



MELBOURNE
YOUTH
ORCHESTRAS



2019 Annual Report



"We provide young people with the opportunity to join a musical community of practice and participate in high-calibre music ensembles. Through this approach we not only educate the next generation of Australia's celebrated musicians, we also help participants build skills that will contribute to personal achievement, health and well-being throughout their lives."

Dorian Jones, Chief Executive Officer

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Report from the Board Chair



Board Chair Jeanette Ward

I am thankful for the opportunity to look back on a world that seems very distant yet one we all hope to return to soon. As I write this, Victoria is amid COVID-19 social distancing measures. Indeed, it feels more important than ever to reflect on the significance of collective music-making and the role that live music plays in our communities.

MYO once again ended on a high in 2019 after another wonderful year pursuing its purpose: *enriching young lives through the power of music.*

Among the many highlights we:

- Once again, received record numbers of enrolments for both the Summer School and Saturday Ensemble Program. This demonstrates why we need to invest in our programs and work with our key partners to enable more young people to access music education and the opportunities MYO has to offer

- Excitedly planned for the MYO European Tour for 2020 that has now been regrettably cancelled due to the COVID-19 pandemic

- Strengthened our education partnerships with the University of Melbourne, Faculty of Fine Arts and Music and the Melbourne Symphony Orchestra (MSO). This included the introduction of the Prelude Program for our members wanting to study music at a tertiary level and opportunities to work with the MSO's world-class musicians

- Built upon our Songbirds Giving Program with the establishment of the Chair's Circle to expand our network of major donors

- Sustained our solid level of financial reserves and retained earnings, which stood at \$1 million at 31 December 2019. Of this, \$550,000 is set aside in a business disruption reserve representing about four months of MYO's operating expenditure

I would like to thank our fantastic partners and supporters for your support and belief in MYO.

To our highly talented young musicians and their families, thanks for your passion, dedication and creativity. You are the reason we exist, and you inspire us to come together for the joy of music.

To our dedicated team of music educators, staff, volunteers and our outstanding CEO Dorian Jones, your collective and tireless efforts to imagine and create MYO's future is the foundation of our success.

Thank you to my fellow MYO Board Directors and Committee Members. I am indebted to you for your wisdom, commitment and support. Also, special thanks and acknowledgement to Regan Engelhardt, who retired from the Board in mid-2019, and Michelle Wright, who retires at the 2020 AGM, after each serving eight years on the Board of Directors and the Marketing and Development, and Finance, Risk and Investment Committees respectively.

After 9 years I have reached my maximum tenure as an MYO Board Director and will retire at the 2020 AGM. It has been a privilege to serve on the Board of MYO and as Board Chair. I am very proud of our people and the incredible success we achieved during that time, with some of those highlights being:

- Growth in the size and reach of MYO with more young people across Victoria participating in our programs

- Adoption of our Philosophy Statement and inspirational purpose of *enriching young lives through the power of music*, which guides everything we do and how we imagine and create MYO's future, and is the foundation of our family-like work environment

- Growth in the contribution and support from our philanthropic supporters and Songbirds donor community

- Negotiation of a multi-year contract with the University of Melbourne, which secured the long-term use of their Southbank campus for our programs. This strengthened partnership also led to wonderful initiatives such as the Prelude Program

- Formalising our partnership with the MSO, becoming one of their official education partners in 2018

- Moving to the heart of the Southbank Arts Precinct by relocating our office to the ABC Southbank Centre in 2018

- Celebrating our 50th birthday in 2017, including a reception at Government House and a series of special performances

- A rebrand that resulted in a name change for our organisation – from MYM to MYO – and adoption of new brand guidelines and a redrafted Constitution, in 2016

I wish the organisation all the very best and know that under the leadership of Dorian Jones and the Board, MYO is well prepared for what the future holds. I look forward to continuing my involvement with MYO as a passionate supporter and audience member.

Jeanette Ward
Board Chair

Report from the Chief Executive Officer



In 2019 we saw a year of continued growth and improvement for MYO, with strong levels of student participation in our Ensemble Program and Summer School, and many wonderful concerts and extension programs provided.

Creative Victoria provided support for two new projects in 2019. In partnership with the Jacky Winter Group, we worked with four celebrated emerging local artists to produce illustrated music guides, that represented each artist's take on well-known symphonic works.

During the July school holidays we toured Paul Rissman's 'Stan & Mabel' to four regional Victorian towns. Even though up to 20% of MYO program participants travel from regional Victoria to participate in our programs, we have not toured in regional centres in over 30 years. One of our strategic goals is to extend our reach across Victoria, and this tour provided a unique opportunity to progress towards meeting this goal.

Our advanced musicians performed side-by-side with the Melbourne Symphony Orchestra in *Eumeralla, A War Requiem for Peace*, written and composed by acclaimed Yorta Yorta soprano and composer Deborah Cheetham AO.

In collaboration with the University of Melbourne we launched the Prelude Program, hosted by leading educators from the Melbourne Conservatorium of Music. This outstanding program will help MYO students excel in senior secondary school and prepare for tertiary study.

A modest operating deficit of \$37,544 was offset by movements in the value of investments leading to comprehensive income for the year of \$81,922. Prudent financial management over many years enabled MYO to set aside reserves in 2019, for the purposes of business continuity, provision of scholarships, and capital improvements in the years ahead.

Here we are in 2020. The COVID-19 pandemic sees the entire MYO team working in isolation and yet working collaboratively to find new ways to inspire and engage talented young Victorians who love music. We will soon launch **MYO UNLIMITED** for this purpose. I suspect this rapidly developed digital innovation may continue to supplement our core programming into the future.

The team and I would like to thank our inspirational board chair Jeanette Ward, who departs the MYO Board at the 2020 Annual General Meeting. Jeanette's leadership and vision has seen MYO grow through the continuous improvement of our governance, management, partnerships and programs – all directed at the singular purpose of enriching young lives through the power of music, and this she has most certainly achieved.

Dorian Jones
Chief Executive Officer



MELBOURNE
YOUTH
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OUR PHILOSOPHY

Our Purpose

Enriching young lives through the power of music

Our Spirit

Coming together for the joy of music

Our Beliefs

Music inspires young people to reach their potential

A commitment to excellence is the foundation for success

Creativity is unleashed through inspiration and exploration

A love of music motivates life-long learning and participation

Effective teaching is centred on learners' needs

Great partnerships amplify our impact

Our heritage and alumni are integral to our future achievements

No young learner should be excluded based on disadvantage

Our Attributes

Inspirational
Vibrant
Connected
Engaging
Inclusive
Passionate
Creative
Excellent

Our Focus

Amplify our impact

Our Greatest Imaginable Challenge

To include every young musician who comes to us

Educating young musicians across Victoria

Music is a vital component of a well-rounded education system and MYO plays a critical role in strengthening Victoria's music education landscape.

For more than 50 years, MYO has made an important contribution to the musical education of thousands of young people, many of whom attend schools across rural, regional and metropolitan Victoria that do not have the capacity to deliver music programs that cater to their specialised learning requirements. This is because an ensemble program requires teaching expertise, facilities and equipment far beyond the capacity of most schools.

Utilising the educational facilities at Melbourne University's Southbank campus and capitalising on the talents of our team of vibrant and energetic conductors and educators, our program effectively fills this gap in music education.

"Our educators are drawn from a pool of some of Victoria's most accomplished instrumental teachers and professional orchestral players. Not only do they help us provide a high standard of education, these many talented music industry professionals become key contacts and mentors for our young people wishing to pursue a career in the arts."

Brett Kelly, Music Director

Through MYO programs, young musicians meet like-minded peers with a passion for music, and they practice and perform with young people who share their level of competency.

A highlight for many participants is performing in venues such as the Melbourne Recital Centre, Sydney Myer Music Bowl and the ABC's Iwaki Auditorium, and having opportunities to build their industry networks through our strategic partnerships with the Melbourne Symphony Orchestra (MSO) and Melbourne University's Melbourne Conservatorium of Music (MCM).

Our programs ensure our participants develop skills across five key learning domains:



COLLECTIVE: Connecting with like-minded peers to perform as members of an ensemble, developing teamwork and leadership skills



INDIVIDUAL: Developing a love of music; an appreciation of different approaches to its performance; and confidence, personal style, musicianship and taste



PERCEPTUAL: Creating finely tuned listening skills, and the ability to listen and respond to music with an acute critical awareness of its melodic, harmonic, dynamic, rhythmic and instrumental elements



PHYSICAL: Mastering the physical ability and technique needed to play a musical instrument with a requisite level of precision and control



COGNITIVE: Gaining a deep understanding of music's history, theory and cultures which leads to the student's ability to analyse, evaluate and create

"MYO is the musical constant in my week. It keeps me musically active. We play fantastic repertoire and get a hands-on musical experience, all within a very strong community of driven and passionate musicians. I couldn't ask for a better program to be a part of as a young musician looking to study music in the future"

Participant

Our year in numbers



1057 young people aged between **7-25** accessed our Ensemble and Summer School Programs



Our Scholarship Program ensured **63** young people were not left out due to disadvantage



Our team includes **21** conductors, **107** specialist music educators, **20** ensemble coordinators, **12** library and operations staff, and an administrative team of **9**



MYO musicians performed in **38** concerts



636 auditions were held with young musicians aspiring to join our Ensemble Program



13 talks, lectures and workshops were delivered through our Teacher Professional Development Program and Prelude Program.



10 VCE-level MYO participants were offered early provisional acceptance into the Melbourne Conservatorium of Music via our Prelude Program



Two new works were commissioned, specifically created for youth orchestras



Summer School

7-12 January 2019

Every summer holiday since 1972, MYO has hosted a week-long intensive Summer School Program.

With diverse bands and ensembles and a masterclass program in arts administration and conductor training, the 2019 program was engaging and diverse. Daily opportunities for participants to extend themselves through workshops, concerts and group activities were also provided.

A residential camp ran alongside Summer School for regional Victorian musicians. In addition to participating in Summer School activities, the group visited Melbourne's music institutions, met professional musicians, and developed friendships with young people living in regional and rural centres like their own.

The week culminated in public concerts where the participants demonstrated the talents they acquired and built their performance skills and confidence. For many participants this was the first time they had performed in an ensemble.

"Summer School isn't just about developing technique and expanding repertoire, it's also about opening young musicians' minds to new ways of music making and seeding a life-long quest for ever more connected and enriching musical experiences"

Brett Kelly, Music Director



Summer School participants with TwoSet and Laurence Matheson

Summer School in numbers:

6	6	0	participants
1	0		bands and ensembles
	1		conductor development program
	1		arts administration program
1	5		conductors
5	5		tutors
2	4		administration and coordination staff
1	0		concerts
2	1	8	concert audience members
	2	6	residential camp participants from regional Victoria

Participant ages:

150	7-10 year olds	136	15-16 year olds
173	11-12 year olds	104	17-30 year olds
161	13-14 year olds		


“An outstanding program that allows young people to engage in musical challenges for a week of their holidays. It was an absolute pleasure to be involved. I was able to impart a lot of my knowledge and experience with the students. It was a lot of fun working with the ensemble and conductor. I learnt a lot of different rehearsal techniques and repertoire”

MYO Music Educator


“I now know I definitely want to do ensemble music in the future as a career. I thoroughly enjoyed playing music and rehearsing every day”

Participant


Feedback from participants and parents:



98% said they would recommend Summer School to others



91% said they would return in the future



94% of parents said they were very satisfied or satisfied with the concerts

Ensemble Program

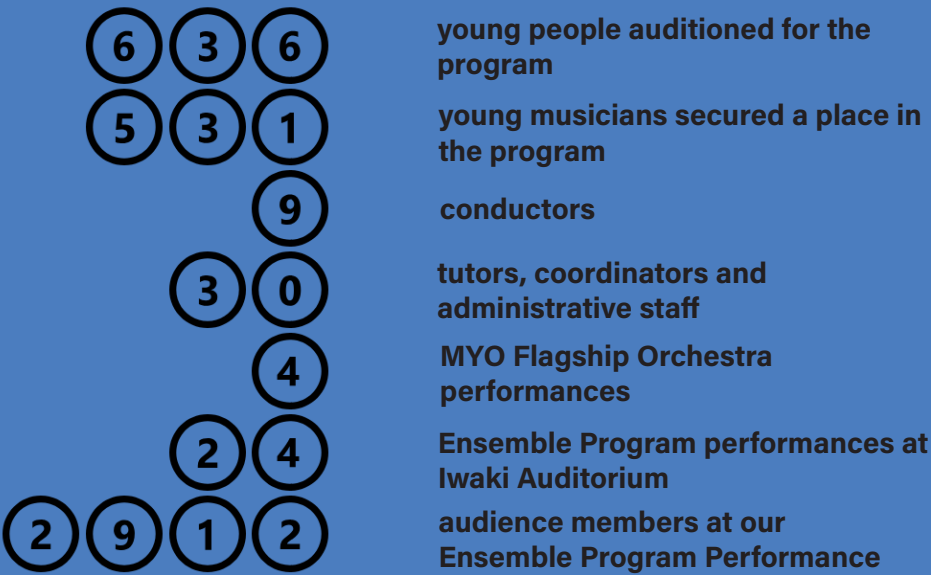
For over 50 years, each Saturday during school terms, Victoria’s most talented young musicians are inspired to reach their potential through our Ensemble Program.

The program offers nine ensembles, each carefully designed to provide challenges and rewards appropriate to the developing confidence and skill level of its members.

Participant ages:

83	7-10 year olds	168	15-18 year olds
217	11-14 year olds	31	18-25 year olds

Ensemble Program in numbers:



Melbourne Youth Orchestra



Conductor: Brett Kelly
Standard: AMEB Grade 8+
Age range: 15 – 25
Instruments: flute, clarinet, oboe, bassoon, French horn, trumpet, trombone, tuba, percussion, timpani, piano/celeste, harp, violin, viola, cello, double bass

Highlight

In nine short months the development of skill, confidence, and even bravura amongst the musicians was remarkable. Each player was an integral member of a constantly “rising ship”, they were really stretched, and their thrill of accomplishment was palpable.

Progress

Performing a major symphony can be both daunting and exhilarating, a bit like skydiving with 90 friends. As conductor I try to build confidence through understanding, always looking to shine a bright light on the inner workings of the orchestra and the music. These inner workings are about connections, that need to be consistently and vividly revealed. One of the great pleasures of conducting MYO is helping to cultivate this rich listening, and instinctive teamwork within each player – essential tools for their fullest and fastest musical development.

95% of respondents to the member survey were very satisfied or satisfied with the program

“I have absolutely loved working with the professional conductors and tutors. Their insightful ways of engaging and encouraging everyone to play like professionals is very motivating”

Participant

Percy Grainger Youth Orchestra

Conductor: Pat Miller
Standard: AMEB Grade 6+
Age range: 14 – 20
Instruments: flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, tuba, percussion, timpani, violin, viola, cello, double bass



Highlight

The Orchestra had an outstanding year in 2019, the highlight of which was another instalment of MYO's Virtuosity Competition. In this concert the members tackled three challenging concerto accompaniments and provided a beautifully polished support for the outstanding finalists. The concert was performed to a packed Iwaki Auditorium and live-streamed to thousands.

The benefits of membership

Young musicians who join PGYO are often experiencing their first real orchestral situation and their inevitable feelings of exhilaration and trepidation need to be delicately balanced. Time spent in PGYO allows young musicians to absorb all the elements of orchestral performance in a highly constructive and supportive environment, laying a firm foundation for progression into MYO and all their future musical ambitions. The thrill of performing history's greatest orchestral compositions is central to the PGYO experience. Young musicians flourish in

this environment, building confidence and determination which overflows into all aspects of their lives.

89% of respondents to the member survey were very satisfied or satisfied with the program

"I valued the opportunity to learn about music and music history, and to improve my playing both generally and as an ensemble member"

Participant

Melbourne Youth Wind Symphony

Conductor: Rick Keenan
Standard: AMEB Grade 6+
Age range: 12 – 20
Instruments: flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, euphonium, tuba, percussion



Highlight

Diverse repertoire was a hallmark of Melbourne Youth Wind Symphony and during 2019 we pushed this envelope in exciting and satisfying ways.

Great names of music history like Walton, Grainger and Shostakovich stood side by side with wonderful bespoke works by the world's leading wind orchestra composers.

All these compositions were great opportunities to explore and exploit the extraordinary sound world of the wind orchestra and MYWS again pushed and challenged its members to meet their rigorous demands. In a very successful year, MYWS provided its young members with the rapidly developing expertise needed for their future musical adventures.

85% of respondents to the member survey were very satisfied or satisfied with the program

"I have valued the opportunity to play and lead an ensemble in an environment full of like-minded people. It has helped me make connections to people in the industry and friends who I will work with in the future and through university"

Participant

John Antill Youth Band

Conductor: Joe O'Callaghan
Standard: AMEB Grade 3 – 5 or equivalent

Age range: 10 – 16

Instruments: flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, euphonium, tuba, percussion



Highlight

I had the opportunity to share music from a selection of great masters. Some of the band members are primary school age, so playing repertoire such as Holst and Grainger was a great achievement.

Audiation - A pedagogical approach

I focus on audiation - the cognitive process by which the brain gives meaning to musical sounds. It is the musical equivalent of thinking in language. In our rehearsals musicians were encouraged to sing and use their imagination as part of gaining a thorough understanding of the music.

Progress achieved

In 2019, our French horn section consisted of seven players. This is almost unheard of in an intermediate concert band. Initially it was challenging to achieve balance within the section and blend within the ensemble. By the end we were choosing repertoire that featured the horn section. This was a great achievement for the diverse group

of players, with different personalities, backgrounds and musical performance experience.

100% of survey respondents were satisfied or very satisfied with the program

"I valued the opportunities to play music in a larger group with other musicians my age, and to gain more skills and make new friends that I wouldn't meet back home"

Student, regional Victoria

Junior Concert Band

Conductor: Erin Ellenburg
AMEB Grade 1 – 3 or equivalent

Age range: 8 – 13

Instruments: wind, brass and percussion



Highlight

The Band worked on arrangements of well-known orchestral repertoire. The favourite was *Themes from the New World*, which combines the main themes from Dvořák's 9th Symphony. We worked on one theme each week. Firstly, we listened to a recording of the original piece and talked about the musical elements and then played that section of our arrangement. This ended up being the players' absolute favourite piece and they played Movement 4 with such vigor and enthusiasm. It was so rewarding to see young band members really engaging with classic orchestral music. I think they could all even pronounce "Dvořák" by the end!

Becoming a team player

A primary teaching goal is for the members to learn how to be in an ensemble – the etiquette and self-control required, learning to be supportive and respectful of others, and taking ownership of their own personal responsibility.

100% of survey respondents were satisfied or very satisfied with the program

"The expert staff provide great opportunities for young musicians to improve and further explore music. There are also opportunities to learn from senior students by attending all the concerts during the year. MYO creates an appreciation of music for their lifetimes"

Parent

Melbourne Youth Chamber Strings

Conductor: David Le Guen
Standard: AMEB Grade 5 – 6
Age range: 14 – 18
Instruments: violin, viola, cello,
double bass



Highlight

The year was full of outstanding repertoire drawn from history's rich catalogue of string music. MYCS found themselves playing works often recorded by the world's great ensembles and for our young musicians this was very inspiring. These carefully chosen composers really understood how to both challenge and energise musicians.

An insight into composition

The orchestra had the opportunity to perform the premiere of "Messenger", one of the movements commissioned by MYO from the leading Australian composer Stuart Greenbaum. This experience vividly demonstrated that new music is alive and well and was a tremendous insight into the compositional craft for MYCS members.

85% of respondents to the member survey were very satisfied or satisfied with the program

"The opportunity to play as an ensemble and the feeling of being part of something bigger".

Participant

Melbourne Youth Strings

Conductor: Amberley Bremnar
AMEB Grade 4 – 5
Age range: 10 – 16
Instruments: violin, viola, cello,
double bass



Highlight

A highlight for all participants was performing the commissioned work by Stuart Greenbaum. MYS members had an opportunity to engage with the composer and learn about his intentions, desires and technical ideas. I was impressed to see them use their collective music knowledge from earlier concerts to create the sound the composer desired. For example, when the composer asked for the section to sound more energetic, the members discussed how this desired effect could be achieved on stringed instruments.

The benefits of MYO

The members connect to like-minded peers, something which often does not occur at school. This is especially important for members who are home schooled and those attending institutions that do not have a music program. They also have opportunities to perform in Melbourne's best venues, attend tutorials with some of the state's most talented musicians and work with celebrated Australian composers. MYO provides a learning environment that is cognitively stimulating, challenging

member's notions of historic context and testing their theoretical knowledge.

100% of respondents to the member survey were very satisfied or satisfied with the program

"I value how MYO brings together like-minded musicians and then nurtures them to improve their performance skills individually and as an ensemble. I also appreciate the opportunity to partake in MYO, as I do not have access to a school ensemble. I have been introduced to pieces of music that I may otherwise not have come across".

Participant

Alexandra Cameron Strings

Conductor: Sarah Busuttill
Standard: AMEB Grade 3 – 4
Age range: 9 – 13
Instruments: violin, viola, cello,
double bass



Highlight

Hearing and seeing the musical improvement of the members over the course of the 2019 year, particularly the musical standard of performance at the final concert.

Progress

Each year, I start with repertoire at grade 2.5 and by the end of the year the group are playing more challenging works at grade 4 level. I can confidently say that through the 'F L O W' acrostic that I have been implementing (F- feel pulse/focus L- listen O- one united sound W- watch - Let the music FLOW) the members have flourished musically.

Building confidence

Leading up to each concert, the members develop the culture of feeling at ease before the concert day comes and they practice performing in order to feel and play at their best. By the end of the year, I hope to have assisted all our members to feel confident and happy with their musical achievements.

What differentiates MYO from other programs

MYO develops the whole musician through multiple and diversified experiences. It is also a program where like-minded individuals can interact in a safe environment.

90% of respondents to the member survey were very satisfied or satisfied with the program

"The teachers and my fellow students were so friendly. I enjoyed performing in concerts, meeting other like-minded students and improving my skills as a musician"

Participant

Melbourne Youth Junior Strings

Conductor: Kieran Casey
Standard: AMEB Grade 2 – 3 or equivalent
Age range: 8 – 12
Instruments: violin, viola, cello,
double bass



The benefits of MYO

The young performers learn to conquer technical challenges and respond to a conductor's gestures as appropriate. They also get to hear and contribute to the uniformity of the ensemble during rehearsals and ultimately in the performances. There are also many personal achievements gained by the members they include self-confidence, self-discipline and an increase in their self-esteem.

What differentiates MYO from other programs

MYO develops the whole musician through multiple and diversified experiences. It is also a program where like-minded individuals can interact in a safe environment.

100% of respondents to the member survey were very satisfied or satisfied with the program

"It was a great opportunity to play and learn with Melbourne's best and brightest young musicians. The staff were professional and very supportive. Thank you for giving subsidised places for gifted students who couldn't normally participate"

Participant



Melbourne Symphony Orchestra
SIDNEY MYER FREE CONCERTS

Melbourne Youth Orchestra performing
at the Sidney Myer Music Bowl.
Photograph: Daniel Aulsebrook

Flagship Concert Season

Concerts at the Melbourne Recital Centre performed by our flagship Melbourne Youth Orchestra.

Death and Transfiguration – 7 April 2019

TCHAIKOVSKY *Romeo and Juliet Overture-Fantasy*
RACHMANINOV *Rhapsody on a Theme of Paganini*
ARVO PÄRT *Cantus in Memoriam Benjamin Britten*
R STRAUSS *Tod Und Verklärung (Death and Transfiguration)*

Conductor: Brett Kelly
Piano: Laurence Matheson

Mahler 1 – 10th June 2019

BERNSTEIN, L *Candide: Overture*
BERNSTEIN, E *To Kill a Mockingbird Suite*
BARBER *Violin Concerto Op.14*
MAHLER *Symphony No. 1*

Conductor: BRETT KELLY
Violin: ANNE-MARIE JOHNSON

THE FIREBIRD – 1st September 2019

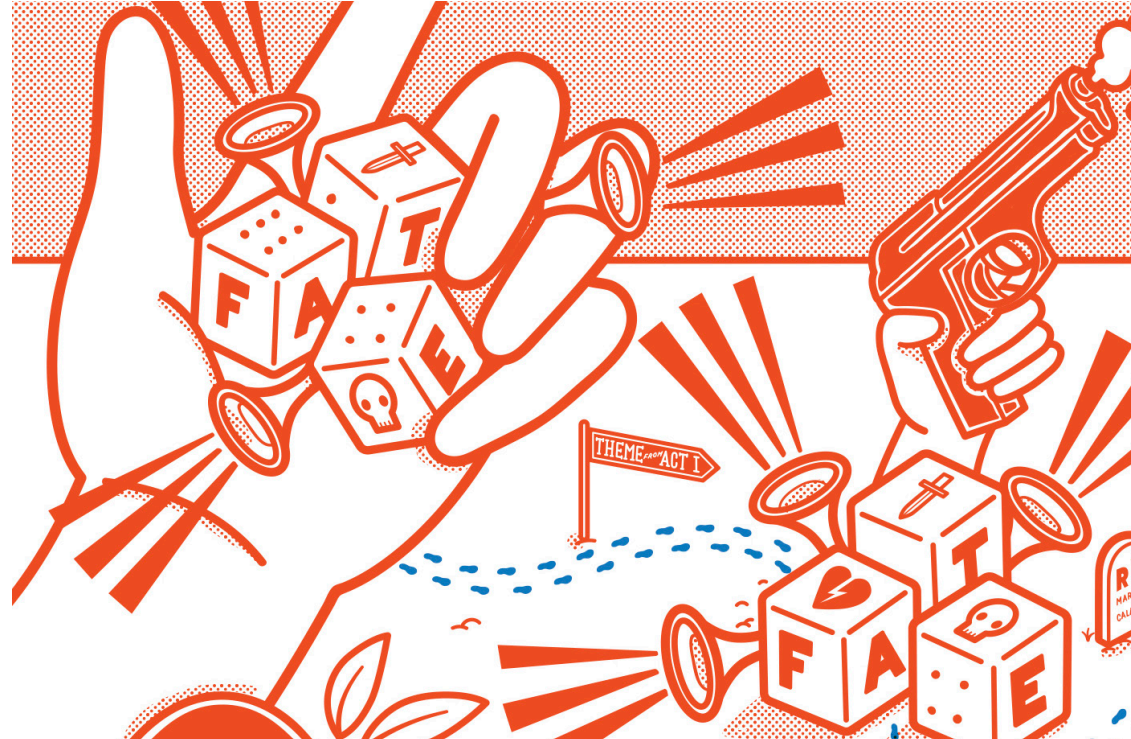
TO, Cassie *The Reef (World Premiere)*
SIBELIUS *Spring Song*
SMETANA *Vltava (The Moldau)* from *Ma Vlast (My Fatherland)*
VAUGHAN-WILLIAMS *The Lark Ascending*
STRAVINSKY *The Firebird: Suite (1919)*

Conductor: BRETT KELLY
Violin: NATASHA HANNA

SHOSTAKOVICH 1- Sunday 3 November 2019

RESPHIGI *The Fountains of Rome*
MILLS, Richard *Tenebrae*
SHOSTAKOVICH *Symphony No. 1 in F minor, Op. 10*

Guest Conductor: FABIAN RUSSELL



VERDI *La Forza Del Destino (The Power of Fate): Overture*, Visual Interpretation by Ellen Porteus

Illustrated Programs

MYO collaborated with The Jacky Winter Group to reimagine the traditional classical music concert program.

Through the partnership, four Melbourne-based artists, Lilian Darmano, Eirian Chapman, Ellen Porteus and Dylan Martorell, visually interpreted well known symphonic works that featured in the 2019 season.

To assist the illustrators, composer Evan Lawson produced podcasts that outlined the musical ideas behind the pieces as well as the history of the work.

The visual guides used original illustration and graphic elements to illustrate the music and allow the listener to follow in real time. The programs were designed to engage young audiences and attract new members, helping to secure the future of the orchestral music sector.

The programs were distributed at concerts and were housed on the MYO and the Melbourne Recital Centre websites. Links were shared with audience members via online ticketing functions, and with the general public through emails and social media posts.



Commissions: Cassie To and Stuart Greenbaum

MYO sees commissioning works, especially designed for youth orchestras, as one of our most important activities.

When creating a piece for a youth orchestra, there are numerous considerations. The work needs to be accessible to young musicians, and of an achievable playing standard. At the same time, it must provide the challenges needed for extension and be able to delight audiences while retaining the highest degree of artistic excellence and independence.

In 2019 we were incredibly fortunate to work with two leading Australian composers.

We engaged Cassie To to extend and re-orchestrate her work, *The Reef*, to meet the needs of young performers. A devoted environmentalist, To's passion for conservation is ever-present through her work. *The Reef* serves as a musical expression of her frustration and sadness arising from the decline of Australia's Great Barrier Reef.

As a celebrated young female composer whose adaptability and creativity has seen her write scores for film, social media shorts, advertisements and documentaries, she was an inspiring role model for our young musicians.

The piece was premiered on Sunday 1 September 2019 at the Melbourne Recital Centre.

We also hosted Stuart Greenbaum as composer-in-residence. Greenbaum composed his Symphony No.4 for *Strings Far Beyond the Evening Sky*. A movement was written for each of MYO's four string orchestras, and each orchestra also took part in workshops with the composer.

A meditation on human exploration of space, the four movements, *Sputnik*, *Voyager*, *Pathfinder* and *Messenger*, were performed by each string ensemble as a highlight of their final performances at ABC Iwaki Auditorium on Sunday 10 November 2019, and will be scheduled for a full performance by the Melbourne Youth Chamber Strings.

Photograph on page opposite: Meredith O'Shea

Regional tour of Stan and Mabel

As one of MYO's strategic priorities is to extend our reach across Victoria. In the 2019 July school holidays MYO toured Paul Rissman's Stan & Mabel to the four regional Victorian communities of Warragul, Kyneton, Bairnsdale and Wonthaggi.

Based on the book written and illustrated by Jason Chapman, Stan & Mabel introduced young audiences to orchestral music through illustrated projections, audience participation and an imaginative and highly entertaining narration provided by Tripod's Scott Edgar.

Each performance was followed by an 'Instrument Petting Zoo' facilitated by our orchestra's performers, where young audience members could explore the orchestra's sections, instrumentation and sounds, and interact with the musicians.

As the orchestra members were recent MYO alumni, we were also able to deliver against our strategic objective of connecting with our alumni. For many of the orchestra members it was their first professional engagement as touring musicians.



467 children enjoyed the performance



767 audience members were entertained in **4** regional communities



11 young orchestra members gained valuable tour experience

"Stan and Mabel inspired lots of potential young future musicians! It was a fun outing in the winter holidays. It was affordable and high quality so an ideal vehicle to promote the value of arts activity and engagement to our community".

Rob Robson, Manager, West Gippsland Arts Centre



Illustration by Jason Chapman

"The best performance, so engaging. My four-year-old and one-year-old sat through the whole show and played the instruments afterwards. Fantastic!"

Parent

"The instrument petting zoo was so much fun! Seeing the kids' faces light up when they made a sound was cool. Performing is fun, but getting to interact with audiences, especially kids, is a lot more rewarding. Sometimes it can feel like there is a wall between the musicians onstage and the audience. Not this time!"

Orchestra member

In Kyneton 34 audience members provided feedback on the show:



85% rated Stan & Mabel as excellent



15% said it was good

Partnerships: Prelude

Since MYO was launched in 1967, MYO and Melbourne University's Melbourne Conservatorium of Music (MCM) have had a strong association and shared vision to improve pathways into tertiary programs for orchestral music students.

In 2019, this partnership was further strengthened through Prelude, a landmark program that provided 69 MYO senior secondary students with the opportunity to:

- access early auditions for a place at MCM – 91% received early acceptance
- attend a series of workshops and seminars tailored to the needs of MYO members and aligned to the VCE curriculum; the program was delivered by renowned MCM faculty staff and invited guests

In addition to helping our members excel at school and prepare for tertiary study, the program has also helped with student retention at MYO. Enrolment data has shown that MYO participants tend to leave MYO during VCE to focus on their study, thus losing access to their support network at a time when it is most needed. Through providing a tangible educational outcome for VCE students we are beginning to see stronger enrolments in this age bracket.

100% of participants who responded to our program feedback survey said they would recommend The Prelude Program to others

Prelude Lecture Series:

Managing performance anxiety

March 9

Dr Margaret Osborne, Lecturer in Music (Performance Science), MCM

Motivational strategies to achieve your personal best

April 13

A/Prof Don Immel, Head of Brass, MCM

Mr David Griffiths, Senior Lecturer in Clarinet, MCM

Ms Carla Blackwood, Lecturer in French Horn, MCM

Recital/concert practice and preparation 1

June 8

A/Prof Curt Thompson, Head of Strings, MCM

Mr Peter Neville, Head of Percussion, MCM

Practice strategies and lifestyle habits that contribute to successful musical performance

July 13

Panel discussion featuring Professor Aaron Williamon, Director of the Centre for Performance Science, Royal College of Music, London

Careers in music and what you can do with a music degree

August 31

Ms Susan De Weger, Lecturer in Music (Entrepreneurship), MCM

Recital/concert practice and preparation 2

September 21

Mr Derek Jones, Head of Woodwind, MCM

A/Prof Robert Nairn, Double Bass, MCM

Mr Markiyana Melnychenko, Lecturer in Violin, MCM

Community Projects

Vision Australia's Carols by Candlelight - 24 December

MYO once again took to the stage at the Sidney Myer Music Bowl for Vision Australia's nationally televised Carols by Candlelight.

Thirty-eight MYO musicians joined a chorus of 150 voices plus professional rhythm and wind sections for an evening of festive music-making under the direction of leading Australian conductor, John Foreman.

With a live audience of more than 10,000, plus hundreds of thousands more watching on television, this was an opportunity for our performers to experience performing as part of a major music event.

ANZAC Day March - 25 April

The John Antill Youth Band again participated in the ANZAC Day March along St Kilda Road to the Shrine of Remembrance. Through their participation they experienced first-hand the important role that music plays in setting the mood and emotion at ceremonial events. Through rising to the challenge of marching while playing the band also learnt valuable multi-tasking and concentration skills.

This event was broadcast by ABC Television.

Photograph on page opposite: Meredith O'Shea



Virtuosity Concerto Competition

In its fifth year, MYO's Virtuosity Concerto Competition is the premiere concerto competition for Victoria's best and brightest emerging soloists.

The competition not only provides the opportunity to win the career enhancing Virtuosity Perpetual Trophy, the program also includes a professional development workshop series, mentorship and career support. Another highlight for participants is the rare opportunity to rehearse and perform a concerto accompanied by a full orchestra and alongside a professional accompanist.

Three female performers secured a position in the finals in 2019. The stellar line-up resulted in our panel of judges – Jo Beaumont, Dr Kenji Fujimura and Howard Penny – having a difficult task choosing the winner.

The prize winners were as follows:

First Prize - cellist - Ji Woo Yoon - \$3,000

MYO Perpetual Trophy supported by the Youth Music Foundation of Australia

Second Prize - violinist - Jackie Wong - \$2,000

Supported by Cadenza Apparel

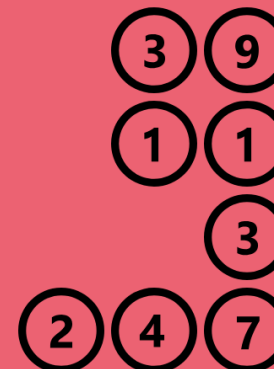
Third Prize - pianist - Anna Gao, \$1,000

Supported by The Kimberley Foundation



2019 Virtuosity Grand Finalists: (L-R) Jackie Wong, Ji Woo Yoon and Anna Gao

Virtuosity in numbers:



young musicians applied

applicants entered the program

finalists performed in the finals

audience members attended the finals



Melbourne Youth Orchestra side by side with
Melbourne Symphony Orchestra, performing
Deborah Cheetham AO's
Eumeralla, a War Requiem for Peace.
Photograph: Laura Manariti

Partnership: Melbourne Symphony Orchestra

In our second year as an official education partner of Melbourne Symphony Orchestra (MSO) we further advanced our collaborative work towards the development of high performing young Victorian musicians.

In 2019, we built an exciting program of activities that included:

Side-by-Side - Eumeralla, a War Requiem for Peace

In June, composer and soprano Deborah Cheetham AO's *Eumeralla, a War Requiem for Peace* was premiered at Arts Centre Melbourne's Hamer Hall. Featuring a large orchestra, multiple choirs and three vocal soloists (Cheetham, alongside mezzo Linda Barcan and baritone Don Bemrose), this new Australian work was a significant moment for Australian music.

Thirty-six members of MYO's flagship orchestra had the opportunity to perform in the premiere of this important work. Playing shoulder-to-shoulder with members of the MSO and its chorus and a diverse array of performers, including students from the Melbourne Conservatorium of Music, singers from the Consort of Melbourne and Dhungala Children's Choir, MYO performers were given a once-in-a-lifetime, career enhancing opportunity.

The Pizzicato Effect

Each year up to 20 places are awarded to young people who have been introduced to ensemble music by participating in The Pizzicato Effect. This MSO program provides free string instrumental and musicianship tuition to children attending low SES schools in the City of Hume. The children from this program who join MYO have demonstrated an aptitude and interest in further pursuing ensemble music making.



Melbourne Youth Orchestra performing
at the Sidney Myer Music Bowl.
Photograph: Daniel Aulsebrook

MYO at the MSO Sidney Myer Free Concert Series

MYO gave a curtain-raiser performance in MSO's Sidney Myer Free Concert Series. Under the leadership of Brett Kelly, the 74-piece orchestra gave a stellar performance to an appreciative audience of more than 8,000 attendees, including members of the MYO community who joined our first annual Family Picnic. The performance featured a live screening of our illustrated concert program for Verdi's *Force of Destiny* Overture and was the official launch of our 2020 European Tour.

Teacher Professional Development Program

A series of six workshops was delivered in 2019 as part of our Teacher Professional Development Program. Enhancing the professional knowledge and practice of Victorian teachers, the sessions provided valuable information for delivering engaging and high-quality educational programs in ensemble music performance.

Following each workshop, participants were invited to observe MYO's ensembles in rehearsal.

This free program was offered thanks to the support of the Victorian Department of Education and Training through the Strategic Partnerships Program.

Conductor Amberley Bremner by Meredith O'Shea



The Program:

Getting the Most from Your Ensemble Rehearsal

Saturday 1 June

Presented by Prof. Rob McWilliams

New approaches for using technologies in a connected classroom (2 sessions)

Saturday 27 July

- Session 1: Using Technology to Develop Reflective Performance Practice - Presented by Dr Brad Merrick
- Session 2: Assessment + Technology: Reaching Goals of Assessment for Learning - Presented by Dr Carol Johnson

Music. Together. Inspiring activities that cater for all group teaching needs

Date: Saturday 24 August

Presented by Karen Kyriakou

Musical Brains in Action: Why music learning is so effective at enhancing brain function

Saturday 7 September

Presented by Dr Anita Collins

The importance of the work that goes on backstage. Motivation, feedback and strategies for performance preparation with secondary school musicians

Saturday 12 October

Presented by Dr Brad Merrick

"Excellent communication by speakers; workshop addressed what it indicated it would (which not all PD workshops do); good interaction with participants"

Victorian Teacher

Our Donors

Student enrolment fees only cover half of our total operational costs. To deliver MYO's extensive programs and uphold our commitment to ensuring no young learner is excluded based on disadvantage, we rely heavily on the generosity of our community.

We recognise our donors through our Songbirds Program that draws inspiration from Australia's melodious songbirds who, like MYO's young musicians, make magnificent music with energy, vibrancy and enthusiasm.

In 2019, support from our community and Australian trusts and foundations helped us to:

- Provide financial assistance to young musicians from families living on a low income or in rural or regional Victoria, and to tertiary students
- Commission young Australian composer Cassie To to produce The Reef, a piece designed specifically to challenge and engage our young musicians
- Livestream MYO's Virtuosity Concerto Competition to an online audience nationally and internationally
- Engage specialist educators to provide tutorials and one-on-one learning for MYO's junior ensembles
- Build our marketing and fundraising capabilities
- Offer significant cash prizes to the three finalists of MYO's Virtuosity Concerto Competition

- Hire a bus for our regional and rural participants who joined our Summer School Camp

Government funding allowed us to:

- Bridge the gap between the revenue raised through participant registration fees and costs of running an ensemble program.
- Deliver our Ensemble and Summer School Program effectively and extend student learning through participation in community projects, including charitable concerts, tours and arts and cultural events
- Support the growth and improvement in the professional knowledge and practice of Victorian teachers of music, enhancing their capacity to deliver engaging and high-quality learning and teaching programs
- Commission four Victorian illustrators to produce unique works that depict their understanding of four symphonic works
- Tour the children's production of Stan & Mable to four regional Victorian centres and host post-performance workshops to further engage young audiences

Our Supporters

MYO Songbirds

We are most grateful to our generous supporters, the MYO Songbirds and our fund patrons, who enable us to continue to deliver our programs, uphold our commitment to excellence, and ensure that no young learner is ever excluded based on disadvantage.



Thank you for helping Victoria's young musicians

Lyrebird \$5,000+

Ramses Foundation, Ward Family Endowment, Youth Music Foundation of Australia

Magpie-Lark \$1,000+

Regan Engelhardt, Catherine Playoust & Elliott Gyger, Maria Hansen, Hartley-Keane Family, Heliwork Australia Pty Ltd, O'Connor + Houle Architecture, Koora 120, Wai-Hong Tham, Vowels Family, Youth Music Foundation, Mark Weatherseed and Sarah Bartak, Maddisyn Dixon-Whitbourne, Rob Whitbourne and Danielle Dixon, Anonymous (2)

Singing Honeyeater \$500+

Marissa Barter-Waters, Carol Benson, Eileen Burnett-Kant, hmh Advisory, Katrina and Simon Holmes a Court, Kristian Lunardello, Alan Muir, Christian Neeson, Yang Zhang, Anonymous (1)

Crimson Rosella \$100+

Damian and Sandy Abrahams, Anne Adams and Rhys Vaughan, AUSTRALIA AND SHANGHAI DATA SOLUTIONS PTY LTD, John Barns, Lawrence Bartak, Monica Broeksteeg, Nancy Calo, Phil Casale, Brian and Raynor Castles, Xiufeng Chen, Bronwyn Clark, Camillo Coladonato, Karen Columbine, Daryl and Nola Daley, Bernard Depasquale, Rhyl Dorrington, Simon Evans, Barry Fradkin, Peter Garnick, Shannon Gilmore, Lisa Hall, Ying He, Jeannie Howe, Dorian Jones, Natalya Jurcheshin, Van Y. Khuu, kidsbliss, David Leggett, Luznik Family, Don McQualter, Noriko Moriyasu, Bruce Morton, Thuy Nguyen, Qian Ying Ong, Dorothy and Richard Opat, Kieren Ray, Man Shum, Sangeeta Thaker, Melinda Unmack, Elizabeth Virtue, Andrew Walker, Olivia Wang, Cindy Watkin, Kerrie Watson, Whittaker Family, Jody Wilms, Sue Yap, Anonymous (4)

Fairy-Wren <\$100

Michael and Kim Ball, Lynette Bullock, Bronwyn Clark, Naomi and Mark Cooper, Victoria Cooper, Elizabeth Dickens, Carin Goldwaser, Evonne Grosso, Pierre Harcourt, Helen Haysom, Cheryl Heinze, Spiri Katsena, Dianne Kelleher, Wookjung Kim, Mark Krupa, Leong Looi, Judy Lumb, Raymond Mawson, Jill McBrian, Tony Nielson, Robert Planck, Roger Poon and Family, Jo Quinn, Mike Radda, Geraldine Richards, Anthony Rossier, Rozakeas Family, Virginia Ruchel, Peter Scarlett, Carole Shen, Michael Stockman, Lyn Spiteri, Paul Taylor, Suet Wai Wong, Sarah Wang Family, Mark and Jody Wilms, Michelle Wright, Anonymous (10)

MYO Fund Patrons

Alexandra Cameron Memorial Fund

Barbara Argall, Lachlan Chen, Mary R Kelleher, Bruce Morton, Mary Rose, Robyn and Roy Rose, Tao Yu, Anonymous (1)

Anna Chmiel Memorial Fund

Pamela Jenkins, Mrs Nancy Dowdle

Bill Heape Scholarship Fund

William Heape, Kerrie Watson



Partnerships

Strategic Partner



Education
and Training

Education Partners

**Melbourne
Symphony
Orchestra**



Program Partners



**Ward Family
Endowment**



**The
Kimberley
Foundation**

**The
Marian & EH Flack
Trust**



Collier Charitable Fund

2020 MYO Concertmaster Chair



Corporate Governance

The role of the Board on behalf of members is to manage and control the affairs of MYO in pursuing its purpose of enriching young lives through the power of music. It is accountable to members for creating and delivering value through effective governance of the organisation.

This statement outlines MYO's corporate governance arrangements. They are guided by the Australian Charities and Not-for-profits Commission (ACNC) Governance Standards for Charities and the Australian Institute of Company Directors Not-for-Profit Governance Principles set out below.

ACNC Governance Standards:

1. Purposes and not-for profit nature
2. Accountability to members
3. Compliance with Australia laws
4. Suitability of Responsible Persons
5. Duties of Responsible Persons

AICD Not-for-Profit Governance Principles (2019):

1. Purpose and strategy
2. Roles and responsibilities
3. Board composition
4. Board effectiveness
5. Risk management
6. Performance
7. Accountability and transparency
8. Stakeholder engagement
9. Conduct and compliance
10. Culture

To ensure sound governance of the organisation the Board has established policies and processes outlining its role, functions, responsibilities and operating arrangements regarding MYO's:

1. Strategy, objectives, rolling plans and risk management
2. Appointments, delegations and organisation capabilities
3. Board and organisation policies
4. Financial matters and reports
5. Meetings of the Board, Board Committees and the association

In 2019, the primary focus of the Board of Directors was guiding the implementation of MYO's strategic objectives and rolling plans to deliver an inspirational education program, strong partnerships and long-term financial sustainability. To be successful in its role, the Board sets and monitors the management of performance outcomes, oversees changes to the organisation's structure and capabilities, ensures the integrity of its policies, processes and controls, and approves and monitors financial and other reporting.

Key activities undertaken by the Board in 2019 include the oversight of:

- MYO's management of its music education program and processes. This included planning for the MYO European tour in 2020, which was regrettably cancelled due to the COVID-19 pandemic
- The enhancement of the organisation's workforce policies
- Negotiations to strengthen MYO's education partnerships, including with the University of Melbourne and the Melbourne Symphony Orchestra. This included the Prelude Program we launched with the University of Melbourne
- Our MYO Songbirds Giving Program to build the organisation's donor base and philanthropic community. This included the launch of the Chair's Circle to expand its network of major donors
- The establishment of a new financial reserves policy to ensure MYO is financially sustainable and can withstand major disruptions to its operations

Board responsibilities also include review of the organisation's financial performance and the annual performance evaluation of the Chief Executive Officer. The Board works to ensure that the leadership group implements practices that exhibit behaviours consistent with standards required by MYO's regulatory obligations and the expectations of our community.

Throughout the year, the Board delegates management of the organisation to the Chief Executive Officer and governs each of MYO's high level responsibilities through oversight of five Board Committees. Membership of the Board Committees includes Board members, music educators and external representatives as required. The Chair of each Board Committee acts as a Board interface representing the Board and reporting back at full Board meetings.

Each of MYO's five Board Committees is chaired by a different Board member with the following areas of responsibility:

1. Education and Artistic Committee—Chair, Bernard Depasquale
 - a. Education and Artistic Program Development
 - b. Education and Artistic Program Evaluation
 - c. Audience Development
 - d. Industry Trends
2. Remuneration and Workforce Committee—Chair, Alice Hanna
 - a. Remuneration policy and compensation
 - b. Workforce Health and Safety
 - c. Workforce Engagement and Development
3. Finance, Risk and Investment Committee—Chair, Carol Benson
 - a. Financial Management and Reporting
 - b. Audit and assurance of the financial statements

- c. Risk Management and Controls
- d. Investment of Funds
- e. Compliance with laws, regulations and contractual obligations

4. Marketing and Development Committee—Chair, Sarah Bartak

- a. Income generation
- b. Marketing and Communications
- c. Brand Development

5. Public Fund Committee—Chair, Jeanette Ward

- a. Allocation of money from the Public Fund for proper purposes

The number of meetings held in 2019 is as follows:

- | | |
|----------|--|
| 4 | Board |
| 3 | Education and Artistic Committee |
| 3 | Remuneration and Workforce Committee |
| 4 | Finance, Risk and Investment Committee |
| 4 | Marketing and Development Committee: |
| 4 | Public Fund Committee |

MYO sets out an expectation that directors commit to the highest standard of governance and participate in and support the organisation's operations, for example by attending concerts and events, assisting in expanding MYO's area of influence, and contributing to its Songbirds Giving Program.

The Board evaluates its own performance every two years which leads to enhancements of its Board Charter, Board Protocol and other governance arrangements as required.

All MYO directors are volunteers and do not receive any remuneration for their roles as directors of the organisation.

The MYO Board includes Directors with a range of skills and professional competencies including:

- | | |
|--------------------------------------|----------------------------------|
| ▪ Music Education and Management | ▪ Governance and Risk Management |
| ▪ Music Performance | ▪ Strategic Planning |
| ▪ Not-For-Profit and Arts Management | ▪ Fundraising and Philanthropy |
| ▪ Business and Commercial Experience | ▪ Human Resources |
| ▪ Finance and Accounting | ▪ Law |
| ▪ Portfolio Investment Management | ▪ Marketing |

A list of Board Directors including those who retired in 2019 is provided on page 54.



Photograph: Meredith O'Shea

Our People

Board:

BOARD CHAIR

Jeanette Ward

BOARD DEPUTY CHAIR

Carol Benson

BOARD MEMBERS

Sarah Bartak

Jo Beaumont

Steven Black

Nancy Calo

Bernard Depasquale

Regan Engelhardt

Shannon Gilmore

Alice Hanna

Michelle Wright

Staff:

CHIEF EXECUTIVE OFFICER

Dorian Jones

MUSIC DIRECTOR

Brett Kelly

PROGRAMS AND ADMINISTRATION MANAGER

Madeleine Cowell

PROGRAMS AND ADMINISTRATION ASSISTANT

Carissa Dyll

MARKETING AND DEVELOPMENT MANAGER

Alice Currie

MARKETING AND DEVELOPMENT COORDINATOR

Anador Walsh

OPERATIONS MANAGER

Qian Ying Ong (outgoing)

Adele Conlin (incoming)

DEVELOPMENT CONSULTANT

Emer Diviney

PROGRAMS AND ADMINISTRATION COORDINATOR

Emily Holt (outgoing)

Naomi Holman (incoming)

OPERATIONS COORDINATOR

Tim Duncan

Conductors:

Amberley Bremner

Sarah Busuttil

Kieran Casey

Tania Casey

Ben Castle

Erin Ellenburg

Jenny Going

Brett Kelly

David Le Guen

Rob McWilliams

Pat Miller

Andrew Mott

Joe O'Callaghan

Hamish Paterson

Rick Plummer

Fabian Russell

Malcolm Sedergreen

Steve Sedergreen

Carolyn Watson

Malcolm Yuen

Ensemble Coordinators:

Daniel Boaden

Stef Carmichael

Daniel Dean

Ed Ferris

Jenny Ferris

Holly Hayes

Yvette Leach

Nicole Marshall

Alex Morris

Olympia Nelson

Qian Ong

Timothy Osborne

Chris Robson

Kristen Rowlands

Amy Sellars

Jacinta Stephens

Simonette Turner

Murray Walker

Sophie Weston

Kathleen Yardley

Library and Operations Staff:

Louisa Becker

Eunise Cheung

Broden Ford

Rory Hughes

Alexandra Lovejoy

David Reichelt

Sass Rhodes

Ashleigh Robertson

Lakeisha Stephen

Ardian Strybosch

Kaitlen Vella

Tour Managers:

Adele Conlin

Specialist Music Educators:

Rebecca Adler
Lisa-Maree Amos
Ben Anderson
Zoltan Balasz
Caitlin Bass
Carolyn Berlin
Karen Bouyer
James Bradley
Sue Bradley
Merewyn Bramble
Louisa Breen
Isabella Brown
Jarrod Butler
Stuart Byrne
Luke Carbon
Christopher Cartlidge
Emily Clarke
Wendy Clarke
Robert Cossom
Jeffrey Crellin
Sarah Curro
Rohan Dasika
Lachlan Davidson
Jenny Davies
Prudence Davis
Guy de Blet
James de Rozario
Rohan De Korte
Nadine Delbridge-Orchard
Stephanie Dixon
Melissa Doecke
Damien Eckersley
Monica Edwards

Natasha Fearnside
Ed Ferris
Mark Fitzpatrick
Nicolas Fleury
Jessica Foot
Colin Forbes-Abrams
Freya Franzen
Carol Galea
Chris Gelok
Vanessa George
Anne Gilby
Phillip Green
David Griffiths
Lisa Grosman
Hamish Gullick
Steve Hardie
William Hennessy
Alexandra Hiew
Gareth Hill
Lorraine Hook
Sylvia Hosking
Emma Hunt
Alex Hurst
Don Immel
Lauren Innes
Cameron Jamieson
Arwen Johnston
Trevor Jones
Kirstin Kenny
Matthew Kneale
Zoe Knighton
Atilla Kuti
Karoline Kuti

Briana Leaman
Charles MacInnes
Ingrid Martin
Markiyan Melnychenko
Yinuo Mu
Timothy Osborne
Tom O'Kelly
Tyran Parke
Michael Pisani
Anna Pokorny
Allison Pollard
Roman Ponomariov
Andrew Power
Rebecca Proietto
Tom Pugh
Estelita Rae
Sara Rafferton
Christian Read
Tristan Rebien
Dan Richardson
Stephen Robinson
Josh Rogan
Sophie Rowell
Kristen Rowlands
Rosie Savage
Rob Shirley
Bonnie Smart
Greg Sully
Esther Toh
Matthew Tomkins
Katri Tuomennoro
Stephen Robinson
Josh Rogan
Sophie Rowell
Kristen Rowlands
Rosie Savage
Rob Shirley
Bonnie Smart
Greg Sully
Esther Toh

Matthew Tomkins
Katri Tuomennoro
Melina van Leeuwen
Steve Vanselow
Lloyd Van't Hoff
Giovanni Vinci
Eleanore Vuong
Zoe Wallace
Cindy Watkin
Lyndon Watts
Scott Weatherston
Katie Yap

A stylized graphic of a rainbow composed of several thick, curved, concentric bands of red and white, arching across the top and right side of the page.

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