931	21	70
1: Music of the Dance	1,700	38	40
2: Planet Earth	3,000	62	200
3: By Invitation*	1,200*	29*	70*

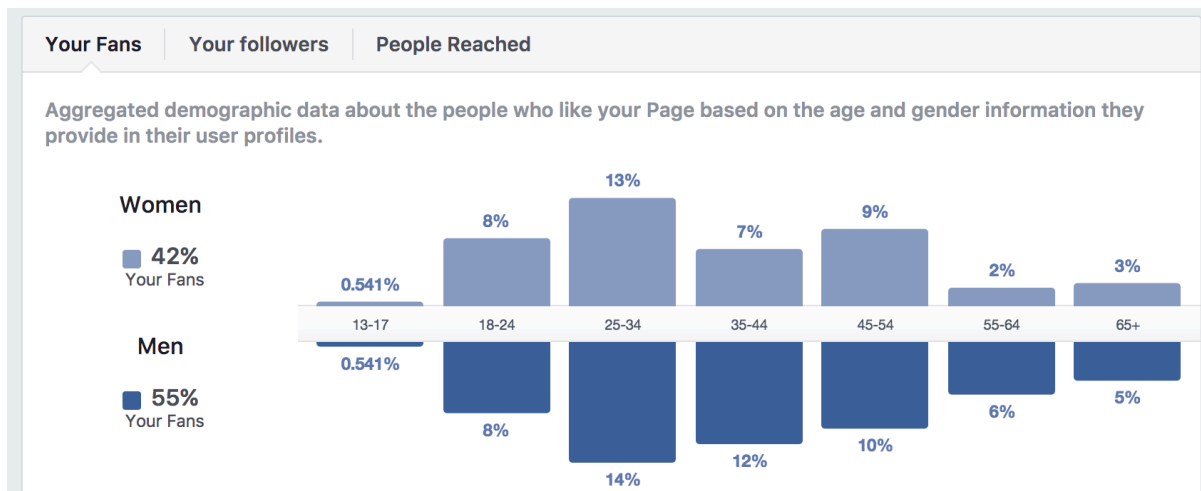
*Concert not at St Stephens

This data suggests many hypotheses (listed below) about publicity but no conclusions can be made until the sample space is larger. I do not believe it prudent to seriously count the data for concerts held at schools (ie Concerts 4, 5, 3) as the school audience of parents and friends would likely count for a large (if not near total) portion of the attendance.

- I suspect that a higher Facebook Response would lead to a higher Actual Attendance.
- Our Actual Attendance may be higher than our Facebook engagement as many concert-goers may not be heavy users of Facebook.

- With a good, well-coordinated publicity campaign we should expect to be able to reach around 1,500 people on Facebook without the use of paid advertising. If extra effort is made, that number can be as high as 3,000.
- For concerts 6, 1, and 2, Facebook Response is roughly 2% of Facebook Reach. I cannot say for certain that this is a bonafide trend.

DEMOGRAPHICS



Country	Your Fans
Australia	431
United States of America	52
United Kingdom	14
Italy	7
New Zealand	5
Japan	5
Germany	5
Netherlands	4
France	4
Spain	3
Singapore	3
Thailand	3
Denmark	3
Greece	2
Chile	1
Faroe Islands	1
Cambodia	1
South Korea	1
Malaysia	1
Austria	1
Switzerland	1
Peru	1
Pakistan	1
Portugal	1
Ecuador	1
Hong Kong	1
India	1
Vietnam	1

This data is included for general interest. It demonstrates the interesting international footprint of GWS, strongest in the US at 52 likes. 124 likes (22% of total likes) come from countries that are not Australia.

We do not compile any demographic data on our concert goers. This is of interest to me as it may suggest or predict what modes of publicity/advertising will be more effective (ie flyers placed at universities and a heavy social media presence would bias exposure towards younger, student demographics). I would be particularly interested in:

- The age of attendees
- The occupation and/or field of study of attendees (specifically Music or Other)
- The location of attendees (ie which suburb do they live in)
- The relationship an attendee has to the group (former player, know a current/former player, no relationship, etc.)

but I am unsure if I have the time to effectively gather and sort this data.

In general, I am somewhat satisfied with my performance as publicity officer with GWS. There have been times when I have been forced to let my duties slip due to other pressing commitments, and I have noticed that the current size of committee is placing stress on the running of the ensemble; this leads to compounding delays in communication and completion of tasks. I would like to commend and thank the other members of the 2016/2017 committee (Roland, Robyn, Tavis, Erin, and Joel) for their hard work, grace, and tolerance under pressure. I urge anyone who enjoys making music with GWS to consider volunteering for committee. A larger committee would allow us to do more thorough work, as I

have suggested in my report. On a personal note, my skillset as a musician has been expanded by my volunteer experience with GWS.

I must make special mention of and thanks to Ruth Collins (GWS life member) of Levante and Ambra Corporation and Tanya from BatDesign for their generous donations of printing services and design services respectively. This has given us a public image that would normally be beyond our budget.

In continuing the role, I will be aiming for the following measurable improvements:

1. A more consistent online engagement with St Stephens concerts, with the expectation that this will lead to higher audience numbers
2. A more comprehensive set of data about the ways that people engage and connect with GWS, both online and in real life (as players and as concert audiences)
3. A constant growth in page likes for Facebook
4. More images and stories of the band captured and shared online so that our online persona reflects the strong community that actually exists within GWS.

I would also like to see a stronger public profile with more posters and flyers being effectively distributed. I will look at ways of encouraging this in the 2017/2018 Group year, including developing a list of places to distribute flyers.

Personnel Manager's Report

By Roland Yeung, Acting Manager

I have had this role since May 2017 after **Joel Mayes** reluctantly resigned because of work pressures and travel. I thank Joel for his work as section manager since October last year and as Personnel Manager since February 2017.

Section Managers

The primary role of the section manager is to fill every seat in the wind symphony given that some players are unable to play for the full year. The section managers ensure that the wind symphony can perform selected works by keeping in regular contact with players.

At the end of 2016 we bid farewell **Jamie Chan** as clarinet player and section manager. He was a popular leader and the clarinet section became reliable, fully subscribed and played as a strong team. Individually players benefitted from his profession as a physiotherapist. Sophie Caldwell agreed to add Clarinet Section Manager to her other leadership position as Assistant Treasurer.

We continue to enjoy the experience and organization skills of **Caitlin Stubenrauch**, **Carmen Robertson**, **Stuart Andrew**, and **Stuart Newstead** (life member) as section managers.

I deeply thank **Christine Duniam/Ewan** for her work as the Flute Section Manager. She has decided to step down from this role at this AGM after a number of years. I appreciated her clear thinking in developing the membership clauses and processes in our Rules so they support the strengths of the personnel processes of the wind symphony. She is highly respected and will support the new section manager as she will continue to play in the wind symphony.

GWS CRM

A focus for the Personnel Manager is the implementation of ICT to manage personnel of the wind symphony through GWS CRM. We now have 122 players registered in our contact database. Only a handful of regular players are not yet registered. This makes it easier to communicate with players to improve forward planning and gaining an earlier commitment from players for future events. The notice for the 2017 AGM was sent out through the GWS CRM system.

More and more players are paying their subscription fees using the GWS CRM PayPal module. An increasing number of players are registering for events. These features of the GWS CRM will make it easier for our volunteer managers to run this organization. We do not have professional administrative assistants to chase and remind, but player responses remain slow. Once we fully implement the system, we could activate the SMS module that will make two-way communication even easier. I thank Joshua Petherbridge (bassoon and IT professional) for his voluntary work as system administrator.

Young Player Scholarship Recipients

We are delighted with our Young Player recipients – Sarah Phang 2016 and Chelsea Tubby 2017. They are terrific players and have fitted well into the rehearsal and concert program. We hope you both feel supported.

Player reminders

Players should be reminded that they have a responsibility to ensure the wind symphony is viable, enjoyable and friendly. Everyone, in different ways, should put an effort into making the wind symphony a successful organization.

Players should be reminded to communicate regularly with their section manager committing early to events, and notification apologies should they inadvertently not be able to come to rehearsal, sound check or performance.

Since instituting the 7.30pm for start at 8.00pm, the numbers of players at the start at rehearsals has been much improved and the players have been more settled resulting in a more energetic start. Please keep reminding each other.

Flute Section Manager – Christine Duniam

This year has again, continued to have a consistent flute section I feel we all know how each of us play in a section and how we can support one another (or push one another) during a concert. We now not only have a waiting list of valuable players but we have past players wanting to return to play with us. It has been fantastic to have Chelsi join us this year after winning the scholarship. She has slotted into the team effortlessly and contributed greatly to many concerts. I feel the commitment from the flute section to learn their parts this year has been excellent with concerts continuing to improve. It has been excellent to be confident going into each concert that we know our parts and will play well. Thank you to Jacci, Maree and Erin for consistently being available and doing a fantastic job!

The number of concerts has again been a slight issue for players in the flute section, myself included could not do one concert so therefore did not play for all of first term. However having more rehearsals has enabled us to be very comfortable with the repertoire going into each concert, as long as people don't see it as a reason to not attend one or two (although I feel 7 is too much).

I have really enjoyed being flute section manager over the last six years and feel it is time to pass on the opportunity for someone else to lead the section. This does not mean I shall be leaving the flute section, but feel it is a chance for some different contacts to be trailed. I would like to thank everyone in the committee for allowing me to take on this role and supporting me to always have a full section at each concert.

Double Reed and Horn Section Manager – Roland Yeung *acting*

The double reed section have enjoyed the quality playing of Joshua Petherbridge and Isobel Herrick. We were sad that Isobel returned to the UK in May. Thank to Ryan Lynch for swapping from the clarinet section to play 1st Oboe and Cor Anglais. We welcomed Thomas Hallett but only for the first part of this year. We hope he can rejoin us in the following semester.

In the horn section Nola Louis took leave from playing and work on the committee to have a baby. Nola may be able to return to play, but will judge this from week to week. Nic Benbow moved to live in Gisborne, but remains interested to play horn in the last few rehearsals. Two new players Jacinta Ewers and Tracy Tulloch have been accepted as members. Tracy Tulloch has expressed interest in taking the role of horn section manager. Thanks Tracy. After an absence for some 15 years overseas, Charlie Stutchbury has returned. Welcome back Charlie.

Clarinet Section Manager – Sophie Caldwell

The last 12 months have seen a number of changes in the clarinet section. At the end of last year we said goodbye to Jamie Chan who had been section manager for the clarinets for a number of years. Since the beginning of this year we have welcomed some new faces, however, the section has maintained its core group of players.

Players have been prepared to take on different roles in the section. Ben and Tavis have taken on the Bass Clarinet role, with Tavis also being prepared to play e-flat or contra-bass clarinet when the occasion arose. We have also had Penny playing the A clarinet.

The most important factor moving forward for the section is that we continue to grow our list of players and that we work on communication. I would like to thank all of the players for their continued support of the band and particularly Tavis for his assistance throughout the year.

Trumpet Section Manager – Carmen Robertson

The trumpet section has been continually evolving into a section with the ability to help anyone out in when needed. We set the bar quite high for outsiders, and some of the feedback included "I wish I were good enough to play with the trumpet section in Grainger". In the past year, we have brought in various new players who have shown an

interest in participating in future concerts, and many had contacted inquiring about how to join.

The music we have received during the past year gives us the perfect challenge, whether it be by playing the part correctly, working as a team or even finding enough players to cover all the parts, which we have achieved at every performance.

While the trumpet manager of Grainger has taken some time off to work on her master's thesis, Stuart Andrew has kindly taken over the role for the time being, which has made a massive positive influence. I would like to give my thanks to all the individual players for committing to rehearsals and performances. Without you, we would not have a trumpet section.

Low Brass Section Manager – Stuart Andrew since January 2017

The low brass of The Grainger Wind Symphony have enjoyed a rewarding and successful 2016/17 year. I am grateful for the assistance of players:

Tuba: Tim Huddleston, Ben Hague, Alicia Parry, Harry Williams, and Tim Kelly;

Euphonium: Wayne Bowden and Keith Perry;

Bass Trombone: Joel Mayes, Denton Thomas, Joshua Anderson, and Don Taylor;

Tenor Trombone: Andrew Heading, Stuart Andrew, Matthew Bacon, Elizabeth Moh, Darren Reed, Pranav Roy, and Belinda Seleni.

I am also grateful for the work of Joel Mayes, who held this position before me. The work of Michael Taylor (string bass) with the Tubas has been of an especially high quality and deserves a mention here.

The quality of musicianship in the low brass section has been very good—many of the players listed above have demonstrated high technical facility, effective musical expression, a commendable commitment to the sound of the section, and/or a demonstrated improvement in playing over their time with GWS. This has led to an inspiring and encouraging section to play in and is a credit to the section as a whole.

In future, I would like to see the low brass of GWS operate with a more stable 'core' membership; particularly in the tuba and euphonium chairs. I would hope this would further afford us the opportunity to focus more on the detailed, high-level musicianship present in GWS.

It has been rewarding and greatly satisfying serving as low brass section manager, and I look forward to continuing in the role.

Percussion Section Manager - Stuart Newstead

The last year of concerts has again seen an enjoyable mix of venues and repertoires performed by the Grainger Wind Symphony and I congratulate and thank the small but dedicated committee of GWS for their hard work in putting the program together. As a percussion section there have been some memorable highlights including Planet Earth, Music of the Dance and Season of Celebration. From a personal perspective the By Invitation concert was very memorable for having my son and wife involved together for the first time in the GWS concert involving The Knox School. I hope this can happen again sometime in the future.

The percussion section has continued to retain a core of high quality players who provide a high calibre of service to the music making of the group. Consistency of attendance can be a problem in these times of busy lifestyles but this is helped by the longer rehearsal cycles seen in 2017 which has also allowed better mastery of the music. I support this change continuing. One difficulty in having a stable section core is when works require a large number of percussionist as it is difficult to find percussionists willing to fill in for a single gig or small number of works. Given large numbers of players are generally required only for the odd piece in a program, the option of borrowing players from other sections is appealing. There seems to be a particular penchant amongst clarinetists for playing percussion which they do very well, and the multiple clarinet players per part allows us to borrow one without major detriment to their section. I would encourage lateral thinking to solve personnel problems.

The support we get from Stick It Percussion and John Clark for concerts is great and their equipment is good quality. I appreciate this service comes with a reasonably high cost but I do not see any viable alternative to this arrangement given the group has no free access to borrowing large percussion. Committee will need to continue to budget for this in the future although joint concerts at host venues can certainly help reduce this burden.

Along with the percussion section, I look forward to continuing to make great music with the group and continuing to see those familiar backs of heads into the future.

Please print the form below to nominate committee members.

NOMINATION FORM

FOR OFFICE BEARERS 2017-2018 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 on are declared vacant at the Annual General Meeting on Wednesday 23 August 2017. 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:

Flutes,
Double Reeds,
Clarinets,
Saxophones,
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 Treasurer/ Secretary Robyn Yeung at robnyngyeung@gmail.com

Robyn Yeung
Treasurer/Secretary
The Grainger Wind Symphony Inc.