

MOORAMBILLA

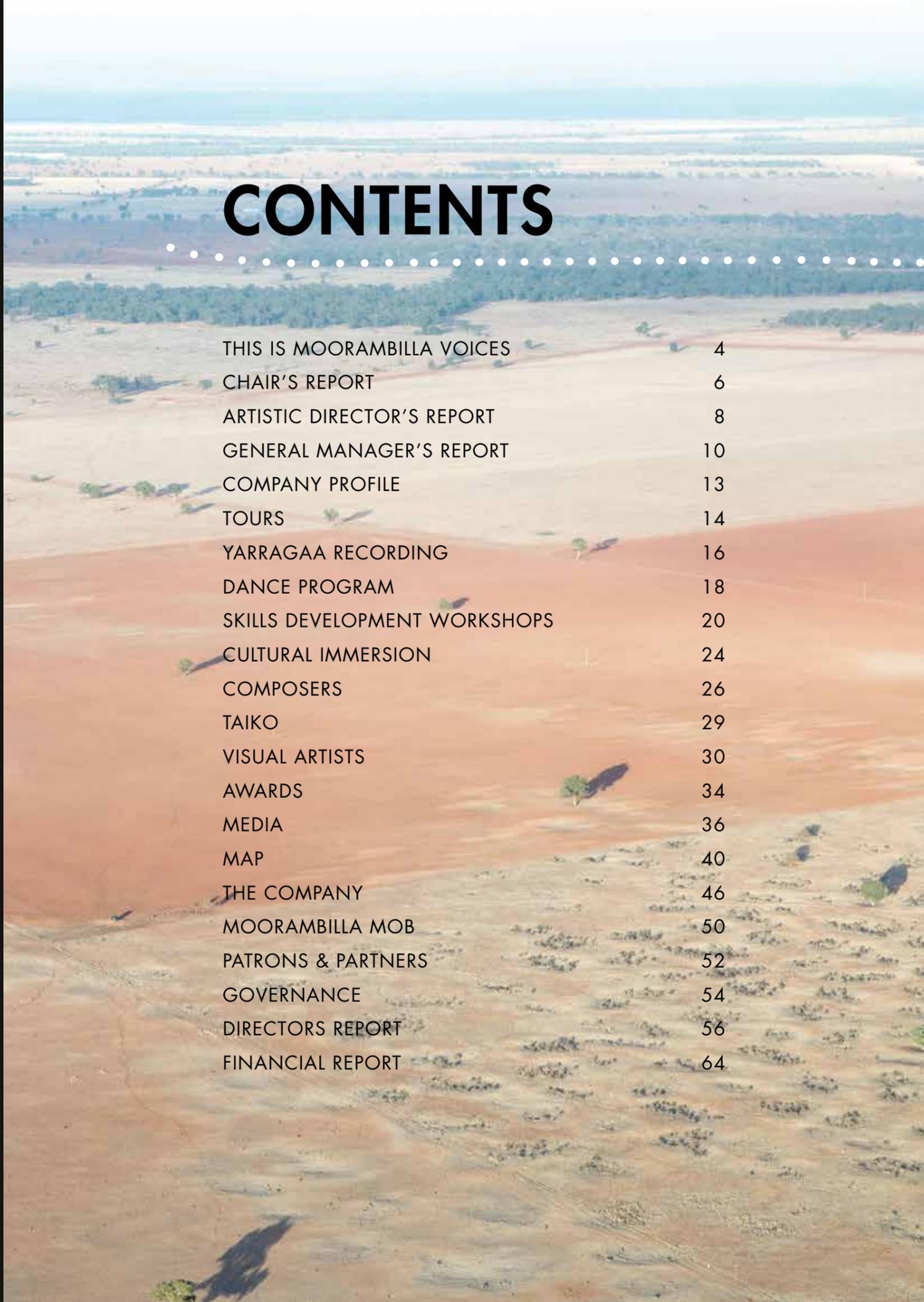
2018
ANNUAL
REPORT





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THIS IS MOORAMBILLA VOICES

We acknowledge and cultivate respect for the people, creatures, land, water and surrounds of our communities which are precious to all.

We all share this land.

We all care deeply about this country.

It is our collective responsibility to respect and care for all of those associated with Moorambilla Voices.

We commit to working with each other and walking forward together in a spirit of openness and generosity and this will guide our interactions artistically, culturally and socially and in every business interaction we make that

represents Moorambilla Voices.

We create art, memories and a sense of ourselves and place from our stories and the land.

We will learn from the past to shape the present and work towards a better future for our country.

In partnership, and with mutual respect and understanding, we put the wellbeing of our Moorambilla Voices family, our people, our communities and our country first.

We do this by respecting ourselves, each other and our shared commitment to cultural understanding.

CHAIR'S REPORT



WITH OUR REGION IN THE WORST DROUGHT FOR OVER 100 YEARS THE PROGRAM HAD THE LARGEST NUMBER OF PARTICIPANTS FOR THE CORE PROGRAM AND OUR LARGEST TOURING PERFORMANCES IN ONE YEAR TO DATE.

2018 was indeed an extraordinary year for Moorambilla Voices. With our region in the worst drought for over 100 years the program had the largest number of participants for the core program and our largest touring performances in one year to date. This demonstrates to us the importance placed on the Moorambilla program, to our participants, their families, their schools and their communities. On behalf of the organisation I thank the families, schools and communities for the huge efforts in ensuring our participants continued involvement in such tough times. A true testament to the resilience and capacity of the bush.

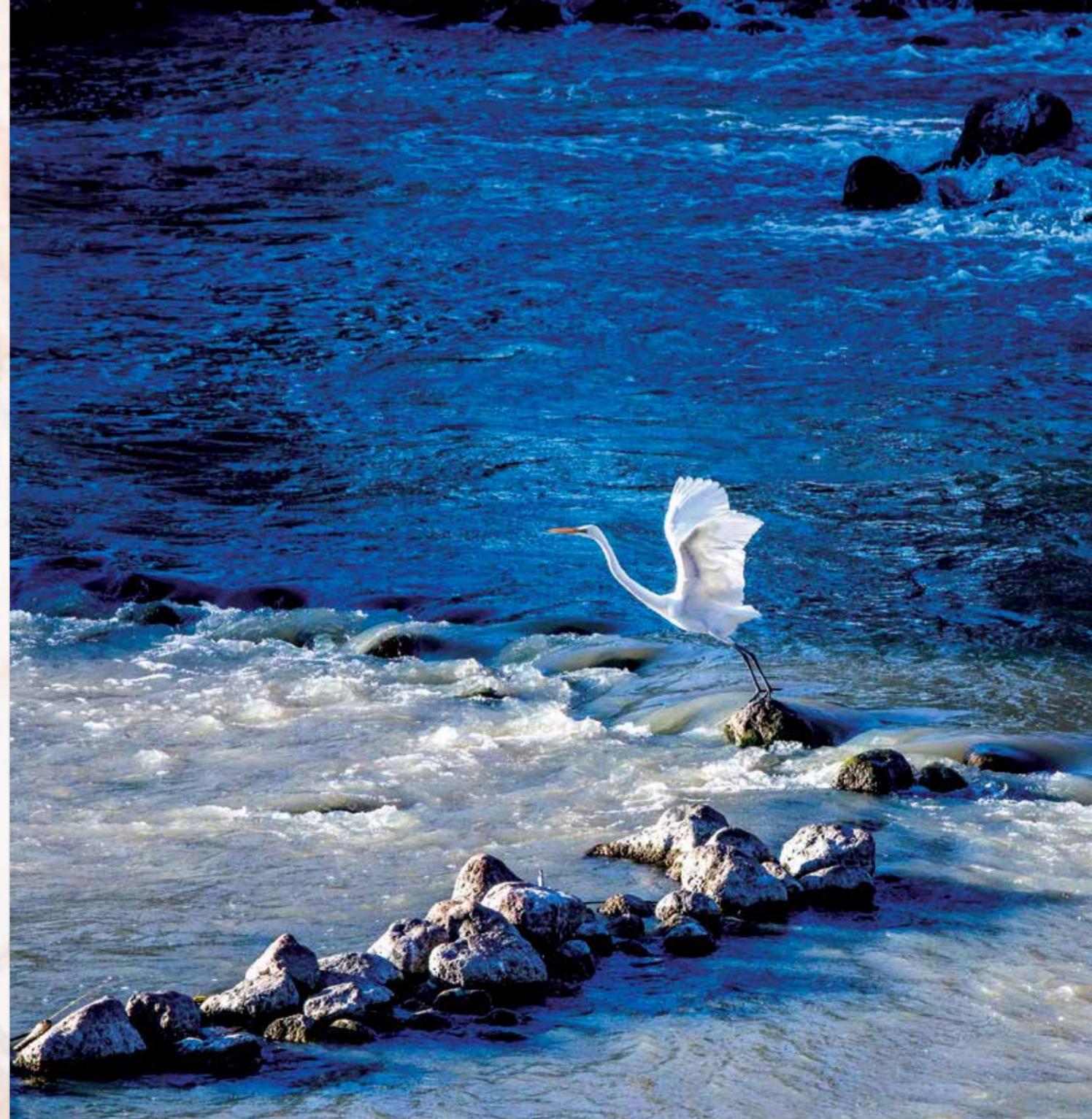
Artistic Director, Michelle Leonard OAM, I congratulate you on your extraordinary artistic achievements as you have again raised the bar across all aspects of the core program and the remarkable touring opportunities presented this year to our ensembles. The annual Gala performances in Dubbo were again an incredible sell out, an Evening with Hillary Rodham Clinton in Melbourne and Sydney, TEDx SYDNEY 2018, Yarragaa Recording Tour in Sydney, The Sydney Royal Visit performance in Dubbo, Bestest Foundation performance in the Royal Botanical Gardens Sydney, Sydney University Vice Chancellor recognition reception, Sydney Carols on Norton and Sydney Royal Far West opening and our inaugural Moorambilla Intensives in Baradine.

I would like to thank our remarkable Moorambilla team - Dayle Lummis, our General Manager and the management team, Michelle Leonard OAM, Artistic Director and the Artistic Team, our Moorambilla Ambassadors and the many supervisors who support us on residencies and tours. We could not function as an organisation without your generous time and support.

In 2018, the Board and key management team underwent an intensive strategic planning process to determine our new strategic plan. This has resulted in an ambitious new plan for Moorambilla that embodies creativity, aspiration and inclusivity. Many thanks to all Moorambilla Voices board directors and especially Alison McKechnie for her experience and input.

We were pleased to end the year with only a small deficit of \$11,179.00 considering this is our largest year to date with our highest participant numbers in the core program and the touring performances. A fundraising campaign will be launched to support a touring fund that will enable the organisation to continue to participate in events and performances opportunities outside the core program.

My fellow Board of Directors, I thank you for your wonderful participation in all aspects of the organisation. We are fortunate to have such a



committed group sharing their knowledge, capacity and enthusiasm who continue to champion this organisation. Our funding partners, the Department of Communications and the Arts, Create NSW, Regional Arts NSW, the Department of Family and Community Services and ICAP for their ongoing contribution. I also thank our private donors, both philanthropic foundations and individuals for their continued support.

The Moorambilla Voices Board is very excited for our 2019 program, again continuing to build from a foundation of generosity and cultural inclusion through its multi-disciplinary creative program, continuing to give voice to the artistic capacity of regional Australians. Through artistic partnerships of the highest calibre and by seeking inspiration from the lives, landscape and rich culture of our First Nations peoples, we are actively contributing to the wider conversation around contemporary Australian identity.

FOUNDER, ARTISTIC DIRECTOR'S REPORT

This year has been one of the most extraordinary in the history of Moorambilla Voices. The scope of opportunities these children will have had by years end has been breathtaking. Despite opportunities to tour, record and showcase our program to national and international audiences this year our gala concert in Dubbo remains the beating heart of our program. Seeing our children excel beyond our wildest imaginings – singing to life the rich stories and long held knowledge of our region – is one of life's great joys for me. It is simply life changing for all involved. Their capacity is truly immense.

Creatively this year we return to Brewarrina – to connect it to the Byrock waterholes and then back to Gundabooka, Grenfell and ultimately the beauty and stillness of the Narren Lakes. The incredibly rich song line we have been on allows us to connect not only these landforms but the language and people of Bourke, Cobar, Lightning Ridge and Brewarrina in a unique way. Together we add cultural knowledge to our shared journey. Together we dance, we sing... and we learn more each year about our part of this magnificent country and how it is all interconnected. We are now understanding and cherishing our vital part as the living embodiment of this song line acknowledging the oldest living culture on the planet in every performance we do.

It is an incredible thing to see children celebrate the richness of the land we all share and to feel empowered to respect and add to its traditions – together as one voice.

Artistically, we are drawing on movements and melodies from past years. This incredible layering is what makes Moorambilla so unique. Our collaborative practice is now so strong that many are seeing what I've always known – we are national trailblazers for creative excellence – our children's passion, grit and sheer talent is manifest on stage in every performance they do.

Across our visual art, in dance, in song, and on our beautiful Australian made Taiko, we are connecting the river systems, the colours of the earth, the rock art, the trees, the land, the stars and the stories of the country we all love to our children's daily lives. Moorambilla is the vehicle to share our life's knowledge for the benefit of our shared future – it makes you fall in love with your country again!

To all of you who have helped shape, support or have borne witness to this years incredible program – thank you – collectively we are the song and the spirit of the region – may we echo loud and long into the future.
Michelle Leonard OAM



**"I HOPE YOU FEEL
OUR ENERGY"**



GENERAL MANAGER'S REPORT

I'm proud to report Moorambilla Voices can celebrate a number of significant achievements in 2018 and we're delighted to share them with you in the report that follows.

We're particularly thrilled to have welcomed our Co-Founder as our new Chair in 2018, Justine Campbell, and warmly thank Eden Shepherd for his leadership as Chair for the last 2 years.

As always, we are enormously grateful to all our Board members and Ambassadors, to our philanthropic supporters who enable our dynamic organisation to inform, inspire and enable greater philanthropic investment for Moorambilla Voices. I would like to take this occasion to thank them and to celebrate their generous support in our program.

I'll take this opportunity to thank each of our amazing staff; Michelle Leonard OAM our Artistic Director, Annie Berrell our Moorambilla Mum, Pete Thompson our Moorambilla Dad, Sally Oehm our Administration Assistant and Chris Robinson our Bookkeeper. We are a small but passionate organisation who strongly believes in the potential of every child from across regional and remote Australia to develop their skills and awaken their talent before showcasing their abilities to the community. Every staff member upholds the aim to address the inequality and disadvantage many of these children face and they have completed an amazing job this year and truly need to be congratulated.

It is essential to congratulate our incredible volunteers as our program would not operate without their amazing contribution throughout the year on tour, at camp and performances.

There is much cause for optimism as we look forward to growing in 2019 and we look forward to working with you in support of Moorambilla to give every child the capacity to build for a lifetime of achievement.

*"THERE IS
MUCH CAUSE
FOR OPTIMISM
AS WE LOOK
FORWARD TO
GROWING IN
2019"*





COMPANY PROFILE

From humble beginnings in the drought of 2006 Moorambilla has gone on to provide over 32,000 children in remote and regional NSW remarkable musical opportunities. Through our yearly program of performing, recording and skills development we have created an arts organisation which is regularly awarded the highest honours in all disciplines. We offer our candidates at all levels the opportunity to engage with artists of the highest calibre - composers, musicians, choreographers and visual artists. Together they create multidisciplinary works which celebrate the rich culture of the region - inspired by the land and its people.

The core values of this program have always remained - equity, access and the pursuit of excellence. After

the most incredible year for our ensembles we would like to thank you for the part you have played in our ongoing growth. Thank you for supporting us as a donor, audience member, parent or chorister. The opportunities we have offered in 2018 - our Yarragaa recording tour, An Evening with Hillary Rodham Clinton national tour, TEDX tour, Dubbo Royal Visit performance, Bestest Foundation performance, Sydney University Vice Chancellor's Dinner, and Royal Far West / Carols on Norton tour, would not be possible without your ongoing support and the breathtaking capacity of our beautiful children. We would like to thank all of you who believe in our pursuit of musical excellence, the creation of new Australian work and the opportunity for all of us to connect to our shared culture and songlines.



TOURS

An Evening with Hillary Rodham Clinton – Melbourne, Sydney

TEDx SYDNEY 2018

Yarragaa Recording Tour - Baradine, Sydney

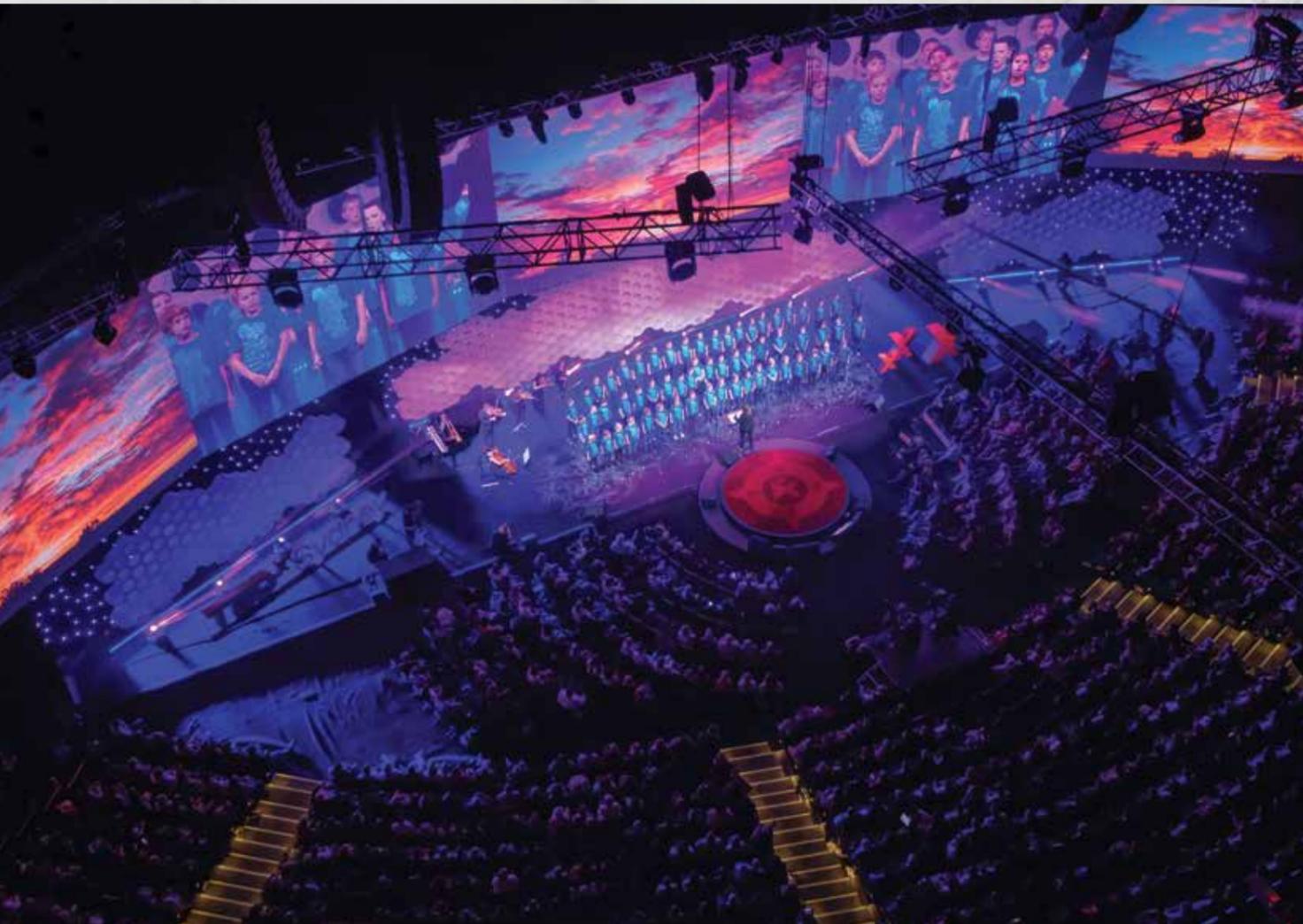
Royal Visit performance - Dubbo

Bestest Foundation performance - Royal Botanical Gardens Sydney

Sydney University Vice Chancellor recognition reception - Sydney

Carols on Norton - Sydney

Royal Far West opening - Sydney



MAXED OUT YARRAGAA RECORDING TOUR AT STUDIO 301

Featured composer Elena Kats-Chernin AM
with 2018 The Moorambilla "DOT"
Award winner Laura Murray



I love being Artistic Director of Moorambilla Voices and I really love our incredible program. For 13 years we have given rural children outstanding opportunities to co-create works with artists of the highest calibre – it's utterly life changing for all involved.

Yarragaa features the treasures from our high school ensemble MAXED OUT and celebrates* their capacity as choristers. This CD reflects my own personal fascination with sculptures referencing human form in landscape. More importantly though it is a timely reminder of our universal connection to country. This gift of connection gives us all an opportunity to heal and re-energise. Then we can create a better future nourished by respect for each other, our shared history, and our mother earth.

Working with our extraordinary composers Josie, Elena and Kevin was such a joy. Having world class musicians breathe life into their works and accompany our children with such generosity of spirit is truly indicative of the way we make music and memories at Moorambilla.

As you listen I hope you feel our energy - like the beautiful spring wind on your skin as you stride forward into a life of infinite possibilities.

Yarragaa my child - your time is now.

Michelle Leonard OAM Founder – Artistic Director, Moorambilla Voices

MOORAMBILLA VOICES was founded by Michelle Leonard OAM, and celebrates life's incredible possibilities??. We empower children and youth to think big and dream wide as they participate in our exceptional yearly choral program incorporating taiko, dance and visual art. We offer children the rare and valuable opportunity to connect with artists of the highest calibre – composers, musicians, choreographers and visual artists to co-create outstanding works for performance that celebrate the rich culture of this region to standing ovations! We provide a unique chance for young people in remote and regional communities to share their creative selves in an environment that celebrates capacity. Like our rivers in flood – our creative capacity is powerful, breathtaking and immense.

To learn more or donate visit

moorambilla.com



MOORAMBILLA MAXED OUT COMPANY 2018 RECORDING ENSEMBLE

Nick Anderson, Teleah Anderson, Daisy Andrews, Ebony Aumua, Hannah Barker, Kaitlyn Belfield, Lucy Berrell, Melanie Bodycott, Claire Cummings, Elina de Rosnay, Haily Dorante, Brianna Duncan, Kaylee Eaton, Joshua English, Tarnee Flint, Billy Roy Frail, Jade Gardiner, Atilla Hajas, Felicity Hardwick, Karlie Haverhoek, Clover Hippisley, Su Hninn, Clayton Hutton, Zoe Invest, Kailee Jackson, Katelyn Martin, Alexander McWhirter, Laura Murray, Artemis Pech, Charlotte Porter, Heidi Purvis, Delta Hawkins Richardson, Bridget Ritter, Tully Ritter, Sofia Robinson, Georgie Saunders, Chevy Schlaeppli, Jada Seaton, Ruby-Belle Stingemore, Mya Stone, Lila Strong & Opal Trumper.

They were cared for and supervised by Annie Berrell (Moorambilla Mum), Peter Thompson (Moorambilla Dad), Rachael Schlaeppli, Carmel Ritter, Kerry Flint and Rosemary Duncan.

The children were magnificently supported on this recording by the following
Conductor - Michelle Leonard OAM, Violin 1 Katherine Lukey, Violin 2 - Asmira Woodwood-Paige, Violin 3 - Anna McMichael, Violin 4 - Dominique Galley, Viola 1- Virginia Comerford, Viola 2 - Andrew Jezek, Cello 1 - Rowena Crouch, Cello 2 - Minah Choe, Double Bass - Kirsty McCahon and Soprano Saxophone - Christina Leonard.

Our recording pianist was Benjamin Burton. Our Speaker was Lesley Iysaght.
Photography on tour was taken by Noni Carroll.

The Moorambilla Board & Ambassadors, supported by General Manager Dayle Lummis and the regional communities and schools, would like to acknowledge the support we have received from Department of Arts and Communications through their Indigenous Languages Arts Program and Create NSW for our yearly program.

This recording was done at Studio 301, Alexandria.
It was recorded, mixed and engineered by Bob Scott on the 24 - 25 May 2018

yarragaa

1. Scrub Spirits - Josephine Gibson 2018

Song for Agnes - Elena Kats Chernin 2018

2. I am because we are
3. Kindness
4. Ubuntu
5. This song of mine*
6. Song for Agnes - Yarragaa

7. Salt Spirits - Kevin Barker 2018

8. Song for Agnes - piano only

spring wind

moorambilla.com

Yarragaa

Moorambilla Voices

yarragaa

DANCE PROGRAM



Jacob Willams, Courtney Scheu - For the past four years, the Moorambilla Artists have travelled along songlines which join Narran Lakes, Mt Grenfell, Gundabooka, Brewarrina and Byrock. Each year's performance has been an artistic response to histories and stories of these various landscapes, and through developing a shared knowledge, the meaning we create through our art has layered and become multifaceted. The performances have become more unified as the three ensembles interconnect, and inspiration from the Cultural Immersion and composers' interpretations of the spaces we visited this year – Brewarrina Fish Traps and the Byrock Fish Traps – is applied across all three dance pieces. This year, Moorambilla has had the pleasure of inviting two choreographers to collaborate, enabling the Moorambilla Voices Boys and Girls, and MAXed Out ensembles' dance works to become sections of a greater and holistic performance, not only in structure but also in conceptual exploration.

Ancients - MAXed OUT Company While on the Artistic Immersion, Brad Steadman shared a concept with the group which greatly impacted us. He provided us with the phrase: "the first and the last dance are the same... it is timeless". After further conversation and elaboration, we began to understand Brad's meaning – if you participate in the ritual and dance of this culture with respect – exactly as it has been done by people over thousands of years – you become connected directly to those ancestral dancers, performing simultaneously yet thousands of years

apart.

Seven ancient beings huddle together - each a representative of the seven communities who share the wealth of the Brewarrina Fish Traps – the Kula, Baranbinja, Koamu, Murrawarri, Yuwaalaraay, Gamilaraay and Wailwan. Their movements derive from Winangali and Winangakirri (Ngemba Wailwan for 'to listen' and 'to learn'). They live and carry their stories between sites, learning about the land and country; they know they belong to something bigger and older than themselves. As Biame brought the riverbed to life and endeared the water to flow, these ancients retire - their movements reflecting in the water.

Winangali - Moorambilla Boys The water of the Barwon River advances across the space with the calm and steady force of a juggernaut. Seven tribes search and hunt for the native fish, cod. Always learning, they move only forwards, resisting the risk of becoming idle. Their movements, unique to their own tribe and choreographed by the Moorambilla Year 6 boys, reflect action words associated with fishing – scoop, pull, search, spear, swing and twist. While visiting the Brewarrina Fish Traps, Melissa Kirby shared a story of Mirri Mirri, the waterdog who lives under water on the riverbed. This cautionary tale warns people, particularly children, to avoid swimming at black rock, a bend in the Barwon River, for fear of being captured by Mirri Mirri. Melissa continued, describing a personal experience where she was at risk of Mirri Mirri's wrath as he kicked the sand and



clouded the water. Initially in pairs, the Year 6 boys stamp and force the water to veil and become murky. As this movement intensifies, they are joined en masse by 112 boys who personify these movement qualities and dynamics in their abstract entirety.

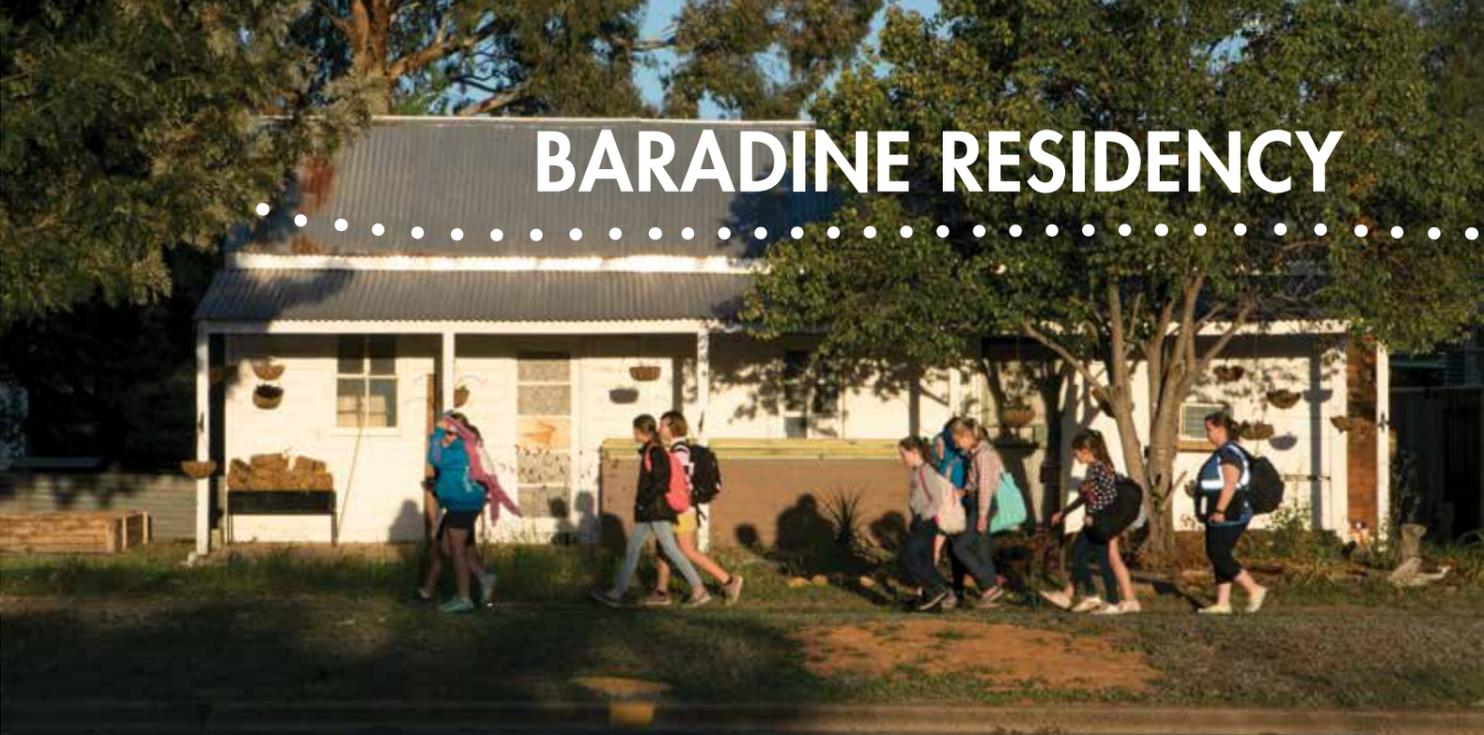
Gawiila – moorambilla girls While travelling from the Brewarrina Fish Traps in black soil country to the Byrock waterholes in red soil country we couldn't help but be inspired by the contrasting yet equally beautiful spaces we encountered. The Brewarrina Fish Traps, imbued with flowing energy and teeming with wildlife, and the Byrock waterholes, a serene place of rest, calm and serenity. These waterholes share similar sentiments with Melissa Kirby's story of the Gawiila (Wayilwan for 'bush-stone curlew') which calls at sunset to signal to children that it is time for them to come home. These themes of safety and shelter along with our physical experience of this smooth stone and calm water oasis have become the stimulus for the girls' piece. Six girls connect in pairs, leaning and supporting one other. The rest of their community joins them, their gentle and effortless movements reflecting the serene Byrock Fish Traps. A physical embodiment of the Byrock Fish Traps, the girls spiral inwards and imitate ripples delicately stirring the oasis. The Year 6 girls left behind arrange themselves in concentric circles, symbolic of a sharing modality and the circular nature of knowledge.

Gathering of seven tribes – MAXed OUT Company
Seven leaders of seven language groups, perform

their own movements derived from their name – the Kula, Baranbinja, Koamu, Murrawarri, Yuwaalaraay, Gamilaraay and Wailwan. Imagining they were in a cube, the dancers wrote each of the language group's name letters on a different surface of the cube with a different body part. After concluding their movements, they individually withdraw from the space and collect the other members of their community. Together they journey to the Brewarrina Fish Traps and celebrate the bountiful land.

snake of creation – MAXed OUT Company One of the most memorable moments of the 2018 Artistic Immersion was viewing and listening to Brad Steadman as he shared his detailed mural depicting a creation story. This became a centrepiece for the 2018 MAXed OUT work. The rainbow serpent, the bringer and taker of life, enters the void and as it progresses through the space, overturns the red earth, black soil and rocks. Water, dew, mist and rain are brought on the serpent's back and nourish the soil to flourish trees of a variety of green hues. As the serpent departs, several communities remain around their camp fires, performing movements adapted from the taiko fan dance – Blue Sky Red Earth. As the MAXed OUT Company unites one final time they perform the Ancient's movement again, and the first and the last dance become the same. In this instant they are connected to all generations, past and future; their dance becoming timeless





BARADINE RESIDENCY

SKILLS DEVELOPMENT WORKSHOPS 2018

3481 STUDENTS PARTICIPATED

301 ADULTS ATTENDED

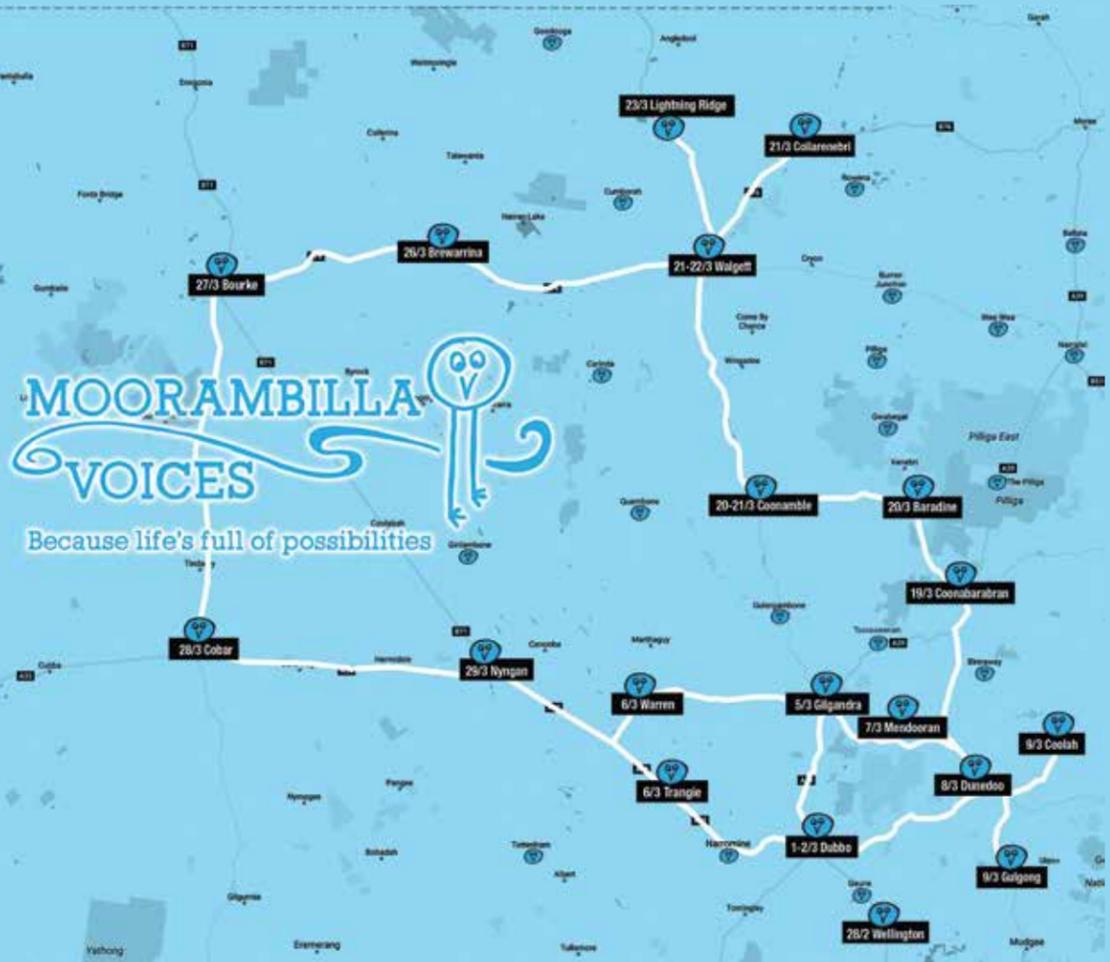
113 SCHOOLS INVITED

50 TOWNS REACHED

75 WORKSHOPS

4112 KMS TRAVELLED

1127 STUDENTS CODED



MAXED OUT COMPANY INTENSIVE CHORAL/TAIKO WEEKEND

2018 saw the first of the MAXED OUT intensive weekends, three days in April at Baradine. The Intensive sessions went incredibly well and the participants eagerly soaked up the new creative material in preparation leading up to our tours. Our MAXED OUT Company was going to be bigger and better than ever with a strong senior leadership group and our Artistic Partners at Taikoz, composers Kevin Barker and Josie Gibson and guest artist Tom Royce-Hampton who provided incredibly inspiring and creative stage presence classes.





Growing up in a regional or remote part of Australia shouldn't limit your education, aspirations or belief in your capacity to live a life rich in possibilities.



CULTURAL IMMERSION

In 2018 we continued our incredibly important Artistic and Cultural Immersion. It is my way of ensuring that all of the artists - composers, photographers, choreographers, lantern makers and all others associated with the artistic team meet "on country" to live and breathe in the culturally significant sites, the towns and the environment around them to better inform their artistic response with the children at the residency camps in Baradine.

This year we again had the pleasure of working with Melissa Kirby to further our understanding of language, the Brewarrina Fish Traps and the history of her community over many generations. Her personal stories, gentle empowering manner and deep respect for her part in our process was again a real joy to witness. Having someone so respected in an educational context across the region made us further appreciate the worldview, wonder and interconnection of the experiences we had all shared over the past

five years on cultural immersion. In keeping with this year's NAIDOC theme, it became apparent yet again – that because of the incredible support of the women in the community we felt welcomed, supported and nourished by the knowledge we received in conversation and workshops. This spirit of generosity lives on again now in movement and song.

To walk into the Brewarrina cultural centre and feel the absolutely radiant energy of Bradley Hardy as he spoke with such passion about the structure and preservation of the Fish Traps was life changing for our artists – his enthusiasm to laugh, share and educate was infectious. For all of us having the opportunity to again connect with the thought provoking artistry of Brad Steadman's ground mosaic in this space – and to have his insightful philosophical explanations patiently unfold before us as he explained in detail the decisions he made around colour, texture and patterning, added another layer of insight into his

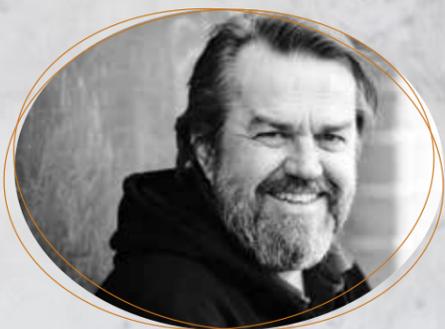
artistic process and further exemplified the subtly and beauty of connection to country for us all. In numerous ways he gently reminded us of our opportunity to represent the "longest time in the shortest time"

And again helped us to connect not only the landscape between Brewarrina and Byrock – the red and black earth – but helped to inform our perspective of time and the journey we are on to connect these geographical points in the region into a coherent artistic and cultural track for us all to walk and learn from.

Having Dave Kirby talk directly to the ecological and manmade contemporary structures around these ancient structures in such a measured, intelligent manner helped to place the issues of water management, resourcing and our shared obligation to look beyond the current drought into our many conversations over dinner in the beautiful historical home of Fran Carter. To share meals over these five days with community

members, past participants of the program and friends we have collected along the way really helps remind all of us that Moorambilla is more than just creating great art. It's about creating and nurturing exceptional relationships over generations with people who have a like mind to share, celebrate and nurture the legacy of this region to audiences that are reaching beyond our wildest dreams! This immersion is an opportunity to allow yourself as an artist the time to experience in real time another perspective and world view – Here you have time to dip your toes into the cool water of the river or waterhole and feel nature's powerful energy and the energy of the stories of this land wrap themselves around you.

I would like to thank all of those who shared their deep love and knowledge of this land we share in this immersion - we value the trust you place in us and the region's children to speak the truth of this land with a quiet confidence and joy



COMPOSERS

Alice Chance - The Brewarrina Fish Traps have always been a place of coalescence. Traditionally a place for things like trade, negotiation of laws and marriage, and sharing food, the traps historically brought together people from various diverse language groups. These include the Kula, Baranbinja, Koamu, Murrawarri, Yuwaalaraay, Gamilaraay, and Wailwan groups. I've set these names to music with momentum and rhythmic bite to give a sense of just how many people were connected with the fish traps. While speaking with Melissa Kirby, one of Brewarrina's local custodians of knowledge, stories, and language, I was struck by the similarity she noted between the Ngemba Wailwan words for "listen" and "learn". The word Winangali, to listen, has a visible relationship to Winangakirri, to learn, symbolic of a conceptual link between the two. This should not have been surprising in a culture so rich with story-telling, but it stuck with me and you hear these messages throughout my piece. The traps were a place of listening and learning. I learned all I did about them by listening to the stories that locals like Brad Steadman, Bradly Hardy, and Melissa and Dave Kirby told us.

One story in particular grabbed me, Melissa Kirby's story of Mirri Mirri, the Waterdog. At black rock, a bend in the Barwon River where it's very deep, Mirri Mirri the Waterdog lives deep under the water on the river floor. If people, particularly children, swim out there where it's too deep, Mirri Mirri might grab them. Melissa talks about this happening to her as a child, her father jumping in and saving her from Mirri Mirri as he viciously kicked up the sand, trying to bring her under. I asked the members of the Moorambilla Voices Boys Choir to write words or draw pictures imagining they were warning a younger sibling or friend to watch out for Mirri Mirri. Their solemn, frightening

creations were integral in the creation of this piece. As I wrote this, I thought about other things that would make Mirri Mirri angry: human interference with the natural flow of the Barwon, water theft, and human interference with the local wildlife came to mind.

Josephine Gibson - The story of this piece's creation is really the culmination of many stories shared with us on immersion in Brewarrina. 'Gawiila' is the Wayilwan word for the bush-stone curlew, the subject of one of Melissa Kirby's learning stories: when children hear the call of Gawiila, they know night is falling, and that it's time for them to come home.

Once we'd spent some time at the Byrock waterholes, the poignancy of the story truly grabbed me. Brad Steadman had shared with us an incredible cosmology of the place, in which he described Byrock as a place of rest - the camping ground of Biame and his sons, after building and working the fishtraps in Brewarrina. Unsurprisingly, the waterholes immediately struck me as a place suffuse with calm and safety. We walked barefoot, dipping our feet into the enduring pools of water - an act all the more poignant considering the widespread drought. Doing so seemed to elevate the place to some strange other plane, separate from its geographic context, defined more by the things to which we're most sensitive: the light, the quiet air, the coolness of the water, the smooth surface of the rock. Melissa's Gawiila story is a warning on the surface; but in thinking about our places of calm and safety, it occurred to me that like Byrock, most of them are defined by the way they feel in light and sound and air, and by the way they make us feel.

This realisation was the kernel of my piece. Then, from our very first rehearsal in July, Michelle and I were

stunned not only by the gorgeous sound of the primary girls, but by their immediate facility for accuracy and improvement. So much of Moorambilla's ethos declares that knowledge is power; however, in working with the girls, I had a second realisation - before knowledge can be power, it must have trust. This can mean so many things - having confidence in your knowledge, taking responsibility for your own agency, taking ownership of your responsibility - and for this piece, I wanted to use Gawiila call as a metaphor to emphasise the trust we must have in the things we learn, such that when the time comes, whatever that time is, we'll know what to do. There's no one better to sing this piece than the Moorambilla Girls, who are brave and capable, and who are learning like many of us to trust what they know, and to step up and own it.

Kevin Barker - While this is only my second year of involvement with Moorambilla Voices, already I feel very much part of the family. I feel a strong connection to the Moorambilla people and the ethos they embrace, a connection which is strengthened by sharing in the aspirations and purpose, its sense of place in Baradine and the wider region (and the ritual journey that entails), its history, and the sense of community and family that crosses family lines. For me the Cultural Immersion this year was about connections like this - connections to friends and family, to community, to place, to history, to time itself.

For the last few years Moorambilla has been travelling on a songline that joins Narran Lakes, through Mt Grenfell, Gundabooka, Brewarrina, and Byrock. Each year's performance has been a response to the landscape, history, and stories that connect that place to the songline, building upon the experiences and knowledge gained in previous years. Although I've only been on part of that journey, I felt strongly the thread connecting us back through those places. I've tried to imbue my music with echoes of past years' works, such that the sum of all those parts help inform and create something new. For those who have attended previous gala performances, some of the references might be easily spotted. For the large part they will be less obvious, but will I hope contribute to an overall feeling of connectedness to shared experiences. During our time in Brewarrina, Brad Steadman talked about an idea which touched me profoundly and helped clarify my thoughts in

this area. It is a concept about deep connections which he described as "the longest time, right now". Painting, dancing, telling stories, singing have been part of daily life for generations. If you take part in these activities with respect and knowledge then you are participating in a long tradition, performing a ritual exactly as it has been done by thousands of people over thousands of years. Not only that, but the spirits of those previous generations are joining with you as you perform - you are dancing or singing in partnership with all who have danced and sung previously. You are connected directly to all those ancestral performers, and in the same way you are also connected to all who will follow you, performing the same activities and ceremonies in the future. In that instant you are connected through all generations; in that instant right now is the longest time. This is a powerful way of thinking which can enhance your perspective. For example, the rock paintings at Mt Grenfell and Gundabooka were first laid down thousands of years ago, and could be seen simply as an ancient artefact. However, they have been tended and repaired by the generations who followed, adding layer upon layer of new paint. Each painter shows respect for the designs and for all who have contributed previously, but also renews them, adding their own new spirit to the paintings. And as the painter paints, they are connected to all the ancestors who have also worked on the paintings, so that all the generations are painting at the same time. This is not the conservation of a museum piece - the paintings are not artefacts of a long dead history but are a vital part of the living tradition. They are ancient, yes, but at the same time contemporary, new — they are truly eternal.

In the same way Moorambilla is following and recreating this songline, adding its own soul to the eternal song, singing it to life, maintaining the tradition as well as contributing its own layers of meaning. We are now part of this songline as it is part of us; we have given to it as it has given to us. We are the song. Such a deep connection can only come about through the great vision of the artistic team, the support of the families and people of the region, the trust and generosity of the region's indigenous elders, and the talent and commitment of the children who are Moorambilla's beating heart. And I'd like to thank them all for embracing me into their world and taking me with them on their journey.



"BECAUSE OF COMMUNITY REGIONAL PARTNERSHIPS WE ARE THE PROUD OWNERS OF 48 BESPOKE ALL AUSTRALIAN MADE AND NOW AUSTRALIAN PLAYED TAIKO, THE LARGEST GROUP IN THE WORLD"



TAIKO

Anton Lock - Blue Sky Red Earth For this years MAXed OUT Company, I wanted to create something that moved them in an entirely new direction. After consulting with Michelle we agreed that the way forward this year was to combine both dance and electronic music with the skills they have developed over many years in Taiko.

The piece was composed, recorded, and choreographed specifically for the energy and skill of the 2018 players and dancers and in my opinion there is no company more deserving of this groundbreaking premiere.

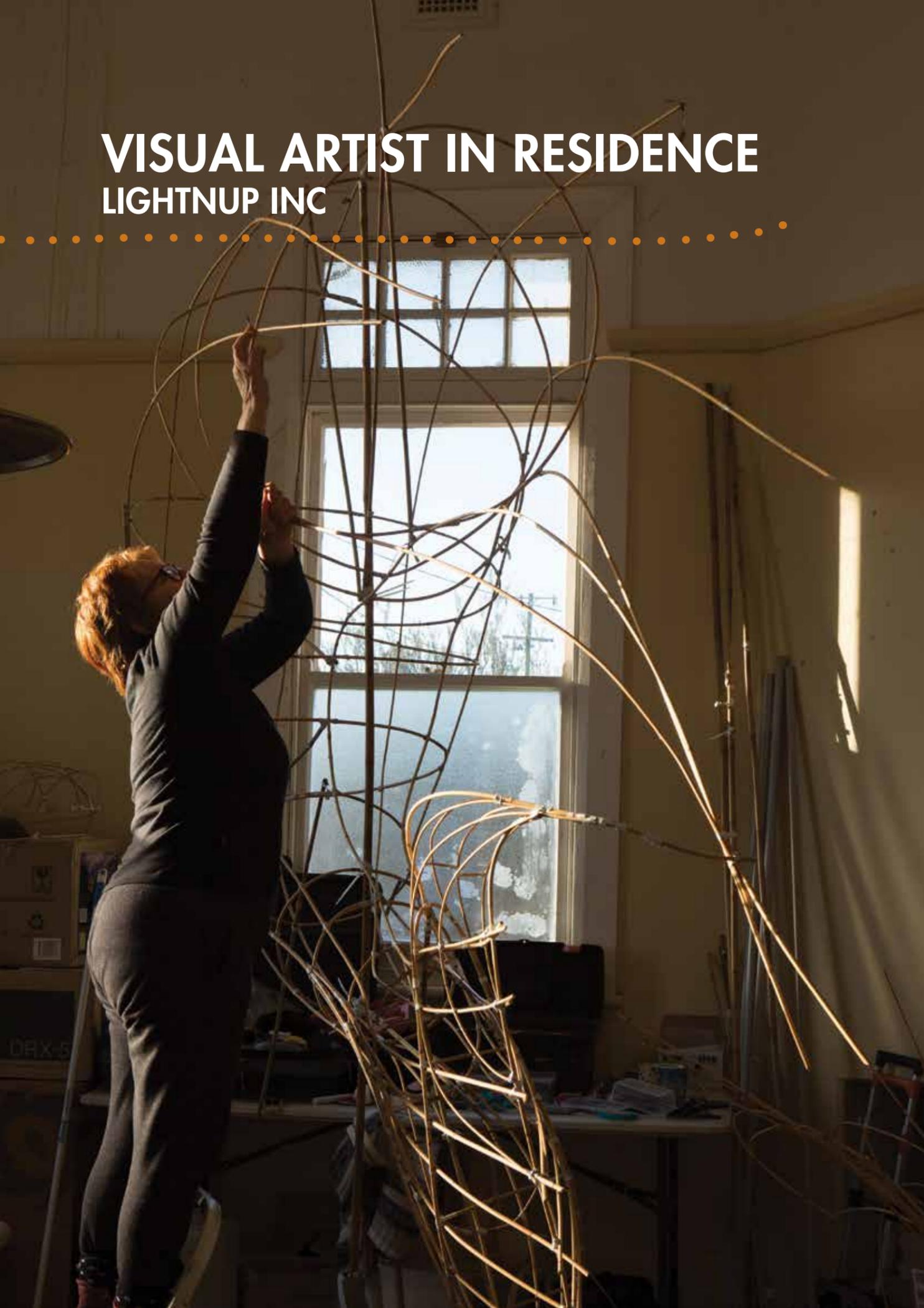
As a member of TAIKOZ for over 12 years I have had the opportunity to study both Taiko and the beautifully dynamic tradition of the Onikenbai dance from the Iwate region in Japan. The choreography of the piece is loosely based on this while the music uses influences from both traditional Taiko rhythms, which MAXed OUT have become familiar with - as well as more modern styles which I have personally been influenced by whilst living overseas in Columbia - in particular the electronic sounds in Brazilian Funk and Dub Step.

I have been thinking for a long time about how to successfully combine these various elements in a way that respected their contrasting musical traditions. Blue Sky Red Earth is a first for the MAXed OUT Company - and indeed to my knowledge a first for this style of combination internationally. It is a real credit to the artistic risk taking of this company that such a concept has been taken on so enthusiastically by everyone involved.



VISUAL ARTIST IN RESIDENCE

LIGHTNUP INC



Jyllie Jackson - Happy dancing spirit fish.

Walking into that beautiful hall again this year I could feel that I had to create something that really reflected the joy that these children bring into our lives. It really is a palpable feeling as they clamber into the hall on that first day - eyes wide open - excited to meet up with old friends, and create new ones. Their cumulative knowledge of my art form and their passion for it has been one of the most wonderful things to witness - year on year they take more creative risks in developing their ideas and they seem to grow more curious about the process I undergo to create the large final work. This year's happy dancing fish represents all the fish and watery creatures of the inland waterways and the energy that the children sing up, and the joy they bring to each of us when things are tough. With these beautiful children anything is possible when they sing - life soars - you feel like dancing and moving so freely - it becomes an upward spiral of happiness - you can feel that energy in the very air you breathe in that hall. The little fish the primary boys and girls made are the representation of the fingerlings, if you create the fish through the magic of art, then the water will come and the fish will follow. I really believe that if we work together and wish for it - great positive things will happen for our children and ourselves. This year's focus on water - and the way it connects us all is so symbolic in a drought. I simply could not have made a fish with this life force if it wasn't present around me during the residency camps. This lantern is the physical manifestation of the children's joy for life and singing.

Sara Tinning - This year - given the scope of the drought I couldn't help but envision the Moorambilla Voices singing and dancing up the rain, I also imagined the fingerlings they could create, leaping and splashing upstream.

In workshops this year the primary boys worked in pairs. With few words - a simple example of the malleability of the cane, they got to it and created 2D fish forms that came alive. One group of boys were given 8 pieces of cane, cut to length, shown a 3D example and asked to create these, to be covered in muslin and lit for the gala. The results were absolutely extraordinary in the scope of their creativity - such a joy to see.

The girls had the same task, yet we spent more time talking about the river health, environmental issues and the materials we were using - where they were from, how we could use them, their possibilities. They asked a lot of questions and seemed so intent on finding a deeper understanding of how it all worked together with the music and dance. The girls saw the spirit fish really take shape - I'm so sure seeing Jyllie work on this during their time at camp influenced them to fly creatively in their own structures - this was artistic mentoring at its best this year.





This year artist in residence Omila Bir brought her extraordinary skills as a shibori artist and a natural dyer, with expertise in ecoprinting, to our residency camps.

Omila has been practising these techniques for over 10 years and has had extensive experience in creating panels up to 10 metres long. She is incredibly passionate about educating children about the capacity to create beauty from the resource nature gives us. The fabrics she has created, using this ecoprinting technique, uses flora from nature's environment and captures the colours, fragrance and essence of mother earth. No man made chemical toxins are used in this process.

Foraging for leaves without disturbing what is in existence is a beautiful journey for her. This year the 7 panels created denote the 7 indigenous communities and language groups surrounding the Brewarrina Fish Traps – each panel features a particular leaf or flower – all singularly beautiful in themselves but as a combination a living embodiment of the power of community to work together – to share, dance, laugh and bring joy through singing and celebration of natures gifts.

This year particularly the land is dry and the panels capture that, as well somehow, the hope for rain

and new growth. The marbled effects of local leaves dances on the panels much like the children dancing in the space in the hall. Here in fabric we have a mixture of the deep colours of the trees waiting for solace and nurturing from the rain. There is the regrowth captured as well as the environment trying to sustain itself. There is no replicating of these panels - for each one is naturally unique - a gift from Nature. This year the children captured earth colours from onion skins, wattle bark, turmeric and avocado seeds. The mystery of shibori techniques unravelled as the children opened their bundles to see what their creations looked like. Each bundle was as unique as their own persona - for it can never be replicated. The joy on their faces was amazing as they discovered the tannin browns of kurrajong seeds, the pink from avocado seeds, the reds from madder, the greens of onion skins in a rusty pot, the gold from wattle bark and the beauty of gum leaves.

Despite the drought, they learnt the magical gifts nature can impart to us. The calmness of Nature was soothing - the dyepots were mysterious and their enthusiasm for this creative process was infectious. It's only natural to be at peace with Nature. These workshops gave them all a chance to reconnect with Mother Nature – her capacity to give gifts to us even when in drought was met with wonder and awe.





AWARDS

2011 APRA AMCOS/AMC Art Music Awards ART WINNER

New South Wales State Award
Award for Excellence by an Organisation: Moorambilla Festival

2012 APRA AMCOS/AMC Art Music Awards ART WINNER

Award for Excellence in a Regional Area for Engagement with local community in North Western NSW

2012 APRA AMCOS/AMC Art Music Awards ART FINALIST

Award for Excellence in Music Education
Education strategy in North Western NSW

2013 APRA AMCOS/AMC Art Music Awards ART WINNER

New South Wales State Award
Award for Excellence in Music Education: Moorambilla Voices Education Program

2015 APRA AMCOS/AMC Art Music Awards ART WINNER

New South Wales State Award
Excellence in Music Education: for education work in North West NSW

2015 APRA AMCOS/AMC Art Music Awards ART FINALIST

Award for Excellence by an Organisation for the 2014 program and contribution to musical life in remote New South Wales

2015 ART FINALIST

Award for Excellence in Music Education for education work in North West New South Wales

2015 APRA AMCOS/AMC Art Music Awards ART FINALIST

Award for Excellence in a Regional Area for Moorambilla Voices Program 2014

2016 APRA AMCOS/AMC Art Music Awards ART WINNER

Award for Excellence in a Regional Area for the Moorambilla Voices 2015 Tenth Anniversary Season

2017 APRA AMCOS/AMC Art Music Awards ART WINNER

Award for Excellence in Music Education 2016 season

2017 APRA AMCOS/AMC Art Music Awards Australia Day Award

Michelle Leonard was awarded an OAM for Services to the Arts and Community.

2018 APRA AMCOS/AMC Art Music Awards ART FINALIST

Award for Excellence in a Regional Area for their 2017 season

2018 Australian Dance Awards Finalist

For Outstanding Achievement in Youth Dance

2018 Alumni Award

Michelle Maria Leonard OAM
University of Sydney 2018 Alumni Award for Cultural Contribution

2019 APRA AMCOS/AMC Art Music Awards Art Finalist

Michelle Leonard OAM in front Award for Excellence by an Individual for 25 years championing Australian Art Music and; Award for Excellence in a Regional Area for 2018 activities and ongoing commitment to cultural competency and the creation of art music for youth from remote and rural NSW.

Winners announced in August 2019

MEDIA 2018

Print Media

War Cry
Sydney Alumni Magazine
Dubbo Photo News x 2
Coonabarabran Times
Dubbo Liberal
Gilgandra Weekly
The Land

Television

WIN News
PRIME News
CNN
ABC
TODAY Show

Social Media Live Feeds

An evening with Hillary Clinton Sydney & Melbourne
TEDxSYDNEY2018
MV Residency camps
University of Sydney Reception
Moorambilla Artistic Pathways launch

Radio

ABC North West Plains x 2
ABC Radio Sydney

Podcast

Moorambilla Artist Pathways

Promotional material

QantasLink Biscuit Box (Jan-Aug)
4 page Moorambilla brochure
2018 annual calendar
Yarragaa CD x 1000
Eco-dyed Silk scarf
Guya Modal scarf
Wildflowers Modal scarf

Online Followers

Facebook increased by 34%
Instagram increased by 59%

Website Traffic

8926 Users

Audiences at Performances

An evening with Hillary Clinton in Sydney - 8,000
An evening with Hillary Clinton in Melbourne - 5,000
TEDxSYDNEY2018 - 8,000
Dubbo Drought Relief performance - 2,000
Dubbo Regional Theatre - 1,500
Dubbo Duke and Duchess of Sussex Visit - 15,000
Bestest Foundation Dinner - 500
University of Sydney Vice Chancellor Reception - 1000
Carols on Norton - 2500
Royal Far West Opening - 250 VIPs







MAP PROJECT

The 2018 launch of the Moorambilla MAP program was a hybrid synthesis of Digital photography, in situ field recordings and improvised piano by three featured Moorambilla Artists. It was launched with an inaugural podcast in the Leichhardt Palace Cinema attended by 120 with a panel discussion on the process, perspectives and outcomes facilitated by Kirsty McCahon. This was then followed by a champagne showing of Silks, artworks and lanterns from the 2018 program at Studio MV as the final Ambassador function for the 2018 year.

Noni Carroll is a Sydney and Riverina based photographer specialising in theatre, commercial and family portraiture, landscape artworks and documentary photography. Noni has been involved with Moorambilla since 2012 and her work is the visual beating heart of the program. Moorambilla's Narran Lakes, Mt Grenfell, Mt Gunderbooka, Brewarrina Fish Traps and Byrock waterholes artistic cultural immersions have featured her work to wide acclaim and will be seen as part of the Moorambilla MAP project.

Alistair Lee was born with vision impairment, sound and music are central to the life of Alistair Lee. He has a love of classical music and adores Jazz from the 20s and 30s. His idiomatic piano playing is showcased in the Moorambilla MAP project. As a professional voice artist and national sports person in swimming and athletics for Australia, Alistair is now a keen part time car restorer who has never let a disability prevent him from seeing the world in a positively unique way.

Cheyne Halloran is a proud Aboriginal man of the Wolagalu and Namich clans, of the Ngunnawal Nation. He specialises in language field recordings and community consultation and is passionate about the capacity of technology to facilitate language revival. A keen vocalist and sound engineer he has relished the opportunity to create a multilayered field sound track to underscore the Moorambilla MAP Project.







"DANCE WITH A THOUSAND FEET,
DANCING THE WORLD TO LIFE, WE
ARE THE DANCE, WE ARE THE SONG"



THE COMPANY



MOORAMBILLA BOYS, GIRLS & MAXed OUT COMPANY

Moorambilla Boys

Lachlan Anderson, Darcy Arnott, Mac Arnott, Aiden Barnes, Patrick Barnett, Rohan Bartlett, Archie Beckwith, Andrew Billiards, Jason Braniff, Jordan Briar, Tallis Brown, Tom Burgess, William Burley, Ethan Burns, Daniel Butcherine, Dean Carr, Tom Cornelius-Feltus, Clive Cromack, Raymond Cubby, Makai Davis, Shane DeBritt, Kestrel Ebsworth, Bryce Eddy, Lachlan Eddy, Brendon Edwards, Benji English, Tim English, Willem Ernest, Wyatt Ernest, Noah Farr, Hayden Fearne, Owen Fleming, Lennie Frail, Max Gardiner, Liam Glencross, Rodney Goodman, Jai Greenslade, Charlie Haire, Alex Hajas, Coby Hall, Joshua Haywood, Eli Hodges, George Irons, Bailey Jones, Harry Jones, Rafferty Kater, Zavier Kershaw, Hayden Kilby, Archie Landers, Charlie Landers, Archie Lefebvre, Lawson Leonard, Zach Lloyd, Byron Lynch, Dean Mackay, Oscar Macrae, Thomas Madden, Shaun Mason, Lincon McConnaughty, Seth McDonell, Tom McDonell, Rory McGlenn, Charlie McGrath, Lawrence McKenzie, Angus Mein, Bailey Molloy, Nicholas Newton, Dustin Nott, Hamish O'Brien, Harry O'Donnell, Jack Oehm, Christian O'Neill, Alek Otrupcek, Samuel Pagett, Western Peck, Eddie Porch, Peter Prentice, Finn Randell, Noah Randell, Brodie Regan, Max Richardson, Trae Riley, Jymari Robinson, Max Robinson, Lincoln Robinson, Zachary Root, Cooper Ruttley, Ashton Ryan, Jasper Sercombe, Lachie Soster, Oscar Spora, William Spora, Jack Street, Fergus Strudwick, Nicholas Tancred, Shep Taylor, Albert Telford, Merv Thompson, Reegan Traynor, Brock Trickey, Jaylan Walford, Lucas Ward, Lester Watt, Oliver White, Lennon Whitley, Jack Wilson, Trae Wilson, Dylan Worley, Trace Wynne, Charlie Yeomans, Sam Yeomans, Bayleigh Young

Boys Supervisors Kirsty Arnott, Anna Baird, Darrell Barnes, Nicola Barnes, Mick Burdon, Claire English, Jane Irons, Kylie Lynch, Erin McGrath, Kellie McKenzie, Jo McMahan, Erin Newton, Theresa Pot, Emma Sellers, Amy Spora, Bettina Spora, Camilla Ward, Julie Wilson

Boys Supervisors

Kirsty Arnott, Anna Baird, Darrell Barnes, Nicola Barnes, Mick Burdon, Claire English, Jane Irons, Kylie Lynch, Erin McGrath, Kellie McKenzie, Jo McMahan, Erin Newton, Theresa Pot, Emma Sellers, Amy Spora, Bettina Spora, Camilla Ward, Julie Wilson

Moorambilla girls

Ella Atkinson, Mia Bartolo, Isla Bassingthwaighe, Ellie Beckwith, Camilla Beveridge, Amara Bottom, Malina Bottom, Lucy Bowden, Shae Boyd, Sanayah Brackenrig, Destyni Bright, Denika Brown, Macee Brown, Lily Bruce, Victoria Burton, Trinity Buxton, Jessica Bywater, Lucy Carney, Annabelle Carolan, Chloe Chandler, Sophie-Anne Chandler, Ellen Cleary, Maddison Coleman, Harriett Collins, Emily Connor, Charlotte Craig, Mia Cummings, Starne Davis, Kate Deshon, Sovanah Doherty, Bridey Easterbrook, Shae Elderidge, Alana Elsom, Paula Evans, Tayla Flint, Alex Gaff, Natasha Gay, Alice Gilder, Paige Gilmour, Lauren Gordon, Maddison Gordon, Millicent Gough, Isobel Haire, Bridie Hayden, Imigen Hayes, Lilly Higgin, Jataya Higgs, Anika Holmesby, Abigail Hunter, Brooklyn Hunter, Clara Irving, Katie Ivey, Giaan Jackson, Acacia Jakitsch, Sienna Jones, Lily Kaluski, Alice Keirle, Darcie Lamb, Kyana Lamb, Emily Larkin, Emily Lawson, Gabby Liu, Logan Lohse, Amelia Lush, Clara Madden, Dezi Magann-Jones, Izabella Mallouk, Stella Maroulis, Rihanna McBride, Karla McCormack, Layla McCoy, Willa McKay, Brooklyn McWhirter, Abigail Medcalf, Sophia Moppett, Maddison Morgan, Gracie Morse, Tess Murphy, Jazmin Murray, Cheyenne Nielsen, Elizabeth Nolan, Skye Noyes, Katelyn O'Neill, Bree O'Neill, Lilla Oehm, Kate

Partridge, Taylor Percival, Sarah Peters, Lexi (Alexis) Piggott, Olivia Plunkett, Eve Porch, Kaitlyn Rankmore, Mia Richardson, Phillipa Richmond, Amanda Roach, Edie Robinson, Annabelle Rogers, Taylah Rolfe-Coppin, Rhianna Romans, Charlotte Root, Andie Ropiha, Georgia Rose, Amy Rouse, Rehannah Russell, Jaidey Samuelsson, Dusty Saunders, Shelby Seaton, Maggie Shannon, Ebony Shaw, Chloe Shepherd (Green), Harriett Sinclair, Madeline Sinclair, Avril Siufi, Hayley Stephens, Abigail Strahorn, Sienna Strawns, Olivia Taylor, Tia Thomas, Georgia Tiffen, Serena Walford, Keira Wannell, Olivia Wass, Hannah Weber, Rikki-lee Welsh, Sienna Whitbourne Martin, Xyla White, Tanieka Whitney Moore, Georgia Williams, Grace Winter, Brooke Woollams, Kate Woollams, Jorja Wykes, Trinity Zell girls Supervisors Kirsty Arnott, Sally Beveridge, Christine Buxton, Kerry Flint, Nicole Hunter, Shelley Kaluski, Danielle Keirle, Phoebe Maroulis, Jodie-Lee McCoy, Sharon Medcalf, Sally Oehm, Jennifer Richmond, Minn Roach, Kristan Strahorn, Tracey Strawns, Helen Weber, Xanthe White

Girls Supervisors

Kirsty Arnott, Sally Beveridge, Christine Buxton, Kerry Flint, Nicole Hunter, Shelley Kaluski, Danielle Keirle, Phoebe Maroulis, Jodie-Lee McCoy, Sharon Medcalf, Sally Oehm, Jennifer Richmond, Minn Roach, Kristan Strahorn, Tracey Strawns, Helen Weber, Xanthe White

MAXed OUT Company

Nicholas Anderson, Ryan Anderson, Teleah Anderson, Hunter Andrews, Tully Andrews, Ebony Aumua, Tilly Backus, Zoe Bailey, Hannah Barker, Josie Bartlett, Eve Beattie-Zarb, Zarek Berger, Melanie Bodycott, Sophie Boland, Bianca Bragg, Monique Bragg, Jezekiah Brown, Summer Bullion, Lily Burke, Benjamin Butcherine, Amelia Chapman, Jane Crutchley, Claire Cummings, Sha'e Davis, Elina de Rosnay, William Dimmick, Fabian Douglass, Jarrod Douglass, Greta Dwan, Riley Elton, Joshua English, Benton Ernest, Poppy Evans Prouse, Tarnee Flint, Billy Roy Frail, William Gaff, Amy Habbits, Polly-Anne Habbits, Elijah Haddon, Attila Hajas, Amabella Harvey, Clancy Harvey, Delta Hawkins Richardson, Holly Hayes, Joshua Healey, Logan Hewett, Clover Hippisley, Su Hninn, Holly Hopkins, Codie Horne, Clayton Hutton, Zoe Invest, Raymond Jones, Ngara Kennedy, Cameron Knight, Katelyn Martin, Alexander McWhirter, Dylan Meyers, Lorna Mitchell, Blayne Morgan, Laura Murray, Luke Nalder, Alistaire Noiprasit, Whitney Pack, Artemis Pech, Todd Polack, Heidi Purvis, Megan Pymble, Bridget Ritter, Rhiannon Robinson, Sofia Robinson, Bronte Runciman, Liam Russell, Liam Ryan, Georgie Saunders, Chevy Schlaeppi, Tiyarna Smith, Neica Stein, Klare Stevens, Rubybelle Stingemore, Mya Stone, Lila Strong, Tenakua Thompson-Rapatini, Lateisha Torrens, Nikita Trindall, Skyla White, Amber Whittaker Goodwin, Tomas Joey Whittaker Goodwin, Amelia Wilson, Johnathan Woods, Kate Zaradic MAXed Out Company Supervisors Suzanne Blythin, Liane Clarke, Jim Dwan, Shae Fleming, Kerry Flint, Jessica Haddon, Phoebe Maroulis, Trevor Nalder, Carmel Ritter, Chris Robinson, Cherie Runciman, Nadine Runciman

MAXed OUT Company Supervisors

Suzanne Blythin, Liane Clarke, Jim Dwan, Shae Fleming, Kerry Flint, Jessica Haddon, Phoebe Maroulis, Trevor Nalder, Carmel Ritter, Chris Robinson, Cherie Runciman, Nadine Runciman

MOORAMBILLA MOB

MANAGEMENT TEAM

Dayle Lummis, General Manager

Annie Berrell, Moorambilla Mum
Pete Thompson, Moorambilla Dad

Sally Oehm,
Administration Assistant
Harriett D'Arcy
Communications intern
Anna Dunsdon
Communication specialist

Paul Fraser, Camp Manager
Julie Fraser
Camp Manager Assistant

ARTISTIC

Michelle Leonard OAM
Jacob Williams - Senior
Choreographer

Courtney Scheu - Choreographer
Itamar Freed - Photography
Noni Carroll - Senior Photographer
Alice Chance - Composer
Josie Gibson - Composer
Kevin Barker - Composer
Benjamin Burton - Accompanist
Sophie Unsen - Taiko Assisatnt
Anton Lock - Composer/Taiko
Clive Birch - Poet/Speaker
Hannah Fraser - Soprano
Omila Bir - Visual Artist
Jyllie Jackson - Senior Lantern Artist
Sara Tinning - Assistant Lantern Artist
Phil Relf - Fire Sculpture
David Thomas - Lighting design
Tracy Loughlin - Graphic designer
Cheyne Halloran - Stage Support
Thorsten Joses - Film
Jonathon Palmer - Sound
Stage manager - Phoebe Maroulis

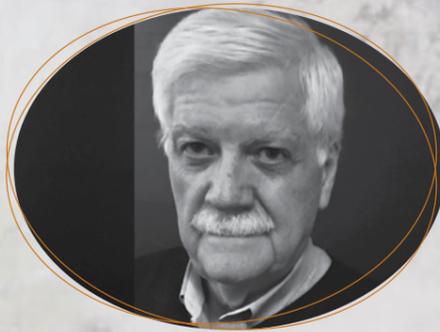
Gala Chamber Orchestra:

Kirsty McCahon, Jack Ward,
Rachel Pogson, Mathew Hoy,
Andrew Wilson, Nicole Forsyth,
Martin Alexander, Christina Leonard

MOORAMBILLA VOICES AMBASSADORS

Founding members
Barbara Wellesley AM,
John Clarke,

Jennifer Aaron,
Suzanne Blythin,
Beth Stanley,
Mark Ferguson,
Kirsty McCahon,
Oliver and Jillian Lee,
Sue Kingwill



PATRONS AND PARTNERS

Moorambilla Voices would like to thank the following patrons for their generous contributions to the company in 2018

\$50K PLUS

Gardos Family

\$20K PLUS

Kerry Hawkins Music Fund
Micheal Lee
Paula Rush Estate
Yulgilbar Foundation

\$10K PLUS

Mick & Rene Leonard

\$5K PLUS

Bestest Foundation
Alison Broinowski
Lloyd Draney
Lucy Keady
Louise Keady
Margaret Moore OAM
SMSA

\$2K PLUS

Anne Yabsley
Barton Foundation
Dayle Lummis
Gwyn Jones
Jennifer Aaron
Margaret Ryan
Monologue Adventure
Patricia Novikoff
Sing Australia Gordon

\$1K PLUS

Angela Ryan
Anthony Bouffler
Bec Smith
Berowa Probus Singing for fun Choir
Beth Pratley
Beth Stanley
Bridget Smith
Bruce Armstrong
Carmel Carroll
Carol Fekaris
Carolyn Lawrence
Catherine Errey
Chris Maher
Clive Birch
Connor Moore
Corinee Mesana
David & Pamela Holmes
David Harvey
David Ramirez
Debby Cramer Research Services Pty Ltd
Erin Pynor
Erinn Gellatley
Fantastics Choir
Gaynor Thearle
Good Yarn Inc
Heather Parker
Helen Kerr-Roubicek
Jane Diamond
Jane Lloyd

Janis Ryan
Jennifer Samild
Jenny Greentree
Jeremy Davis
Joan Holloway
Jocelyn Keast
John Cowan
Judy Finlason
Judy Stannard
Julianne Harrison
Julie Cottrell-Dormer
Julie Mangoes
Karen Olliver
Katherine Dresher
Kathleen King
Kathryn Green
Katy Abbott
Kenneth Hendricks
Kerry Chick
Kylie Munnich
Leichhardt Espresso Chorus
Lesley Lysaght
Lorraine Young
Mariee Durkin-Beech
Mark Kohlhasse
Marlene McLellan
Martin Wesley-Smith
Mike Webb
Miriam Purkiss
Natalija Berjanovic
Nic Beard

Nicola Hughes
Nicole Forsyth
Nicole Kempster
Northside CC
NSW CWA
Patrick Baker
Paul Bourke
Paul Hutchins
Penelope Chapple
Peter Fletcher
Peter Graham
Phil & Karen Tonkin
Phoebe Maroulis
Pippa Cotton
Richard Black
Richard Cox
Ro Barton
Robin Vysma
Rosalyn Coggan
Ruth McCarthy
Samantha Ryan
Steve Davidson
Sue & Pat Smith
Sue Byrne
Sue Byrne
Sue Lindsay
Suzanne Berkeley
Suzanne Fitzgerald
Theresa Pot
Therese Berrigan
Tim Cocks
Xenia McGee



FUNDING PARTNERS



ARTISTIC PARTNERS



LOGISTIC PARTNERS





GOVERNANCE



DIRECTORS REPORT

Moorambilla Voices Limited

MOORAMBILLA VOICES LIMITED

The Directors of Moorambilla Voices Limited present their Report together with the financial statements for the year ended 31 December 2018 and the Independent Audit Report, in respect of those financial statements.

DIRECTORS' DETAILS AND MEETINGS

The following persons were directors of Moorambilla Voices Limited during or since the end of the financial year. The number of meetings of directors (including meetings of Committees of Directors) held during the year and the number of meetings attended by each director is as follows:

Name	Date of Appointment	Date of cessation	Board meetings	
			A	B
J Campbell	27 February 2008		6	6
L Edwards	17 May 2014		6	5
S Hogan	9 May 2017		6	3
M Leonard	27 February 2008		6	6
L McCallum	18 October 2017	23 October 2017	-	-
A McKechnie	4 December 2018		6	5
M Moore	18 December 2010		6	6
E Shepherd	17 May 2014	4 June 2018	2	2

A Number of meetings the Director was entitled to attended

B Number of meetings the Director attended

Details of Directors' qualifications, experience and special responsibilities can be found on pages 5 and 6 of this report.

PRINCIPAL ACTIVITIES

The principal activities of the company during the financial year were:

To create an inclusive regional children's choirs and youth ensemble 'MAXed OUT Company' of excellence whose purpose is to create a body of Australian music that directly reflects the life experiences of the choristers and those of the Moorambilla region.

ENTITY OBJECTIVES

The entity's short term objectives are:

The promotion of choral music and arts and cultural endeavours as a means of self-expression in regional communities within NSW;

To create equitable opportunity for children from regional and remote NSW to participate in high level music making and creative endeavours with leaders in their field;

To promote choral music in remote communities to encourage adult participation;

To create a body of Australian music that directly reflects the experiences of the choristers and the region;

To create an artistic vehicle for regional and remote cultural and artistic expression amongst participants; and

to raise awareness in the region and beyond, of choirs as an artistic medium, and in doing so create new performance opportunities and new audiences.

DIRECTORS REPORT

MOORAMBILLA VOICES LIMITED

Diversify the revenue streams through a shift on the reliance purely on arts based funding for the program moving into social, community, education & training and health funding realms; and manage the Moorambilla Voices Public Fund.

THE ENTITY'S LONG TERM OBJECTIVES ARE:

To raise funds by seeking gifts from members of the public to further its objects; and

To explore areas of private funding over and above the existing mechanisms of the public fund, including private & corporate philanthropy and impact investing.

To achieve these objectives the company has adopted the following strategies:

The company strives to attract and retain quality staff and volunteers who are committed to working with the youth of the region. This strategy is realised through the retention of a dedicated volunteer base and ongoing engagement of artistic and operational staff of the highest calibre;

Staff and volunteers led by the artistic director work in partnership with a range of community stakeholders, this is evidenced through the ongoing support and commitment across the region for the program and initiatives.

We ensure that all community and wider stakeholders understand and are committed to the objectives of the organisation through ongoing dialogue, coordinated by our Moorambilla Mum network;

Staff and volunteers are committed to providing the best possible outcomes on behalf of the young people of the region. This is evidenced through the artistic and social outcomes recognised as best practice through recent national awards and ongoing willingness of nationally recognised performing arts companies to partner with Moorambilla Voices Ltd;

The company's staff and volunteers strive to meet consistent standards of best practice and provide clear expectations of professional accountabilities and responsibilities to all stakeholders. This is evidenced by the performance of staff and volunteers being assessed based on these accountabilities, and by the artistic outcomes of the participants;

The Board is working with the staff and volunteers of the company together to broaden the revenue base of the company and is seeking greater investment across the region through stronger community initiatives. Over the coming 12 months the Board will develop a strategy to seek wider social investment across the private and corporate sectors.

STRATEGIES TO ACHIEVE OBJECTIVES

To achieve these objectives, the entity has adopted the following strategies:

Strive to identify and develop the best possible work from independent theatre makers and deliver the highest quality outcomes;

Maintain effective and efficient internal systems for good decision making and developing positive people management programs to promote a healthy and safety conscious culture;

Work in partnership with a range of stakeholders, including artists, audiences, presenters, producers, funding agencies and donors to develop an understanding of the objectives of the entity and contribute to its ongoing sustainability; Strive to meet consistent standards of best practice and provide accountability and responsibility to all stakeholders.

DIRECTORS REPORT

MOORAMBILLA VOICES LIMITED

DIRECTORS' QUALIFICATIONS AND EXPERIENCE

NAME AND QUALIFICATIONS	EXPERIENCE AND SPECIAL RESPONSIBILITIES
<p>Justine Campbell Advanced Dip of Management Cert Business, Training and Assessment, Community Services, Governance</p>	<p>Justine Campbell has over 25 years' experience in the private, not for profit, government, education and community development sectors. She is from the Moorambilla region and is a passionate advocate for regional Australia. She has an innate understanding of the challenges and opportunities of the program regionally and nationally having lived and worked across regional Australia. Justine has extensive board experience in the Arts, community development and tourism.</p> <p>She is well recognised for achieving outcomes through strong relationship/stakeholder input, collaboration and consideration.</p> <p>Founding Board Member Indigenous and Regional Partnership Advisor Chair</p>
<p>Lucinda Edwards MA Law (UNSW), BA of Arts (ANU)</p>	<p>Lucinda Edwards (ANU/UNSW) has been a lawyer for over ten years and is currently Legal Counsel at SBS where she advises the business on a range of legal matters, strategy and governance. Prior to joining SBS, Lucinda worked in the media and arts sector in Sydney and London, including in private practice as an in-house lawyer, including as Senior Solicitor at Indigenous law firm Terri Janke and Company where she provided advice on intellectual property and Indigenous cultural protocols. Lucinda is also on the board of directors of Media Ring, a media industry group focused on Indigenous employment in the sector.</p>
<p>Sarah Hogan</p>	<p>Sarah is a Director of MPA, one Australia's leading interior fitout and refurbishment company. Her executive role in client relations, marketing and business development sees her as one of the most influential women in the property industry. She is well known for her abilities in achieving leading outcomes through diversified teams and her extensive professional and corporate networks. Sarah is also the NSW President of the National Association of Women in Construction (NAWIC), a role she has held for the past 4 years</p>

DIRECTORS REPORT

NAME AND QUALIFICATIONS	EXPERIENCE AND SPECIAL RESPONSIBILITIES
<p>Michelle Leonard MA Comms, B.Mus Ed</p>	<p>Board member of the Music Council of Australia and new national choral mentor for the Music in Communities Network, she is actively involved in advocating for choirs through presentations and workshops.</p> <p>Michelle is a leader in her field as a choral educator and director of excellence, especially working with young voices and community ensembles leading to performance outcomes of excellence.</p> <p>Extensive experience conducting and commissioning major choral works within the context of innovative programming, notably with new Australian works.</p> <p>Michelle is the founder, passion, direction, visionary behind the project.</p> <p>Artistic Director & Founder Company Secretary</p>
<p>Alison McKechnie</p>	<p>Alison is the Regional Manager – Physical Infrastructure for Cardno Emerging Markets which delivers international development programs across the Asia Pacific. Alison also lectures at the University of Melbourne in Design Management for the Faculty of Architecture, Building and Planning.</p> <p>Alison is a Registered Architect in WA and Victoria, a member of Australian Institute of Architects, Australian Institute of Company Directors, National Women in Construction and Women on Boards. She has been involved in several not-for-profit organisations including Habitat for Humanity and the Victorian based, Fitted for Work.</p>
<p>Margie Moore OAM, M. Ed. (with Merit) BA Dip. Ed. Grad. Dip. Ed. (Music)</p>	<p>Margie has extensive experience in arts and education as a music educator and administrator. She has had successful careers as a teacher, music consultant, lecturer in arts educational and managing the highly regarded Sydney Symphony Education Program. She has worked for a wide range of arts organisations both in Australia and overseas.</p> <p>Margie is well connected in the professional Arts and Education ecologies both nationally and internationally which enables her to help build and consolidate partnerships with arts companies, funding agencies and education institutions.</p> <p>In January 2011 Margie was awarded an Order of Australia Medal for her services to Arts through Music Education.</p> <p>Education Advisor</p>

Directors' qualifications and experience continued

Directors' Report

Moorambilla Voices Limited

Contribution in winding up

The company is incorporated under the Corporations Act 2001 and is a company limited by guarantee. If the company is wound up, the constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the company. At 31 December 2018, the total amount that members of the company are liable to contribute if the company wound up was \$60 (2017: \$50).

Auditor's independence declaration

A copy of the Auditor's Independence Declaration as required under s.60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included in page 8 of this financial report and forms part of the Directors' Report.

Signed in accordance with a resolution of the Directors.



JUSTINE CAMPBELL
Director

Sydney
Dated 1, 4, 19



Auditor's Independence Declaration

To the Directors of Moorambilla Voices Limited:

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of Moorambilla Voices Limited for the year ended 31 December 2018, I declare that, to the best of my knowledge and belief, there have been:

- (a) No contraventions of the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (b) No contraventions of any applicable code of professional conduct in relation to the audit.



STEVEN J MILLER & CO
Chartered Accountants



S J MILLER
Registered Company
Auditor No 4286

Sydney
Dated 28, 3, 19

Steven J Miller & Co
Chartered Accountants
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ABN 23 660 541 177





STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

	Note	2018 \$	2017 \$
Revenue	4	975,392	1,144,778
Administration expenses		(231,139)	(74,441)
Depreciation expense	9	(13,231)	(11,247)
Employee benefits expense	11	(327,655)	(273,662)
Production expense		(388,338)	(509,450)
Rent expense		(26,208)	(27,248)
Surplus/(deficit) before income tax		(11,179)	248,730
Income tax expense	3.6	-	-
Surplus/(deficit) for the year		(11,179)	248,730
Other comprehensive income for the year		-	-
Total comprehensive income/(loss) for the year		(11,179)	248,730

This statement should be read in conjunction with the notes to the financial statements.

STATEMENT OF FINANCIAL POSITION

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

	Note	2018 \$	2017 \$
Assets			
Current			
Cash and cash equivalents	5	527,310	501,608
Trade and other receivables	6	4,160	4,410
Other assets	8	5,669	3,884
Current assets		537,139	509,902
Non-current			
Plant and equipment	9	111,785	61,532
Non-current assets		111,785	61,532
Total assets		648,924	571,434
Liabilities			
Current			
Trade and other payables	10	33,166	25,667
Employee provisions	11	49,216	43,647
Grants liabilities	12	93,788	17,565
Current liabilities		176,170	86,879
Non-current			
Employee provisions	11	30,542	31,164
Non-current liabilities		30,542	31,164
Total liabilities		206,712	118,043
Net assets		442,212	453,391
Equity			
General funds - unrestricted		442,212	453,391
Total equity		442,212	453,391

This statement should be read in conjunction with the notes to the financial statements.

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

	Unrestricted funds	Total equity
	\$	\$
Balance at 1 January 2017	204,661	204,661
Surplus for the year	248,730	248,730
Other comprehensive income	-	-
Total comprehensive income for the year	248,730	248,730
Balance at 31 December 2017	453,391	453,391
Balance at 1 January 2018	453,391	453,391
Surplus/(deficit) for the year	(11,179)	(11,179)
Other comprehensive income	-	-
Total comprehensive income for the year	(11,179)	(11,179)
Balance at 31 December 2018	442,212	442,212

This statement should be read in conjunction with the notes to the financial statements.

STATEMENT OF CASH FLOWS

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

	Note	2018	2017
		\$	\$
Operating activities			
Receipts from:			
Customers		320,395	316,326
Donors		323,002	566,768
Government grants		350,310	209,000
Interest income		2,259	2,422
Payments to clients, suppliers and employees		(906,780)	(909,689)
Net cash provided by operating activities		89,186	184,827
Investing activities			
Purchases of plant and equipment	9	(63,484)	(72,037)
Net cash used in investing activities		(63,484)	(72,037)
Net change in cash and cash equivalents		25,702	112,790
Cash and cash equivalents, beginning of year		501,608	388,818
Cash and cash equivalents, end of year	5	527,310	501,608

This statement should be read in conjunction with the notes to the financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

1. GENERAL INFORMATION AND STATEMENT OF COMPLIANCE

The financial report includes the financial statements and notes of Moorambilla Voices Limited.

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012.

Moorambilla Voices Limited is a not-for-profit entity for the purpose of preparing the financial statements.

The financial statements for the year ended 31 December 2018 were approved and authorised for issuance by the Board of Directors.

2. CHANGES IN ACCOUNTING POLICIES

2.1 New and revised standards that are effective for these financial statements

AASB 9 Financial Instruments replaces AASB 139 Financial Instruments: Recognition and Measurement. It makes major changes to the previous guidance on the classification and measurement of financial assets and introduces an 'expected credit loss' model for impairment of financial assets.

3. SUMMARY OF ACCOUNTING POLICIES

3.1 Overall considerations

The significant accounting policies that have been used in the preparation of these financial statements are summarised below.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below.

3.2 Revenue

Revenue comprises revenue from performances, services income, government grants, fundraising activities and client contributions. Revenue from major products and services is shown in Note 4.

Revenue is measured by reference to the fair value of consideration received or receivable by the company for goods supplied and services provided, excluding sales taxes, rebates, and trade discounts.

Revenue is recognised when the amount of revenue can be measured reliably, collection is probable, the costs incurred or to be incurred can be measured reliably, and when the criteria for each of the company's different activities have been met. Details of the activity-specific recognition criteria are described below.

NOTES TO FINANCIAL STATEMENTS

SALE OF GOODS

Revenue from the sale of goods comprises revenue earned from the sale of goods donated and purchased for resale. Sales revenue is recognised when the control of goods passes to the customer.

GOVERNMENT GRANTS

A number of the company's programs are supported by grants received from the Federal, State and Local governments. If conditions are attached to a grant which must be satisfied before the company is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Where a grant is received on the condition that specified services are delivered, to the grantor, this is considered a reciprocal transaction. Revenue is recognised as services are performed and at year-end until the service is delivered.

Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the company obtains control of the funds, economic benefits are probable and the amount can be measured reliably. Where a grant may be required to be repaid if certain conditions are not satisfied, a liability is recognised at year end to the extent that conditions remain unsatisfied.

Where the company receives a non-reciprocal contribution of an asset from a government or other party for no or nominal consideration, the asset is recognised at fair value and a corresponding amount of revenue is recognised.

DONATIONS AND BEQUESTS

Donations collected, including cash and goods for resale, are recognised as revenue when the company gains control, economic benefits are probable and the amount of the donation can be measured reliably.

Bequests are recognised when the legacy is received. Revenue from legacies comprising bequests of shares or other property are recognised at fair value, being the market value of the shares or property at the date the Company becomes legally entitled to the shares or property.

INTEREST INCOME

Interest income is recognised on an accrual basis using the effective interest method.

3.3 Operating expenses

Operating expenses are recognised in surplus or deficit upon utilisation of the service or at the date of their origin.

3.4 Intangible assets

Recognition of other intangible assets:

ACQUIRED INTANGIBLE ASSETS

Acquired website costs are capitalised on the basis of the costs incurred to acquire and install the specific software.

SUBSEQUENT MEASUREMENT

All intangible assets are accounted for using the cost model whereby capitalised costs are amortised on a straight-line basis over their estimated useful lives, as these assets are considered finite. Residual values and useful lives are reviewed at each reporting date. In addition, they are subject to impairment testing as described in Note 3.16.

The following useful lives are applied:

Website: 5 years

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

SUMMARY OF ACCOUNTING POLICIES CONTINUED

3.4 Intangible assets continued

Subsequent expenditures on the maintenance of the website are expensed as incurred.

When an intangible asset is disposed of, the gain or loss on disposal is determined as the difference between the proceeds and the carrying amount of the asset and is recognised in the statement of comprehensive income within other income or other expenses.

3.5 Plant and equipment

Plant and other equipment are initially recognised at acquisition cost or manufacturing cost, including any costs directly attributable to bringing the assets to the location and condition necessary for it to be capable of operating in the manner intended by the company's management.

Plant and other equipment are subsequently measured using the cost model, cost less subsequent depreciation and impairment losses.

Depreciation is recognised on a straight-line basis to write down the cost less estimated residual value of plant and other equipment. The following useful lives are applied:

Motor Vehicle:	5 years
Computer equipment:	5 years
Furniture and fittings:	5 years

Material residual value estimates and estimates of useful life are updated as required, but at least annually. Gains or losses arising on the disposal of plant and equipment are determined as the difference between the disposal proceeds and the carrying amount of the assets and are recognised in surplus or deficit within other income or other expenses.

3.6. Leases

OPERATING LEASES

Where the company is a lessee, payments on operating lease agreements are recognised as an expense on a straight-line basis over the lease term. Associated costs, such as maintenance and insurance, are expensed as incurred.

3.7. Financial instruments

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through surplus or deficit, which are initially measured at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

CLASSIFICATION AND SUBSEQUENT MEASUREMENT OF FINANCIAL ASSETS

Except for those trade receivables that do not contain a significant financing component and are measured at the transaction price, all financial assets are initially measured at fair value adjusted for transaction costs (where applicable).

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- amortised cost
- fair value through profit or loss (FVPL)
- equity instruments at fair value through other comprehensive income (FVOCI)

All income and expenses relating to financial assets that are recognised in the statement of surplus or deficit are presented within finance costs, finance income or other financial items, except for impairment of trade receivables which is presented within other expenses.

Classifications are determined by both:

- The entity's business model for managing the financial asset
- The contractual cash flow characteristics of the financial assets

All income and expenses relating to financial assets that are recognised in surplus or deficit are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

SUBSEQUENT MEASUREMENT OF FINANCIAL ASSETS

Financial assets at amortised cost

Financial assets are measured at amortised cost if the assets meet the following conditions (and are not designated as FVPL):

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The Company's cash and cash equivalents, trade and most other receivables fall into this category of financial instruments as well as long-term deposit that were previously classified as held-to-maturity under AASB 139.

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

Financial assets at fair value through profit or loss (FVPL)

Financial assets that are held within a different business model other than 'hold to collect' or 'hold to collect and sell' are categorised at fair value through profit and loss. Further, irrespective of business model financial assets whose contractual cash flows are not solely payments of principal and interest are accounted for at FVPL. All derivative financial instruments fall into this category, except for those designated and effective as hedging instruments, for which the hedge accounting requirements apply (see below).

Equity instruments at fair value through other comprehensive income (Equity FVOCI)

Investments in equity instruments that are not held for trading are eligible for an irrevocable election at inception to be measured at FVOCI. Under Equity FVOCI, subsequent movements in fair value are recognised in other comprehensive income and are never reclassified to surplus or deficit. Dividend from these investments continue to be recorded as other income within the surplus or deficit unless the dividend clearly represents return of capital.

Trade and other receivables

The Company makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. In using this practical expedient, the Company uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses using a provision matrix.

The Company assess impairment of trade receivables on a collective basis as they possess credit risk characteristics based on the days past due. The Company allows 1% for amounts that are 30 to 60 days past due, 1.5% for amounts that are between 60 and 90 days past due and writes off fully any amounts that are more than 90 days past due.

CLASSIFICATION AND MEASUREMENT OF FINANCIAL LIABILITIES

As the accounting for financial liabilities remains largely unchanged from AASB 139, the Company's financial liabilities were not impacted by the adoption of AASB 9. However, for completeness, the accounting policy is disclosed below.

The Company's financial liabilities include borrowings and trade and other payables.

Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the Company designated a financial liability at fair value through surplus or deficit.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method except for derivatives and financial liabilities designated at FVPL, which are carried subsequently at fair value with gains or losses recognised in surplus or deficit (other than derivative financial instruments that are designated and effective as hedging instruments).

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in surplus or deficit are included within finance costs or finance income.

Accounting policies applicable to comparative period (31 December 2017)

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the financial instrument and are measured initially at fair value adjusted by transactions costs, except

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

for those carried at fair value through surplus or deficit, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

CLASSIFICATION AND SUBSEQUENT MEASUREMENT OF FINANCIAL ASSETS

For the purpose of subsequent measurement, financial assets other than those designated and effective as hedging instruments are classified into the following categories upon initial recognition:

- loans and receivables
- financial assets at fair value through profit or loss (FVPL)
- Held-to-maturity (HTM) investments
- Available-for-sale (AFS) financial assets

All financial assets except for those at fair value through profit or loss (FVPL) are subject to review for impairment at least at each reporting date to identify whether there is any objective evidence that a financial asset or a group of financial assets is impaired. Different criteria to determine impairment are applied for each category of financial assets, which are described below.

All income and expenses relating to financial assets that are recognised in surplus or deficit are presented within finance costs or finance income, except for impairment of trade receivables which is presented within other expenses.

LOANS AND RECEIVABLES

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. After initial recognition, these are measured at amortised cost using the effective interest method, less provision for impairment. Discounting is omitted where the effect of discounting is immaterial. The company's trade and most other receivables fall into this category of financial instruments.

Individually significant receivables are considered for impairment when they are past due or when other objective evidence is received that a specific counterparty will default. Receivables that are not considered to be individually impaired are reviewed for impairment in groups, which are determined by reference to the industry and region of a counterparty and other shared credit risk characteristics. The impairment loss estimate is then based on recent historical counterparty default rates for each identified group.

HTM INVESTMENTS

HTM investments are non-derivative financial assets with fixed or determinable payments and fixed maturity other than loans and receivables. Investments are classified as HTM if the company has the intention and ability to hold them until maturity. The company currently holds long-term deposits designated into this category.

HTM investments are measured subsequently at amortised cost using the effective interest method. If there is objective evidence that the investment is impaired, determined by reference to external credit ratings, the financial asset is measured at the present value of estimated future cash flows. Any changes to the carrying amount of the investment, including impairment losses, are recognised in profit or loss.

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

FINANCIAL LIABILITIES

Classification and subsequent measurement of financial liabilities

The company's financial liabilities include borrowings and trade and other payables.

Financial liabilities are measured subsequently at amortised cost using the effective interest method, except for financial liabilities held for trading or designated at FVTPL, that are carried subsequently at fair value with gains or losses recognised in surplus or deficit.

All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in surplus or deficit are included within finance costs or finance income

3.8 Income taxes

No provision for income tax has been raised as the company is exempt from income tax under Div 50 of the Income Tax Assessment Act 1997

3.9 Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and demand deposits, together with other short-term, highly liquid investments that are readily convertible into known amounts of cash and which are subject to an insignificant risk of changes in value.

3.10 Employee benefits

SHORT-TERM EMPLOYEE BENEFITS

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, non-monetary benefits and accumulating sick leave. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

OTHER LONG-TERM EMPLOYEE BENEFITS

The company's liabilities for annual leave and long service leave are included in other long-term benefits if they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in surplus or deficit in the periods in which the changes occur.

The company presents employee benefit obligations as current liabilities in the statement of financial position if the company does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

POST-EMPLOYMENT BENEFITS PLANS

The company provides post-employment benefits through defined contribution plans.

3.11 Provisions, contingent liabilities and contingent assets

DEFINED CONTRIBUTION PLANS

The company pays fixed contributions into independent entities in relation to several state plans and insurance for individual employees. The company has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

Provisions are measured at the estimated expenditure required to settle the present obligation, based on the most reliable evidence available at the reporting date, including the risks and uncertainties associated with the present obligation. Where there are a number of similar obligations, the likelihood that an outflow will be required in settlement is determined by considering the class of obligations as a whole. Provisions are discounted to their present values, where the time value of money is material.

Any reimbursement that the company can be virtually certain to collect from a third party with respect to the obligation is recognised as a separate asset. However, this asset may not exceed the amount of the related provision.

No liability is recognised if an outflow of economic resources as a result of present obligation is not probable. Such situations are disclosed as contingent liabilities, unless the outflow of resources is remote in which case no liability is recognised.

3.12 Deferred income

The liability for deferred income is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within twelve (12) months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date or the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

3.13 Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

Cash flows are presented in the statement of cash flows on a gross basis, except for the GST components of investing and financing activities, which are disclosed as operating cash flows.

3.14 Economic dependence

The company is dependent upon the ongoing receipt of Federal and State Government grants, sponsorship income and community and corporate donations, to ensure the ongoing continuance of its programs. At the date of this report Management has no reason to believe that this financial support will not continue.

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

3.15 Significant management judgement in applying accounting policies

ESTIMATION UNCERTAINTY

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

IMPAIRMENT

In assessing impairment, management estimates the recoverable amount of each asset or cash-generating unit based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions about future operating results and the determination of a suitable discount rate.

USEFUL LIVES OF DEPRECIABLE ASSETS

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain software and IT equipment.

LONG SERVICE LEAVE

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

4. REVENUE

The company's revenue may be analysed as follows for each major product and service category:

	Note	2018 \$	2017 \$
Revenue			
Participant fees		215,773	176,702
Performance fees		78,295	62,983
Government grants	4.1	331,522	288,108
Donations		323,002	566,768
Investment income:			
Interest received		2,259	2,422
		950,851	1,096,983
Other income			
Merchandise sales		21,113	20,835
Service income		1,498	19,087
Sundry income		1,930	7,871
		24,541	47,793
Total revenue		975,392	1,144,776

4.1 NET GRANT REVENUE

	Note	2018 \$	2017 \$
Grants received in advance – 1 January	4.2	-	75,000
Unexpended grants - 1 January	4.3	17,565	40,673
Grants received during the year	4.4	407,745	190,000
		425,310	305,673
Less: Grants in advance – 31 December	4.5	(75,000)	-
Less: Unexpended grants – 31 December	4.6	(18,788)	(17,565)
		(93,788)	(17,565)
		331,522	288,108

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

For the year ended 31 December 2018
 Moorambilla Voices Limited

4.2 GRANTS RECEIVED IN ADVANCE – 1 JANUARY

	Note	2018	2017
		\$	\$
Create NSW		-	75,000

4.3 UNEXPENDED GRANTS – 1 JANUARY

	Note	2018	2017
		\$	\$
Department of Communications and the Arts		17,565	40,673

4.4 GRANTS RECEIVED DURING THE YEAR 4.3 GRANTS RECEIVED IN ADVANCE – 31 DECEMBER

	Note	2018	2017
		\$	\$
Create NSW			
Annual funding		150,000	-
Department of Communications and the Arts			
Indigenous Languages and Arts Program		200,000	140,000
Moorambilla Voices Sydney Tour		-	-
Department of Family and Community Services		55,000	50,000
Yabang Taiko CASP		2,745	-
		407,745	190,000

4.5 GRANTS IN ADVANCE – 31 DECEMBER

	Note	2018	2017
		\$	\$
Create NSW			
• Annual funding		75,000	-
		75,000	-

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

4.6 UNEXPECTED GRANTS – 31 DECEMBER

	Note	2018	2017
		\$	\$
Department of Communications and the Arts			
• Indigenous Languages and Arts Program		-	17,565
Department of Family and Community Services			
• Capital expenditure funding		18,788	
		18,788	17,565

5. CASH AND CASH EQUIVALENTS

	Note	2018	2017
		\$	\$
Cash on hand		105	37
Cash at bank		527,205	501,571
		527,310	501,608

Notes to the Financial Statements

5.1 RECONCILIATION OF CASH

Cash at the end of the financial year as shown in the statement of cash flows is reconciled in the statement of financial position as follows:

	Note	2018	2017
		\$	\$
Cash and cash equivalents		527,310	501,608

6 TRADE AND OTHER RECEIVABLES

	Note	2018	2017
		\$	\$
Current			
Trade receivables		-	250
Rental deposit		4,160	4,160
		4,160	4,410

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

7 FINANCIAL ASSETS AND LIABILITIES

7.1 CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

The carrying amounts presented in the statement of financial position relate to the following categories of assets and liabilities:

	Note	2018 \$	2017 \$
Financial assets			
Financial assets measured at amortised cost			
Cash and cash equivalents	5	527,310	501,608
Trade and other receivables	6	4,160	4,410
		531,470	506,018
Financial liabilities			
Financial liabilities measured at amortised cost			
Trade and other payables	11	(32,730)	(25,667)
		498,740	480,351

8. OTHER ASSETS

	Note	2018 \$	2017 \$
Current			
Prepayments		5,669	3,884
		5,669	3,884

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018

MOORAMBILLA VOICES LIMITED

9. PLANT AND EQUIPMENT

Details of the company's plant and equipment and their carrying amounts are as follows:

	Plant & Equipment \$	Furniture & Vehicle \$	Motor \$	Total 2018 \$
Gross carrying amount				
Balance 1 January 2018	62,446	14,667	-	77,113
Additions	36,212	-27,272	63,484	
Balance 31 December 2018	98,658	14,667	27,272	140,597
Depreciation and impairment				
Balance 1 January 2018	(11,038)	(4,543)	-	(15,581)
Depreciation	(10,652)	(1,593)	(986)	(13,231)
Balance 31 December 2018	(21,690)	(6,136)	(986)	(28,812)
Carrying amount 31 December 2018	76,968	8,531	26,286	111,785
Gross carrying amount				
Balance 1 January 2017	1,206	3,870	-	5,076
Additions	61,240	10,797	-	72,037
Balance 31 December 2017	62,446	14,667	-	77,113
Depreciation and impairment				
Balance 1 January 2017	(1,206)	(3,128)	-	(4,334)
Depreciation	(9,832)	(1,415)	-	(11,247)
Balance 31 December 2017	(10,038)	(4,543)	-	(15,581)
Carrying amount 31 December 2017	51,408	10,124	-	61,532

10. INTANGIBLE ASSETS

Details of the company's intangible assets and their carrying amounts are as follows:

	Website \$	Total 2017 \$
Gross carrying amount		
Balance at 1 January 2018	10,480	10,480
Additions	-	-
Balance at 31 December 2018	10,480	10,480
Amortisation and impairment		
Balance at 1 January 2018	-	-
Amortisation	-	-
Balance at 31 December 2018	-	-
Carrying amount 31 December 2018	10,480	10,480

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

10. TANGIBLE ASSETS

	Website \$	Total 2017 \$
Gross carrying amount		
Balance at 1 January 2017	-	-
Additions	10,480	10,480
Disposals	-	-
Balance at 31 December 2017	10,480	10,480
Amortisation and impairment		
Balance at 1 January 2017	-	-
Amortisation	-	-
Disposals	-	-
Balance at 31 December 2017	-	-
Carrying amount 31 December 2017	10,480	10,480

11. TRADE AND OTHER PAYABLES

Trade and other payables recognised consist of the following:

	Note	2018 \$	2017 \$
Current			
Accrued charges		11,299	5,610
Net GST payable/(refundable)		(3,522)	(4,674)
PAYG payable		7,171	14,869
Superannuation payable		1,208	6,944
Trade payables		17,010	2,918
		33,166	25,667

NOTES TO FINANCIAL STATEMENTS

For the year ended 31 December 2018
MOORAMBILLA VOICES LIMITED

12. EMPLOYEE REMUNERATION

12.1 EMPLOYEE BENEFITS EXPENSE

Expenses recognised for employee benefits are analysed below:

	Note	2018 \$	2017 \$
Employee benefits provided		4,948	32,796
Superannuation – defined contribution plans		33,619	23,377
Wages and salaries		287,918	217,199
Workers' compensation insurance		1,170	290
Employee benefits expense		327,655	273,662

12.2 EMPLOYEE PROVISIONS

The liabilities recognised for employee benefits consist of the following amounts:

	Note	2018 \$	2017 \$
Current			
Annual leave		49,216	43,647
Non-current			
Long service leave		30,542	31,164
		79,758	74,811

DIRECTOR'S DECLARATION

MOORAMBILLA VOICES LIMITED

13 GRANTS LIABILITIES

Grants liabilities can be summarised as follows:

	Note	2018 \$	2017 \$
Grants received in advance	4.5	75,000	-
Unexpended grants	4.6	18,788	17,565
		93,788	17,565

14 RELATED PARTY TRANSACTIONS

The company's related parties include its key management personnel and director related entities as described below.

Unless otherwise stated, none of the transactions incorporate special terms and conditions and no guarantees were given or received. Outstanding balances are usually settled in cash.

14.1 TRANSACTIONS WITH RELATED ENTITIES

The Directors act in an honorary capacity and receive no compensation for their services. Where legal services have been provided by a director, these services were provided on a pro-bono basis and no remuneration was received.

14.2 TRANSACTIONS WITH KEY MANAGEMENT PERSONNEL

The company's related parties include its key management personnel. Key Management Personnel remuneration includes the following expenses:

	2018 \$	2017 \$
Total key management personnel remuneration	106,810	81,000

INDEPENDENT AUDITOR'S REPORT

To the members of
MOORAMBILLA VOICES LIMITED

15. CONTINGENT LIABILITIES

There are no contingent liabilities that have been incurred by the company in relation to 2018 or 2017 other than the requirement under the grant agreement with the Department of Communications and the Arts (DOCA), that if the company were to dispose of assets acquired with the funding within 2 years, then the company must repay the proceeds to DOCA. At 31 December 2018 the company had acquired assets costing \$36,212 with the DOCA funding.

16. POST-REPORTING DATE EVENTS

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

17. MEMBER'S GUARANTEE

The Company is incorporated under the Corporations Act 2001 and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum \$10 each towards meeting any outstanding obligations of the entity. At 31 December 2018, the total amount that members of the Company are liable to contribute if the Company wound up is \$60 (2017: \$50).

Directors' Declaration

Moorambilla Voices Limited

In the opinion of the Directors of Moorambilla Voices Limited:

- (a) The financial statements and notes of Moorambilla Voices Limited are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
 - (i) Giving a true and fair view of its financial position as at 31 December 2018 and of its performance for the financial year ended on that date; and
 - (ii) Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- (b) There are reasonable grounds to believe that Moorambilla Voices Limited will be able to pay its debts as and when they become due and payable (Refer Note 3.14).

Signed in accordance with a resolution of the Directors.



JUSTINE CAMPBELL
Director

Sydney
Date 1/4/19

INDEPENDENT AUDITOR'S REPORT

To the members of
MOORAMBILLA VOICES LIMITED

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

OPINION

I have audited the financial report of Moorambilla Voices Limited, which comprises the statement of financial position as at 31 December 2018, the statement of surplus or deficit and other comprehensive income, statement of changes in funds and statement of cash flows for the year ended, and notes to the financial statements, including a summary of significant accounting policies, and the Directors' declaration.

In my opinion the financial report of Moorambilla Voices Limited has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- a. Giving a true and fair view of the company's financial position as at 31 December 2018 and of its financial performance and cash flows for the year ended; and
- b. Complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

BASIS FOR OPINION

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the company in accordance with the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

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

OTHER INFORMATION

Those charged with governance are responsible for the other information. The other information comprises the information included in the company's annual report for the year ended 31 December 2018, but does not include the financial report and my auditor's report.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information; I am required to report that fact. I have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT

To the members of
MOORAMBILLA VOICES LIMITED

DIRECTORS' RESPONSIBILITY FOR THE FINANCIAL REPORT

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the ACNC Act, and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the company's financial reporting process.

AUDITOR'S RESPONSIBILITY FOR AUDIT OF THE FINANCIAL REPORT

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. My conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the registered entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.



Independent Auditor's Report

To the members of Moorambilla Voices Limited

Auditor's Responsibility for Audit of the Financial Report continued

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney Dated 5, 4, 19

Steven J Miller & Co
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ABN 23 690 541 177



Additional Financial Information Disclaimer

Moorambilla Voices Limited

The additional financial data presented on pages 34 and 35 are in accordance with the books and records of the company which have been subjected to the auditing procedures applied in my statutory audit of the company for the year ended 31 December 2018. It will be appreciated that my statutory audit did not cover all details of the additional financial information. Accordingly, I do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with my firm's policy, I advise that neither the firm nor any member or employee of the firm undertakes responsibility arising in any way whatsoever to any person (other than the company) in respect of such information, including any errors or omissions therein, arising through negligence or otherwise however caused.

STEVEN J MILLER & CO
Chartered Accountants

S J MILLER
Registered Company
Auditor No 4286

Sydney Dated 5, 4, 19

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ABN 23 690 541 177



DETAILED STATEMENTS OF SURPLUS OR DEFICIT

FOR THE YEAR ENDED 31 DECEMBER 2018
MOORAMBILLA VOICES LIMITED

SCHEDULE 1 – GENERAL OPERATIONS

	Note	2018	2017
	Sch	\$	\$
INCOME			
Donations		323,002	566,768
Government grants	4.1	331,522	288,108
Interest received		2,259	2,422
Merchandise sales		21,113	20,835
Service income		1,498	19,087
Participant fees		215,773	176,701
Performance fees		78,295	62,983
Sundry income		1,930	7,874
TOTAL INCOME		975,392	1,144,778
LESS: EXPENDITURE	Sch 2	(986,571)	(896,048)
NET SURPLUS/(DEFICIT)		(11,179)	248,730

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.

DETAILED STATEMENTS OF SURPLUS OR DEFICIT

FOR THE YEAR ENDED 31 DECEMBER 2018
MOORAMBILLA VOICES LIMITED

SCHEDULE 2 – EXPENDITURE

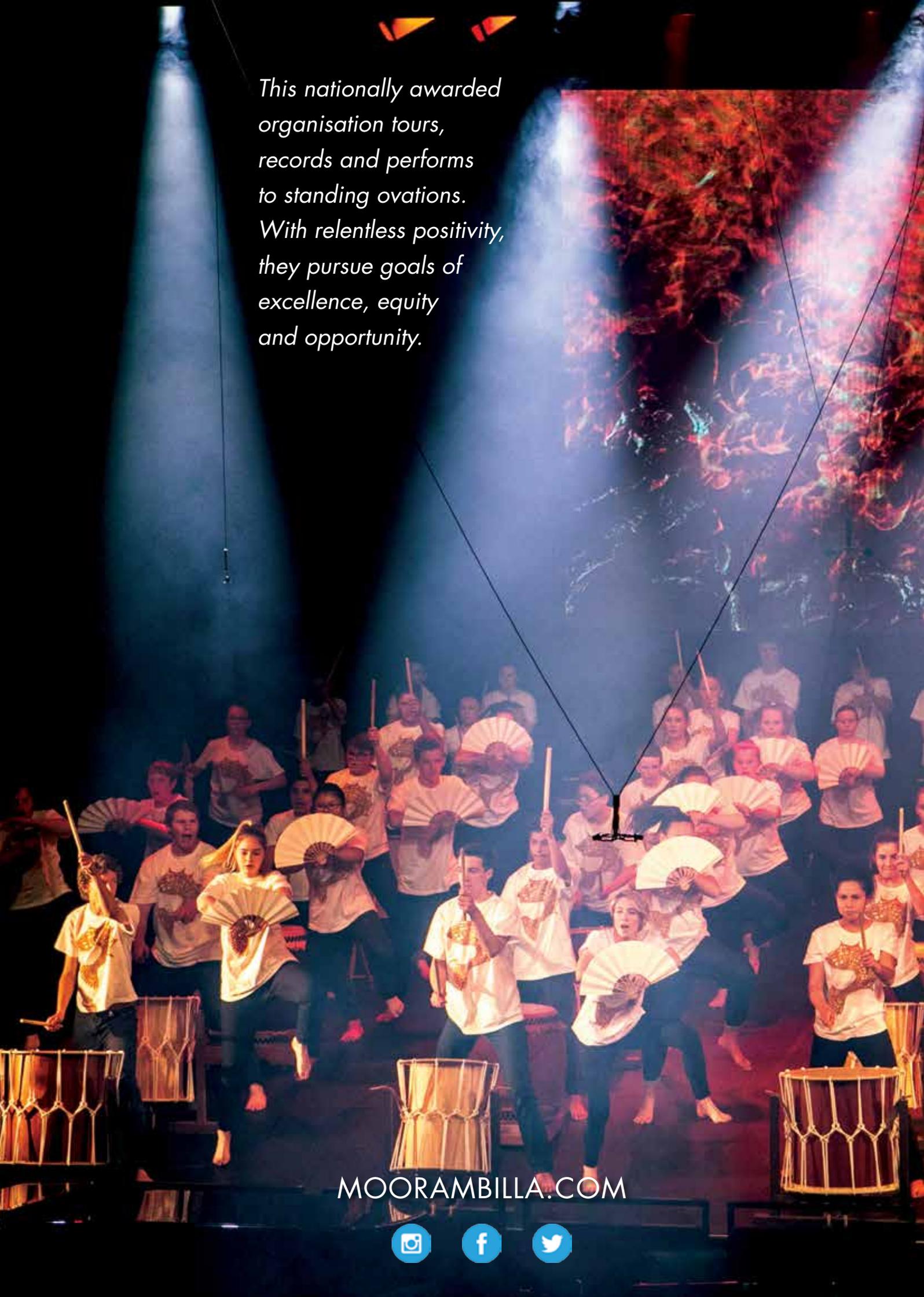
	Note	2018	2017
		\$	\$
EXPENSES			
Accountancy and audit fees		17,169	14,976
Administration fees		30,213	20,951
Annual leave provided		5,569	19,409
Artistic fees		128,585	101,669
Bank and merchant charges		1,996	2,146
Bad debt		10,682	-
Camp manager fees		8,000	8,000
Communications		7,499	6,604
Computer expenses		2,780	2,899
Consultancy fees		-	2,500
Dues and subscriptions		1,867	578
Depreciation		13,231	11,247
Insurance		9,030	4,242
Long service leave provided/(written back)		(622)	13,387
Moorambilla Mum		22,727	61,200
Office cleaning		24	220
Office relocation		-	2,750
Office supplies		2,275	7,573
Postage and courier		3,640	1,727
Printing and photocopying		137	-
Production expenses		210,637	199,956
Rent		26,208	27,248
Repairs and maintenance		156	505
Storage		1,770	1,363
Superannuation		33,618	23,377
Supplies		9,621	10,360
Training and development		3,100	-
Travel expenses		147,572	133,672
Wages and salaries		287,918	217,199
Workers' compensation insurance		1,169	290
TOTAL EXPENDITURE		986,571	896,048

The above UNAUDITED detailed statement of surplus or deficit should be read in conjunction with the disclaimer.



*Kula, Baranbinja, Koamu, Murrawarri,
Yuwaalaraay, Gamilaraay, Wailwan.*

This nationally awarded organisation tours, records and performs to standing ovations. With relentless positivity, they pursue goals of excellence, equity and opportunity.



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