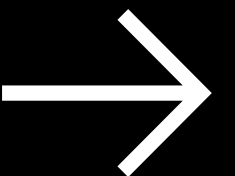


# MUSIC VICTORIA

Annual Report  
2020-21

[MUSICVICTORIA.COM.AU](https://musicvictoria.com.au)



Elizabeth at the 2020 Music Victoria Awards, photo by Martin Philbey

# ACKNOWLEDGEMENT OF COUNTRY

Music Victoria advocates, celebrates and supports on unceded, Aboriginal land.

We pay our respects to Elders past, present and emerging, and to all of the Aboriginal and Torres Strait Islander artists and communities that we work alongside and in solidarity with.

We deeply respect the role that music and songlines have played and continue to play in the continuation of First Nation's culture.

Thank you to the First Nations community members who contributed to projects in this report.



Wominjeka opening to 2020 Music Victoria Awards as part of Melbourne Music Week, photo by Martin Philbey

ALWAYS WAS, ALWAYS WILL  
BE, SACRED ABORIGINAL LAND



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Alice Skye at the 2020 Music Victoria Awards, photo by Martin Philbey

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TO REQUEST THIS DOCUMENT IN ALTERNATIVE ACCESSIBLE FORMATS



# ABOUT US

Music Victoria (Contemporary Music Victoria Inc.) is an independent, not-for-profit, industry peak body for music, in the state commonly known as Victoria. We represent musicians, venues, music businesses and industry professionals, and music lovers across the Victorian music community.

Founded in 2009 and emerging in response to liquor licensing laws and an identified gap, we take on the role of conduit between the industry, its participants and government.

The organisation is governed by a Board of Directors comprised of 6 members elected by members of Music Victoria, and up to 4 members appointed by the Board, who operate under our Rules of Association.

Our unique bird's eye view of the industry gives us the ability to see, hear, distil and address the most pressing challenges, supporting the development of the Victorian music community, while celebrating and promoting Victorian music.



Simona Castricum at the 2020 Music Victoria Awards, photo by Martin Philbey

WE EXIST TO  
SERVICE  
OUR MEMBERS



# CHAIR'S REPORT

**Last year** I wrote of our expectations of another tough year for the industry, given COVID-19's continuing impacts. Sadly, we were not wrong. Any hopes of returning to some semblance of normality during this year, were dashed when the Delta strain emerged. There are few words to describe exactly how our industry has been decimated.

**As a result**, much of our work for the year was heavily focused on advocacy. That is; taking the voice of the music community to the Government to promote the needs of our members and stakeholders. Be that immediate financial support for creatives, music business, and music venues navigating the constant changes of health restrictions, or exploring and supporting alternative opportunities. We had some wins (including a \$20m Victorian Events Support Package, and a \$10.8m budget commitment for Music Works by the State Government), whilst many other underlying inequities have only been exacerbated due to the pandemic.

IT HAS BEEN A YEAR OF CHANGE AND RENEWAL -  
BRINGING NEW ENERGY TO THE FIGHT



**In March** our leadership changed, appointing Simone Schinkel as our CEO who brought a focus on equity, diversity and inclusion which is now embedded in our workplace culture, partnership choices and events. By way of example, recent partnerships have been established with Community Music Victoria, Creatives of Colour and Black Music Alliance Australia.

**Strategically,** we applied for multi-year funding support from Creative Victoria which would deliver much needed financial stability to the organisation. We also revamped our membership offering which continues with a free option, established last year in response to the pandemic. Whilst this may incur a potential loss of income, our priority is to remove barriers to participation and to ensure that the entire Victorian music community has access to us, our resources and services.

THE VALUE OF AN EFFECTIVE PEAK BODY BECOMES VERY CLEAR  
IN A CRISIS AND WE'VE BEEN WORKING HARDER THAN EVER



**In closing,** I would like to extend my deepest gratitude to my Board colleagues who have contributed so much of their time and energy this year. Your collective commitment and enthusiasm for all things Vic music is inspiring. Currently, Board members are not paid for their time. However, we will be reviewing our Rules as we acknowledge that the ability to volunteer, is closely linked with a certain level of privilege, and presents a very real barrier to participation, and our organisations' pursuit towards having a more representative Board.

**To our dedicated staff,** no one underestimates how your working environment has been turned upside down this year. My personal thanks for your dedication and for staying the course, under intense circumstances.

**To our principal funders,** the Victorian Government through Creative Victoria, in particular – Minister Danny Pearson, James, Michael, Bonnie and Lou. The confidence you have shown in this organisation and your continued engagement and investment in this \$1.7 billion industry is well placed.

**SALLY HOWLAND**



Sally Howland,  
photo by Tony Mott



# TREASURER'S REPORT

**Operationally**, you will see from our audited accounts that Music Victoria's finances are in good health reporting a surplus for the 2021 financial year of \$227,135. In many ways it may seem counter intuitive that during a pandemic, we have produced such a strong result, but it is important that our members understand the operating context.

**During the course of the year**, we received some extraordinary one-off income, from both the Federal and State Governments, which enabled us to retain all of our staff during the pandemic and minimise disruptions in our service delivery to our members.

**The surplus** also includes \$119,056 of funding for the delivery of the Victorian Music Development Office (VMDO) and the Music Market projects on behalf of the Victoria State Government. As both these projects were impacted due to lockdowns, the funds will be carried forward and spent on these major projects in the 2021-22 financial year.

**Without the government support** and rolled over surplus funds related to VMDO and Music Markets, the organisation would be reporting a deficit in excess of \$120,000. The management team have also succeeded in controlling organisational spending and I thank them for their diligence in such a testing time.



# TREASURER'S REPORT

**Despite all the challenges,** the financial position of the organisation remains solid. We had cash and current assets of over the \$1.9 million at the end of the financial year and a strong overall equity position of just over \$1 million. Importantly, \$554,300 of this cash relates to the Victorian Music Development Office with these funds being held in reserve and forecasted to be spent in the upcoming financial year.

**Liabilities** have significantly increased in comparison to last financial year. This is mostly due to a \$573,000 increase in revenue that has been received in advance (granted for specific projects) which now stands at \$694,229. Like above, these funds are also being held in reserve and forecasted to be spent in the upcoming financial year.

**In the year ahead,** we look forward to delivering our Regional Music Development Program, Live Music Professionals Alumni Program, continuation of Co-health's Access All Areas work on gender equity in music, and an Accessible Venues Program, all in support of music in the state of Victoria, for which we have already secured funding.

**In respect** to the surplus produced this year, this will provide a financial cushion for the upcoming financial year where our 2021-22 budget is forecasting an operational loss.

Please see page 38 for our Audited Financials which provide further details.

DEAN HAMPSON



# BOARD OF DIRECTORS

	PROCESS	SUB-COMMITTEE
<b>Sally Howland</b> Chair	Appointed	Finance
<b>Chris O'Neil</b> Deputy Chair	Elected	Awards, Membership, VMDO
<b>Dean Hampson</b> Treasurer	Appointed	Finance
<b>Kerry Kennell</b> Secretary	Appointed	Governance

	PROCESS	SUB-COMMITTEE
<b>Heidi Braithwaite</b>	Elected	Awards, Membership
<b>Fiona Duncan</b>	Elected	Governance, Membership
<b>Catherine Haridy</b>	Vacancy	Finance
<b>Matthew Kennedy</b>	Appointed	Finance
<b>Sally Mather</b>	Elected	Awards
<b>Chelsea Wilson</b>	Elected	Awards
<b>Melinda Dine</b>	Resigned	
<b>Tim Heath</b>	Resigned	Awards



# CEO'S REPORT

The impacts of COVID-19 on the Victorian music industry cannot be understated.

The duration, severity and unpredictable nature of the pandemic has meant the past year has been incredibly challenging for many, including artists and businesses alike.

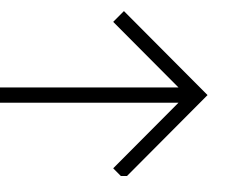
Resilience has been repeatedly tested, as the live music economy dropped to below 5% of pre-pandemic levels, skilled personnel left the industry and our collective mental health deteriorated.

However, despite the ongoing distress, we have also seen strength in community and overwhelming support amongst close peers, competitors and the broader creative sector.

Music Victoria is proud to have been working tirelessly at the coalface providing support, insight and information to our members, the wider industry, and all levels of government.



Simone Schinkel,  
photo by Kane Hibberds

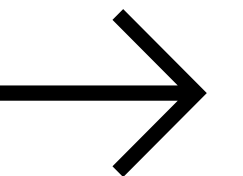


Music Victoria spent the 2020-21 year listening closely to the experiences and impacts of each iteration of the public health orders on our sector, and represented the industry at countless round tables and meetings with government officials and the health department around density quotients, capacities, and of course the much-needed financial support.

We also worked with state and national colleagues on multiple open letters and campaigns for a safe and expedient reopening.

Some of our biggest wins for the year were:

- securing lockdown related financial support for those NOT registered for GST
- the inclusion of additional music related ANSIC codes for covid support eligibility
- finding alignment with the Environmental Protection Authority on the new noise regulations, the live music clauses in the planning scheme and the Agent of Change principle
- the groundwork that was laid (and funding that was secured) for 2021-22 projects.

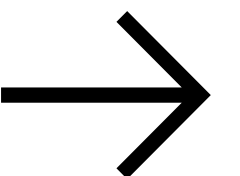


While grappling with the social, cultural and economic impacts of the pandemic, Music Victoria has also undergone a huge transformation internally. Music Victoria moved offices into our new home at Collingwood Yards which, despite being locked down for much of the year, has been a huge step up and enabled Music Victoria to develop strong bonds with other creative organisations in the precinct.

There has been a number of staffing changes. In addition to farewelling Paddy, and Dale taking on the role of acting CEO, during this period, Bonnie Dalton stepped down from her role as General Manager of the Victorian Music Development Office (VMDO) and into her role as Senior Manager, Contemporary Music at Creative Victoria, with Katie Stewart appointed as General Manager of the VMDO. We have since expanded the staffing capacity and diversity of the team foreshadowing a new era of Music Victoria in which the organisation seeks to rebuild, renew and revitalise the music sector to a place in which it is stronger and more equitable than ever before.

Despite these challenging times, both Music Victoria and the Victorian music industry are poised to take on the challenges we face in the coming years with enthusiasm and spirit.

**SIMONE SCHINKEL**



# STAFF

**Patrick Donovan**

Departing CEO

**Dale Packard**

General Manager/Acting CEO

**Laura Imbruglia**

Event and Program Producer

**Francesca Chong**

Marketing Manager

**Georgia Madden**

Engagement Coordinator

**Kiwat Kennell**

Project Coordinator

**Simone Schinkel**

Incoming CEO

**Danielle Siers**

Accountant

**James Sanchez**

Administrator

**Ash Bartlett**

Professional Development Manager

**Rosa Coyle-Hayward**

Project Coordinator

**Alyson MacIntosh-LaRocque**

Membership and Communications Coordinator

**Julie Enzerink**

Intern

**Veronica Tan**

Intern

**Meg Meyer**

Intern



Katie Stewart, Dale Packard, Simone Schinkel, Melanie Pose, Laura Imbruglia at VMDO Breakfast, photo by Jacinta Keefe



# VMDO

**Bonnie Dalton**

Departing VMDO General Manager

**Katie Stewart**

Incoming VMDO General Manager

**Neil Morris**

First People's Music Business Manager

**Melanie Pose**

Music Manager

**Emma Devereux**

Music Market Manager

**Hannah Docherty**

Communications and Office Coordinator

# REGIONAL MUSIC DEVELOPMENT PROGRAM

**Sarah DeBorre**

Regional Manager

**Ree Peric**

Regional Music Coordinator, Shepparton

**Fionna Allen**

Regional Music Coordinator, Castlemaine

**Jesse Nation**

Regional Music Coordinator, Mallacoota

**Katie Symes**

Regional Music Coordinator, Mallacoota



# STRATEGIC PILLAR 1



Attendees at VMDO Networking Breakfast at Corner Hotel, photo by Jacinta Keefe

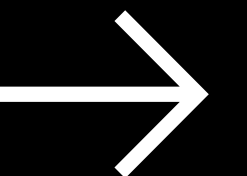
## ADVOCACY

There are many different ways to advocate but ultimately it is the multi-pronged, united efforts that get results. Securing \$15m in a live music venues rescue package in July 2020 was only realised thanks to the tireless work of Save Our Scene alongside Music Victoria. This campaign included surveys, data-analysis, formal submissions, briefings, media coverage, and a petition of 3000+ signatures all contributing to get it over the line.

During 2020-21 Music Victoria made formal submissions to:

- the parliamentary inquiry into Australia's creative and cultural industries and institutions
- the parliamentary inquiry into the impact of the COVID-19 pandemic on the tourism and events sectors
- Creative State 2025.

## ADVOCACY AND CONNECTION

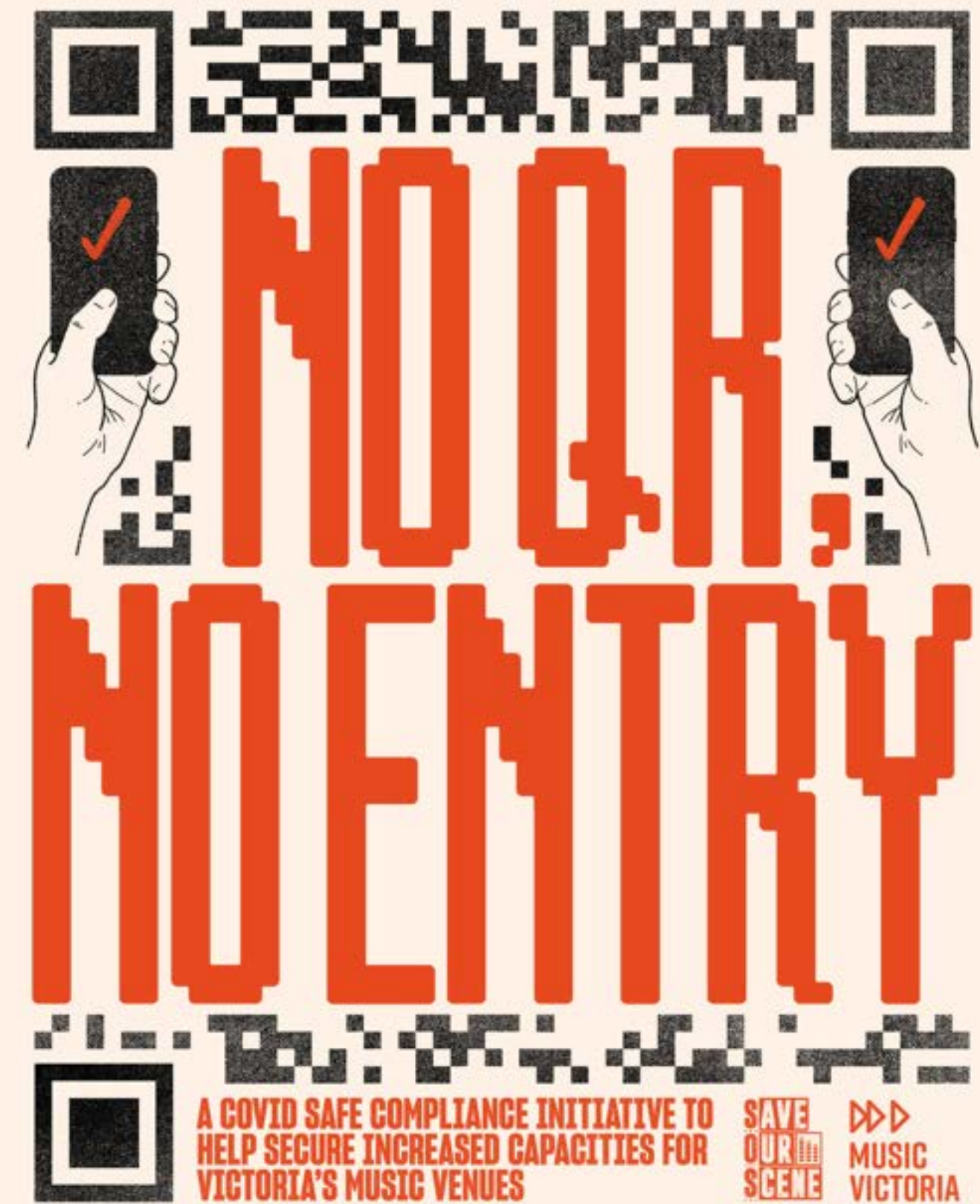


# MEDIA COVERAGE

Raising the public profile of the music industry's successes, as well as our challenges, is another important duty of Music Victoria. Key topics included:

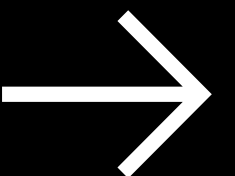
- 2020 Music Victoria Awards
- Open letter to the Federal Government regarding COVID-19
- Live Music Precincts
- Music VR Backers Fund
- Calling out the reality of DQ2 COVIDSafe Settings
- No QR, No Entry campaign (and associated compliance registry)
- Victorian Events Support Package
- Our Spotify Playlist.

We were covered on SBS World News, ABC Nightly News, Channel 10, Channel 31 and in the Sydney Morning Herald, The Age, The Music, The Music Network, Music Feeds, The Brag, Beat, Billboard, NME and Arts Hub.



Artwork by Sebastian White

# ADVOCACY AND CONNECTION



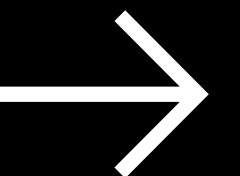
# CONSULTATION

Music Victoria's success as a service organisation is achieved through a myriad of conversations, meetings, and a commitment to raising issues in every room, Zoom, and table we find ourselves at, emphasising the needs and public value of the music industry and our musicians.

In 2020–21, our staff were consulted as part of the following panels and groups:

- Arts Industry Council of Victoria (Co-Convenor)
- Australian Music Industry Network (AMIN)
- Victorian Small Business Recovery Committee
- Environmental Protection Authority
- Commercial Tenancy Relief Scheme Advisory Group
- Creative Victoria's Creative State 2025
- Victorian Skills Commissioner's Industry Advisory Group
- Cohealth's Access All Areas Steering Committee
- City of Melbourne's Economic Strategy Advisory Group and regarding grant funding guidelines for 2021.
- Municipals Association Victoria and individual councils including Moreland, Yarra, Ballarat, Bendigo, Warrnambool, Mornington and Port Phillip.
- Touring Advisory Group
- RMIT Industry Advisory Committee
- Late Night Liquor Licensing Freeze Steering Committee
- Darebin Live Music Roundtable
- Vic Health's Partnership Grants consultation
- APRA Professional Development Awards as judges.

## ADVOCACY AND CONNECTION



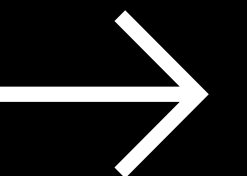


# RESEARCH

Any good advice and advocacy needs to be supported by evidence. In 2020-21, we embarked on both immediate and long-term focused research, including:

- I LOST MY GIG (AMIN) tracking the impact of lockdowns on live performance
- Sound Diplomacy Research showing different economic models for live music around the world
- RMIT's work on consumer behaviour and audience development throughout Victoria's live music industry
- Annual Member Survey of 500+ members
- Victorian COVID-19 Impact surveys (as required)
- Supporting Patternmakers in their comprehensive longitudinal study the 'Audience Outlook Monitor'
- VMDO's *Understanding Challenges to the Victorian Music Industry During COVID-19* - which has been referenced multiple times in advocating for support at both a local, state and federal level.

# ADVOCACY AND CONNECTION



# CONNECTIONS

In a time when our traditional opportunities for social interactions and connections were gone, it became all the more important to find new ways to connect.

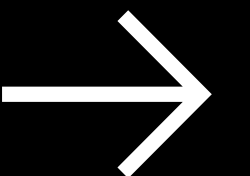
In 2020-21 we deepened our connections with Songlines, Arts Access Victoria, Regional Arts Victoria, Multicultural Arts Victoria and The Push, including undertaking multiple projects in partnership, and adding our support to The Push's campaign for increased funding for the FReeZA program.

In addition we supported gatherings of the Women's Advisory Panel, Artist Advisory Panel and Regional Partnership Group, and we established our own COVID-19 Recovery Advisory Group who were able to provide us with vital industry insight when no-one was able to leave their home, let alone go to gigs!



Photograph by Liza Summerr

## ADVOCACY AND CONNECTION



**Women's Advisory Panel:**

- Shannon Driscoll
- Fiona Duncan
- Dr Nat Grant
- Sophie Koh
- Danielle Rizk
- Dr Catherine Strong
- Chelsea Wilson
- Diana Wolfe

**Artist Advisory Panel:**

- Derek Atkinson
- Kylie Auldist
- Carolyn Connors
- Tim Dalton
- Monique diMattina
- Syrene Favero
- Leah Healy
- Peter Knight
- Jake Mason
- Dave Newington
- Bob Sedergreen
- Lloyd Spiegel
- Ben Wiesner
- Chelsea Wilson (Chair)

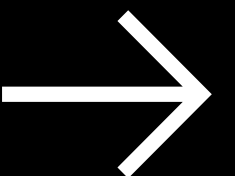
**Regional Partnership Group:**

- Robert Bundle
- Bonnie Dalton
- Kate Duncan
- Fiona Duncan
- Dallas Frasca
- Robin Griffiths
- Lucy Joseph
- David Stretch
- Joe Toohey
- Mick Trembath

**Covid Advisory Group:**

- Eyal Chipkiewicz
- Paige X. Cho
- Steve Cross
- Tim Curnick
- Jeremy Furze
- Chelsea Gough
- Cat Hope
- Xani Kolac
- Amy Laidlaw
- Simon Mills
- Samuel Nolan
- Elise Peyronnet
- Lucie Ribush
- Christian Serrao
- Jeremiah Siemianow
- Andrew Watt

ADVOCACY AND CONNECTION



## STRATEGIC PILLAR 2

## AUDIENCES

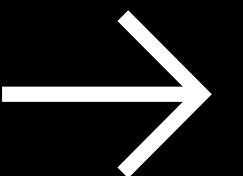
The magic of music reaches its peak when it is enjoyed by an audience, be that live or recorded.

In 2020-21 while live music was shutdown, recorded music had record growth and Music Victoria played our own role in supporting the pivot to online enjoyment.

Key audience development activities of 2020-21 included:

- **Music Victoria Awards** which was watched on Channel 31 by 24,000 people and collected over 23,000 votes.
- **Victoria Together**, a State Government initiative in which Music Victoria commissioned Award nominees and winners to perform professionally filmed live concerts pumping \$63k into the industry mid-pandemic.

## PROSPERITY AND GROWTH



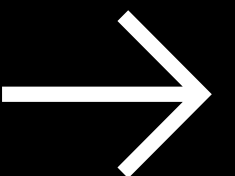


Sampa the Great, photo by Kikki MacLeod

## 2020 MUSIC VICTORIA AWARDS

- Cash and prizes valued at \$102,000+ awarded to 28 winners and 150 nominees.
- For the first time we presented the Industry Awards as a public online event which announced all nominees and winners of the non-musician categories including Venues and Festivals.
- 2 new award categories: Best Producer, and board-voted Outstanding Woman in Music.
- The Awards hosted Wominjeka!, a livestream marking the start of Melbourne Music Week-Extended, followed by music by dj pgz (curated by Kee'ahn).
- We merged Best Male Musician and Best Female Musician into Best Musician to be more inclusive to diverse gender identities.
- Paul Kelly inducted the late, great Chris Wilson, and Kim Salmon and Jo Hall inducted beloved industry stalwart Mary Mihelakos into our Hall of Fame.
- Sampa the Great was the first woman of colour to win Best Song, Best Album and Best Solo Artist and the first artist to be nominated in three genre categories concurrently.

PROSPERITY AND GROWTH



# 2020 AWARDS SPONSORS



Music Victoria would like to thank our Award sponsors, who help make the night a true celebration of Victorian music.

## PRESENTED BY



## MAJOR PARTNERS



## EVENT PARTNERS



## EDUCATION PARTNER



## MEDIA PARTNERS



## INDUSTRY SUPPORTERS



APRA  
AMCOS



DISCO



NEVADA DUFFY



# MEMBERSHIP

Despite the financial hardship that befell Music Victoria members in 2020-21, our membership numbers peaked at 5,900 in April 2021, with over half of these onboarded as part of our free membership offering in the previous year (when COVID-19 initially hit). Numbers dropped as this free period expired (down to 2000), but are now coming back strongly under our new model.

Our members are:

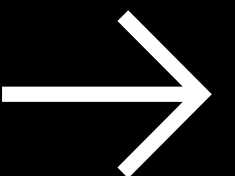
- evenly spread across all career stages
- site our Victorian advocacy as the main reason that they join
- regard the information we provide as the best member benefit.

We maintained a strong 15% of regionally based members, but continue to work towards our target of 25% in line with the proportion of Victorians located regionally.



Freya Josephine Hollick at Hotel Esplanade, photo by Semiconductor

# PROSPERITY AND GROWTH



# 2020-2021 PLATINUM MEMBERS



ARUP



believe.



BRICK LANE



THE GRAND  
HOTEL MORNINGTON



HOTEL  
ESPLANADE  
18 — Seaside — 73



MARSHALL DAY  
Acoustics



MELBOURNE OLYMPIC PARKS



NOISY  
RITUAL  
URBAN WINERY



# PROMOTION

With the launch of a new Music Victoria website in September 2020, we were delighted to see a 43% increase in website users compared to the same time in the previous year. We also shared vital information with over 10,000 e-news subscribers each month, with an average open rate of 25% and a click rate of 3%.

Key music promotion activities of 2020-21 included:

- Music Victoria curated and member Spotify playlists
- Music Victoria Member Moment celebrating the achievements of our members
- Gig and livestream recommendations

which were widely shared and engaged with on a weekly basis.

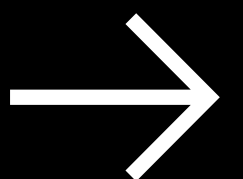
We ended the year with:

- 18,301 Facebook followers
- 13,000 Twitter followers
- 12,700 Instagram followers
- 1,200 LinkedIn followers
- 350 Youtube subscribers / 23,092 views
- 352 Spotify followers.



Black Jesus Experience,  
photo by Bram Lammers

# PROSPERITY AND GROWTH



# OTHER KEY INITIATIVES

In order to assist Victorian music professionals and businesses to achieve their desired economic and social outcomes, in 2020-21 we invested and engaged deeply with a number of individuals.

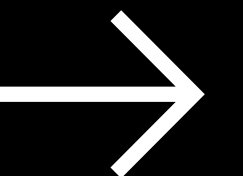
We did this as part of:

- **4th iteration of Live Music Professionals** for 19 mid-career venue owners, bookers and promoters, providing them with valuable skills including accounting, marketing, production, programming, noise management and business plan creation.
- **Artist Consultancy** partnering 3 experienced artist managers with 15 Victorian artists to provide advice and open doors to the next phase of their careers.
- **Grant Consultancy** which employed 3 consultants who supported 33 people with their funding applications.



Birdz at Hotel Esplanade, photo by Semiconductor Media

# PROSPERITY AND GROWTH



# STRATEGIC PILLAR 3



Participants at VMDO Networking Breakfast at the Music Market, photo by Josh Brnjac

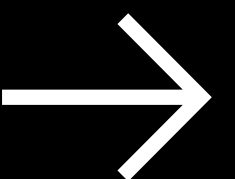
## DEVELOPMENT

Our Professional Development and Events Program for 2020-21 included 14 events in a range of online formats including panels, workshops, training and networking events.

The July-December 2020 period focused on practical professional support, while the January-June 2021 period focused largely on financial support specific to a few different funding grant rounds for different demographics uniquely affected by COVID-19 lockdowns and ongoing challenges.

Music Victoria's internship program successfully saw four people improve their careers in the music industry including Alyson who was subsequently employed by Music Victoria.

## SUPPORT





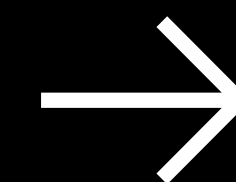
Leah Senior at The Thornbury Theatre,  
photo by Semiconductor Media

## RESOURCES

The hot ticket item was without a doubt the Chief Health Officer's Restricted Activity Directions. These were shared immediately with our members, along with a summary on how this would directly effect them.

In addition, the Best Practice Guide for Live Music Venues was updated and published online in March 2021 with new chapters covering Copyright, Harm Reduction and Transgender and Gender Diverse Inclusion.

SUPPORT



# LEARNING

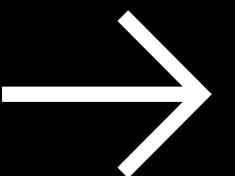
Leveraging off the work of Arts Access Victoria's Amplify event, research and skills development program, Music Victoria engaged (and paid) 9 Deaf and Disabled musicians and industry workers to understand and devise how we can address barriers to participation and engagement in the industry under the principal of "nothing about us without us".

Immediate resulting actions included the establishment of our own AMPLIFY award to be included in the 2021 Music Victoria Awards, which will shine a light on and recognise the contributions made by Deaf and Disabled musicians in the past 12 months.



Irene Zhong performing at Amplify with mentor Parvyn Kaur Singh (left), photo by Greg Holland Photography

# SUPPORT



# ACTION

We pressed fast forward on many actions in our Equity Action Plan, spurred on by the inequities exposed by COVID-19. Key progress included:

- the signing of an MOU with Songlines
- appointing a First Nations Board Member
- highlighting and celebrating days of significance for marginalised groups
- prioritising diverse recruitment and processes (always including a panel member from marginalised groups).

This has resulted in the appointment of:

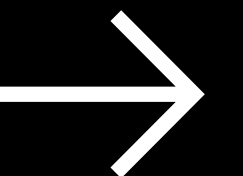
- 2 First Nations staff members
- 1 person of colour
- 1 person from a culturally and linguistically diverse background.

We have received job applications from the deaf and disabled community (6%), non-binary community (3%) and LGBTIQ+ community (14%).



Moju, photo by Simone Gorman-Clark

# SUPPORT





## BUSINESS DEVELOPMENT

In a time when anxiety and uncertainty came to the fore, the VMDO centred consistent and regular touch points with the industry, offering support, understanding, and assessment of the ever-changing environment. The VMDO delivered topical sessions virtually within the Networking Breakfast series, such as:

- Represent and Advocate
- Tools for Resilience
- Financial Wellbeing
- Tactical and Practical Career Planning.

This pragmatic approach flowed through to our Experts in Residence program, offering business advice related to grant writing and royalties.

The VMDO is a project of the Victorian Government managed by Music Victoria, with its own steering committee.

In order to extend VMDO's operations beyond the initial 2-year term (which began in mid-2018), two additional contract extensions were received from Creative Victoria in 6 month increments, across July – December 2020 and January – June 2021.



VMDO Breakfast with Simone Ubaldi, Lilit Chakman, Dave Batty and Ali Barter, photo by Jacinta Keefe

## GLOBAL MARKETS

With a smart pivot, the VMDO was able to continue delivering programs with a global focus front of mind, despite the restrictions on travel during the year. The VMDO supported over 100 Victorian music delegates to attend virtual international conferences, including International Festival Forum 2020 and SXSW 2021.

Additionally, VMDO worked in collaboration with BIGSOUND 2020 to present two panels featuring international speakers from Spotify, Outdustry, mtheory and Novateur Entertainment.

## INNOVATION

In a time where innovation is no longer optional, the VMDO successfully presented numerous forward thinking programs in order to better prepare music businesses for a sustainable future. This included:

- Music VR Backers Fund
- Release Strategy with Amber Horsburgh
- School of Deep Cuts
- YouTube/Changer Studios workshops and accelerator,

and many future focussed topics as part of VMDO Networking Breakfasts, including:

- VR & Video Games
- Create the Campaign, with Main Stage (a brands/music virtual forum delivered by UNIFIED).



# EQUITY AND REPRESENTATION



The VMDO continued to prioritise deeper engagement with and representation of underrepresented groups, throughout all of its activity across 2020-21.

First Peoples led and delivered projects from Songlines included:

- Ableton mentoring program
- music production for women & GNC
- artist mentorship sessions.

The First Nations Women in Music Victoria program was lead by Maylene Slater-Burns and facilitated by Allara Briggs Pattison and Monica McDonald. The program successfully engaged 13 participants in a virtual setting and featured 34 guest speakers and panellists.

VMDO also assisted the industry to undertake meaningful training and development, in order to improve equity and representation. Over the 12 month period, two rounds of *Fair Play: Equity, Inclusion and the Victorian Music Industry* were delivered, as well as various disability and access focussed workshops open to the industry at large.

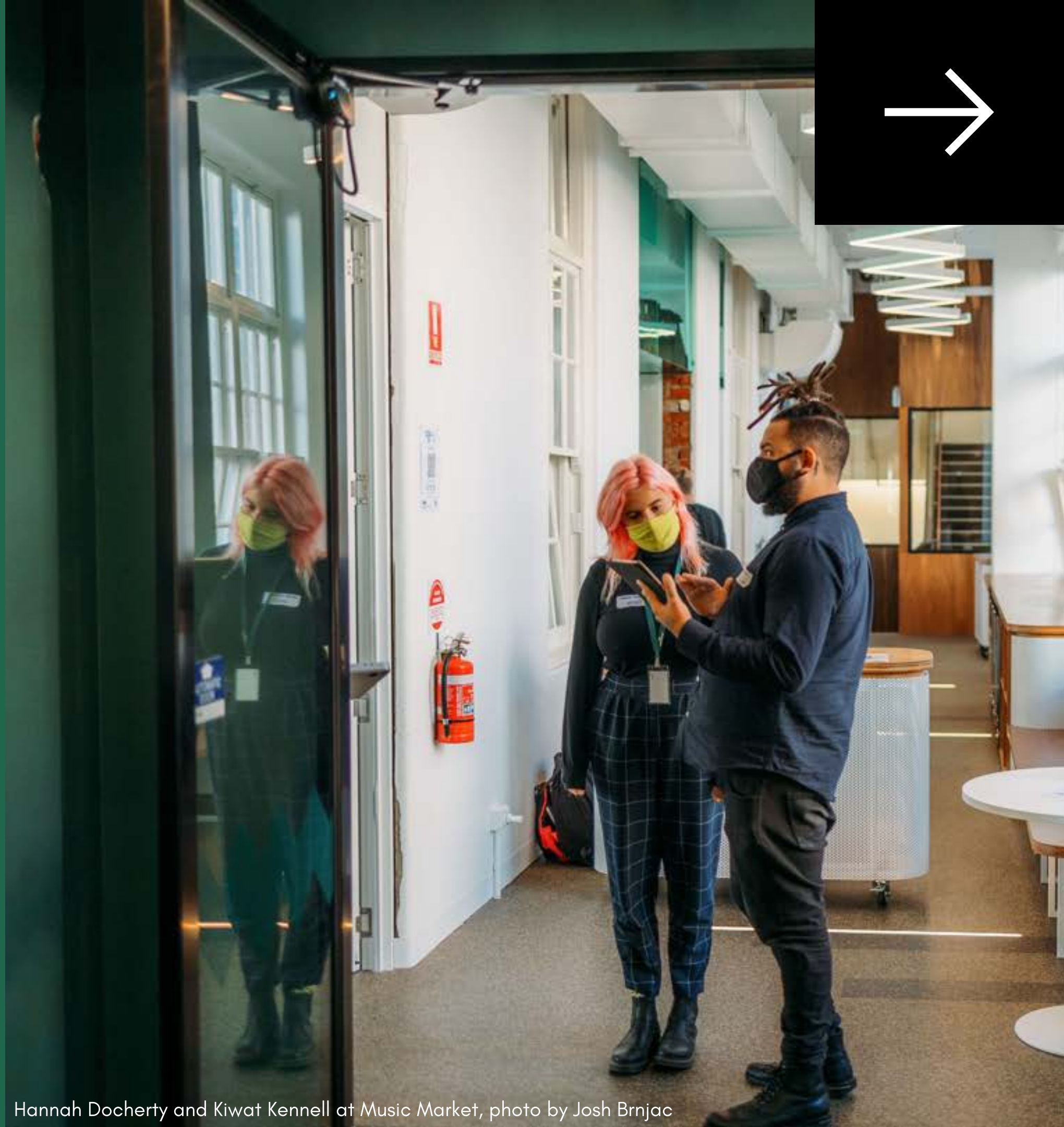


Maylene Slater-Burns

# ◀◀ MUSIC MARKET

In addition to industry program delivery, VMDO took on a new Victorian Government priority project: the opening and operation of Music Market, situated within Collingwood Yards.

Despite Melbourne spending a total of 262 days in lockdown, the first milestones of opening activity were achieved during the financial year, which included various soft launch events. We look forward to officially launching the project in the near future.



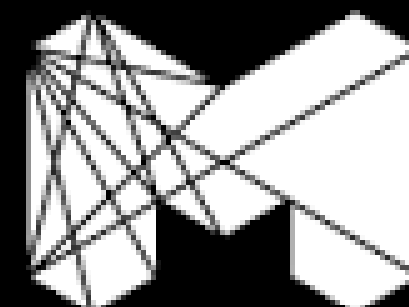
Hannah Docherty and Kiwat Kennell at Music Market, photo by Josh Brnjac

# PARTNERS

Music Victoria would like to thank all our partners, collaborators and financial supporters. In particular Creative Victoria, APRA AMCOS, Australia Council for the Arts and City of Melbourne for their continued support of our core operations.



**APRA  
AMCOS**



**CITY OF  
MELBOURNE**



# AUDITED FINANCIALS

# Contemporary Music Victoria Inc.

## Financial Statements

For the Year Ended 30 June 2021

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# DIRECTORS' REPORT

The directors present their report, together with the financial statements of Contemporary Music Victoria Inc. for the financial year ended 30 June 2021.

## Directors

The names of the directors in office at any time during, or since the end of, the year are:

Names	Position	Appointed/Resigned
Sally Howland	Chairperson	
Matthew Kennedy		
Chelsea Wilson		
Chris O'Neill		
Melinda Dine		Resigned 1 December 2020
Tim Heath	Deputy Chair	Resigned 1 December 2020
Catherine Haridy		
Heidi Braithwaite		
Dean Hampson		
Kerry Kennell		Appointed 1 December 2020
Fiona Duncan	Treasurer	Appointed 1 December 2020
Sally Mather		Appointed 1 December 2020
	Secretary	

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.



## **Principal activities and significant changes in nature of activities**

The association, known as Music Victoria, is an independent not-for-profit organisation and the state peak body for the contemporary music industry. The principal activities of the association were to represent musicians, venues, music businesses and music lovers across the contemporary music community in Victoria; to provide advocacy on behalf of the music industry; to support the development of the Victorian music community, and to celebrate and promote Victorian music.

There were no significant changes in the nature of the entity's principal activities during the financial year.

## **Corporate Governance**

Music Victoria is committed to proper and effective governance arrangements. As a registered charity regulated by the Australian Charities and Not-for-profit Commission (ACNC), Music Victoria applies the ACNC Governance Standards and in applying them is guided by the Not-for-Profit Governance Principles established by Australian Institute of Company Directors.

The Music Victoria Board has overall responsibility for the financial performance of the organisation and the achievement of its founding purpose. The Music Victoria Board recognises its role in overseeing the determination and implementation of policies and processes that reflect good governance aligned with the ACNC Governance Standards, its contractual commitments, stakeholder expectations and member needs, that together with our Values inform and guide the organisation.

Further details on the role of the Music Victoria board and our Rules of Association are available on our website at [www.musicvictoria.com.au](http://www.musicvictoria.com.au)



## **Payments and other benefits**

No Director (commonly referred to as Board Members) has received, or become entitled to receive, during or since the financial year, a benefit because of a contract made by the Association, with a Director, a firm of which a Director is a member, or an entity in which a Director has a substantial financial interest.

## **Operating result**

The surplus of the Association for the financial year amounted to \$ 227,135 (2020: \$ 56,102).

## **Review of operations**

The surplus is made up of \$119,056 which is funding from Creative Victoria for the delivery of the Victorian Music Development Office (VMDO) and the Music Market projects on behalf of the Victoria State Government, which was impacted due to lockdowns, and so will be carried forward and spent on these major projects in the 2021-22 financial year.

The new accounting standards have been adopted in full by Music Victoria over the past 2 years, and as such, we are unable to treat this grant funding as a liability – even though we have very specific obligations tied to it, and if not delivered, the money must be returned to Creative Victoria (AASB 15 and AASB 1058).

The remaining \$108,079 of Music Victoria surplus, has been achieved due to a combination of the one-off financial support provided in response to the COVID-19 pandemic (without which we would have made a \$128,771 deficit), and from reduced expenditure in relation to the COVID-19 pandemic as strategic, in-person projects and initiatives were suspended, cancelled, or pivoted into a cheaper online (lockdown compliant) format.

This surplus will be offset in 2021-22 with our 2021-22 budget forecasting an operational loss.



It should also be noted that the Commonwealth Government's JobKeeper subsidy has enabled Music Victoria to continue the employment of many staff, old and new, who would otherwise have seen their employment ended and/or not offered, which in turn has allowed us to minimise the impacts on our service to members (employment was still reduced by \$138,488 compared to 2020). As a charity, we remained eligible for JobKeeper as long as our turnover was reduced by at least 15%, which continued to occur due to no event income and the free membership offering.

Given the anticipated lasting impact of this global crisis, which is disproportionately effecting live music, Music Victoria has also opted to proceed cautiously and ensure this extraordinary additional income, and reduction in project costs, can sustain the organisation in the coming years.

In 2020, when the pandemic first hit, we offered free membership, and in 2021, we have now made that a permanent offering to ensure that those who needed our support through these trying times, were not presented with structural barriers in their participation.

We exist to service the music industry and community in Victoria, and aim to continue to do this into the future. We are pleased with our achievements in providing much need support and vital information to the sector in 2020-21 throughout the ongoing COVID pandemic, and feeding the challenges the industry was experiencing up to Government and ultimately influencing policy decisions.

Full details of our program of activities in 2020-21 can be reviewed in our Annual Report and we invite you to contact us if you have any queries at [info@musicvictoria.com.au](mailto:info@musicvictoria.com.au).

As a Not-For-Profit, it should also be noted that all Music Victoria funds, even on winding up, are required to be spent in pursuing our purpose – to support music in the state of Victoria.

In summary, a more accurate forecast of our reserves place them at \$452,605, which represents approximately 26% of our total turnover, and achieves the suggested minimum from government of 20%, or 6 months of Music Victoria's core operations (which excludes the VMDO and Music Market projects).




Meetings of directors

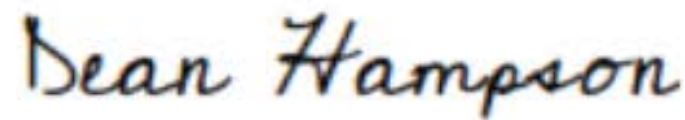
During the financial year, 9 meetings of directors (including committees of directors) were held. Attendances by each director during the year were as follows:

	Directors' Meetings	
	Number eligible to attend	Number attended
Sally Howland	9	9
Matthew Kennedy	9	9
Chelsea Wilson	8	7
Chris O'Neill	9	9
Melinda Dine	4	4
Tim Heath	4	3
Catherine Haridy	9	8
Heidi Braithwaite	9	9
Dean Hampson	9	8
Kerry Kennell	6	5
Fiona Duncan	5	5
Sally Mather	5	5

Signed in accordance with a resolution of the Board of Directors:



Chairperson .....  
Sally Howland



Treasurer .....  
Dean Hampson



# STATEMENT OF PROFIT OR LOSS

**For the Year Ended 30 June 2021**

	Note	2021 \$	2020 \$
Revenues	3	1,726,559	1,730,314
Employee benefits expense		(635,717)	(774,205)
Depreciation and amortisation expense		(31,803)	(13,997)
Project costs		(651,044)	(722,868)
Other expenses		(180,860)	(163,142)
<b>Surplus/(deficit) for the year</b>		<b>227,135</b>	<b>56,102</b>
<b>Net surplus/(deficit)</b>		<b>227,135</b>	<b>56,102</b>

The accompanying notes form part of these financial statements.



# STATEMENT OF FINANCIAL POSITION

**30 June 2021**

	Note	2021 \$	2020 \$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and cash equivalents	4	1,921,546	992,218
Trade and other receivables	5	28,437	85,442
<b>TOTAL CURRENT ASSETS</b>		<b>1,949,983</b>	<b>1,077,660</b>
NON-CURRENT ASSETS			
Property, plant and equipment	6	28,229	26,020
Intangible assets	7	6,439	10,007
Right-of-use assets	8	140,591	156,507
<b>TOTAL NON-CURRENT ASSETS</b>		<b>175,259</b>	<b>192,534</b>
<b>TOTAL ASSETS</b>		<b>2,125,242</b>	<b>1,270,194</b>

The accompanying notes form part of these financial statements.



**LIABILITIES****CURRENT LIABILITIES**

Trade and other payables

9 210,527 108,662

Financial liabilities

8,106 15,257

Employee benefits

11 59,925 88,824

Other financial liabilities

10 694,229 121,010

Lease liabilities

12,049 11,121

**TOTAL CURRENT LIABILITIES**

984,836 344,874

**NON-CURRENT LIABILITIES**

Lease liabilities

133,501 145,550

**TOTAL NON-CURRENT LIABILITIES**

133,501 145,550

**TOTAL LIABILITIES**

1,118,337 490,424

**NET ASSETS**

1,006,905 779,770

**EQUITY**

Accumulated Surplus

1,006,905 779,770

**TOTAL EQUITY**

1,006,905 779,770

The accompanying notes form part of these financial statements.



# STATEMENT OF CHANGES IN EQUITY

## 2021

**Balance at 1 July 2020**

Surplus for the year

Transfers from accumulated surplus to VMDO reserve

**Balance at 30 June 2021**

Accumulated Surplus	VMDO Reserve	Total
\$	\$	\$
344,526	435,244	779,770
227,135	-	227,135
(119,056)	119,056	-
<b>452,605</b>	<b>554,300</b>	<b>1,006,905</b>

## 2020

**Balance at 1 July 2019**

Change in accounting policy to reflect the retrospective adjustments - adoption of AASB 15

**Balance at 1 July 2019 restated**

Surplus for the year

Transfers from accumulated surplus to VMDO reserve

**Balance at 30 June 2020**

Accumulated Surplus	VMDO Reserve	Total
\$	\$	\$
329,042	-	329,042
394,626	-	394,626
723,668	-	723,668
56,102	-	56,102
(435,244)	435,244	-
<b>344,526</b>	<b>435,244</b>	<b>779,770</b>

The accompanying notes form part of these financial statements.



# STATEMENT OF CASH FLOWS

	Note	2021 \$	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>			
Receipts from customers		2,549,443	1,646,352
Payments to suppliers and employees		(1,588,579)	(1,711,554)
Interest received		1,264	5,418
Net cash provided by/(used in) operating activities	12	<u>962,128</u>	<u>(59,784)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>			
Purchase of property, plant and equipment		<u>(14,528)</u>	-
Net cash provided by/(used in) investing activities		<u>(14,528)</u>	-
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>			
Repayment of lease commitments		<u>(11,121)</u>	<u>(2,490)</u>
Net cash provided by/(used in) financing activities		<u>(11,121)</u>	<u>(2,490)</u>
Net increase/(decrease) in cash and cash equivalents held		936,479	(62,274)
Cash and cash equivalents at beginning of year		<u>976,961</u>	<u>1,039,235</u>
Cash and cash equivalents at end of financial year	4	<u><u>1,913,440</u></u>	<u><u>976,961</u></u>

The accompanying notes form part of these financial statements.



# NOTES TO THE FINANCIAL STATEMENTS

## For the Year Ended 30 June 2021

The financial report covers Contemporary Music Victoria Inc. as an individual entity. Contemporary Music Victoria Inc. is a not-for-profit Association, registered and domiciled in both Victoria and Australia.

The functional and presentation currency of Contemporary Music Victoria Inc. Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

### 1 Basis of Preparation

In the opinion of those charged with Governance the Association is not a reporting entity since there are unlikely to exist users of the financial statements who are not able to command the preparation of reports tailored so as to satisfy specifically all of their information needs. These special purpose financial statements have been prepared to meet the reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared in accordance with the recognition and measurement requirements of the Australian Accounting Standards and Accounting Interpretations, and the disclosure requirements of AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.



## 2 Summary of Significant Accounting Policies

### (a) Income Tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

### (b) Revenue and other income

#### Donations and in-kind transactions

Donations and sponsorship income are recognised as revenue when received. The Association also receives goods or services from other parties in return for the provision of promotional or other non-cash consideration. Such transactions are recognised at fair value and disclosed in revenue, with a corresponding expense.

#### Interest revenue

Interest is recognised using the effective interest method.

#### Subscriptions

Revenue from the provision of membership subscriptions is recognised on a straight line basis over the financial year.



## 2 Summary of Significant Accounting Policies

### (b) Revenue and other income

#### Revenue from contracts with customers

The core principle of AASB 15 is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the entity expects to receive in exchange for those goods or services. Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer
2. Identify the performance obligations
3. Determine the transaction price
4. Allocate the transaction price to the performance obligations
5. Recognise revenue as and when control of the performance obligations is transferred

Generally the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the entity have any significant financing terms as there is generally less than 12 months between receipt of funds and satisfaction of performance obligations.



## 2 Summary of Significant Accounting Policies

### (b) Revenue and other income

#### Specific revenue streams

The revenue recognition policies for the principal revenue streams of the entity are:

#### Grant income - AASB 15

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

The performance obligations are varied based on the agreement but may include management of education events, vaccinations, presentations at symposiums.

Each performance obligation is considered to ensure that the revenue recognition reflects the transfer of control and within grant agreements there may be some performance obligations where control transfers at a point in time and others which have continuous transfer of control over the life of the contract.

Where control is transferred over time, generally the input methods being either costs or time incurred are deemed to be the most appropriate methods to reflect the transfer of benefit.

Revenue recognition policy for contracts which are either not enforceable or do not have sufficiently specific performance obligations (AASB 1058) are detailed below.



## **2 Summary of Significant Accounting Policies**

### **(b) Revenue and other income**

#### **Specific revenue streams**

##### **Membership income - AASB 15**

Revenue from the provision of membership subscriptions is recognised on a straight-line basis over the membership year in which the specified performance obligations covered by those membership fees are met (i.e. over time) and are stated net of GST where applicable. Any portion of membership fees that relate to the following financial year are recognised as contract liabilities.

##### **Grant income - AASB 1058**

Amounts arising from grants in the scope of AASB 1058 are recognised at the assets fair value when the asset is received. The Association considers whether there are any related liability or equity items associated with the asset which are recognised in accordance with the relevant accounting standards.

Once the assets and liabilities have been recognised then income is recognised for any remaining asset value at the time that the asset is received.



## **2 Summary of Significant Accounting Policies**

### **(c) Goods and services tax (GST)**

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payable are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the statement of financial position.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

### **(d) Inventories**

Inventories acquired at no cost, or for nominal consideration are valued at the current replacement cost as at the date of acquisition, which is the deemed cost.



## 2 Summary of Significant Accounting Policies

### (e) Property, plant and equipment

Each class of property, plant and equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment.

Items of property, plant and equipment acquired for nil or nominal consideration have been recorded at the acquisition date fair value.

#### Plant and equipment

Plant and equipment are measured using the cost model.

#### Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a reducing balance basis over the assets useful life to the entity, commencing when the asset is ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable asset are shown below:

<b>Fixed asset class</b>	<b>Depreciation rate</b>
Plant and Equipment	20-30%
Furniture, Fixtures and Fittings	20-30%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.



## 2 Summary of Significant Accounting Policies

### (f) Financial instruments

Financial instruments are recognised initially on the date that the entity becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through profit or loss where transaction costs are expensed as incurred).

#### **Financial assets**

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

#### *Classification*

On initial recognition, the entity classifies its financial assets into the following categories, those measured at:

- amortised cost

Financial assets are not reclassified subsequent to their initial recognition unless the entity changes its business model for managing financial assets.



## 2 Summary of Significant Accounting Policies

### (f) Financial instruments

#### *Amortised cost*

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows are solely payments of principal and interest on the principal amount outstanding.

The Entity's financial assets measured at amortised cost comprise trade and other receivables and cash and cash equivalents in the statement of financial position.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income, foreign exchange gains or losses and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

#### *Impairment of financial assets*

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for the following assets:

- financial assets measured at amortised cost



## 2 Summary of Significant Accounting Policies

### (f) Financial instruments

When determining whether the credit risk of a financial assets has increased significant since initial recognition and when estimating ECL, the entity considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the entity's historical experience and informed credit assessment and including forward looking information.

The Entity uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the entity in full, without recourse to the entity to actions such as realising security (if any is held); or

Credit losses are measured as the present value of the difference between the cash flows due to the entity in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

#### *Trade receivables*

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Entity has determined the probability of non-payment of the receivable and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the entity renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.



## 2 Summary of Significant Accounting Policies

### (f) Financial instruments

#### Financial liabilities

The Entity measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

The financial liabilities of the entity comprise trade payables, bank and other loans and lease liabilities.

### (g) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

### (h) Leases

For comparative year

Lease payments for operating leases, where substantially all of the risks and benefits remain with the lessor, are charged as expenses on a straight-line basis over the life of the lease term.

For current year

At inception of a contract, the entity assesses whether a lease exists - i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.



## 2 Summary of Significant Accounting Policies

### (h) Leases

This involves an assessment of whether:

- The contract involves the use of an identified asset - this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right then there is no identified asset.
- The Entity has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.
- The Entity has the right to direct the use of the asset i.e. decision making rights in relation to changing how and for what purpose the asset is used.

At the lease commencement, the entity recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the entity believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the entity's incremental borrowing rate is used.



## **2 Summary of Significant Accounting Policies**

### **(h) Leases**

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the entity's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

### **(i) Employee benefits**

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits expected to be settled more than one year after the end of the reporting period have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may satisfy vesting requirements.



### 3 Revenue and Other Income

Revenue from continuing operations

	2021	2020
	\$	\$
- Member subscriptions	36,129	74,535
- Other revenue	3(b) 263,666	67,755
- Grants, sponsorships & donations	3(a) 1,426,764	1,485,961
<b>Total Revenue</b>	<b>1,726,559</b>	<b>1,628,251</b>



### 3 Revenue and Other Income

#### (a) Grants, sponsorship & donations revenue

	2021	2020
	\$	\$
Creative Victoria - VMDO Support	338,032	766,000
Creative Victoria - VMDO Project Funding	50,820	-
Creative Victoria - Music Market Support	431,968	-
Other State Funding - Office for Women	13,251	86,749
Creative Victoria - Core Funding	325,000	225,000
Australia Council of the Arts - Core Funding	-	37,275
City of Melbourne - Project Funding	12,500	12,500
Creative Victoria - Project Funding	132,259	213,580
Creative Victoria - Strategic Investment	45,050	40,958
APRA AMCOS	25,000	23,500
Donations	2,201	723
Sponsorship	50,682	79,677
<b>Total</b>	<b>1,426,763</b>	<b>1,485,962</b>



### 3 Revenue and Other Income

"Creative Victoria – VMDO Support" of \$338,032, and "Creative Victoria – Music Market Support" of \$431,968 includes \$269,194 and \$288,308 of unspent funding respectively. Both were recognised as income in this year under accounting standards AASB 15 and AASB 1058. This \$554,300 in total will be spent in delivering the VMDO and Music Market in 2021-22, and if is unable to be delivered at all, will have to go back to Creative Victoria as per our contractual agreement.

Music Victoria's Regional Workers Program did not have sufficient specific performance obligations to enable AASB 1058 to be applied and as such 100% of this grant of \$226,000 from Creative Victoria will appear in the 2021-22 financials, even though this project started in 2020-21.

#### (b) Other Revenue

	2021	2020
	\$	\$
Other income	25,552	161,952
Ticket sales	-	2,448
Government COVID support	236,850	-
Interest income	1,264	5,418
<b>Total</b>	<b>263,666</b>	<b>169,818</b>

Note: The majority of Other Revenue over the past 2 years has been directly issued by Governments in response to COVID-19 and based on eligibility, rather than a competitive grant process.



#### 4 Cash and Cash Equivalents

	2021	2020
	\$	\$
Cash at bank	1,921,546	992,218
Total cash and cash equivalents	<u>1,921,546</u>	<u>992,218</u>

#### Reconciliation of cash

Cash and Cash equivalents reported in the statement of cash flows are reconciled to the equivalent items in the statement of financial position as follows:

	2021	2020
	\$	\$
Bank balances	1,921,546	992,218
Bank overdrafts	(8,106)	(15,257)
Balance as per statement of cash flows	<u>1,913,440</u>	<u>976,961</u>

#### 5 Trade and Other Receivables

	2021	2020
	\$	\$
CURRENT		
Trade receivables	27,396	73,600
Deposits	-	9,290
Prepayments	1,041	2,552
Total current trade and other receivables	<u>28,437</u>	<u>85,442</u>



## 6 Property, plant and equipment

	2021 \$	2020 \$
Plant and equipment		
At cost	-	44,030
Accumulated depreciation	12,652	(27,304)
Total plant and equipment	12,652	16,726
Furniture, fixtures and fittings		
At cost	20,665	9,946
Accumulated depreciation	(10,091)	(7,655)
Total furniture, fixtures and fittings	10,574	2,291
Motor vehicles		
At cost	10,000	10,000
Accumulated depreciation	(4,997)	(2,997)
Total motor vehicles	5,003	7,003
<b>Total property, plant and equipment</b>	<b>28,229</b>	<b>26,020</b>

## 7 Intangible Assets

	2021 \$	2020 \$
Website		
Cost	10,715	10,715
Accumulated amortisation and impairment	(4,276)	(708)
<b>Net carrying value</b>	<b>6,439</b>	<b>10,007</b>



8    **Leases**

**The Entity as a lessee**

The Entity has leases over its office buildings.

Information relating to the leases in place and associated balances and transactions are provided below.

*Terms and conditions of leases*

**Buildings**

The Association leases a building for their corporate office, the lease is 5 years and includes a renewal option to allow the Association to renew for an additional 5 year lease term.

The corporate office lease contains an annual pricing mechanism based on CPI movements at each anniversary of the lease inception.

**Right-of-use assets**

	<b>Buildings</b>
	<b>\$</b>
<b>Year ended 30 June 2021</b>	
Balance at beginning of year	<b>159,160</b>
Depreciation charge	<b>(18,569)</b>
<b>Balance at end of year</b>	<b><u>140,591</u></b>



## 8 Leases

### The Entity as a lessee

#### Right-of-use assets

#### Year ended 30 June 2020

Balance at beginning of year

Depreciation charge

**Balance at end of year**

\$

159,160

(2,653)

156,507

#### Lease liabilities

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

	< 1 year	1 - 5 years	> 5 years	Total undiscounted lease liabilities	Lease liabilities included in this Statement Of Financial Position
	\$	\$	\$	\$	\$
<b>2021</b>					
Lease liabilities	19,573	81,476	83,074	184,123	145,550
<b>2020</b>					
Lease liabilities	19,265	80,193	103,930	203,388	156,671



## 9 Trade and Other Payables

	2021	2020
	\$	\$
Current		
Trade payables	45,900	52,755
GST payable	124,047	20,743
Sundry creditors & accruals	40,580	31,216
Other payables	-	3,948
<b>Total trade and other payables</b>	<b>210,527</b>	<b>108,662</b>

## 10 Other Financial Liabilities

Amounts received in advance

CURRENT

Amounts received in advance

2021	2020
\$	\$
694,229	121,010

## 11 Employee Benefits

Current liabilities

Long service leave

Provision for employee benefits

2021	2020
\$	\$
5,569	18,731
54,356	70,093
<b>59,925</b>	<b>88,824</b>



## 12 Cash Flow Information

Reconciliation of result for the year to cashflows from operating activities

Reconciliation of net income to net cash provided by operating activities:

	2021	2020
	\$	\$
Surplus for the year	227,135	56,102
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation and amortisation	31,803	13,997
Changes in assets and liabilities:		
- decrease/(increase) in trade and other receivables	46,204	(59,831)
- decrease/(increase) in other assets	10,801	(2,753)
- increase/(decrease) in income in advance	573,219	(78,828)
- increase/(decrease) in trade and other payables	101,865	(5,156)
- increase/(decrease) in provisions	(28,899)	16,685
Cashflows from operations	<u>962,128</u>	<u>(59,784)</u>

## 13 Statutory Information

The registered office and principal place of business of the association is:

Contemporary Music Victoria Inc.  
Wurundjeri Woi Wurrung Country  
Unit 1, 35 Johnston Street  
Collingwood Victoria 3066




# DIRECTORS' DECLARATION

The directors declare that in the responsible persons' opinion:

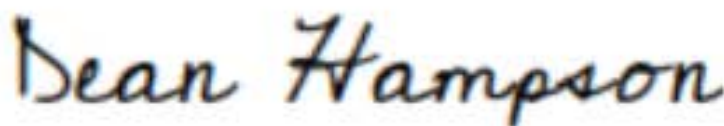
- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and
- the financial statements and notes satisfy the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.



Chairperson .....

Sally Howland



Treasurer ....

Dean Hampson

Dated 24 November 2021



# Independent Audit Report to the members of Contemporary Music Victoria Inc.

## Report on the Audit of the Financial Report

### Opinion

We have audited the financial report of Contemporary Music Victoria Inc., which comprises the statement of financial position as at 30 June 2021, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion the financial report of Contemporary Music Victoria Inc. has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the entity's financial position as at 30 June 2021 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### Basis for Opinion

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



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

### **Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Registered Entity's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### **Responsibilities of Responsible Entities for the Financial Report**

The responsible entities of the Registered Entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

### **Auditor's Responsibilities for the Audit of the Financial Report**

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



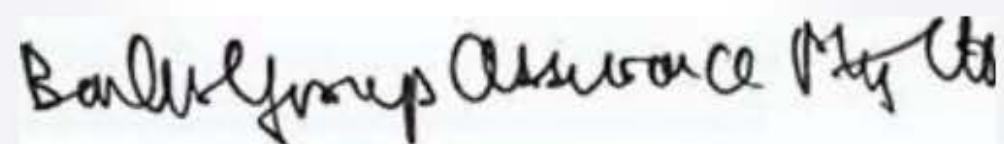
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Registered Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the responsible entities.
- Conclude on the appropriateness of the responsible entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.

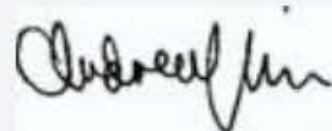


- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate evidence regarding the financial information of the entities or business activities within the entity to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the entity audit. We remain solely responsible for our audit opinion.

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



Banks Group Assurance Pty Ltd, Chartered Accountants  
Authorised audit company number 294178 (ACN 115 749 598)



Andrew Fisher FCA, Partner  
Registration number 306364

Melbourne, Australia  
24 November 2021

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Our deepest thanks to the incredible Victorian music community and all our members whose support enables Music Victoria to achieve such solid outcomes, during such unprecedented times.

