

# MOORAMBILLA VOICES

2019  
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.  
That 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 FROM 2019



2019 was yet another extraordinary year for Moorambilla Voices, with our region still in the worst drought in history. I thank all our families, schools and communities for the huge efforts in ensuring our participants continued involvement during such tough times. A true testament to the resilience and capacity of the bush.

In October 2019 Grace Brennan founded the #buyfromthebush social media campaign and was invited to give the 2020 Australia Day Address. The initiative celebrated the creativity, innovation and ingenuity of people in rural communities and called on people in the city to invest in bush business as a means of supporting the survival of rural communities into the future. Grace is passionate about the power of positive storytelling and community-driven change (sounds familiar!!). She said "the bush narrative needs an update and the story of drought needs to be captured in a different way. One that engages community and allows them to feel connected to the bush. Not out of pity. Out of pride, curiosity, and desire."

"The joy of giving beautiful things with a precious story of origin." This quote resonated for me and our organisation especially, as Moorambilla coming into its 15th year has long committed, demonstrated and found our inspiration from the land, its people, our communities and our people of origin.

This is Moorambilla Voices (compact or commitment)  
*"We acknowledge and cultivate respect for the people, creatures, land, water and surrounds of our communities that 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 interaction we make.*

*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.*

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Artistic Director, Michelle Leonard OAM, again was extraordinary in her artistic achievements across all aspects of the core program. The three annual Gala performances in Dubbo were sold out, and we were honoured to perform at the Lismore 25th Birthday concert and Lismore Lantern Parade, *Lepidoptera* recording, ABC Compass Christmas Special, Bestest Foundation Dinner and Carols on Norton.

I would like to thank our 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 2019, the Moorambilla Board actively participated in all areas of the organisation. A three-year fundraising strategy is due to be implemented in 2020 and will be launched to enable the organisation to continue to participate in events and performance opportunities outside the core program and other special projects.

My fellow Board of Directors, I thank you for your wonderful participation and support. 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 Infrastructure, Transport, Regional Development and Communications, CreateNSW, Foundation for Rural and Regional Renewal, and the Local Land Services for their ongoing contribution. I also thank our private donors, philanthropic foundations and individuals for their continued support.

As I write this, we are just heading into COVID-19 times with our annual workshop tour halfway through. It is unlikely we will be having any participants gather physically together in 2020 but I am absolutely sure our remarkable Artistic Director will find a way to engage and continue to give a voice to the artistic capacity of regional NSW with our participants and our remarkable artistic team.

Stay safe.

Justine Campbell

## FOUNDER, ARTISTIC DIRECTOR'S REPORT



“THIS YEAR CAME  
WITH A PURPOSE,  
TO MANIFEST  
ABUNDANCE AND  
RADIATE HOPE”

There was an extraordinary new energy in the Residency Camps and Cultural Immersion this year – the joy was still clearly there, but this year it came with a purpose to manifest abundance and radiate hope in the face of the worst drought in 100 years. Somehow every encounter seemed to resonate with a poise and purpose that mirrored the pared back elegance and majesty of the Macquarie Marshes now at her most vulnerable. This growing connection and respect for country is the real gift of this program to us all. As we sing in language and dance in the steps of the oldest continual culture on earth, we reconnect to each other and ourselves. Moorambilla is a powerful and recognised vehicle for social and cultural change.

This year I wanted the audience to see Wayilwan country through the eyes of a bird soaring weightlessly, powerfully overhead. As the lantern orb eggs, shibori silk backdrops and scarves, 1000 paper cranes and over 350 voices on stage transform the theatre into the Macquarie Marshes, we also hope to transform your perspective and respect for our shared connection to the natural world in our performance.

The trust placed in me and this program to speak honestly with respect and integrity about our country is coming to fruition, and although we have a long way to go, we have come so far with such hope. It is time to celebrate as we move into our 15th year with purpose in 2020.

What you see on stage is only some of what this remarkable company does during the year – touring, recording, creating, mentoring and performing. This year we have celebrated our cultural connections, creativity and its capacity to empower in our third CD *Lepidoptera* which speaks directly to the cultural and symbolic influence of the butterfly and our fascination with its transformative power. We have mentored other singers and celebrated the 25th birthday of the Lismore lantern parade with a concert of new works, supported artistically the establishment of the MILBI festival in Bundaberg and for the 10th year sung at Carols on Norton. Having our Gala watched online by 17,000 was nearly as much of a thrill as being asked to contribute to the ABC *Compass* Christmas special - its been a wonderful year.

Great things happen when indomitable humans trust, collaborate and create with each other. Moorambilla is a world-class team of artists, volunteers and administrators who passionately believe that our region's children are capable of speaking with clarity and integrity about our world. We thank you all for supporting this vision of being more than just a choir and giving us the wings to fly. We simply can't do it without you.

Michelle Leonard OAM



## GENERAL MANAGER'S REPORT



I'm proud to report Moorambilla Voices can celebrate a number of significant achievements in 2019 and we're delighted to share them with you in the report that follows.

In 2019, 3,481 children in 20 Local Government Areas were seen by Moorambilla's Artistic Director inviting 122 schools from 54 towns as she delivered 79 skills development workshops. This takes the total of children involved in our gifted and talented program now to 35,500. 332 children over our three ensembles 33% of our first round offers identified as Indigenous. 332 children in our three ensembles (76 Indigenous children) participated in the Baradine residency camps, creating our program that was watched in the Dubbo Regional Theatre by 1500 people and reached 17,000 online. In 2019 Moorambilla Voices exemplifies "More than a Choir" with 2 full-time staff, 5 part-time staff, 44 artists throughout the year covering 97 events.

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, Vivian Evans our MAXed OUT Mentor, Catherine Peart our Camp Nurse, Izzy Sullivan 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 2020 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.

Dayle Lummis

*"WE ARE A SMALL  
BUT PASSIONATE  
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STRONGLY BELIEVES IN  
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EVERY CHILD"*



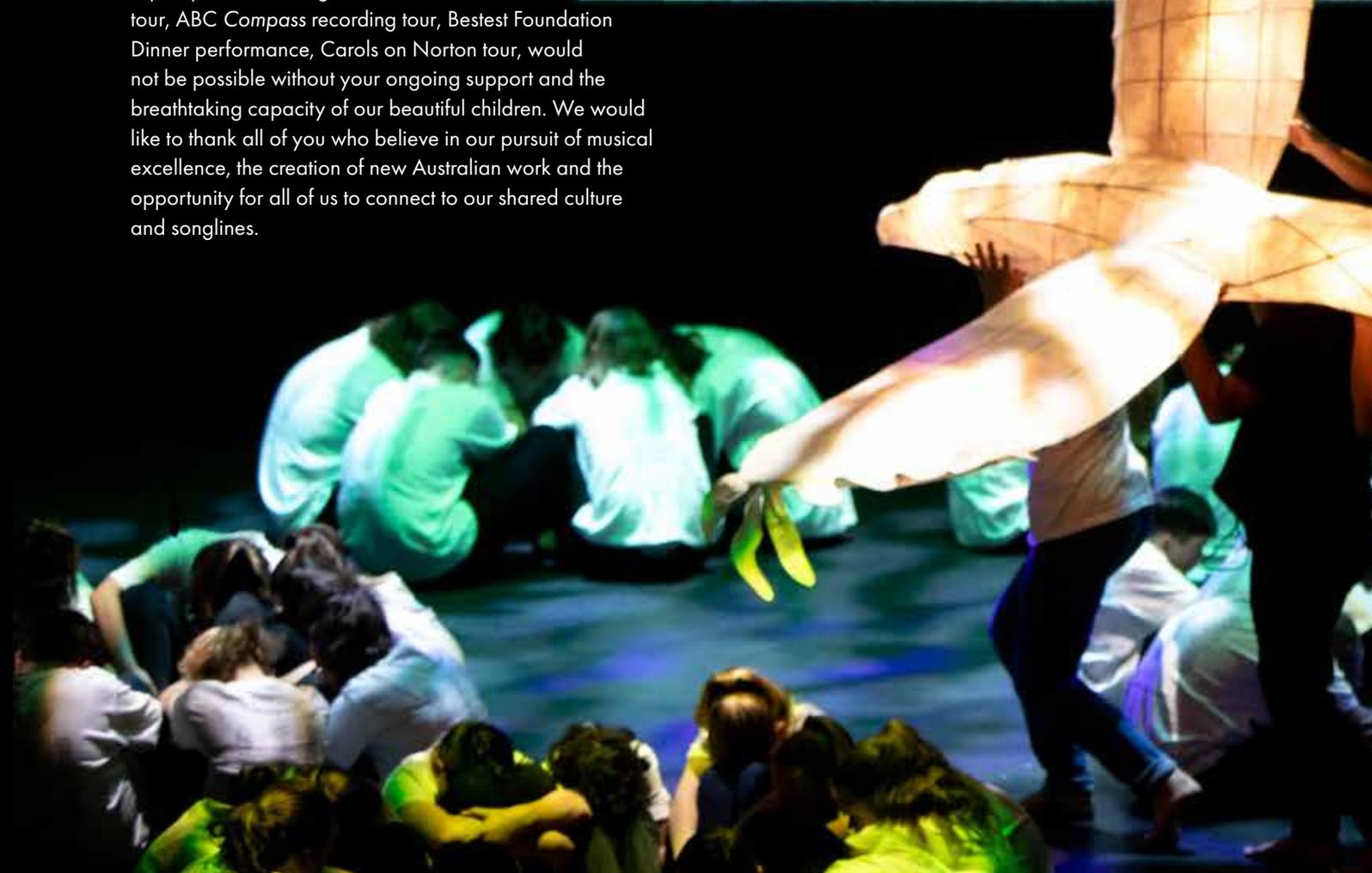
## COMPANY PROFILE

From humble beginnings in the drought of 2006, Moorambilla has gone on to provide over 35,000 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 that 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 that 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 2019 - our *Lepidoptera* recording tour, Lismore Lantern Parade tour, ABC *Compass* recording tour, Bestest Foundation Dinner performance, 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

2019:

- Lismore Lantern Parade 25th Birthday Concert and Festival performances
- *Lepidoptera* recording at Cerretti Chapel, Manly
- ABC Compass Tour and Recording
- Bestest Foundation dinner performance
- Carols on Norton

2018:

- An Evening with Hillary Rodham Clinton, Sydney and Melbourne
- Yarragaa Recording, Studio 301
- TEDxSYDNEY performance
- Duke and Duchess of Sussex Royal Visit in Dubbo performance
- Bestest Foundation dinner performance
- University of Sydney Vice Chancellor's reception performance
- Carols on Norton
- Royal Far West building opening performance

2017:

- Sydney Children's Hospital Gold Dinner performance
- *Yindyamarra* recording, Eugene Goossens, ABC
- Carols on Norton

2016:

- Martin Place Christmas Tree lighting performance
- Parliament House performance
- Government House performance
- NAWIC Awards performance at Star City Casino
- Artlands closing ceremony performance

2015:

- International Music Festival, Canberra performance





# LEPIDOPTERA RECORDING



Butterflies – they are beautiful aren't they?

This appreciation of their physical beauty seems to be a universal first reaction. It is however swiftly, invariably followed by a sense of awe at the power and audacity of their transformation - one that allows them to break out of their cocoon and fly free.

I think as humans we have an innate empathy with the butterfly and the power change can give us when we embrace it. At so many different points in our own lives – our first baby steps, through all the stages of school, into adolescence and beyond our lives demand that we fly, spread our wings and live a life of possibilities – we too must transform.

As such it seems fitting that in our 14th year our third recording project should feature the fearless butterfly, our beautiful primary trebles, astonishingly capable alumni, four purposeful composers and exceptional musicians in a glorious venue - the Cardinal Cerretti Chapel. Together they have transformed my countless conversations into a program whose arc speaks directly to our shared connection to country, our connection to each other and our hopes for our shared future. It continues the focused and thought provoking conversations Moorambilla has been privileged to be the conduit for – in dance, song, word and art we seek to respect and honour our connection to mother earth and the stories so generously shared with us by our elders and language holders. We need to hear these wise words now more than ever – without mother earth our children simply will not thrive.

I dedicate this CD to the countless families, children, artists, volunteers and staff who believe in Moorambilla Magic and the power we have to transform our world.

Michelle Leonard OAM

[moorambilla.com](http://moorambilla.com)



# LEPIDO

1. Lepidoptera – Andrews
2. Pallah Pallah – Chance
3. Mirri Mirri – Chance (2019)
4. Rivers of Light – Chance
5. Children and caterpillar
6. Can you feel the air? –
7. Don't be afraid – Howe
8. Follow the moonlight –
9. Transformation – Andre
10. Gawiila – Gibson (2019)
11. Psyche – Gibson (2019)
12. Far away – Gibson (2019)
13. Legacy – Andrews/B



mooramb



# LEPIDOPTERA



- ...s/Barker (2019)
- ...s (2019 Revised)
- ... (2018)
- ...e (2019)
- ...s – Andrews/Barker (2019)
- ...Howes (2019)
- ...s (2019)
- ...Howes (2018)
- ...ws/Barker (2019)
- ... (2018)
- ... (2019)
- ... (2018)
- ...rker (2019)

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## Moorambilla 2019 Recording Ensemble

Kayla Anderson, Mac Arnott, Taylah Barker, Ellie Beckwith, Zayden Berger, Trinity Buxton, Annabelle Carolan, Sophie Chandler, Eloise Combe, Felicity Dodd, Paula Evans, Noah Farr, Riley Flemming, Tayla Flint, Kacey Fuller, Lochlan Gale, Paige Gilmore, Bridie Hayden, Jataya Higgs, Tyler Hodge, Eli Hodges, Lily Kaluski, Elsie Kearney, Lucy Kilpatrick, Kate Lawler, Shaun Mason, Rihanna McBride, Tom McDonnell, Oscar Mcrae, Abigail Medcalf, Athena Metcher, Bailey Molloy, Nick Motley, Kaitlyn O'Neill, Kate Partridge, Annabel Rogers, Izaak Row, Bellah Smith, Fergus Strudwick, Serena Walford, William Watt, Maree Weate, Hannah Weber, Grace Winter

They were cared for and supervised by Annie Berrell, Moorambilla Mum and Kirsty Arnott, Christine Buxton, Amelia Carolan, Jacqui Chapman, Kerry Flint, Nicole Weate.

The children were magnificently supported on this recording by the following

Conductor – Michelle Leonard OAM, Violin 1 Madeleine Easton, Violin 2 – Julia Russoniello, Viola 1 - Nicole Forsyth, Cello 1 – Rowena Crouch, Double Bass – Daniel Dean, Soprano Saxophone – Christina Leonard and Percussion – Kerryn Joyce. Our recording pianist was Benjamin Burton. Our Speaker was Daisy Isabel Day Andrews.

Photography on tour was taken by Noni Carroll.

The Moorambilla Board and 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 as well as countless private donors and philanthropists.



Kevin Barker Alice Chance Andrew Howes Daisy Day Andrews Josie Gibson



Australian Government  
Department of Communications and the Arts



Create NSW  
Arts, Screen & Culture





## DANCE PROGRAM

JACOB WILLIAMS  
AMY FLANNERY  
NEVILLE BONEY WILLIAMS

The establishment of an elite junior and senior dance ensemble as an extension opportunity for selective students was pushed conceptually even further this year. All children participate and co-create in the dance classes to live music written in situ with composers and performed by a live accompanist. This creative fluidity allowed for an incredibly coherent and collaborative dance element in the Gala concert. It was truly integrated across the ensembles and the “wing” motive was developed and reimagined as it flowed throughout every ensemble. Moorambilla has developed a unique and deeply personal dance language in collaboration with the children and associated artists that seeks to embody the energy and beauty of the country it seeks to represent. Dance has focused on growing and expanding the skills and movements established in previous years. This focus produced rich dividends in the gala performance as the 2019 program sought to

find beauty in the barren. The use of skeletal bird wings, subtle lighting illumination and deliberate shadowing effects, while cross referencing dance motives through all the ensembles ensured a very different level of sophistication and artistic cohesion in the 2019 Gala concert.

Visiting Wayilwan country this year challenged the dance team. Upon arriving the space was dry, arid and dusty – the situation drier than they had anticipated. As they began to see the landscape in more detail, they realised the environment was not dead but dormant. There’s a silent promise of life in the water deep underground; a patience for the cyclical deluge, anticipating a chance for growth. We could only imagine the transformation of the environment during the wet season. There is no Aboriginal word for how dry these marshes have become – it has never been so.

As we spent more time at the Marshes we realised there were many species of birds still returning to this place, their sanctuary. It was no surprise then that for the whole





dance team birds became a central focus for thematic development and collaborative choreography. As the colony of birds descend onto the reeds, they nosedive as they hunt for food and their expansive wings consume the space. As the initial pair land to nest, the next cycle commences as the eggs are laid, spiralling outwards from the first pair, their movements reflecting the delicate and fragile characteristics of eggs. The handmade paper cranes, lantern eggs and indigo shibori scarves set the scene for the reeds and for the girls seated opening dance conceived by Amy.

Elder Danielle Flakelar shared with us the creation story of the Marshes. In this story a giant wedge-tailed eagle, Maliyan, lived in a giant yaraan tree on the Barwon River, eating nearby animals and the people from the surrounding tribes. The story follows the animals and tribes' journey for freedom and safety, which they achieved by burning the tree down. This creation story featuring the warriors with spears, the echidna, the goanna and the cunning and ultimately successful water rat formed the very literal and engaging boys dance sequence.

This year, the MAXed OUT company explored structured improvisation tasks including 'flocking' where the ensemble was required to be aware of each other, entering an organic state of leading and following each other. The male ensemble performed a contemporary rain dance co-created by Neville. Their strength and power, akin to thunder and lightning, encourage the clouds to burst and shower the Marshes, rejuvenating the drought-stricken lands.

Particularly beautiful this year was the senior ensembles duet work. Here the skeletal birds wings were lit and burst onto the darkened stage through the reeds - it was one of the concerts defining moments. The birds then perched themselves amongst the marshes, their combined shapes reflecting the abstract patterns the Marshes make when viewed from above. A lone eagle - the lantern light sculpture from 2017, referenced the creation story and soared proudly over the Marshes.



## SKILLS DEVELOPMENT WORKSHOPS 2019

3481 STUDENTS PARTICIPATED

276 ADULTS ATTENDED

122 SCHOOLS INVITED

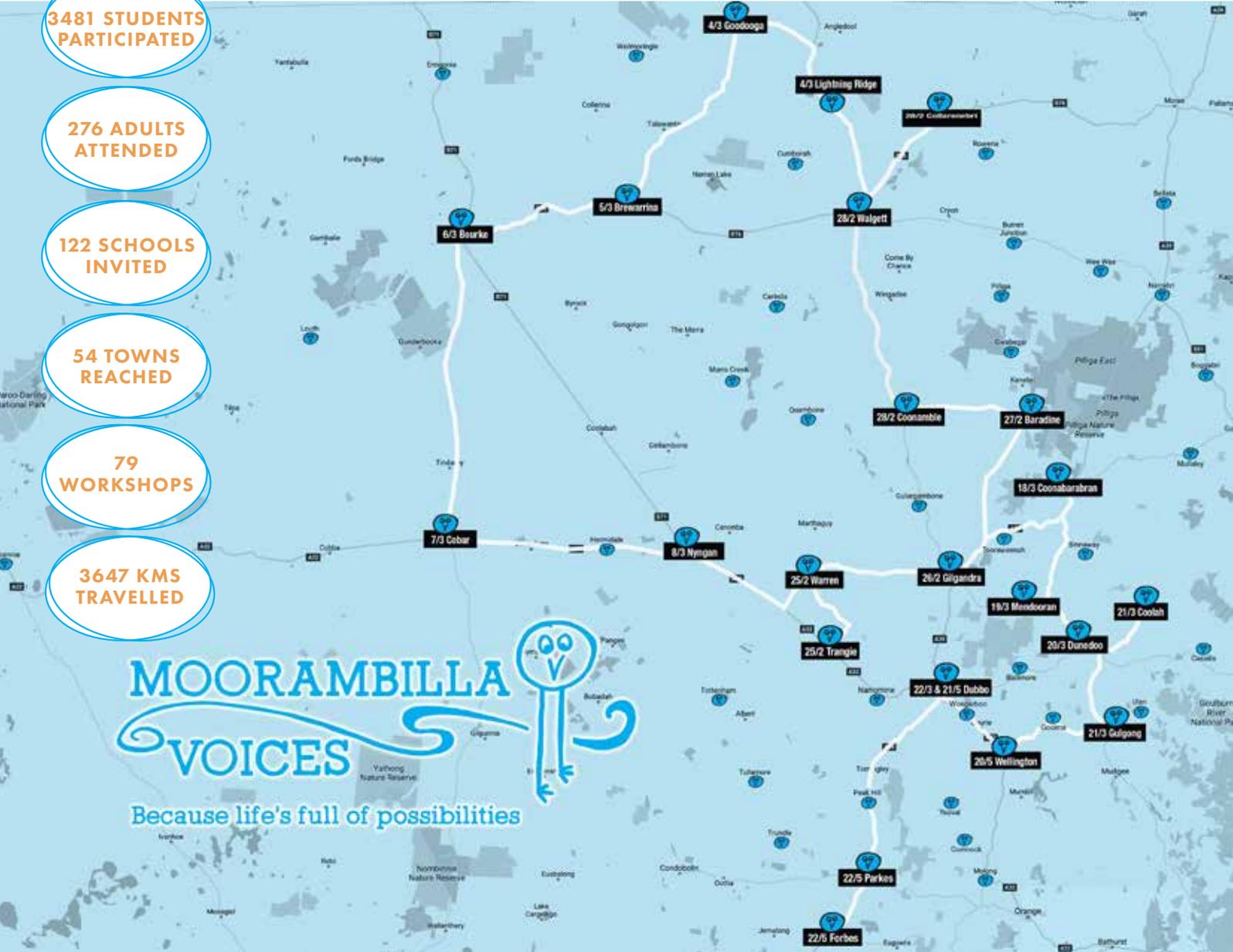
54 TOWNS REACHED

79 WORKSHOPS

3647 KMS TRAVELLED



Because life's full of possibilities





## BARADINE INTENSIVE WEEKENDS

### MAXED OUT COMPANY INTENSIVE CHORAL/TAIKO WEEKEND

2019 saw the second of the MAXed OUT intensive weekends, three days in June at Baradine. The intensive sessions went incredibly well and the participants eagerly soaked up the new creative material in preparation leading up to our Lismore Lantern Parade tour. Our MAXed OUT Company was larger than ever with a strong senior leadership group and our Artistic Partners at Taiko were led by Ryuji Hamada and Sophie Unsen, composer Kevin Barker worked on his new Material for Taiko and Big Band – a world first – and the incredible vocalists Anna Fraser and Andrew O'Connor worked with Artistic Director Michelle Leonard OAM to rehearse the 5 new works written to share with the Lismore community of singers and visual artists.

### MOORAMBILLA PRIMARY VOICES INTENSIVE CHORAL WEEKEND

2019 saw the first of the Primary Voices intensive weekends, three days in May at Baradine. The Intensive sessions were incredibly productive with new works being written on site in preparation for our *Lepidoptera* Recording Tour to the Cardinal Cerretti Chapel in Manly Sydney.





*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 2019 we continued our Cultural and Artistic Immersion following the song line we have been on for over a decade to the Macquarie Marshes – Wayilwan country – to a place that is usually home to abundant birdlife, waterways and diverse natural vegetation. It is no surprise that this was far from the sight we encountered this year in the worst drought in 100 years.

Each year something magnificent emerges from this time sharing together at Immersion. This year's artistic vision really however is unique in that it feels like the culmination of all connections, generosity and experiences from previous years, and as such this year's work manifests the deep connection and love of country shared by so many for so long. Aunty Brenda McBride, Rhonda Ashby, Phillip Sullivan, Brad Steadman, Melissa Kirby, Elaine Olsen, Rob Perrin and this year the poised and purposeful Danielle Flakelar. All have contributed to the gift we collectively seek to bring to our children and audiences – seeing the land we love and share with fresh eyes, eyes that shine with respect, connection and love for this country – our mother earth.

For 14 years they have guided us and slowly respectfully helped us to begin to understand the deep connections between Narran Lakes, Mt Grenfell, Mt Gunderbooka, Byrock water hole, Brewarrina and their coalescence in the story of the creation of the Macquarie Marshes. They have helped us collectively to connect the marks, the landforms and the stories of our region, to genuinely and profoundly connect the energy and uniqueness of each place, and perhaps most importantly the power of mother earth – our life giver – to heal herself, and us when we cherish and nurture her.

This gift of connection that we receive as artists at Immersion is real. This gift of connection is real. It powers us all with an energy and focus that gives this program such richness and resonance within the national consciousness. This knowledge is no burden for us all to carry – it is indeed a privilege as an Australian to know about your place, and how to tread softly. More than that though, we have slowly begun to appreciate that when we collectively respect our

connection to country, we then can recognise that her gifts sustain not just us, but our children's future. This future is our legacy and we are all beginning to realise how deeply important that is.

Learning from the perspective of land holders, National Parks rangers, Wetland management teams and other community members only enriches this experience for our artists and supports our ability to capture the essence of these perspectives in what you see on stage.

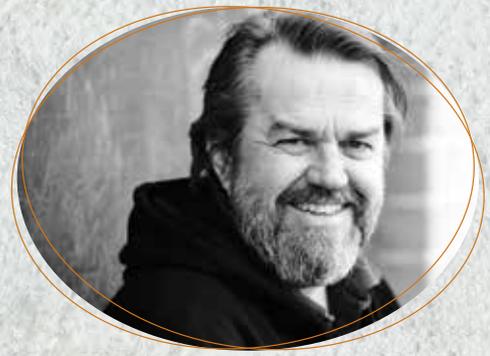
During this week away we not only do, we connect deeply to country, the stories, the language and worldview of those who form part of our consultancy team, but we seem to be able to support and consolidate the artistic journey we all take so that we can arrive at a place of integrity with artistic purpose through collaboration for our residencies and then concerts in Dubbo. This is a unique approach but one that is reaping rich rewards.

This year almost all of our artistic team were able to see first-hand the drought affected landscape, and then to open their eyes to the possibilities for renewal. This hope is what has kept us positive and given this year a very real energy of calm.

Perhaps however of more significance for us all this year is the very real obligation we now have to our mother earth to help her replenish – and our job as artists to say that with poise and a profound purposeful intention to empower people of all ages to contribute to this. We need mother nature – she is our life, our symbiotic relationship is integral to our very future on this planet, we need her to survive – she does not need us!

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 VIEW

### Andrew Howes

Almost from the moment we arrived on Wayilwan country, I became fascinated with the subtle voice of the landscape. Sparse birds punctuate the wind-whispers of the bull rushes and reeds, voices of a dormant earth awaiting the arrival of water and life. It's hard to imagine the different majesty of the Macquarie Marshes in full flight, but in the water deep underground, and deep in the earth's history, there is a promise of its return. We are in an ebb of the natural cycle, which has brought water and life to the landscape for millennia, but we must continue to listen, or lose it forever.

During the Artistic Immersion at the Macquarie Marshes, one of the wonderful opportunities we had was to listen to and learn from Danielle Flakelar, who is a Wayilwan woman and whose country includes the Marshes. Her vast innate cultural knowledge, spanning animal, plant, season, and people, was a window into the living history of the place, and became a foundation for my musical thoughts. Jacob and I drew inspiration from Danielle's telling of the creation story of the Marshes and from the insight she shared about the landscape itself, exploring the natural cycle from drought to water and the roles of the animals in the creation story.

My music begins from a place of calm, tracing the serene fan dance created by Jacob. Bird-like and free melodic moments, as though being tugged through the air on a gentle wind, outline a musical landscape. The choir joins this landscape to sing of the stillness that drought and the dry season brings, but also of the promise of life in the water deep underground. In a cheeky reference to the European folk song style, the Barcarolle, which is a water song, the words describe more explicitly a feeling of the water coming in, and the rain coming to break the drought. Towards the end, the music reaches an energetic outburst of song that names the vital rivers of the Macquarie Marshes, the Macquarie, Barwon,

Bogan and Castlereagh, as they fill and flow to bring the fullness of life back to the landscape. This music ebbs and flows and extends the promise of life back to the time of the creation story, and back into Jacob's choreography. The music that accompanies the dance is rhythmic and earthy, drawing on various animal inspirations: the echidna, the goanna and the water rat. Each has its own quality – the echidna is defensive and sturdy, the goanna is fluid and powerful, and the water rat is nimble and swift. These qualities intermingle and exchange to portray a community of life, working together.

### Josephine Gibson

Without water, the Macquarie Marshes hums. I've never been to the Marshes in a wet season, but I can imagine the singing of birds and the running of creeks and rivers through a thriving landscape. During our visit on the Cultural Immersion, there was very little birdlife and even less water – but still, every time we fell silent on country, coming to the surface was this gentle unabating hum.

While we were out there, Danielle Flakelar shared a story with us about the tall reeds, pulled upwards by herons for their hiding spots. She also shared her incredible creation story about the enormous tree of Maliyan the eagle, burned down by the water rat with a firestick thrown in its trunk, crashing onto the land to create the fissures and furrows we now know as the river system of the Marshes. There was something about these two events – the great cataclysm of an enormous tree falling to the earth, and the calm, diligent busyness of birds pulling up the reeds – in their telling, they seemed perceptibly etched into the dry soil. There is something unrelentingly steadfast about this land, and we could see its strength laid bare, with the light cast over cracked earth and the wind sweeping through the reed beds.

Once August came around, and the primary girls filled the camp, their energy and joyfulness was the crucial last piece of the puzzle. Throughout the entire piece, there are at least two interweaving musical lines, moving around and with each other. They join together for moments at a time and move away in the next breath. I like to imagine them almost egging each other on, with every new layer propelling the next, like gusts of wind carrying leaves into the air. The choral part is written entirely using the notion of these two lines, with offset melodies and false canonic movement playing around with the harmony and buoying the music onward. The whole orchestration is similarly geared towards using interweaving musical lines that bound endlessly forward.

At the end of the Immersion, we spent the sunset at an unexpected patch of water occupied by nesting birds, bathed in warm autumnal light, and peaceful at the end of a long day. The gentle unabating hum had given voice to a symphony of light and colour and singing birds, and the cool air matched the cool water sinking into the soil. This last afternoon we spent on the marshes wrote its way into my text for this piece – this country and its people has seen so much, and will see so much more, and the strength to see it through lies in our collective strength – as artists, as a community, and as people living on the land.

## Kevin Barker

Winangara. Ngunha. Gambarra ngurrmbaa  
Listen. Give. Respect the land.

Our stay in the Macquarie Marshes for this year's Immersion was a troubling one for me. I have visited the Marshes before and, while I've never seen it in flood, the state we found it in this year was difficult to see. We explored the area ourselves on the first day and what we found – the hard, cracked soil, the lifeless trees, the complete absence of water – left me in despair. The land seemed beyond repair, dead.

But despair is destructive, and I wanted to celebrate the beauty and wonder of the environment, to find hope and create joy. On the second day we met Nicola and Danielle and learned from them more about the area. The knowledge and understanding they shared with us so generously lifted my spirits, and I was able to look at

the land with different eyes. Then I could see the small but numerous signs of life that I had missed at first: an abundance of lizards, ants, spiders, and moths; delicate tendrils of grey-green leaves carpeting the ground; the soft sound of frogs coming from deep within the cracks in the earth; a gathering of birds at a small lagoon hidden behind a stand of reeds. I could feel that the Marshes are not dead but waiting – waiting for the turn of the season, for life-renewing water to flow again, waiting for us to listen to its plea, to be generous and giving, to share. The Marshes is normally a haven for birdlife: for endemic species who make it their home, for other native species who in times of plenty arrive in their thousands to breed, and also for international migratory birds. As a site listed in the Ramsar Convention of Wetlands of International Importance, it is a known stopping off point for birds which breed as far north as Siberia and Alaska and then migrate to southern Australia and New Zealand for our summer. They fly many thousands of miles, instinctively aiming for wetland refuges dotted along their route, where they can recuperate their strength before continuing their journey. Standing on the hard bed of a dry lagoon, with no birds to be found around me, I felt what it must be like for these birds when they arrive at such a refuge only to find that the food, water, and shelter they were relying on has disappeared. I wanted to engender this empathic connection in the music, and the opening choral movement *The Journey* is my attempt.

The water that runs through the rivers and creeks that feed into the Marshes is the lifeblood of a complex and fragile ecosystem that supports life in myriad interconnected forms – humans, animals, birds, insects, plants. There's no denying that things are grim. The drought is wreaking havoc here as elsewhere in the region. And human activity – whether through lack of knowledge and understanding, or desperation, or just plain greed – is exacerbating the effects of the drought. But the situation is not irreparable. It is within our grasp to do something to help it recover. We must listen when the land tells us to share its resources – share not just between ourselves, but with the land itself and all the life it supports. We can't continue to take without also giving. We must act generously and selflessly, and be respectful of each other, of the land, of all life. It's in our hands.







MOORAMBILLA ARE THE PROUD OWNERS OF THE LARGEST AUSTRALIAN-MADE BESPOKE TAIKO ENSEMBLE. OUR MAGNIFICENT MAXED OUT COMPANY WOULD LIKE TO THANK THE SUPPORT OF COMMUNITY REGIONAL PARTNERSHIPS IN MAKING THEIR DREAM COME TRUE.



## TAIKO

**ANTON LOCK**  
**SOPHIE UNSEN**

This year I wanted to achieve something that would surprise and delight the audiences and something unique for the Maxed Out Company. We seem to have started on a trajectory of innovative collaborations for Maxed OUT – last year fans, Taiko and digital sound, earlier this year big band and Taiko, and now live sampling, looping and Taiko plus dance!

In the same way that by playing Taiko drums in Australia we are mixing/borrowing/fusing cultures together I wanted to explore the synthesis between a relatively old art form thrown into modern context that is both fresh and fun yet still has a connection to its origins (being in the style of Taiko) and its environment (the Macquarie Marshes and western NSW).

Although I was unable to personally be on site for the Cultural Immersion the connection and inspiration I took away from the images and conversations I had with those that went was amazing. So much so that my work was heavily influenced by the idea of flight, the dance of the birds – particularly the very showy Broga, the shape of bird wings particularly when they are revealed, and also how birds move as a pack. The idea of taking inspiration from birds even when they are so scarce because of the drought seemed the right thing to do. Their grace, power of movement and connection to the Macquarie Marshes is eternal. The idea that some migrate from so far overseas to return to the marshes like I have returned to work with the MAXed OUT Moorambilla crew also appealed.

Taiko itself is a very “movement-based” art form – often people go to see as much as hear Taiko! however, the movement in this year’s work – horizon – was specifically choreographed with the image of birds and wings in mind, the rhythms and sounds themselves are quite “earthy” and the electronic element is the icing on the musical and visual cake. The energy MAXed OUT give when performing is “earth-shattering” ... what a privilege it is to be able to work with them.

# VISUAL ARTIST IN RESIDENCE

## LANTERNS

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### JYLLIE JACKSON

What struck me the most about this year was the incredibly warm and caring energy in the space. I saw such support and warmth particularly among the boys this year compared to previous years. Perhaps because things clearly haven't been easy they are recognising that it's important to look after each other? It is also the most focused I've ever seen all the primary children in workshops. I didn't feel overwhelmed by the larger than normal numbers — they really were so purposeful and considerate — their focus to create and be in that moment of creation was very obvious to me this year.

During all of the residencies I was very focused on reshaping the bird from 2017 and giving her the potential of flight — i.e. giving her new wings! They were originally gently folded under her, in the expectation of flight, but it seemed right to now let her fly this year. When she was made previously the energy was all about anticipation, this year it is the time to take flight, to take risks too and fly into the future, to spread your wings into tomorrow.

By creating elegant, powerful wings for flight I am helping the children, the program and the region tap into an energy that is about manifesting abundance. By adding to the flock, I build in hope for the future flock we wish to see. By creating a sculptural embodiment of what we so desperately need in the modern world - a deep and meaningful connection with the earth and our connection with the birds and water I help move our thoughts to our shared responsibility for their survival and indeed ours.

My 2019 bird is called Asha, which means hope and life in hindi. She is the ultimate mother bird, the ultimate healer and our connection to the Macquarie Marshes and other personal places of nurture, rest and replenishment.

The birds energy force is strong but not overpowering, it is in essence powerfully liminal. Asha represents a place of transition, between one moment in time and the next ... between what was and what will be — a liminal space.





When discussing this concept with Michelle I reminded her that liminal space is where all transformations take place. This bird needed to do this, and by changing it seemed to underpin the transformation journey the children and indeed the volunteers and artists take, as they journey through the immersion into the residency camps and then into the final performances. Here is where we enter the "Moorambilla Magic", it is the moment between the everyday and the transcendent — I think all of us when we come here almost suspend disbelief when we enter the space in Baradine. Here we allow the energy, joy and creative process to unfold around us, empower us and transform us. It is an extraordinary thing really. I am incredibly proud of her new wings — they really are magnificent!

This year we are adding extra fire elements to the lantern parade at the conclusion of the concert. This parade will be lead by the students who had the opportunity to train on how to safely use our magnificent fire torches at the Lismore Lantern Parade earlier this year. Now in Dubbo they are going to take this new skill and share it with our Moorambilla audiences.

Working with fire encapsulates many of the skills they learn in the rehearsal room. Of course, it's fun! but it must be done with great care and discipline to achieve a magnificent artistic outcome - many children need to face their own uncertainty around their capacity to safely manage this most base of elemental force — and in doing so grow as a human. In this environment fire here is reimagined as the antithesis of anger and destruction, it becomes a powerful creative force joining us together. It is one of the most basic of elements it should inspire awe, calm and a recognition of our capacity to collaborate and ignite the fire within to connect to each other and our beautiful country.

## SARA TINNING

This year there was no escaping the physical nature of drought this year — it was cold, dry and incredibly dusty everywhere.

I personally found seeing the landscape like that extremely challenging for me — seeing the Marshes and indeed all the landscape as we drove towards the once wetlands so dry was incredibly confronting. I almost couldn't shake off the sorrow and the heaviness I felt in my heart that our earth and rivers had got to this point. For me it was almost impossible initially to imagine that there could be a positive change in that landscape - especially seeing it so dry it was hard to imagine it ever recovering.

Yet despite this Michelle really wanted us to focus on the detail, and the possibilities for abundance in the landscape — and so for me the kids making wings epitomises the feeling I, and I suppose the feeling they have as well, as their voices soar. When you think of it with this frame it's obvious that they should make wings, the feeling when they are collaborating of letting go. I imagine that singing in a choir would be similar to what it would feel like to fly and soar through the air in a flock. It would be amazing if you were the leader of that flock as a bird, I also imagine that 100- 140 kids lifting their voices in song - that freedom in the act of flying would be similar to what it would feel when you let yourself go in concert ... it's in every single one of us, that capacity to release yourself in song.

So, this year the making of the wings was part of the imagining for them to have that freedom to soar. The idea that both the boys and the girls collaborated on the creation of the wings then the MAXed OUT Company will use as dance props on their arms in performance was a really nice natural evolution of that initial idea of flight and freedom and bound all the ensembles together. This year we





now really have lanterns inside and out of the gala concert and they see now that it's all connected — the wings, the lantern birds, the eggs, but I think people will probably remember the beautiful lights on the dancers wings — it will be stunning. Watching the dancers in workshops made me realise that the wings really became an extension of them, of their body — and somehow these wings give them permission to imitate the birds with a greater level of artistic freedom I thought.

The children leave that final performance on such a performance high. They too come out as a flock, they are so excited, but they know they are still performing and creating something of beauty. here too, in the parade they are moving towards a finale where they celebrate the effort, energy, joy and achievement of what they have done. For this aspect this year I transformed the fish shapes from last year into birds. I had to strip the sculptures back to their functional elements — I had to take away the fins, add a beak, bird wings and bird tails and then incredibly they looked like swallows, or any number of the small birds that can take habitat in difficult terrain.

What transpired through this process of renewal was the creation of smaller birds with a quirkiness and an almost palpable sense of humour and individualism in the face of adversity — much like the children! These birds and the other wings the children made have a very different energy to Jyllie's larger scale sculptures — but together they seem to encapsulate the diversity of the bird life in the Macquarie Marshes and help us all to manifest the abundance we so desperately need.

# VISUAL ARTIST IN RESIDENCE

## OMILA BIR

We welcomed back Omila Bir this year to help us create beautiful natural Indigo dyed scarves for the children using the Shibori technique. This technique really helped to show the forms in fabric of tree roots, water channels traversing around the reeds, rain, water reserves and river tributaries. Shibori indigo seemed such a natural choice as it has long been associated with water and rain, and blue is also the chakra colour associated with the human voice! This year we worked with organic fabric which was a combination of modal and cashmere – such a beautiful way of connecting with nature and our precious children.

The children came in the back room of The Embassy Cafe in Baradine, their sparkling eyes, the anticipation, the mystery of what they were doing this year was tangible. The long backdrops in pure silk for the gala were already hung around the studio, the simple objects which would create patterns were on their tables. Before we began, I explained “Indigo is the oldest dye which we use for textile dyeing and printing. Almost 6,000 years old it grows in Japan, India, Southeast Asia and Africa. Denim jeans are dyed in Indigo and sometimes it is dipped 50 times to get the darker colours! The natural vat is fermented and in the days gone by urine was added to it to make it ferment” and as the little noses twitched and their sounds of laughter filled the studio, they were reassured that the dye vats are now fermented with sugar and lime!!!!

And so, to work! A small vat was opened, and wet fabric dipped in it ... “oh no it is green, and the smell is disgusting Omila!” Yet, they all gathered to get a whiff and as the fabric was taken out and the green oxidised to blue, the magic reflected in their eyes. Soon the small hands got busy folding, scrunching, adding marbles, paddle pops, old CDs, old cricket wickets, skittles to create their works for use in the performance. Cold winds did not deter hands immersing their bundles in plain water first and with one hand on the nose, they dunked it in the indigo vats. We left the bundles in there for a short while and it had to be opened straight

away. As the blue emerged, so did the rain Gods and it rained...

As our parents and volunteers painstakingly unpicked through a maze of rubber bands, and everything else the creative minds had folded in the fabric, each beautiful child looked mesmerised as they watched the transformation – the green turned blue in front of their eyes. The patterns emerged, stripes, waves, circles, geometrical mazes, an owl emerged! and oh so many unique patterns and symbols. They were all washed, ironed, labelled and the energy of creativity, hope and pride was palpable in the air. It was so wonderful to hang them all around the newly painted Baradine Memorial Hall and bring a little bit more Moorambilla Magic into the rehearsal space for everyone to enjoy and celebrate. These scarves will form part of the concert this year in a unique way – particularly those made for the girls. Theirs will feature in the opening of the performance as they emulate the Cumbungi reeds of the Macquarie Marshes and the traditional story of the night heron stretching the reeds up to protect the Wayilwan clan in times of distress, so many years ago.

One day some creative textile artists will emerge from this group and will look back to their Moorambilla experiences and smile at the artistic journey they embarked upon. The memories in the artists heart of joyful hands, creativity and sparkling eyes of the children can never diminish. Their patterns and joy are etched in my heart, each one of them is beautiful, unique and will stay with me, for there is no eraser made to erase these memories we have made together.

Thank you Moorambilla, children, volunteers and all who came along this year and created. Thank you too to the wonderful supervisors who made such beautiful pieces for themselves to wear and allowed me to help them celebrate their own creativity – we all have that power within us.



# AWARDS

2019 APRA AMCOS / AMC Art Music Awards – finalist Michelle Leonard OAM: for Excellence by an Individual for 25 years championing Australian Art music and commitment to cultural competency.

2019 *Australian Financial Review* – 100 women of influence – Arts – Michelle Leonard OAM

2018 APRA AMCOS/ AMC Art Music Awards – finalist – excellence in a regional area

2018 Australian Dance Awards – finalist – Outstanding Achievement in Youth Dance

2018 Sydney University Alumni Award – Cultural contribution – Michelle Leonard OAM

2017 APRA AMCOS/ AMC Art Music Awards – Excellence in Music Education – national winner

2017 Michelle Leonard awarded OAM for services to the Arts and Community.

2016 APRA AMCOS / AMC Art Music Awards – Excellence in a Regional Area – national winner

2015 APRA AMCOS / AMC Art music awards – Excellence in Music Education – NSW state winner; Excellence by an Organisation for contribution to the musical life of remote NSW

2014 Art Music Awards – Excellence in Music Education – State winner

2013 Art Music Awards – Excellence in Music Education - State winner

2012 Art Music Awards – Excellence in a Regional Area - winner; finalist for Excellence in Music Education

2011 Art Music Awards – Excellence by an Organisation – state winner





# MEDIA 2019

## PRINT MEDIA

CutCommon  
Coonabarabran Times  
Coonamble Times  
Western Magazine  
Gilgandra Weekly  
The Land  
Warren Weekly  
Gilgandra Weekly

## TELEVISION

PRIME7 News  
ABC Compass Christmas Special

## RADIO

ABC Western Plains  
ABC Radio Sydney  
ABC Compass  
2WEB  
MaxFM

## SOCIAL MEDIA LIVE FEEDS

Lismore Lantern 25th Birthday Celebratory Live Concert performance reached 3,455  
Lismore Lantern parade live performance reached 3,521  
Lepidoptera recording live performance reached 6,309  
Girls MV Residency camps video reached 5,896  
Boys MV Residency camps video reached 7,600  
MO MV Residency camps video reached 6,525  
Outback radio 2 WEB interview post reached 4,210  
Gala Concert Live performance reached 16,707  
Prime 7 News video reached 4,734  
Moorambilla ABC Compass recording post reached 3,000  
Bestest Foundation Dinner Performance post reached 2,255  
Carols on Norton live performance reached 4,848

## PROMOTIONAL MATERIAL

4 page Moorambilla brochure  
2019 annual calendar  
Lepidoptera CD x 1000  
Moorambilla card pack

## ONLINE FOLLOWERS

Facebook increased by 34%  
Instagram increased by 59%

## WEBSITE TRAFFIC

8926 Users

## AUDIENCES AT PERFORMANCES

Lismore Lantern Parade - 30,000  
Lepidoptera Live Performance - 60  
Dubbo Regional Theatre - 1,500  
ABC Compass performance - 200,000  
Bestest Foundation Dinner - 500  
Carols on Norton - 2,500  
Gala live facebook feed - 17,000





# MOORAMBILLA MAGIC







# THE COMPANY



## MOORAMBILLA BOYS, GIRLS & MAXed OUT COMPANY

### MOORAMBILLA VOICES BOYS

Dean Andrews, Macarthur Arnott, Cooper Baker, Isaac Baker, Billy Baldwinson, Patrick Barnett, Rohan Bartlett, Xavier Blakey, Noah Bowen, Oliver Bragg, Jordan Briar, Daniel Briggs, Aiden Brown, Daniel Butcherine, Harry Chase, Tobey Cohen, Joshua Cummins, Griffin D'Arcy, Cameron Davis, Makai Davis, Shane Debritt, Noah Delaney, Max Deutscher, Braydon Dodd, Miles Druitt, Kestral Ebsworth, Willem Ernest, Noah Farr, Samuel Ferris, Lochlan Gale, Malcolm Gillette, Alexander Graham, Charlie Haire, Coby Hall, Toby Hayes, Joshua Haywood, Tyler Hodge, Elijah Hodges, Lachlan Hooper, Jake Huckel, Noah James, Travis Jones, Paxton Kaluski, Fergus Kerin, Harley King, Henry Lefebvre, Lawson Leonard, Zach Lloyd, Dean Mackay, Oscar Macrae, Sebastian Manusu, Ned Martel, Shaun Mason, Rory Mcglinn, Fergus Mckay, Cameron Mcleod, Hugh McMullen, Samuel Milligan, Chayse Mills, Nicholas Motley, Christian O'Neill, Peter Prentice, Benjamin Price, Ben Prior, Lachlan Reynolds, Ignatius Robinson, Cameron Rogers, Art Ropiha, Izaak Row, Cooper Ruttley, Ashton Ryan, Jace Saunders, Darron Sivakaran, Jolyon Somervaille, Will Spora, Jonathan Stait, Jack Street, Fergus Strudwick, Nicholas Tancred, Ronnie Tandy-Bell, Kobi Thomas, Cooper Thompson, Lachlan Turner, William Watt, Jack Wentworth Brown, Trae Wilson, Ty Wilson, Harry Woodham, Nash Wynne, Trace Wynne

### MOORAMBILLA VOICES GIRLS

Alexis Ah-See (Crook), Ciara Anderson, Ashyia Andrews, Kahlea Andrews-Riley, Kate Attenborough, Brandi Bailey, Mikayla Barker, Taylah Barker, Meg Barry, Hazel Bartlett, Saphira Barton, Ellie Beckwith, Avalon Bell, Amara Bottom, Malina Bottom, Annabelle Brennan, Dalila Bright, Destyni Bright, Denika Brown, April Butler, Trinity Buxton, Jessica Bywater, Annabelle Carolan, Sophie-Anne Chandler, Madison Chaplain, Maddison Coleman, Zanna Collins, Eloise Combe, Emily Connor, Sophie Copelin, Amelia Costello, Edie Crain, Mia Cummings, Arabella D'Arcy, Latai Day, Felicity Dodd, Naomi Dunn, Shania Dutschke, Jorjah-Louise Dwyer, Jessi Edwards, Alana Elsom, Lana Estens, Paula Evans, Evie Farr, Amelia Fiechtner, Tayla Flint, Bethony Fogg, Sophie Frazer, Teah Frazer, Jakiyah French, Kacey Fuller, Ivy Gale, Kimbalee Gilmour, Paige Gilmour, Bella Gough, Millicent Gough, Chloe Green(Shepherd), Tessa Haire, Hayley Hall, Atamarie Haronga, Jemima Harrison, Ashley Harrod, Lucy Heagney, Charlotte Hopkin, Nikisha Ireland, Isabella Jackson, Yindi Jakitsch, Lily Kaluski, Elsie Kearney, Selina Kerin, Lucy Kilpatrick, Phoebe King Heterick, Abby Kirkup, Tanaha Knight, Katie Lawler,



Millicent Legg, Marissa Ma, Sophia Ma, Thia Mackay, Stella Macleod, Izabella Mallouk, Lacey Malone, Stella Maroulis, Rihanna Mcbride, Addison Mcdonnell, Olive Mckay, Willa Mckay, Montanna Mcnair, Abigail Medcalf, Tammy Miller, Olivia Mills, Gracie Morse, Clare Morton, Emily Murray, Lilly Myles, Cheyenne Nielsen, Matilda Obst, Kate Pankhurst, Kate Partridge, Taylor Percival, Zoe Richard, Grace Roberts, Annabelle Rogers, Andie Ropiha, Eriko Rose, Amy Rouse, Asha Russell, Hayden Ryder, Jaidey Samuelsson, Tori Sands, Chloe Sciberras, Dee Sentance-Daly, Ashley Sharpe, Azalea Singh, Bellah Smith, Lara Smith, Phoebe Smith, Nahteyah Sullivan, Paige Swinn, Georgia Tancred, Heidi Taylor, Olivia Taylor, Amber Thomas, Xanthie Turnbull, Serena Walford, Maree Weate, Hannah Weber, Ellie Wentworth Brown, Isobel Willard, Abigail Williams, Grace Winter, Alicia Worrell, Sophie Worrell, Jorja Wykes, Penny Wykes, Emmeline Wyllie, Chloe Youngusband

### MAXED OUT COMPANY

MAXed OUT Company: Kayla Anderson, Taleah Anderson, Hunter Andrews, Tully Andrews, Ebony Aumua, Zoe Bailey, Hannah Barker, Jasmine Bartholomew, Josie Bartlett, Zayden Berger, Parker Bevan, Bianca Bragg, Monique Bragg, Macee Brown, Jezekiah Brown, Bridie Bruce, Ellen Cleary, Claire Cummings, Sha'e Davis, Siarne Davis, Elina De Rosnay, Will Dimmick, Josh Doctor, Fabian Douglass, Jarrod Douglass, Benton Ernest, Benton Ernest, Lachlan Eshman, Jason Eshman, Maleisha Eshman, Wyatt Fairfull, Paige Farrell, Riley Fish, Riley Fleming, Tarnee Flint, Liam Glencross, Vincent Hamilton, Clancy Harvey, Karlie Haverhoek, Delta Hawkins Richadson, Bridie Hayden, Logan Hewett, Ava Hippisley, Nicholas Hodges, Lacey Holack, Holly Hopkins, Mali Hopkins-Davies, Ava Hosking, Clayton Hutton, Kailee Jackson, Raymond Jones, Tiana Jones, Xavier Kershaw, Gloria Khabo, Gracie Leonard, Isaac Lewis, Logan Lohse, Carol Lord, Clara Madden, Felicity Maher, Tom Mcdonnell, Teagan Mcfarlane, Callum McLennan, Athena Metcher, Dylan Meyers, Alistaire Noiprasit, Skye Noyes, Harry O'Donnell, Niamh Ohlsen, Katelyn O'Neill, Whitney Pack, Artemis Pech, Armand Pech, Todd Polack, Amber Price, Megan Pymble, Caleb Rasmussen, Brodie Regan, Tully Ritter, Amanda Roach, Max Robinson, Liam Russell, Dusty Saunders, Louise Smith, Travis Smith, Tjyarna Smith, Mikaela Solomons, Ruby-Belle Stingemore, Mya Stone, Lila Strong, Josie Strong, Laura Swinn, Poppy Thea, Lateisha Torrens, Kiera Turnbull, Mia-Caitlin White, Samuel Whiteman, Lennon Whitley, Tomas Joey Whittaker Goodwin, Amber Whittaker Goodwin, Angel Wiesnet, Amelia Wilson, Tania Wilson, Amelia Wilson, Elinor Wonderley, Kate Zaradic



## MOORAMBILLA MOB

### BOARD OF MANAGEMENT

Justine Campbell – Chair  
Michelle Leonard OAM  
Margie Moore OAM  
Alison McKechnie  
Lucinda Edwards

### MANAGEMENT TEAM

Dayle Lummis, General Manager  
Annie Berrell, Moorambilla Mum  
Vivian Evans, MAXed OUT Mentor  
Pete Thompson, Moorambilla Dad  
Chris Robinson, Bookkeeper  
Izzy Sullivan, Administration Assistant  
Cath Peart, Camp Nurse  
Anna Dunsdon, Communications specialist  
Anmaree Soultis, Communications intern

### ARTISTIC TEAM

Michelle Leonard OAM  
Jacob Williams – Senior Choreographer

Amy Flannery – Dance Assistant for Voices  
Neville Williams-Boney – Dance Assistant for MAXed OUT  
Noni Carroll – Senior Photographer  
Andrew Howes – Composer  
Josie Gibson – Composer  
Kevin Barker – Composer  
Benjamin Burton – Accompanist  
Sophie Unsen – Taiko Assistant  
Anton Lock – Composer/Taiko  
Clive Birch – Poet/Speaker/Vocalist  
Anna Fraser – Mezzo Soprano  
Andrew O'Connor – Baritone  
Mark Donnelly – Baritone  
Amy Moore – Soprano  
Omila Bir – Visual Artist  
Jyllie Jackson – Senior Lantern Artist  
Sara Tinning – Assistant Lantern Artist  
Elly Bird – Fire artist  
Phil Relf – Fire Sculpture Artist  
David Thomas – Lighting design  
Tracy Loughlin – Graphic designer  
Cheyne Halloran – Stage Support

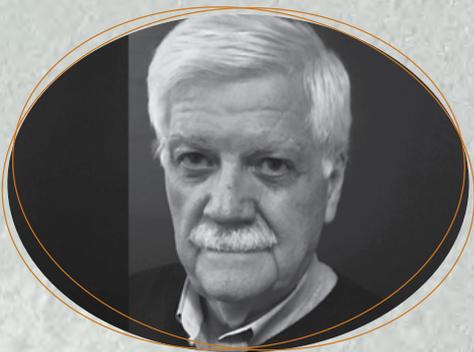
Thorsten Joses – Film  
Jayson McBride – Sound  
Phoebe Maroulis – Stage Manager

### Gala Chamber Orchestra:

Kirsty McCahon, Veronique Serret, Madeleine Easton, Julia Russoniello, Nick Russoniello, Christopher Bennett, Nicole Forsyth, Henry Justo, Kerryn Joyce and Elisabeth Jeremica

### 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 organisation in 2019

### \$50K PLUS

Gardos Family

### \$20K PLUS

Crystal Productions  
Kerry Hawkins Music Fund  
Lachlan Valley Coachlines and  
Roadcoach  
Scully Fund  
Yulgilbar Foundation

### \$10K PLUS

Broinowski Foundation  
Bestest Foundation

### \$5K PLUS

Louise Keady

### \$2K PLUS

Arts About Pty Ltd  
Barton Foundation  
Suzanne Blythin  
Paul Hutchins  
Lucy Keady  
Georgia and Adam Lieutenant  
Phoebe Maroulis  
Margaret Moore OAM  
Patricia Novikoff  
Jane Stanton  
Ben Lawler  
Taverner's Hill Infant School

### \$1K PLUS

Jennifer Aaron  
Clive Birch  
John Cowan  
Nicole Forsyth  
Gwyn Jones  
Alison McKechnie  
Anne Ryan  
Catherine Stewart  
Caroline Wilkinson  
Anne Yabsley  
Angelika Zankl

#### FUNDING PARTNERS



Australian Government  
Department of Communications and the Arts



Create NSW  
Arts, Screen & Culture



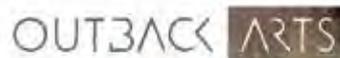
Local Land  
Services

Moorambilla Voices is supported by the  
NSW Government through Create NSW.

#### ARTISTIC PARTNERS



Crystal  
Productions



## UP TO 1K

Nicola Beard  
Therese Berrigan  
Anthony Bouffler  
Katrina Campbell  
Noni Carroll  
Penelope Chapple  
Chloe Chick  
Ian Cleworth  
Ros Coggan  
Julie Cottrell-Dormer  
Tim Cocks  
Jude Cook  
CWA State Cultural Committee  
Jeremy Davis

Ben Deshon  
Simon Deshon  
Jane Diamond  
Dubbo Regional Theatre  
Anna Dunsdon  
Patricia Fraser  
Kathryn Green  
Jocelyn Keast  
Carol Keil  
Pamela Kirwan  
Colleen Leece  
Noeline Lummis  
Chris Maher  
Kathy Meleady  
Monologue Adventure

Trent Morris  
Andrew O'Connor  
Heather Parker  
Jessica Philips  
Beth Pratley  
Erin Pynor  
Janis Ryan  
James Schoff  
William Shannon  
Sandra Taylor  
Mark Tooker  
Michelle Volk  
Mike Webb

### LOGISTIC PARTNERS



LACHLAN VALLEY  
COACHLINES





An aerial photograph of a flooded landscape. The water is a deep blue, and the vegetation is a mix of golden-brown and green, suggesting a mix of dead and living plants. The scene is captured from a high angle, looking down on the water and the surrounding land. The word "GOVERNANCE" is overlaid in white, bold, uppercase letters in the upper right quadrant. A horizontal line of white dots runs across the middle of the image, starting from the left edge and ending at the right edge, passing through the word "GOVERNANCE".

# GOVERNANCE

# Corporate Information

Moorambilla Voices Limited

	Name	Special Responsibilities
<b>Directors</b>	J Campbell L Edwards S Hogan M Leonard A McKechnie M Moore	Chair
<b>Company Secretary</b>	M Leonard	
<b>Registered Office and Principal Place of Business</b>	96 Verdelho Drive North Tamworth NSW 2340	
<b>Auditor</b>	Steven J Miller & Co Chartered Accountants	

# Additional Financial Information Disclaimer

Moorambilla Voices Limited

The additional financial data presented on pages 36 and 37 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 2019. 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 / 6 / 2020

# Detailed Statements of Surplus or Deficit

For the year ended 31 December 2019  
Moorambilla Voices Limited

## SCHEDULE 1 - GENERAL OPERATIONS

	Note Sch	2019 \$	2018 \$
<b>INCOME</b>			
Donations		232,977	323,002
Government grants	4.1	348,333	331,522
Interest received		1,109	2,259
Merchandise sales		23,119	21,113
Service income		100	1,498
Participant fees		226,441	215,773
Performance fees		5,000	78,295
Concert revenue		57,633	-
Sundry income		700	1,930
<b>TOTAL INCOME</b>		<b>895,412</b>	<b>975,392</b>
<b>LESS: EXPENDITURE</b>	Sch 2	<b>(965,805)</b>	<b>(986,571)</b>
<b>NET DEFICIT</b>		<b>(70,393)</b>	<b>(11,179)</b>

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 2019  
Moorambilla Voices Limited

## SCHEDULE 2 - EXPENDITURE

	Note	2019 \$	2018 \$
<b>EXPENSES</b>			
Accountancy and audit fees		5,641	17,169
Administration fees		37,145	30,213
Amortisation expense		2,096	1,832
Annual leave provided		10,441	5,569
Artistic fees		117,362	128,585
Bank and merchant charges		2,093	1,996
Bad debts expense		-	10,682
Camp manager fees		1,500	8,000
Communications		10,169	7,499
Computer and website expenses		14,942	2,780
Dues and subscriptions		590	1,867
Depreciation		17,025	11,399
Insurance		10,441	9,030
Long service leave provided/(written back)		5,199	(622)
Moorambilla Mum		7,000	22,727
Office cleaning		-	24
Office supplies		3,842	2,275
Postage and courier		963	3,640
Printing and photocopying		915	137
Production expenses		234,901	210,637
Rent		12,264	26,208
Repairs and maintenance		73	156
Storage		1,720	1,770
Superannuation		31,329	33,618
Supplies		6,213	9,621
Training and development		-	3,100
Travel expenses		126,261	147,572
Wages and salaries		296,541	287,918
Workers' compensation insurance		9,139	1,169
<b>TOTAL EXPENDITURE</b>		<b>965,805</b>	<b>986,571</b>

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

# Directors' Report

## Moorambilla Voices Limited

The Directors of Moorambilla Voices Limited present their Report together with the financial statements for the year ended 31 December 2019 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	9 July 2019	6	4
L Edwards	17 May 2014		6	4
S Hogan	9 May 2017		3	-
M Leonard	27 February 2008		6	6
A McKechnie	4 December 2018		6	6
M Moore	18 December 2010		6	6

**A** Number of meetings the Director was entitled to attend

**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 choir 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

## Entity objectives continued

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><b>Justine Campbell</b> 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><b>Founding Board Member</b> <b>Indigenous and Regional Partnership Advisor</b> <b>Chair</b></p>
<p><b>Lucinda Edwards</b> 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><b>Sarah Hogan</b></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

Moorambilla Voices Limited

## Directors' qualifications and experience continued

Name and qualifications	Experience and special responsibilities
<p><b>Michelle Leonard</b> 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><b>Artistic Director &amp; Founder</b></p> <p><b>Company Secretary</b></p>
<p><b>Alison McKechnie</b></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><b>Margie Moore</b> 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. In January 2011 Margie was awarded an Order of Australia Medal for her services to Arts through Music Education.</p> <p><b>Education Advisor</b></p>

# 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 2019, the total amount that members of the company are liable to contribute if the company wound up was \$60 (2018: \$60).

## 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 15 / 5 / 2020



*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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