



SA (PUBLIC) PRIMARY SCHOOLS' MUSIC SOCIETY, INC.

ANNUAL GENERAL MEETING

WEDNESDAY 20th MARCH 2019, 4:30pm

28 HAY STREET, KLEMZIG



www.festivalofmusic.org.au

SOUTH AUSTRALIAN (PUBLIC) PRIMARY SCHOOLS' MUSIC SOCIETY INC.
Annual General Meeting
20th March 2019, 4:30pm
To be held at the PSMF Office, 28 Hay Street, Klemzig SA 5087

AGENDA

Welcome by Chairperson: Stephen Measday

Apologies:

Confirmation of Minutes of the previous SAPPSMS AGM

The minutes of the Annual General Meeting held on 14th March 2018

Reports

- **President:** Stephen Measday
- **Manager:** Irene Solowij
- **Director of Music:** Robyn Filmer
- **Treasurer:** Irene Solowij
- **Production Manager:** Anne O'Dea
- **Choir Teacher / HPI Representative:** Kristie Fudge
- **The SAPPS Choir Administrator:** Deb Hepworth

General Business

- Adoption of New Constitution
- Election of Life Members
- Appointment of Auditor



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SOUTH AUSTRALIAN (PUBLIC) PRIMARY SCHOOLS' MUSIC SOCIETY INC.
Annual General Meeting
14th March 2018, 4:30pm
PSMF Office, 28 Hay Street, Klemzig SA 5087

MINUTES

The meeting commenced at 4:30pm.

Stephen Measday started the meeting by acknowledging that the proposed changes to the Constitution were not disseminated until 13 days prior to the AGM, rather than the 14 days stated in the current Constitution.

A vote was held to proceed with the meeting which was agreed 20 – 1.

Suzanne thought that to proceed with the proposed changes to the Constitution would be illegal and that we should re-schedule the meeting.

Rachel suggested that, given that all members of the Society were notified of the AGM as per the Constitution guidelines, all items on the agenda could proceed, bar the suggested constitutional changes.

Motion: That the meeting continue as per agenda including discussion around changes to the Constitution, but that we will need to hold a Special General meeting to vote on the proposed constitution changes.

Moved:	Leonie Pech	Seconded:	Rachel Neale	Carried
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Welcome by Chairperson: Stephen Measday

Present: Kylie Raymond, Vince Mulkerin, Anne O'Dea, Cathy Lange, Robyn Filmer, Phil Lawrence, Suzanne Rogers, Kevin Williams, Maria Stone, Kristie Fudge, Melissa Evans, Deb Hepworth, Margaret Thanissorn, Michael McConnochie, Terena Pope, Leonie Pech, Ruth Bone, Kirsty Henning, Vic Hepworth, Rob Slater, Rachel Neale, Stephen Measday, Irene Solowij

Apologies: Marg Lange, Wendy McDougall, David Jackson, Brian White, Rosemary Nairn, David Cowles, Cheryl Ross, Bec Knight, Di Scott, Helen Hall, Andrew Bone, Kirsty Sims

Confirmation of Minutes of the previous SAPPSMS AGM

The minutes of the Annual General Meeting held on 15th March 2017

Moved:	Leonie Pech	Seconded:	Irene Solowij	Carried
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Reports:

President: Stephen Measday

Report presented and attached.

Suzanne queried the increased numbers on the Executive and Stephen SM explained that we co-opted 3 principals in 2017.

Manager: Kylie Raymond

Report presented and attached.

Kylie thanked Irene who took over when Kylie was absent due to family reasons.

Director of Music: Robyn Filmer

Report presented and attached.

Treasurer: Irene Solowij

Report presented and attached.

Financial Report attached.

Suzanne raised the question that, given we made such a substantial profit in 2017, should we repay \$200k to the Department? The actual grant acquittal is around \$39k, and we are awaiting confirmation from DECD that the grant has been acquitted according to requirements.

Leonie mentioned that she has a conflict of interest between being a Society Member and her other job.

Suzanne also asked where the extra \$100,000 in 'other income' from 2016-2017 came from.

Rachel undertook to find out the breakdown and circulate to all.

Stephen mentioned that in the past there has been a habit of free and easy overspending of our DECD budget. Guidelines have now become more stringent and expenditure was put under the microscope last year, so things we had done before we could not do in 2017.

In the reporting we have 1 line covering 75% of income/expenditure. Rachel undertook to contact the auditor and advise that we would like a breakdown in lines as per Expenses in future reports.

Production Manager: Anne O'Dea

Report presented and attached.

Choir Teacher / HPI Representative: Kirsty Sims unable to attend AGM.

Kirsty is resigning her post on executive and the Music Society would like to take this opportunity to thank her for all her efforts over the past 3 years.

Report attached.

The SAPPS Choir: Cathy Lange

Report presented by Cathy Lange, Senior Conductor, in Helen Hall's absence.

Special thanks to John Khammash from the Festival Statesmen Youth Chorus for his session at camp on Presentation and Expression.

A formal thank you to Helen Hall (Administrator) and David Jackson (Assistant Conductor), who both retired at the end of 2017. They have both made a wonderful contribution to the SAPPS Choir over many years.

Formal acknowledgement to Helen Pietsch who died in 2017. Helen was instrumental in forming the SAPPS Choir and spent many years as Assistant Conductor. *Devil Run Wild*, from our 2018 Repertoire, has been dedicated to Helen.

Motion: That reports be accepted.

Moved:	Anne O'Dea	Seconded:	Kevin Williams	Carried
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General Business

Election of Life Members:

Janine Warren - started as a Choir Teacher in 1979 and over the years has been a Concert Manager, Compere Mentor, Steward, and provider of students for orchestra, troupe, compering, choreography. Janine has always gone the extra mile with everything choir, and her students have always been exemplary.

Kirsty Henning - started as a Choir Teacher in the late 1970s and over the years has been on the SAPPMS Executive as Choir Teacher Representative and Media Officer, in addition to being a Concert Manager, Compere Mentor, Steward, and Serviette Coordinator Extraordinaire. During her time at Darlington PS, she coordinated the rehearsal and workshop spaces for PSMF Troupe and Orchestra.

Motion: That the above retired Choir Teachers be awarded Life Membership of the SAPPS Music Society.

Moved:	Anne O'Dea	Seconded:	Rachel	Carried
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Kirsty responded by saying that the invitation had come as a huge surprise. She has always done her best out of her passion for music and children. During her last 14 years in a disadvantaged school she always had extra tickets for families in need, which enabled them to experience an otherwise unreachable highlight.

She also related the story of a family of Bosnian refugees at the school whose parents were understandably paranoid about anything to do with authority. One day at choir, their daughter, who loved to sing but seldom spoke, said to Kirsty “You have an A, Oscar has an A, but I have the right A.” When asked to explain her comment, the girl revealed she has perfect pitch. Kirsty recently attended concert at which she was performing whilst studying a Bachelor of Music Performance (Singing).

Janine Warren was unable to attend the AGM due to a prior commitment – she will be awarded her certificate at Conference 2, 2018.

Motion: Proposing that Ian McDonald from Creative Auditing be the Society’s auditor.

Moved:	Rachel Neale	Seconded:	Rob Slater	Carried
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Election of Officers

As Kristie Fudge was the only nominee for the position of Hourly Paid Instructor/Choir Teacher Representative she was elected unanimously.

Discussion of Proposed Constitutional Amendments

There are a number of minor amendments to be made with regard to titles, etc. and positioning of clauses within the Constitution.

Stephen handed the chair to Irene and introduced the reasons behind the proposed changes. The reason for the increase in School-based Leaders is to share with their wider school communities/ partnerships.

The following is a key to who spoke to the suggested amendments:

SM – Stephen Measday, SR – Suzanne Rogers, RF – Robyn Filmer, RS – Rob Slater, ME – Melissa Evans, LP – Leonie Pech, RB – Ruth Bone

SR: Has a problem with them being school leaders. There are many people out there who have significant contributions to make. To be top heavy with leaders goes against our ethos of having a balanced Executive. It would be a great idea to have newly retired life member to Exec.

SM: Executive has a governance role. Disengagement of schools is an issue, and the current ignorance of many principals is part of why we wanted to do this. Education comes through being on the Executive and leads to participation and support of schools’ administrative knowledge of choir. The notion is that we get a group of principals to engage in an active way with what’s happening. It is a fact that DECD will take more notice of principals than they would of choir teachers – it increases both prestige and clout.

RF: Concurs with Stephen. Principals are starting to see the benefit of music in their schools through the National Music Teacher Mentoring Program and having them on the Executive will make schools more aware and build choir culture.

RS: Does not believe that changes reach far enough. Potential parent involvement gives more scope than leaders who are, in effect, arguing with their employer.

ME: Likes the idea of senior leaders but would like to increase to perhaps 4 additional members including parents. There could be sub-committees under the Executive to cover discrete areas.

LP: Supports the concept that the board be extended to balance governance versus management of the PSMF as has happened in the past. The Music Society is more than our schools. In past years, a SAPPA rep was President. There is also an issue with the current Manager also being the Treasurer.

SR: Feels that power is in the community, and that that many school leaders is overkill. She speaks from experience, when, in the past an issue was not being resolved. At the mention of Leon Byner, suddenly everything was sorted. Beaurcaucacy is threatened by voters.

SM: We need to build a relationship with DECD. When meeting with Anne Millard re the increased costs of 2017 she immediately perceived that there was going to be a problem, and promised that DECD would support us. There is a very strong support from DECD for what we do here. What we are trying to do is to position the society through the MoAA so we know who is responsible for what in order to reduce conflict and increase understanding. The Executive is about governance, and School-based Leaders are about governance.

RB: What power do country schools have?

ME: We could be based on the SAPPA model of having a committee and the rep can be in phone contact with decision makers

RN: Currently, that is what the Choir Teacher/Representative is for. That person is bound to report any issues/suggestions whether they agree or not.

Rachel will send an email to all requesting any comments with regard to changing the constitution come to her. She will then compile and disseminate for comment by all with a view to drafting a second version of constitution. The changes will be presented at least 14 days prior to a Special General Meeting.

The meeting concluded at 6:40pm.

**SAPPS Music Society President
Annual Report 2018**

As always, this report must start with expressing our appreciation and congratulations to the team for a fabulous performance season in 2018. I believed it would be difficult to top the 2017 performance at the Entertainment Centre but it happened. The combined work of the team, the employees at the Festival Theatre and the volunteers continues to amaze. Thousands of students and hundreds of schools are the beneficiaries and the tradition of quality and stand-out performances lives on.

It is clear that opportunities to use different performance technologies will continue to enhance the performance and give audiences an additional 'wow factor'. Well done to everyone.

The Society Executive and the Festival Team have been very busy over a period of a couple of years. The work of maintaining and improving the quality of the Festival is always on the agenda. Preserving the history, the culture and the vision of the Society is ever present. Ensuring the future has been a major focus that has engaged us in the following challenges:

- How do we maintain our profile and significance in our member schools?
- How do we strengthen our relationship with the Department for Education?
- How do we build our profile amongst the music programs in the Department?
- How do we establish supportive relationships with Human Resources, Finance, Information Technology and other music programs?
- How do we grow the work of our volunteers?
- What is the impact of technology on the way we do things?
- What should our structure be moving forward?

I am pleased to report that we have moved forward on many of these issues.

We have negotiated and signed a new MoAA with the Department for Education which provides greater clarity about the responsibilities and obligations of both parties.

- We have built a strong relationship with the Finance Department have changed the level and nature of information, making monitoring and budget management a reality.
- We have built closer relationships with Department Staffing.
- We have worked with IT Department to completely revamp the IT infrastructure at Klemzig.
- We have almost completed Phase One of our new web page and app.
- We continue to build a different kind of, and closer, relationship with Department Music Programs.

One of the significant challenges has been a review of our Constitution. Twelve months ago we looked at modifying and updating our Constitution. Our Constitution had not been reviewed since 2006 and, in response to a requirement of the new MoAA from the Department, we embarked on this review. One item of review requested by the Department was to have our Executive more representative of the member schools. Experience over the last couple of years has also raised the need for us to be taken more seriously by our Department partner.

As an Executive, we sought legal advice and it became clear that the current Constitution is out of date in its structure and wording. While the new Constitution owes much to our current document, there are some important differences to wording, the structure of the Executive and membership.

The Public Education System in South Australia continues to pursue being a 'World Class' education system. At this stage there is not a definition of what 'world class' is. Each year we continue to host the Senior Executive of the Education Department at one of our concerts and they get to see 'world class' in action. How good is that?

Stephen Measday
President

Primary Schools' Music Festival Manager Annual Report 2018

PSMF office space

We have had a major clean and created several work spaces for the team. The Board Room is used by all for meetings and a quiet place to work (IM staff have also used this space); standing work station; the lounge area and every member of the team has a desk and computer to use (even if the computer is very old).

New carpets and lino have been laid.

In the store room we have started the mammoth task of putting all the sheet music into some logical order, which will be a slow and time consuming task; creating an extra office space for the SAPPs Choir Administrator; sorting out all the bits and pieces that have collected over the many years.

This has been a super team effort – people coming in during the holidays to clean and sort.

The result is a workspace that is efficient and welcoming.

Personnel

I would like to congratulate Robyn Filmer on her re-appointment as the Director of Music. The remainder of the team remains the same which provided stability and common understandings.

I would like to thank Heather McDonald for once again taking on the role of Host Manager. The PSMF, host mentors and students have been very fortunate to work with her. In 2018 the hosts were well received and a wonderful addition to the concerts.

The Team started to use the TimeStation app to monitor our work hours. During the two weeks of the festival there were close to 1300 hours of overtime worked across all of the teams (production, orchestra, troupe, administration, music directors and hosts). A staggering number of additional hours given freely for the love of the festival!!

Throughout my first year as Manager I continued to be thankful and amazed at the dedication and skill level of the people in the PSMF Team.

Partnerships

- Australia Children's University – March 2018 continues for 3 years.
- North Terrace Educators' Group – began late 2017. The educators developed a tour of North Terrace visiting all the locations we sang about during the commissioned work. Many schools took the opportunity to take the tour with their students.
- Adelaide City Council – began late 2017. We received a grant from the council waiving payment for the display of our banners. The department media team designed new banners for us. The relationship with the council will continue into 2019.
- Channel 44 – donated time for the telecasting of the Commissioned Work.
- Pepper Tree Productions continues working with us.

IT infrastructure

We have requested from the Department to set aside funds from our acquittal for our IT upgrade. Our computers are out dated and are struggling with the demands and space of new programs. There has been work done on our internet connections. Quotes have been given for cabling and electrical work.

We have been assured that the replacement computer equipment we requested as part of the new MoAA should be installed by the end of Term 1, 2019.

App Development

To keep abreast of changing technologies, the PSMF is having an app developed to tackle the issue of CD technology being phased out. Increasingly students do not have access to CD players and cannot listen to, and therefore learn, the repertoire at home. The result is that the CD we produce each year as the primary learning tool for students and teachers, is unable to be used.

We have been investigating what our requirements are and how to abide by copyright and licensing restrictions.

In 2019 we will be given permission to use Dear Pen Pal as the test for the app.

Using our App, students, choir teachers and accompanists will be able to download the music onto their own devices which minimises data download – a concern expressed by parents.

To enhance learning, music will be able to be manipulated – soprano only/ alto only/ backing track, etc. This will also help when school choirs are performing at various venues e.g. school assemblies, nursing homes, local shopping centres, etc.

The plan is to continually build the app to meet our needs and to slowly give the end users time to learn how to get the best out of it. Vision for choreography will eventually be added; karaoke style words with music; teachers/HPs will be able to loop their own music to suit their teaching, etc. Administrative tasks will also be available through the App resulting in a reduction of the administration, workload for choir teachers and better meet critical timelines for the PSMF.

The app will be closely linked with our new website.

Website design

We currently work on a free website (Weebly) that causes great difficulty in managing due to the Department's server blockages.

School sites are also affected by these blockages, which makes the download of our content very slow, and sometimes impossible, and teachers and students struggle to download or access the learning portals when they are in their schools.

To upload anything on to our website, our Office Manager has to save everything onto a USB then open her 15 year old laptop to upload the info from her USB onto our website. This is a very inefficient, time consuming and cumbersome way to operate. The consequence is that the website is difficult to keep updated with the latest information.

We employed Quisk to develop and design a website for us.

The first stage of the website will be released out into schools at the end of week 3, term 1. This stage is the replacement of the learning portal. Here students (both choir and orchestra) and teachers can find all the music and vision they require for their learning.

At the end of the year – the website will have a service/update and then be set up for 2020.

The website and the app will be closely linked together.

Facebook Page

We have groups within our Facebook page – PSMF Family (for teachers and our Team); Orchestra group (for parents and the Orchestra Manager); The SAPPs Choir group page (for parents and the SAPPs Choir Administrator) and we are in the process of adding more groups.

To be a member of a group one needs to be invited and answer security questions.

The PSMF Family group is very active. Teachers are communicating with each other about all sorts of things to do with choir and sharing interesting articles, and resources, etc. Currently we have over 250 members.

During our 2018 concert series Trevor, our Tasmanian Devil mascot, was a huge hit with students and adults. Trevor gave tours of the backstage, the theatre entrance and exits points, etc. This proved to be a very engaging way to share information and learning.

In 2019 our mascot will be Maggie the Magpie.

Updating of forms and the use of Google forms

Many of the forms in 2018 were converted to Google forms – making it easier for people to access and complete the information on line. This information is then easily converted in to Excel, saving time for the team.

QR Codes are being embedded as quick links to forms and information for teachers, parents and students. They will be used in the 2019 songbook to access further interesting facts about the repertoire.

Website and use of video clips

Hosts and Troupe have a short clip on our website that can be viewed to explain what each does. These may be used by teachers in schools to share with the students and hopefully entice more students. We plan to include clips about all aspects of the Festival in 2019.

2018 and the Festival Theatre

With the re-opening of the Festival Theatre came changes in the way they administrate. I have listed some key areas where I feel we were let down this year. A detailed feedback letter was written and submitted to the Festival Theatre. This feedback was requested by the Technical Manager of Productions.

The areas in which we experienced challenges include merchandise; ticket inside charges; advertising screens; artist installations; foyer music; opening times of the FT; building maintenance and the list goes on.

From our point of view it seems that the AFC lacks communication between departments and their main focus seems to be revenue raising without considering the establishment of a positive, working relationship with their clients.

We are not Disney, we are not Mamma Mia etc. but we are a state icon. We have been using the Festival Theatre since it opened and believed that a fairly positive relationship had been established over the last 44 years.

A plan has been developed to ensure that our 2019 time in the theatre will be a more positive experience.

2019 at the Festival Theatre

In 2019 we are changing the performance schedule. With our concerts becoming more and more technical each year, it has become more difficult to bump in to the theatre in the same time frame we have been using for many years. Having met with the Heads of the Department of the FT and with the brainstorming of our team we have created a new schedule. This schedule includes more bump in time for theatre crew and a dry tech run. Concert #1 will be on the first Wednesday, there will be two day time concerts on the last day with bump out that evening. There will be no Sunday concerts.

The FT has agreed to this and new schedules are currently being developed.

As you can see, we continue our pace of work, constantly reviewing our learning program and processes to ensure that we are doing our utmost to assist the people who deliver our quality program to students.

To finish my report I would like to finish on a personal note.

Firstly, I would like to thank the Executive for the giving of their precious time to attend meetings and give direction. We appreciate that you leave your schools and help the PSMF.

Next I would like to thank Stephen Measday for his support, guidance, wisdom and patience. With this being my first year as Manager, the new MoAA and the 2017 grant acquittal in particular, he has been there at all times, never making me or the team feel like we were demanding too much of him and his time.

Finally, the team – Robyn, Cathy, Rachel, Kristin, Anne, Michael, Maria, Heather and Chad – how blessed I am to be working with you all. We have had an exciting year – ideas flowing, the willingness to share, discuss and evaluate what we do and how we do it has created a closely knit group.

I am so looking forward to what 2019 will bring.

Irene Solowij
Manager

Primary Schools' Music Festival Director of Music

Annual Report 2018

I am delighted to present my 2018 report to you.

After the epic 2017 Festival at the Entertainment Centre, we were all aware that “great change had taken place” and set out to carry on with many of these changes as we returned to the Festival Theatre. Congratulations to the massive team of teachers and volunteers who collaborated with passion and energy to ensure that this choral education program provided another high quality music learning program and outstanding performance opportunity for public primary and secondary school students of South Australia.

School Choir Teachers, HPI Choir Teachers and Accompanists

Congratulations and thank you to the heart and soul of our festival – the teachers and musicians that keep the kids enthused and promote the opportunities that we offer.

The connection to, and enthusiasm for, the Festival from these integral people is the reason for its success and longevity. Long may it continue!!

The PSMF Team

Three cheers for Rachel and Kristin who hang out in the office and are ALWAYS at the ready to solve problems, support our teachers and families, and to give us a giggle – thank you.

To the Department personnel - Irene, Cathy, Anne, Michael, Maria, Heather and Deb, another fab year. Yay for us!!

The spirit, work ethic and focus of this group continues to provide students with engaging and aspirational opportunities - the kids remain at the centre of everything we do!!

Thank you to Rohan Yates for Stage Managing and to Abbie Silverman for taking on Assistant Stage Manager - very valuable members of our extended PSMF team.

The Music Team

“We are what we repeatedly do. Excellence, therefore, is not an act but a habit.” Aristotle

With Irene at the helm our 2018 began with much action and positivity!!

Cathy Lange, Assistant Director of Music, works tirelessly with the students in choirs, on the music and with all choir and resource planning that occurs throughout the year. Her collaboration again with Major Moogy Sumner for the welcome and smoking ceremony was a highlight. This, combined with the Didgeridoo opportunity for boys to audition, learn and play this indigenous instrument for Djapana, made a brilliant opening to the 2018 Concerts. Our high school student, Bryce, was a wonderful mentor for these young lads.

To our 3 Festival Accompanists, Cheryl Clark, Felicity Williams and newbie Carol Young - thank you for your commitment, expert input and professionalism throughout the year.

Well done Michael McConnochie and Orchestra Conductors: North – Tania Butterfield; South - Sue Asser and Katie Williams; and Central – Sharon Burgess. We ‘took down the wall’ of the orchestra pit, centred the drum kit and used a Perspex drum screen. Another percussion opportunity occurred in Kusimama for trios to play on djembes and the cajon.

We appreciate the time given by the volunteers who assist at weekly orchestra rehearsals.

Michael Aquilina again supported Michael M and worked with these extra percussion students.

The standalones were Scarborough Fair and Live and Let Die, and showed off the students’ skills and musicianship developed over the 3 terms.

The Repertoire

The most important vehicle to engage students is repertoire, as it is the interface between the program and the students. Selection of repertoire has a dual responsibility of attracting and maintaining student engagement and learning in music - taking students from where they are and delivering them to a place of new learning and connection.

The PSMF continues to promote Australian compositions, Indigenous inclusion, multiculturalism, gender equity, student choice and musical diversity through the repertoire.

The choral highlights were:

- The opening song – Djapana (Sunset Dreaming) with the 2-3 Didgeridoo boys seated on the left of the stage in front of the curtain. The ‘mob’ consisted of 15 young boys who painted up each concert and, joined by Bryce, confidently ‘droned’ our concert alive, with the curtain rising to reveal the troupe and choir. A vibrant and unique start to each concert, followed up by Advance Australia Fair and Moogy’s smoking ceremony and welcome to country.
- Pure Imagination featured the choir and a soloist, and was a favourite.
- Kusimama for the choir and piano – no orchestra PLUS the Kusimama drummers.
- Our challenge song was certainly ‘Devil Run Wild’ – the ‘epic’ saga which, from memory, is one of the longest songs included. But the teachers, students and players rose to the challenge’ and worked hard over the entire year and as a result it was performed extremely well! Added to this we brought the ‘Silver Jubilee Organ’ out of its cupboard, and Andrew Georg and David Adcock rehearsed and performed with the choir for every concert. This was the extra ‘wow’ factor and filled the stage with sound, inspiring the kids to loudly sing ‘run Devil run!’. And, of course, how popular was Trevor the Tassie Devil who became the Festival Facebook ‘hero’!!
- Commissioned Work – Next Stop: North Terrace – written by Mark Simeon Ferguson. With new artistic director, Jo Casson, these songs about North Terrace were portrayed with colour and integrity, and sung with enthusiasm.
- Dare to be Square featured Auslan signing, and started with a soloist, another ‘fave’!
- Glorious won the prize for the ‘beautiful’ song and the students loved singing it!
- Stomp Box was our slightly different song – and encouraged the students to change the tone and colour of their voices, which provided quite an edgy and contrasting sound to Glorious!!
- We finished with Colour My World – troupe on stage plus choir with choreography – colour and high energy to finish the program.

Thanks to the members of the PSMF community for song suggestions and/or assistance with the repertoire selection process. And, of course, our fabulous team of arrangers.

Resources

The SAPPS Choir, and Highgate and Angaston Primary Schools, were the recording choirs for the 2018 CDs. Thanks to all staff: Cathy, David, Lisa and Sheree and the students for their outstanding preparation and hard work. Thank you again to Glyn Lehmann for recording and editing.

Echo Tracks were sent as part of affiliation to all regional schools and are becoming more popular as a teaching resource.

The curriculum resource for teachers was a comprehensive set of ideas which encompassed the entire repertoire, providing extra learning and many activities to connect and engage students with our choral program. Great work Cathy.

A strong connection was made to the North Terrace Precinct Education Group, beginning in November 2017, which continued throughout the year. Various stakeholders, ie The Art Gallery, State Library set up stalls, encouraged excursions, etc.

Conferences

At conference 1 our guests included:

Mark Simeon Ferguson who briefed us on his commissioned work “Next Stop : North Terrace”;

Annie Kwok who taught us ‘Devil Run Wild’ (Paul Jarman) and provided excellent teaching strategies and lesson notes for choir teachers;

Jonathan Bligh who provided us with our Friday warm ups and useful techniques to access the head voice;

Naomi Crellin from The Idea of North, was our final guest presenter on Friday afternoon. She took us on a journey of discovery with the use of ‘twang’ in our voice, especially relevant to Stomp Box. Exploring the voice and what it can do so that we as teachers could then work on this with our students.

Conference 2 in May supported explicit learning and consolidation of the repertoire and choreography, and provided news of Festival Theatre renovations and our different line up procedures that would be in place.

The Conducting Master Class was again offered in Term 2, in conjunction with the Regional Coordinators' Conference. This is for regional festival conductors as well as anyone wishing to further develop their own conducting skills of the current repertoire. 20 teachers attended the ¾ day class.

After consulting with these teachers we offered two conducting workshops in term 3 for choir teachers with Jonathan Bligh, Festival Statesmen Chorus Director. 6 teachers attended this.

Cluster visits and Assessments

The cluster rehearsal visits took place between weeks 3 – 8 of term 1 with every Adelaide affiliated school hosting or attending a rehearsal with Robyn or Cathy.

Thanks to the choir teachers and HPIs who joined the Assessment team. Their help is invaluable to ensure we assess EVERY school participating at the Adelaide Festival. These ran from Week 10 term 1 to Week 8 term 2.

Students are encouraged to use the choir assessment rubric as a tool to reflect on their own learning.

Country assessments and workshops reverted back to term 1, weeks 9, 10 and 11.

The metropolitan assessments were in term 2 weeks 1 – 9.

Soloists

There were opportunities for 7 soloists per concert as part of our regular repertoire, plus the 6 vocalists as part of the troupe. We ran pre-audition workshops early in term 2, at Klemzig and Darlington. The solo masterclass provides several sessions for students to work with practising local singers - Mark Oates, Rosie Hosking, and Susan Ferguson - who give tips and hints for a confident and successful performance.

We also incorporated a masterclass for the Troupe vocalists with Mark Oates.

Festival Theatre concerts

New line up procedure worked very well – great teamwork by Anne, her Concert Managers and Stewards.

Assisting Artists and Foyer Concerts were of a high standard, and showed off a wide range of skills from across the performing arts sector.

The new Artistic Director, Jo Casson, and her colleague, Laura Brougham, worked very hard in a really positive and creative way to develop the Commissioned Work (CW) staging and vision – the choir donned black T-shirts, the white scrim came down and the choir sang while the Troupe presented their drama. Truly memorable for 2018!!!

Choreographer, Judy Swan, added high energy, colourful troupe dance/ movement to Djapana and Colour My World.

The new Troupe Manager, Maria Stone, and the Coordinators worked tirelessly with their teams of students to produce a great performance to complement the CW.

Thanks to Host Manager, Heather MacDonald, and her team of mentors who worked with the talented students to continue our new format, working with iPads, and seated on the park bench to run the show. They were entertaining and well prepared.

Thanks to Stage Manager Rohan and assistant Abbie for great management of our shows.

Thank you to the Festival Theatre team again – sound 'A' Team, lighting and the 'mechs' - we love working with you!!

Regional Festivals

We held four Saturday country conferences for regional choir teachers in term 1 at Monash, Pt Pirie, Naracoorte and Port Augusta. These were well attended, offering 'best practice' ideas, hints and teaching strategies for the repertoire, opportunities to develop conducting skills and to learn choreography.

Members of the music team visit and support the regions for student workshops and members of Executive represented the SAPPS Music Society / PSMF at every regional festival.

The regional festivals are successfully self-sufficient and professional, some having elements of a student drama troupe and/or small instrumental ensembles comprising primary and secondary school students and their teachers, and the choir students show great skill and confidence on stage.

There is always much enthusiasm and appreciation from family and friends for the shows - there is nothing like performing in your own community.

Collaborations

The PSMF continues to link itself with other educational and musical bodies:

- Adelaide University: Students continue to be offered 3 sessions of observation at choir and orchestra rehearsals.
- MusicaViva: Their in-schools program is promoted to our wider festival community at Conference 1 by Emily Kelly.
- The SAPPs Choir was again involved in the ANZAC Dawn Service on North Terrace, and various schools still align with their local community event to sing.
- Christchurch, New Zealand, Northern Territory, Western Australia: We continue to maintain our connections with these Festivals sharing project developments and repertoire ideas.
- Walk a Mile: Students from Glen Osmond and Stradbroke PS sang at the Hutt Street Centre's event again – a very early morning for all. Thanks to Penny and Johanna.
- UNESCO: Another likeminded body with very similar strategic pillars for promoting music in the community and with students.
- Children's University link up was a first for 2018.

Professional Development via community concerts and conferences - attendance at Gondwana National Choral Symposium, Choral Eisteddfod Competitions, Young Adelaide Sings Concert, community choir concerts – Australian Girls and Young Adelaide Voices, Essential Voice Workshop, MDH Breathing Coordination Workshop at State Opera, Music EdNet Conference, Conducting workshop for orchestral conductors, WATU Festival and Conductors' Forum, the Catholic Music Festival, and presenting at the ASO Pathways Session.

- ♪ I would like to express my thanks to everyone with whom I worked both as part of the Festival and school based. It is such a great organisation which constantly strives for excellence and provides so many opportunities for students in South Australia.

Robyn Filmer
Director of Music

Financial Report

South Australian Public Primary Schools Music Society Inc.

31 October 2018

Contents

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Statement and Report by the Committee to the Member of the South Australian Public Primary Schools Music Society Inc.

The attached financial statements of the South Australian Public Primary Schools Music Society Inc. for the year ended 31 October 2018 are, in our opinion properly drawn up:

- (a) so as to present fairly the financial position of the Association as at 31 October 2018 and the results of its operations for the year then ended, and;
- (b) In accordance with the provisions of the Association rules, and;
- (c) In accordance with applicable Australian Accounting Standards.

As at the date of this statement, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

During the financial year no:

- (a) Officers of the Association,
- (b) Firms of which an officer is a member,
- (c) Corporation in which an officer has a substantial financial interest,

have received or become entitled to receive a benefit as a result of a contract between the officer, firm or corporation and the Association.

During the financial year the following officers received payments or benefits of pecuniary value as follows:

Nil.

Signed according to a resolution of the Committee



Chairperson



Administrator

Dated at PSMF Klemzig this 1st Day of March 2019

South Australian Public Primary Schools Music Society Inc.

Income Statement for the Year Ended 31 October 2018

	Note	2018 \$	2017 \$
INCOME			
Festival of Music		362,829	429,906
Other Income		287,288	295,776
Grant Income		-	399,727
Resource Sales		191,327	197,884
Total Income		<u>841,444</u>	<u>1,323,293</u>
EXPENSES			
Accounting Fees		4,743	5,497
Bank Fees		334	(22)
Courier Charges		1,270	2,306
Depreciation Expense		20,657	883
Employment Expenses		199,051	192,663
Festival Costs		648,347	774,165
Insurance		6,743	6,105
Meeting Costs		2,526	3,930
Motor Vehicle Expenses		5,641	5,851
Office Equipment		632	599
Photocopying		3,125	1,897
Postage		1,276	1,555
Repairs & Maintenance		2,960	2,466
Stationery		6,097	4,684
Sundry Expenses		5,440	(1,647)
Training & Development		2,359	2,426
Travel & Accommodation		996	2,467
Total Expense		<u>912,198</u>	<u>1,005,825</u>
NET SURPLUS / (DEFICIT) FOR YEAR		<u>(70,754)</u>	<u>317,468</u>

South Australian Public Primary Schools Music Society Inc.

Balance Sheet as at 31 October 2018

	Note	2018 \$	2017 \$
MEMBERS' FUNDS			
Opening Balance		629,187	311,719
Current Year Surplus		(70,754)	317,468
CLOSING BALANCE		558,434	629,187
These funds are represented by:			
CURRENT ASSETS			
Cash on Hand	2	142,411	100,563
Accounts Receivable		198	(2,034)
GST Receivable		49,528	6,106
Investments	3	383,117	524,206
TOTAL CURRENT ASSETS		575,253	628,841
NON-CURRENT ASSETS			
Property and Equipment	4	24,242	44,899
TOTAL ASSETS		599,496	673,740
CURRENT LIABILITIES			
Trade Creditors	5	13,745	21,092
Provisions	6	27,317	23,460
TOTAL LIABILITIES		41,062	44,553
NET ASSETS		558,434	629,187

South Australian Public Primary Schools Music Society Inc.

Notes to the Financial Statements for the year ended 31 October 2018

NOTE 1 – STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act (SA) 1985.

The Board of Management have determined that the Association is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act, South Australia and the following Australian Accounting Standards:

- AASB 1031: Materiality
- AASB 110: Events Occurring After Reporting Date

No other Australian Accounting Standards or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report is prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current

	2018	2017
	\$	\$
NOTE 2 – CASH		
Satisfac S1 Account	-	-
Commonwealth Bank Account	13,068	(15,119)
MasterCard CBA	2,825	1,984
Depreciation/Assets	35,274	25,115
Leave Entitlements	37,915	29,728
Equity Fund	13,065	-
DECD Grant Bank Account	39,971	58,536
Petty Cash	292	319
	<u>142,411</u>	<u>100,563</u>
NOTE 3 – INVESTMENTS		
Business Online Saver	87,101	235,456
Term Investment (1)	134,468	131,188
Term Investment (2)	161,547	157,562
	<u>383,117</u>	<u>524,206</u>
NOTE 4 – PROPERTY AND EQUIPMENT		
Motor Vehicles at Cost	37,999	37,999
Less Accumulated Depreciation	(29,568)	(18,765)
	<u>8,431</u>	<u>19,234</u>
Furniture and Fixtures at Cost	180,137	180,137
Less Accumulated Depreciation	(164,326)	(154,472)
	<u>15,811</u>	<u>25,665</u>
	<u>24,242</u>	<u>44,899</u>

South Australian Public Primary Schools Music Society Inc.

Notes to the Financial Statements for the year ended 31 October 2018 (cont.)

NOTE 5 – CREDITORS

Trade Creditors	<u>13,745</u>	<u>21,092</u>
	<u>13,745</u>	<u>21,092</u>

NOTE 6 – PROVISIONS

Long Service Leave	<u>27,317</u>	<u>23,460</u>
	<u>27,317</u>	<u>23,460</u>

NOTE 7 – CONTINGENT LIABILITY

The South Australian Public Primary School Music Society is currently negotiating with the Department of Education and Child Development (DECD) to determine if any of the \$399,727 grant funds have to be refunded to the DECD. The grant was received during the 2017 financial year.

Ian G McDonald FCA



Independent Auditor's Report to the Member of the South Australian Public Primary Schools Music Society Inc.

We have audited the accompanying financial report, being a special purpose financial report, of the South Australian Public Primary Schools Music Society Incorporated (Association) for the year ended 31 October 2018.

Opinion

In our opinion, the financial statements of the Association are properly drawn up:

- a) to present fairly the financial position of the Association as at the 31 October 2018 and the results of its operations for the period then ended, and;
- b) according to applicable Australian Accounting Standards.

Basis for Opinion

For the audit of the Association we have maintained our independence in accordance with the relevant ethical requirements of APES 110 Section 290. We believe that the audit evidence that we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information – Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. We also draw attention to Note 7 to the financial report, which describes the uncertainty of any refund of grant funds to the Department of Education and Child Development. The financial report is prepared to assist the association to meet the requirements of Associations Incorporation Act (SA) 1985 and regulations. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the members.

Responsibility of Management for the Financial Report

The Board of Management is responsible for the preparation of the financial report in accordance with Associations Incorporation Act (SA) 1985 and regulations and for such internal control as management determines is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We have conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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Ian G McDonald FCA



Independent Auditor's Report to the Member of the South Australian Public Primary Schools Music Society Inc.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the board of management as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to members for the purpose of fulfilling the financial reporting requirements under the Associations Incorporation Act. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

Independence

In conducting our audit, we have complied with the independence requirements of the Institute of Chartered Accountants Australia and New Zealand.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

A handwritten signature in blue ink that reads 'Ian G McDonald'.

Ian G McDonald FCA

Registered Company Auditor

Date: 01/03/2019

Location: Grange

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SAPPS Music Society Treasurer Annual Report 2018

Throughout the year the Executive maintained close scrutiny of Budget income and expenditure.

Memorandum of Administrative Agreement (MoAA)

In mid-2018 the MoAA was signed off. The changes include:

- salary increase of 0.6. This 0.6 has been split, 0.4 went to the Assistant Director of Music (ADoM) to make this position a 1.0, and the remaining 0.2 was converted to TRT and SSO hours for ICT in the office
- an increase in our Goods and Services funding from \$4,000 to \$28,000 which now includes:
 - 50% photocopying
 - 100% Department distribution
 - 100% minor office furnishings
 - First Aid Kit – we requested coverage of First Care Medical costs at the Festival Theatre which will require further negotiation.

The MoAA is to be renewed in 2023. The members of the PSMF team are keeping detailed records of their workload to ensure that future negotiations with the Department for Education have solid data backing staffing and financial requests.

2017 Grant Acquittal

The grant was provided to cover the additional costs incurred because of the change of venue in 2017. The Society was to continue to expend funds as it would have if the Festival were to be held at the Festival Theatre. The management of this grant was formalised in the Funding Agreement.

Detailed records were kept of all expenditure. After all accounts were finalised we engaged in the acquittal process. There was considerable confusion about the presentation and what was to be included in this process. This was partly because it was not outlined in the Agreement and partly because of changes to personnel within the Department. Regardless of the detail, the end calculation was a simple one and based on the difference between the cost of running the program at the Festival Theatre and the Entertainment Centre.

This left a balance of \$39,970.56 from the Grant. This amount remains in a Society account. We have requested the remaining funds be put towards our ITC upgrade due to be completed in 2019.

Financial Overview

It is very disappointing that despite our best efforts in 2018 we are again running at a loss.

The \$70,754 figure in the Financial Report is nominally \$21,200 less after negotiations with the Festival Theatre realised a \$21,200 reimbursement. This figure has been brought about by a reduction in ticket inside costs which you can see from the report has created a \$65,000 decrease in ticket sales from the previous year.

The change in inside charges was due to the fact that we had individuals buy tickets (as per 2017) rather than schools bulk orders. This was decided after the process received resounding approval at the 2017 review.

The 2018 Festival Theatre inside charges increased significantly as a result of this, which was not explained clearly when the contract was put in place. In 2019 the Festival Theatre will appoint a Project Manager to our program and all clauses of the contract will be reviewed step by step.

You will see from the attached annotated income statement the breakdown of grouped costs and the explanation for a significantly higher depreciation expense.

General Update

This year we again assisted with funding for Executive members to attend affiliated country performances. The SAPPs Choir continues to go from strength to strength by improving budgeting processes and providing the Executive with regular financial reports. We continue to subsidise the choir, which operates in profit in all areas other than staffing.

Our cash at bank as shown in the accompanying notes to the Financial Statement is still strong, and throughout the year we continued to invest uncommitted funds into Term Deposits that maximised interest earned.

I would like to thank Rachel Neale for her forbearance in assisting me as Treasurer. Rachel has a keen head for finances and continues to work to make our processes as efficient as possible and give an accurate representation of our financial interactions.

I must also acknowledge and thank our accountant Leanne Kehl for her efforts in maintaining and processing our finances and records.

I also thank Ian McDonald our Auditor for auditing our finances and assisting in the preparation of the Financial Report for 2017/2018. Ian has been the Association's external auditor since 2007 and has never charged for audit services. He believes the time has come when it would be appropriate for the Board to request expressions of interest for future years. Ian would be happy to submit an expression of interest, which would still include a sponsorship component, in the process.

I wish to move that the AGM approve the appointment of Mr Ian McDonald as our auditor for 2018-2019 and that we request expressions of interest for our external audit for future years.

I conclude my report as Treasurer by thanking all the Executive members for the efforts they put in to ensuring the Society continues to pursue excellence; musically, artistically, financially and equitably.

Irene Solowij
Treasurer

South Australian Public Primary Schools Music Society Inc.

Income Statement for the Year Ended 31 October 2018

	Note	2018 \$	2017 \$
INCOME			
Festival of Music ¹		362,829	429,906
Other Income ²		287,288	295,776
Grant Income		-	399,727
Resource Sales ³		191,327	197,884
Total Income		<u>841,444</u>	<u>1,323,293</u>
EXPENSES			
Accounting Fees		4,743	5,497
Bank Fees		334	(22)
Courier Charges		1,270	2,306
Depreciation Expense ⁴		20,657	883
Employment Expenses		199,051	192,663
Festival Costs ⁵		648,347	774,165
Insurance		6,743	6,105
Meeting Costs		2,526	3,930
Motor Vehicle Expenses		5,641	5,851
Office Equipment		632	599
Photocopying		3,125	1,897
Postage		1,276	1,555
Repairs & Maintenance		2,960	2,466
Stationery		6,097	4,684
Sundry Expenses ⁶		5,440	(1,647)
Training & Development		2,359	2,426
Travel & Accommodation		996	2,467
Total Expense		<u>912,198</u>	<u>1,005,825</u>
NET SURPLUS / (DEFICIT) FOR YEAR		<u>(70,754)</u>	<u>317,468</u>

1. Ticket Sales only
2. Everything not Ticket Sales, eg. affiliations, participation, HPI Processing, sponsorship
3. Teacher Resources and Merchandise
4. In keeping with all other years except 2017 which was reduced once the asset register was updated.
5. All expenses other than those listed above and below
6. Subscription/Memberships, Sponsorships, Mobile Broadband, Gifts/Gratuities & Miscellaneous Expenditure

Primary Schools' Music Festival Production Manager Annual Report 2018

It was great to be back at both **Magic Millions** (MM) and the **Festival Theatre** (FT) for this year's concert series, but there seems to be a new normal with constant changes to contend with!

There were no new members to our team this year. I was able to not be a CM myself which kept me available to do all of the teacher meetings as we had started doing last year. This again gave consistency of information given at both MM and FT.

Sound at MM was outsourced and professionally managed. It was refreshing not to have to stress about sound quality and mics not working. Not my area of expertise!

The **weather** during the entire MM rehearsal week was great with no inclemency to worry about. I am concerned, however, with the lateness of some choirs. Many rehearsals were started without all choirs present. We will need to work on a remedy to rectify this.

The choir **line up** and **dismissal** was not finalised until 2 weeks before we bumped into the FT. Irene and I came up with the final plan and organised a site visit to FT and invited Choir Teachers and the extended PSMF Team.

The 2018 arrival points were upstairs in the **Dress Circle Foyer**. Choir teachers arrived and were checked off the list. It was usually me and a 'bouncer' volunteer who waited at the bottom of the stairs and let students only up to meet their Choir Teacher. Choirs practised this during their rehearsal. After a couple of concerts, our mascot **Trevor** was filmed arriving and walking teachers, students and parents through what they had to do. This was posted on social media as well as in an update which teachers shared with families. This was a great success and we will certainly do this again with Maggie, this year's mascot.

Foyer concerts were held in 2 places in the main foyer with larger groups next to the Quartet Bar and the smaller groups and individuals closer to the main entrance. We found there was a sound clash when the larger group was quite loud. There will be the option to close off the 2 sections so sound should not be a problem for the next concert series. There were occasions when the house music was not turned down/off while our foyer concerts were on. This will be addressed by the FT staff in 2019.

A wide variety of **Assisting Artists** from a wide variety of schools performed their best during the concert series. As has been the trend in recent years, fewer performers from the Special Interest Music Schools auditioned. There were, however, plenty of quality performers to choose from both primary and secondary schools. Notable performances were from Glenunga International High School and Mt Gambier North Primary School as well as our own SAPPS Choir.

An **evacuation drill** was not held during this concert series due to the route being unsafe for our students. The route from the temporary stage door to the rotunda would have had our students looking over into a construction site some 5 metres down without adequate safety. Halfway through the concerts a fence was erected. The safety aspect was not just for our students but the general public as well.

The **Sunday afternoon** concert proved tricky for school communities as the SANFL Grand Final was on at the Adelaide Oval. As much as possible we informed schools and families about the planned road closures and potential problems with parking.

I would like to congratulate Irene for her first concert series as Manager. I am honoured to part of her team.

It is with great pleasure I present this report to the 2019 Annual General Meeting.

Anne O'Dea
Production Manager

**SAPPS Music Society Choir Teacher & HPI Representative
Annual Report 2018**

Introducing myself

A letter introducing myself to choir teachers and HPI was shared via Facebook and emailed out with a PSMF update in June 2018.

Sharing resources

My note about students' involvement in Festival of Music rehearsals and performances, as well as ED170s and risk assessments, have been shared with choir teachers, with the aim of supporting Choir Teachers (it seemed silly that all choir teachers were recreating the same paperwork). I received feedback via the office that choir teachers really appreciated this.

Choir tips

I put together a list of choir tips and shared them with choir teachers via the Facebook page, as well as in some PSMF updates.

Feedback from Choir Teachers

I received some feedback from choir teachers re the timing of PSMF emails being sent out on Fridays. This was then discussed and changed for the latter part of the year, with emails being sent out earlier in the week when Choir Teachers are more likely to read them.

I shared with the Executive some feedback received from other Choir Teachers re how students were going with their learning, cluster rehearsals, the learning portal, and Magic Millions information.

Move back to the Festival Theatre

The move back to Festival Theatre seemed to go reasonably smoothly from a Choir Teacher perspective. Lots of thorough information was given, along with maps, and the walk-throughs at Festival Theatre were very helpful. Also, the increased use of Facebook has really helped with communication and the answering of questions.

Overall 2018 was another great year for the PSMF.

I would like to thank all involved for their support as I took on the role of Choir Teacher/HPI Representative. I have learned a lot and appreciated the opportunity to represent and support Choir Teachers and HPIs in their sites.

I wish everyone the best for the 2019 Festival.

Kristie Fudge

Choir Teacher/HPI representative

**SAPPS Music Society SAPPS Choir Administrator
Annual Report 2018**

In February we welcomed to the existing team of Cathy Lange, conductor and Cheryl Clark, accompanist, our new assistant conductor Gaby Freer, and administrator Deb Hepworth.

We began the year with 57 students and at the end of October had 54, consisting of 9 year 5's, 24 year 6's and 21 year 7's. Four of these were boys.

Participation fees for 2018 were \$180 per child (previously \$170) and \$135 for school card holders (previously \$170). The music levy that is refunded at the end of the year when all music is returned, remained at \$30. We received all monies by the end of term 2.

In discussion with the Festival Administrator, we altered quite a few of our processes.

EFT is now the preferred payment method, and TryBooking is handling our own concert ticket sales. Our data base and many of our forms and documents have been updated. We also now have a SAPPS Choir Facebook page.

Our repertoire for the first semester included:

- | | |
|------------------------------|---|
| ♪ You Me & the Wide Open Sky | ♪ For Love of Country |
| ♪ Oye | ♪ Traditional ANZAC Day songs |
| ♪ Try Everything | ♪ Glorious, Dare to be Square, Stomp Box
(from the Festival 2018 repertoire) |
| ♪ Lost the Plot | |
| ♪ Here You Lie Side by Side | |

Some of these were selected to accommodate specific performances.

In the second semester our repertoire included:

- | | |
|--------------------|---------------------------------|
| ♪ Riu Rui Chiu | ♪ Santa Claus is Comin' to Town |
| ♪ Festive Alleluia | ♪ Whenever the Wind is High |
| ♪ Jesus Child | ♪ Just One Star |
| ♪ Get On Your Feet | ♪ Little Drummer Boy |

We again held our overnight camp at Nunyara Conference Centre in February with all our members attending for some of the time and most there full time. Nunyara is an excellent venue and it was a fabulous weekend. The time together really consolidated friendships and the ensemble feel of the group (particularly the Saturday night quiz night) as well as laying a solid foundation in repertoire learning. A session focused on performance and presentation was delivered by practising artist Rosie Hosking.

We did have to formulate a bushfire evacuation plan, as there was the possibility of an 'extreme' bushfire day, which included having a bus on standby.

Our 2018 performances included,

- Music Camp Parent Concert at Nunyara
- ANZAC Day Dawn Service in the city
- Young Adelaide Sings Choral Festival, Elder Hall
- Varsity themed ball, Too Cool 4 School, at the Convention Centre
- Barton Singers, St Augustine's Church, Unley
- Winter Concert, Burnside City Uniting Church
- SAPPA Conference, Adelaide Hills Convention Centre
- Assisting Artist at Festival of Music
- State Opera Schools' Launch

In March the PSMF, and therefore the SAPPs Choir, was instituted as a Learning Destination for the Australia Children's University. Students can achieve 10 hours for rehearsals and 1 hour for each performance.

The team spent considerable time discussing with PSMF manager & DoM, whether or not we should submit the Choir for inclusion in Choralfest in WA next year. After looking at timing, costs and outcomes it was decided not to do this but find other events/activities that would achieve the outcomes we wanted, in a feasible way. For 2018 we settled on actively promoting to our students the WATU Festival, run by Young Adelaide Voices. Twenty of our choristers attended this significant choral event at the end of term 2. A 'choir crawl' will be considered for next year.

We again recorded 2/3 of the 2019 Festival of Music CD. Two groups of 10/11 students were selected and rehearsed separately, beginning in September. Recording took place at Sodypop Studios in Norwood. Recording is a steep learning curve, unlike any other, but our team of adults' and students' commitment to excellence is admirable.

Our Parent Support Committee has been on hand whenever needed. They are a wonderful support to the choir be it supervising at events, fundraising or music collation. Thank you.

We held 3 specific fundraising events, a raffle for a 'Crows' football signed by captain & coach, a Vella Pasta sale and a Goodie baskets raffle at the Winter Concert.

I must acknowledge our host school – Unley PS and the music teacher, Susan Marshall – for the use of the Music room. We are indeed lucky to be hosted by a school where we are made to feel welcome and where the room is always ready when we need it.

We also have in our corner Robyn Filmer, Irene Solowij, Rachel Neale, Kristin Hayward and Chad Lofts. We truly value their skills, advice and support. Thank you also to the SAPPs Music Society for their continued financial support of the choir. We could not exist without it. My personal thanks also go to the previous administrator, Helen Hall, who has been my mentor and lent me her expertise.

Deb Hepworth

The SAPPs Choir Administrator