



MUSIC VICTORIA



ANNUAL REPORT
2019-20

Photographer: Martin Philbey

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▶▶▶ ABOUT US

Contemporary Music Victoria Inc. (Music Victoria) is an independent, not-for-profit organisation and the state peak body for contemporary music.

It represents musicians, venues, music businesses and professionals, and music lovers across the contemporary Victorian music community. Music Victoria provides advocacy on behalf of the music sector, actively supports the development of the Victorian music community, and celebrates and promotes Victorian music.

The organisation is governed by a volunteer Board of Directors comprising of 6 members elected by members of Music Victoria, and 3 appointed members by the Board. Music Victoria operates under its Rules of Association, updated on 22 October 2019.



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SALLY HOWLAND



"When written in Chinese, the word 'crisis' is composed of two characters. One represents danger and the other represents opportunity" - John F. Kennedy

By any measure the past year has been confronting. Our industry fell off a cliff in late March and it remains to be seen when we shall see a return to a fully functioning live music scene - to gather with friends again in our favourite venues or festivals and to listen to our favourite artists.

Through crises, we build resilience and birth originality. And we saw plenty of both during this pandemic. Look at the wonderful work achieved by Emily Ulman and Charlotte Abroms. Innovative and brave. And a great credit to both in forging their support of our industry during this time. I would also like to give a massive shout out to the wonderful staff we have at Music Victoria who, through this crisis, adapted to new environments, responded to opportunities and generally kept the wheels turning for all our members. To each, I pay tribute and extend my personal thanks.

Our immediate response to the pandemic was two-fold. The first, was to gather representatives from the live music scene to help navigate a pathway to both protect and support our live

music venues. The result, as referred to in Patrick's report, was a significant investment from Creative Victoria who readily understand the central importance of safeguarding live music. Never before has the economic, social and cultural impact of music been so profoundly evident.

Our second response was to offer free membership. Whilst this meant a hit to our budget, the Board took the view that offering a connection, a sense of belonging and support to the industry was of paramount importance. That instinct turned out to be correct as we welcomed upwards of 5,000 new members. A massive welcome to you all.

Patrick's report is a comprehensive round up of our activities during the course of the year, which leaves me to highlight a number of key strategic issues as we look to the future.

Covid Recovery Advisory Group

We have convened the best minds in the business to help us collectively chart our way back to business. With each sector of the industry represented, from tech to artists to festivals, this group will be influential in providing advice back to Government and to industry. One of the key issues on their agenda will be to review our earlier submission to Government on the forthcoming Creative State 2, in light of the pandemic.

Research Live Remuneration

We have commenced stage 1 of a 2 part research project into Live Remuneration models. Put simply, we are exploring international best practice (financial) models, as they relate to live performance. The second phase will be to look at how those models could possibly be adopted to our domestic environment. The end game here is to have a live music industry which is readily sustainable and one in which each role (booker, venue, manager, artist, crew) is rightly remunerated.

Music Market

We are hopeful of playing a leading role in the start-up of the Music Market at Collingwood Arts Precinct. The Market will be a hub for musicians, music businesses and other creatives which will foster greater collaborations, enable connectivity and provide a focal point for Victorian music.

As always, there is a long list of people to acknowledge for their respective roles in supporting Music Victoria. First and foremost, Minister Foley who has without doubt re-shaped the Creative Industries during his tenure. From the \$22 million Music Works program to the Music Vault to the Collingwood Arts Precinct. He is not only a music fan, but a true champion for our art-form. We thank him for his support and congratulate him on his legacy.

In the same vein, we welcome Minister Pearson and look forward to a very productive partnership.

We welcomed Dean Hampson (White Sky Music) to our Board during the last financial year and more recently Kerry Kennell (Sameway Nation). Both are incredible additions, with Dean holding down the Treasurer role and Kerry bringing legal expertise and a First Nations voice to the Board table.

I am very sorry to have to say farewell this year to 2 other Board members. Mel Dine and Tim Heath. Mel, with her experience in the youth sector and her voice of reason will be sorely missed. As will Tim, who provided invaluable insights as part of our venue consultations during Covid. Our best wishes to you both.

Which brings me to Paddy. A remarkable tenure for a remarkable man. Too many plaudits to list here, other than to say our sincerest thanks for everything you have achieved for Music Victoria, but more importantly, for what you have achieved for Victorian music. The most significant of which, I'd suggest, is that you managed to get the Government to understand the business of music. In so doing, they now understand the "value" of music. Congratulations and our thanks.

Thank you to all our sponsors and funders, large and small.

To our friends at Creative Victoria, Michael Hudson, Jane Crawley and Lou Naumann, it is always a pleasure.

The next year, we already know, will be tough for most in the industry. At Music Victoria we will do whatever it takes to get Victorian music back on its feet.

Music Victoria Board of Directors – Meeting Attendance 2019 - 2020

Name	Position	Director Since - Chairing Roles	Sub Committee/Advisory Panel	Board Meetings Attended	Additional Notes
Sarah Howland	Chair	2019 (appointed)	Awards	3 of 3	Appointed Sep 2019
Sarah Blaby	Secretary	2015 (elected)	Woman's Advisory Panel (Chair)	3 of 3	Resigned Nov 2019
Matthew Kennedy		2016 (appointed)	Finance Risk	4 of 5	
Chelsea Wilson	Deputy Chair	2017 (elected)	Awards/Artists' Advisory Panel	4 of 5	
Chris O'Neill		2017 (elected)	VMDO Steering Committee	4 of 5	
Catherine Haridy		2018 (appointed)	Finance/Risk	3 of 5	
Tim Heath		2018 (elected)		4 of 5	
Melinda Dine		2018 (elected)		3 of 5	
Heidi Braithwaite		2018 (elected)		5 of 5	
Paul Luczak	Treasurer	2019 (appointed)	Awards	2 of 3	Resigned Nov 2019
Tim Northeast	Chair	2014 (elected)		2 of 2	Resigned Sep 2019
Kerry Kennell		2020 (appointed)		N/A	Appointed Aug 2020
Dean Hampson	Treasurer	2020 (appointed)	Finance/Risk	2 of 2	Appointed Jan 2019

▶▶ CHIEF EXECUTIVE OFFICER'S REPORT

PATRICK DONOVAN



It's through a crisis such as the current Covid-19 pandemic that the vital need for a robust peak body to throw its arms around the industry and to connect, support and advocate the common issues and needs on their behalf becomes startlingly evident.

During the Covid-19 pandemic, Music Victoria and the VMDO played that vital role for the sector. We listened, rolled up our sleeves, acted and innovated. We listened to industry concerns, raised issues with the relevant government departments, and produced a series of Covid-19 Guidance resources for venues to stay open safely.

The State Government listened and responded, providing significant financial support to artists, venues and businesses, as well as world first state-wide planning recognition to live music. Alongside the recognition of live music in the liquor act, this will ensure the live music sector will be supported and nourished as the State rebuilds post-Covid.

One of the significant responses to the crisis was offering free membership to the sector as a response to the need for connection and support and the financial crisis facing many of the sector.

Music Victoria now has close to 6,000 members, and through our recent annual survey, we have a strong understanding of what the sector needs to support and sustain careers and businesses over the next 12 months. Music Victoria's new Equity Plan will ensure our support covers all of the diverse treasures of the sector.

While the organisation lost significant membership revenue as a result of the free offering, subsequent State and Federal government Covid-19 financial support programs have gone some way to offsetting Music Victoria for these losses and left the organisation in a stable financial position which will enable us to provide strong support to a weakened industry in the next financial year.

In August 2019, we gathered with 60 music industry reps from across the sector to workshop the key issues and opportunities the sector faced Pre-Covid. This intelligence was fed into Music Victoria's Creative State 2 consultation submission, which will ensure that contemporary music is front of mind when the State Government releases its highly anticipated Creative State 2 Strategy in May 2021.

Before the crisis, Music Victoria had been focusing its advocacy on ensuring the updated Environmental Protection Agency's proposed new regulations supported the sector, and that the live events industry worked constructively with the State Government and Victoria Police to ensure best practice safety at festivals. We also built a bridge between Victoria Police and industry to ensure that censorship and racial profiling didn't plague our diverse music scene, and we worked closely with regional councils, including the Mornington Peninsula Shire, encouraging them to work more closely with their local industry to support their passionate artists and entrepreneurs.

The organisation celebrated the year's best music in another gala version of the Music Victoria Awards at The Melbourne Recital Centre in front of 900 industry and fans. With nearly 60,000 public votes, 30 awards including the induction of PBS FM and Vika and Linda, and \$115,000 in prizes handed out, it remains one of the most anticipated and financially rewarding nights on the music calendar, and offers a tangible boost to winners' careers.

The Victorian Music Development Office, delivered by Music Victoria on behalf of Creative Victoria as a project to support music businesses, grew from strength to strength, commissioning vital research to better understand our businesses. It invited the sharpest global minds to share their insights about the future of the industry, build connections with like-minded bodies including Film Victoria and Melbourne International Games Week, and focus on new opportunities through industries such as games and new markets in Asia.

The First Peoples office also led and delivered vital projects including the Blak Sound program, Yamaha Recording Project, and the First Nations Women in Music Victoria collective, while the ReWIRE program with Multicultural Arts Victoria and workshop series with Diversity Arts Australia provided critical support and connections for underrepresented artists.

The third iteration of the Live Music Professionals program, delivered on behalf of Creative Victoria, upskilled another 20 mid-career venue bookers and promoters with valuable expertise including accounting, marketing, production, programming, noise management and business plan creation.

The second Cultivate women's leadership program, delivered on behalf of the Office for Women, for Women who are already in leadership and decision-making roles in the Victorian contemporary music sector, strengthened the six participants' overall leadership skills and their ability to have impact upon the wider music community, and to build stronger professional networks.

2019-2020 was a strong year for Music Victoria, but it has a big challenge ahead if it is going to realise its vision by 2022 of Victoria having "a thriving, inclusive and sustainable contemporary music industry and community."

I am finishing up at the end of the year after ten years and thank all of the staff, volunteer board members, members, partners, champions and sponsors for believing in and supporting Music Victoria to ensure Victoria has one of the strongest music scenes in the world.



Photographer: Josh Brnjac

▶▶ TREASURER'S REPORT

DEAN HAMPSON



Financial Performance

It has been a defining year for Music Victoria and one that I am very proud to be apart of.

Music Victoria and The Victorian Music

Development Office, delivered by Music Victoria on behalf of Creative Victoria, continued to build and consolidate on the substantial growth in 2018-19 until COVID-19 significantly impacted the industry and the organisation's strategic focuses for the remainder of the financial year.

Despite the challenges of COVID-19, I am pleased to report that Music Victoria recorded a \$56,102 profit for the year. This profit does include \$59,859 from Federal government stimulus package incentives and \$40,958 of COVID-19 support from Creative Victoria to which we are very thankful for as these funds will continue to support the organisation over the coming year.

Membership revenue totalled \$74,535 which is down 21% from \$94,303 the previous year.

This result was expected after the Music Victoria Board made the decision in response to COVID-19 to offer free memberships instead of pursuing the organisation's 10-year anniversary membership drive. As a result of the free membership offering, Music Victoria increased its membership from 1,360 to 5,880 however it came at a considerable short-term income loss for the 2019/20 financial year.

Crucially, the Music Victoria management team have again succeeded to control organisational spending and I would like to thank them for the diligence in such a testing time.

Financial Position

Despite all the challenges, Music Victoria financial position continues to remain healthy with the organisation holding cash and current assets of over the \$1 million.

Importantly, \$435,244 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 decreased in comparison to last financial year with Music Victoria having to recognise most of the revenue previously sitting on the balance sheet within this financial year. Despite this, income received in advance continues to be largest liability sitting at \$121,010.

Employee Benefits have increased in comparison to last financial as COVID-19 impacted the ability for key staff members to use entitlements due to their obvious need to service the industry. This area will continue to be monitored by the board and management to ensure these liabilities are maintained at a controllable level.

Financial 2021 and the year ahead

Despite all the challenges that continue to lie ahead from COVID-19, Music Victoria is excited and remains committed to executing the strategic objectives set out in the 2019-2022 strategic plan.

We are particularly excited with the opportunities materialising within regional Victoria and First Nations peoples and with additional funding support, look forward to making a significant contribution in these areas over the coming year.



Photographer: Jacinta Keefe





OUR VISION

Victoria has a thriving, inclusive and sustainable contemporary music industry and community.

OUR MISSION

Music Victoria will enhance the positive impact contemporary music has on social, cultural and economic outcomes for all Victorians by supporting and providing opportunities to Victorian musicians, music professionals and businesses.

OUR VALUES

At Music Victoria we are:

Inclusive

We aim to ensure the people, artistic expressions and experiences in music are diverse and that everyone has opportunity to participate.

Connectors

Music is ultimately about human connection and a successful industry relies on a connected community. We aim to be effective and respectful communicators and collaborators and to support the development of strong connections and partnerships across the Victorian music industry and community.

Progressive and future-focused

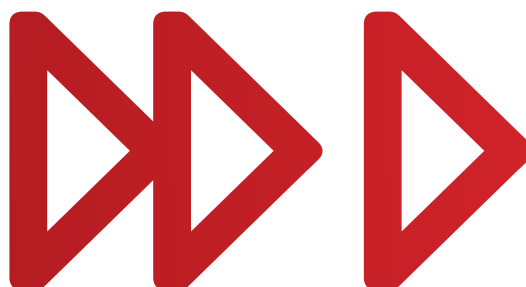
We aim to push forward and embrace innovative and future-focused ideas and balance our passion with strong research to progress relevant and evidence-based initiatives.

People-centred

We value our members, music audiences and the musicians and music businesses we support. We aim to create a safe, inclusive and fun working environment where staff have opportunity for professional development and growth.

Accountable

We aim to work to a high standard, provide good value to our members and stakeholders and always work towards being financially and environmentally sustainable. We'll apply good governance principles, high ethical standards and maintain an effective organisation.



THREE-YEAR STRATEGY

Strategic Outcome 1: Advocacy and Connection

OUTCOMES	OBJECTIVES
<p>As Victoria's peak contemporary music body, Music Victoria will continue to:</p> <ul style="list-style-type: none"> • Achieve change which benefits the entire Victorian music eco-system through effective and relevant advocacy. • Provide credible/trusted, evidence-based advice. • Connect Victorian musicians, music businesses and music professionals with each other and others in national and international communities. 	<ol style="list-style-type: none"> 1. Advocate on behalf of the Victorian music industry and community with government, private sector and other music industries and communities. 2. Provide expert advice to the industry on relevant and emerging topics and trends. 3. Conduct research to inform future -focused, innovative and evidence-based decisions and initiatives. 4. Connect Victorian musicians, music businesses and music professionals with each other and to national and international music communities.

Strategic Outcome 2: Prosperity & Growth

OUTCOMES	OBJECTIVES
<p>Victorian musicians, music businesses and music professionals achieve better economic outcomes.</p> <p>Music Victoria continues to grow as an inclusive, effective organisation.</p>	<ol style="list-style-type: none"> 1. Develop pathways and opportunities for Victorian musicians to expand their audience reach statewide, nationally and internationally (both recorded and live). 2. Directly or in partnership, deliver initiatives that assist Victorian music professionals and businesses to achieve strong economic and social outcomes. 3. Continue to evaluate and adjust the Music Victoria financial model to enable the organisation to deliver on its goals. 4. Review and refresh Music Victoria's governance and operations to enable the organisation to meet its goals, values and principles.

Strategic Outcome 3: Support

OUTCOMES	OBJECTIVES
Victorian musicians, music businesses and music professionals are capable of accessing opportunities when they arise; the industry and audiences more closely reflect the state's diversity through inclusive and accessible opportunities and venues; Victorian musicians have better health and wellbeing.	<ol style="list-style-type: none"> 1. Directly or in partnership, provide information, mentoring, training and resources to support musicians, music professionals and music businesses in developing their skills and business acumen. 2. Directly or in partnership, deliver initiatives that support the Victorian music industry and communities to better understand and employ principles of inclusiveness and accessibility. 3. Effectively communicate initiatives to relevant audiences to ensure they are aware of the range of opportunities available to them.



The Victorian Music Development Office (VMDO) is a project of the Victorian Government managed by Music Victoria. The work of the VMDO is aimed at delivering outputs in support of Music Victoria's Strategic Outcomes. The VMDO is managed by a General Manager under the guidance of the Music Victoria Chief Executive Officer and a dedicated steering committee and is governed by the Music Victoria Board.

VMDO strategic plan					
Goal	1. The VMDO will work with and for Victorian music businesses to develop capacity (and capability)	2. The VMDO will work with and for Victorian music businesses to increase revenue.	3. The VMDO will work with and for Victorian music businesses to seed innovation.	4. The VMDO will work with and for Victorian music businesses to reflect Victorian communities.	5. The VMDO will work with and for Victorian music businesses to be relevant and trusted.
Outcomes	In the future, Victorian music industry businesses are:	In the future, Victorian music industry businesses are:	In the future, Victorian music industry businesses are:	In the future, Victorian music industry businesses are:	In the future, Victorian music industry businesses are:
	1.1 Outward and connected 1.2 Powered by innovative, business-focused and skilled people	2.1 Accessing relevant markets 2.2 Seeking new investments	3.1 Participating in and accessing relevant research and information 3.2 Learning from other industries 3.3 Market leaders in new thinking	4.1 Embodying the diversity of the Victorian community	5.1 advocates of the VMDO 5.2 Represented in the governance of the VMDO

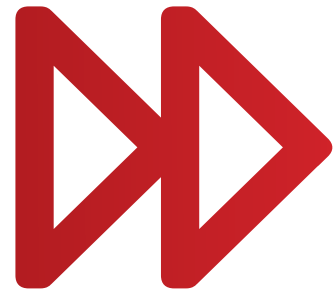


Photographer: Jacinta Keefe

▶▶ MUSIC VICTORIA ADVOCACY

Music Victoria representatives are part of/partners in:

AIR Fellowships Advisory Committee
APRA Songhubs Advisory Committee
Arts Industry Council of Victoria
Arts Wellbeing Collective
Australian Music Industry Network
Bandmates Victoria Steering Group
Box Hill Institute Course Advisory Committee
City of Melbourne Music Strategy Committee
Collarts Course Advisory Committee
Common Rooms Venue Committee
Liquor Control Advisory Council
Music Passport Advisory Committee
RMIT Industry Advisory Committee
RMIT Adjunct Professor
Victorian Live Music Roundtable
Victorian Skills Commissioner – Industry Advisory Group
Cohealth Access All Areas Steering Committee
Live Music Roundtable Music Festival Sub-Committee
Late Night Liquor Licensing Freeze Steering Committee



Photographer: Josh Brnjac

Advisory Panels

Artists' Advisory Panel

Music Victoria Artists Advisory Panel consults, advises and informs Music Victoria with relevant information from a musician's perspective. Representing a range of genres, the panel plays an important role in providing information and feedback to staff and the board on behalf of our members, music community and audiences.

2019-20 Artists' Advisory Panel Members are:

Chelsea Wilson (Chair)
Ash Bartlett (Secretary)
Adam Simmons
Dave Newington
Derek Atkinson
Jake Mason
Leah Healy
Lloyd Spiegel
Monique diMattina
Peter Knight
Syrene Favero
Tim Dalton
Xani Kolac

Women's Advisory Panel

Music Victoria's Women's Advisory Panel (WAP) provides a platform to represent the broad range of cultural and economic perspectives of women and people who identify as women who are working in music-related professions. This panel is part of Music Victoria's leadership and advocacy on societal issues in the creative sector. Music Victoria has become a national leader on action and advocacy around gender quotas on all Music Victoria operations, events and activities.

2019-20 Women's Advisory Panel members are:

Sarah Blaby (Chair until Dec 2019)
Chelsea Wilson (Acting Chair for 2020)
Laura Imbruglia (Secretary)
Danielle Rizk
Diana Wolfe
Dr. Catherine Strong
Dr. Nat Grant
Fiona Duncan
Jessie Lloyd
Rebecca Barnard
Rita Khayat
Simona Castricum (stepped down Jan 2020)
Siobhan Kranz
Siobhan McGinnity
Sophie Koh

VMDO - General Manager's Report

Bonnie Dalton

The 2019/2020 year was a difficult one for our entire sector, and indeed the world. The Victorian Music Development Office has sought to support Victorian music business professionals with a range of projects, initiatives, information and resources. We applaud the resilience of this sector and the way in which the music community has come together at this time. As we look ahead to the gradual easing of restrictions here in Victoria, we acknowledge the ongoing challenges ahead but look forward to the future.

I am pleased to report that the team has once again delivered the VMDO on time and under budget. Initially a 2-year pilot, the VMDO was due to complete its initial contract on June 30 of this year but that contract has now been extended to the end of December 2020. Budget underspend due to some COVID-19 impacted activity along with good financial management, saw existing funds extending the project for an additional 6 months. The extension has allowed us to continue to support Victorian music businesses and professionals throughout this critical lockdown period.

Lockdown also brought increased focus on contemporary music from the State Government and a need to increase understanding of and outreach within the sector, particularly in regard to the design and delivery of new funding in response to COVID. A request was made for the VMDO to provide a Music Industry Liaison to Creative Victoria and I was seconded for 16 weeks to provide that service, during which time more than \$20M worth of grants and strategic partnerships were designed in consultation with the sector. During the secondment, Music Business Manager Katie Stewart stepped up

as acting General Manager of the VMDO and delivered a seamless transition to online delivery for all VMDO programs, programming of Networking Breakfasts and Experts in Residence topics and new initiatives such as the Fair Play: Equity, Inclusion and the Victorian Music Industry program with Diversity Arts Australia.

While COVID dominated the latter part of this year, we do also need to reflect on the 2019 and early 2020 portion and make mention of the international guests the VMDO welcomed as part of CHANGES, China Music Now and Melbourne International Games Week and the local industry who met with all of them. Also, the presenters and participants of the CLOCK program, researchers and subjects of the RMIT Career Path Study and all of the artists and industry who were part of our partnership with Multicultural Arts Victoria's ReWire sessions, to name just a few.

VMDO First Peoples ended the 2019/2020 year with the very positive development of a secondment for VMDO's First Peoples Music Business Manager, Neil Morris, to Songlines Music Aboriginal Corporation for the 6-months to December 2020. This change locates First Peoples projects within a First Peoples organisation and allows for self-determination in project design, development and delivery. The new structure comes off the back of an extremely productive 2019/2020 year that saw the completion of the Blak Sound program (delivered in partnership with Spotify and City of Melbourne), the establishment of First Nations Women In Music (delivered in partnership with Songlines and Office for Women), representation at the International Indigenous Music Summit, Folk Alliance International and CHANGES as well as ongoing consultation and advocacy at all levels.



I would like to take this opportunity to thank the VMDO team of Katie Stewart, Neil Morris and Jessica Ibacache, Music Victoria, Creative Victoria and the Victorian State Government. Most importantly, thanks to the Victorian music community who have continued to participate in VMDO projects, to provide information and feedback and to drive us to keep delivering for the ongoing sustainability of Victoria's contemporary music sector.



Photographer: Josh Brnjac



Photographer: Ash Bartlett

Professional Development Program

Professional Development Manager Ash Bartlett

The Music Victoria Professional Development program has boasted an eclectic range of events that have supported our evolving membership base, and the Victorian music community at large. In pre-COVID-19 world of 2019, we focused on taking this support to regional towns, delivering 6 regional events in 6 months. Among these 6 events, we partnered with APRA AMCOS, The Push and Queenscliff Music Festival to expand our audiences and connect with more artists and young people. We delivered 2 Venues Days in partnership with City of Greater Geelong and City of Yarra; these were very well attended and appreciated by local venues.

In 2020, we reimaged our professional development format to be solely accessible online in the pre-COVID world of 19 landscape. We developed an event stream for artists that featured music industry representatives for a live Q&A session called Ask Us Anything; we held 4 of these events on a fortnightly basis during the peak of uncertainty. In addition to these events, we delivered 7 professional development panels that addressed the rapidly evolving new needs of the music industry, steered by expert industry representatives. These events fostered a supportive community of regular attendees and facilitated insightful discourse into the road to recovery for music in Victoria.



Event Producer Laura Imbruglia

In 2019, 13 year presenting partner The Age stepped away, and we became the Music Victoria Awards. Music Victoria thanks The Age for its vision and support.

Following 2019 industry consultation, we introduced a few changes including renaming the Global category to Best Intercultural Act, making a small number of tickets available to the public and industry, redesigning our trophy, and allowing self-submissions only to Music Victoria members.

We made leaps in accessibility, partnering with Auslan Stage Left, and Channel 31, who live-streamed the event. Music Victoria also continued its partnership with Green Music Australia to reduce harmful single-use plastic waste backstage.

Our 2019 performers reflected the wonderful diversity on display in the Victorian music scene - the female-fronted metal act Suldusk, chamber-folk act Grand Salvo, blind Sudanese superstar Gordon Koang, rising rapper Philly, and legends Vika and Linda with special guest Mark Seymour. Broadcasters from co-presenters PBS and RRR DJ'd the Awards event and After Party.

Comedy legend Santo Cilauro inducted PBS Radio 106.7FM and the iconic Kate Ceberano inducted Vika and Linda Bull to our Hall of Fame.

We gave away prizes valued at \$115,000 and collected over 56,000 votes from the public.

The 2019 Awards also saw the following notable achievements:

- First ever Female winners for Electronic and Jazz categories
- Majority of the industry-voted genre categories were won by female artists, or acts fronted by or featuring women.
- First ever First Nations Artist winner for Best Experimental/Avant Garde category
- Sampa The Great won Best Hip Hop Act for the second year running, in a category that had never had a female nominee until 2018.

Music Victoria thanks Major Partners Bendigo Bank, City of Melbourne, Moshtix and Melbourne Recital Centre for their ongoing support of the Music Victoria Awards, along with all our Partners for the 2019 Music Victoria Awards.



Photographer: Martin Philbey

Live Music Professionals

Project Manager Sarah DeBorre

Live Music Professionals is a Victorian Government initiative delivered by Music Victoria. The business coaching program selects 20 participants who fall into one of the following categories: venue owner, band booker or independent promoter and then matches them with relevant music industry coaches. Beyond one-on-one coaching sessions, participants are also involved in a number of conferences aimed at upskilling the individual in order to support them in running more sustainable live music businesses.

The 2019 program saw Music Victoria deliver year three of the program to great success and also with it's most diverse group of participants to date. 5% of participants identified as Aboriginal or Torres Strait Islander, 25% of participants identified as Culturally and Linguistically Diverse and for the first time there was a 50/50 split of male and female participants while 40% of participants came from regional or outer suburban areas.

The 2019 program participants included the following venues:

- > Afro Hub
- > Bar Oussou, Brunswick
- > Commercial Hotel, Yarraville
- > Compass Pizza, Brunswick East
- > Geddes Lane Ballroom, Melbourne
- > Macedon Railway Hotel
- > The Retreat Hotel, Brunswick
- > The Yarra Hotel, Abbotsford
- > Torquay Hotel
- > Wandii Pub, Wandiligong

And the following promoters:

- > Deadly Events
- > Flying Saucer Club
- > Iamike Entertainment
- > i hear Django
- > Inward Goods
- > Loch Hart Music Festival
- > Sycamore Entertainment
- > The Sound Doctor Presents
- > Tovch
- > Weird Place

In 2019 Live Music Professionals implemented a second dedicated live music conference for its cohort in the form of a one day metro-based conference. This launched the program which was followed by participants attending the Changes Music Industry Conference and Festival. Later in the program participants attended a two-day conference in Rye which was also attended by their coaches. The coaches in 2019 included:

- > Andrew Fuller (Managing Director, Clearview Legal Counsel)
- > Amanda Vitartas (Venue Booker, The Grace Darling / Director, Future Popes)
- > Cara Williams (Director, Slow Clap)
- > Bella Kranjec (Online Marketing & Social Media Coordinator, Corner Group)
- > Jackie Antas (Vice President, Communications, Ticketmaster/Live Nation Entertainment, Asia Pacific)
- > Renee Hermesen (Promoter, Live Nation)
- > Shaun Adams (Venue Program Manager, Hotel Esplanade)
- > Tom Harris (Managing Director, White Sky)
- > Tom Supple (Senior Music Curator, Dark Mofo)
- > Tristian Ceddia (Creative Director, Never Now)



Across the span of the 2019 program (roughly four months), 26.09% of Live Music Professionals participants identified seeing an increase in ticket sales and 88.89% of participants had new business opportunities/collaborations with other participants from the program. 50% of participants reported that business collaborations with the coaches were also a result of the program.

At the close of the program 83.33% of respondents surveyed felt the overall business outlook for their business/venue in the next 12 months was positive and 93.65% agreed or strongly agreed that they are now able to run their business more effectively. 100% of participants agreed they would recommend the program to another small, live music business or person.

The coaches were also surveyed after the program and 100% of respondents agreed that they would enjoy being a Live Music Professionals coach again in the future. One of the coaches commented, "I LOVED being a coach and having the opportunity to share my working knowledge and experience with ultra-talented professionals, which will undoubtedly result in something that benefits the wider music community and beyond. The participants were so inspiring and a real joy to be around and share with."

The 2020 Live Music Professionals program is the fourth instalment of the project and is currently being delivered online by Music Victoria. For more information go to: www.musicvictoria.com.au/livemusicprofessionals





Cultivate

Project Manager Sarah DeBorre

Cultivate is a leadership development program for women who are already in (or on their path to) leadership and decision-making roles in the Victorian contemporary music sector. The purpose of the project is to strengthen the participants overall leadership skills and their ability to have impact upon the wider music industry/community. By providing opportunities for women, Cultivate seeks to reduce gender inequality by enabling women to work towards realising and achieving their full potential as leaders by:

- > Expanding their knowledge in fields relating to their leadership in the Victorian contemporary music sector
- > Building stronger professional networks
- > Being matched with a mentor who can provide one-on-one leadership guidance
- > Being placed in private leadership coaching sessions (in round two, with Leadership Victoria)
- > Participating in group workshops/masterclasses
- > Participating in a full-day, women's leadership conference and mentoring program launch/networking event
- > Participating in individualised sessions identified by each participant including professional coaching, short courses and extra mentoring

Round two of the program launched with a full day women's leadership conference which brought together both participants and mentors. The full day schedule included keynotes from likes of Sally Capp, Lord Mayor of Melbourne and Aminata Conteh-Biger, Founder and CEO of the Aminata Maternal Foundation. A number of hands-on masterclasses were presented by Elizabeth Aitken,

Partner at Moray & Agnew Lawyers; Liz Pomer, Managing Director of Kintsugi Advisory and Georgia Ellis, Founder of Bluechip Minds.

Throughout the program, participants were involved in a series of masterclasses with both Georgia Ellis and Liz Pomer who presented on topics such as 21st Century Leadership, Think Like a Leader Act Like a Leader: using a Growth Mind-set to carve out your leadership path, The Self Authoring Leader, Futureproofing your Leadership, Communicating and Influencing and Strategy and Putting Ideas into Action.

Participants in round two included:

- > Ashleigh Hills (Artist Manager/Co-General Manager, UNIFIED Artist Management)
- > Danielle Rizk (Broadcaster, DJ, Event Curator)
- > Moira McKenzie (Senior Associate, Sanicki Lawyers; Co-Founder, OpenSea Music)
- > Paige X. Cho (Senior Music Strategist, Bolster)
- > Shannon Driscoll (Executive Director, Girls Rock! Melbourne)
- > Victoria Sweetie Zamora (Head Of Labels & Promotions, Remote Control Records)

Mentors included:

- > Kath Blackham (Founder & CEO, VERSA)
- > Lucy Thomas OAM (Co-Founder/Co-CEO, Project Rockit)
- > Mary Crooks AO (Executive Director, Victorian Women's Trust)
- > Michelle Battersby (Chief Marketing Officer, Keep it Cleaner)
- > Shamini Rajarethnam (CEO, Rationale)



The program shifted midway to an online format to accommodate the changes imposed by COVID-19. Remaining coaching sessions, mentoring and masterclasses were conducted online including a digital graduation where speakers included The Honourable Gabrielle Williams, Minister for Women, Minister for Prevention of Family Violence and Minister for Aboriginal Affairs along with a keynote from Sadhana Smiles, CEO Property Management, Harcourts International.

Round two of Cultivate was very effective in supporting participants to achieve their leadership goals. In the post-program survey, 100% of participants strongly agreed that they felt more motivated and inspired about their future as a leader as a direct result of being involved in Cultivate. In the same survey, 100% of participants also agreed that since participating in Cultivate, they had noticed an improvement in their leadership skills. Some improvements noted by participants included: "I'm feeling more confident and able to compartmentalise things, where in the past I would get flustered and attack things head first." Another participant said, "I understand more about how to embody friendly and empathetic professionalism, enforcing boundaries for my own sanity and well-being and learning the difference between being honest and open and disclosing more information than the situation requires."

100% of participants strongly agreed that they had increased their awareness of various leadership tactics and that Cultivate was effective in progressing their skills as a leader. One participant commented, "The skills I learnt in this program will help me hugely in my future. The people that we had access to during the program and the modules we went through are so important for women in leadership positions. Finding yourself as a leader and feeling confident to lean into the position are so important and this program really took us through that step by step."

Music Victoria has been thrilled with the impact of Cultivate on another cohort of Victorian music industry professionals and with comments like the one above and the one below, we're delighted to be able to deliver such an impactful program on behalf of the Office for Women.

"Cultivate happened at an extremely important time for me...it's completely changed my life."



▶▶▶ MUSIC VICTORIA BOARD MEMBERS



**SALLY
HOWLAND**
Chair

Sally worked for APRA AMCOS for 40+ years in a variety of roles before taking up the senior executive position as Head of Member Services. She retired from the organisation in 2020. Sally is the author of *Song Cycles – An audit of support infrastructure for Indigenous Music in Australia*. Commissioned by the Australia Council and published in 2010. She researched and authored *Starting Ground – A Scoping Study into NSW Aboriginal Artists* (2015) and was the Project Manager for the NSW Skills Development program – *Starting Ground* which started in 2015 and is now in its fifth year. Sally is a Non-Executive Director of the Archie Roach Foundation and Support Act Ltd (SAL), having been appointed Chair of the SAL Board in 2013.



**CHELSEA
WILSON**
Deputy Chair

Chelsea Wilson is a Melbourne based vocalist, broadcaster, DJ and producer with over 12 years music industry experience. Her debut soul-inspired album 'I Hope You'll Be Very Unhappy Without Me' was lauded #2 Album of the Year on ABC Radio National and nominated for Best Soul album at the Age Music Victoria Awards 2014, leading to performances including Glastonbury Festival UK and the headline spot on the Arts Centre stage at the Australasian World Music Expo. Her behind the scenes roles have included Concert and Events Licensing Representative at APRA|AMCOS and Music Manager at PBS 106.7FM. Currently Chelsea is the Artistic Director of Stonnington Jazz Festival and Music Programmer of Brunswick

Music Festival. Passionate about independent media she produces and presents radio programs 'Jazz Got Soul' (PBS) and 'The Australian Soul Sessions' (Mi-Soul London). She also curates the 'Women of Soul' performance series. A member of the Women in Music Panel she is also chair of the Musicians Advisory panel for Music Victoria. She holds a Master's Degree of Arts and Entertainment Management, a Bachelor of Popular Music and a Diploma in Entertainment Business Management.



**DEAN
HAMPSON**
Treasurer

Dean has been part of creative industries over the past decade, working behind the scenes on productions such as Offspring before moving to music. Dean currently holds a senior management position at Australia's premier music business and accounting firm, White Sky Music, being involved with several of Australia's most prominent music businesses. Dean has also contributed to the industry by being an Artist Manager and is currently in the final stages of completing an MBA with Deakin University.



MELINDA DINE
Secretary

With more than 13 years of experience in the music industry, Melinda has worked in a variety of industry roles including in Event Management, Artist Management and Tour Support. She has also worked in a not-for-profit environment delivering a multitude of development programs for young people as well as the in the management and delivery of Government funded projects. Her governance

experience includes: State Government of Victoria, Victims of Crime Consultative Board, Music Victoria Board of Directors and The Centre for Innovative Justice, Restorative Justice Advisory Board. Melinda was responsible for the research project that went on to establish Music Victoria as it is today.



MATTHEW KENNEDY

Matthew has worked within not-for-profit business management and development, across all of local,

state, national and international levels, for more than 25 years. Matthew is currently Chief of Sport Performance at Swimming Australia, heading the sport sustainability and growth squad there. From 2011-18 he was the Chief Executive Officer of Tennis Australia, an organisation of 50 staff and about 900 member clubs, centers and associations. He previously worked for the International Cricket Council for a decade and was its Global Development Manager, first based out of London and then later Dubai, responsible for supporting 94 non-Test cricket nations.



CHRIS O'NEILL

Artist, advocate and industry stalwart Chris O'Neill has been committed to music for more than a decade. While he graduated from

QUT with a Bachelor of Music, it's been his work on and off the stage that had built his profile and reputation. Chris makes a daily contribution to supporting songwriters through his role at APRA AMCOS as National Manager - Writer Services, where he regularly engages with industry organisations around the country, whilst rolling out the APRA AMCOS national events program and managing the APRA AMCOS grants program. An acclaimed drummer, Chris has written and

performed with artists from just about every genre, made numerous records, and performed on stages around the country including major festivals such as Prima Vera, Splendour in the Grass, Big Day Out



HEIDI BRAITHWAITE

After previously working for an independent record label and as a band manager, Heidi founded her own

publicity company, Riot House Publicity, in 2006. The agency has since expanded to include two other staff members, and continues to work with a varied roster of artists and festivals including Alex Lahey, Marlon Williams, The Jezabels, C.W. Stoneking, Beyond The Valley and Grapevine festivals. Heidi has completed a short course at the Australian Institute of Company Directors (Governance For Non Profits) and is a member of the AICD. Through her years working in publicity, she has developed skills in media relations, crisis management, and image development/management. After 15 years in the music industry working in record labels, management companies and as the director of her own publicity consultancy, she brings a breadth of knowledge and experience from a marketing and PR background.



TIM HEATH

Tim Heath was born and raised in Castlemaine and has been involved in live music for 20 years as a musician, venue booker and venue

owner/manager. As a musician he has toured most parts of Australia extensively from cities to outback.

For twelve years Tim was engaged in the Melbourne music scene, after which he moved back to his home town and has since become an owner and band booker of Castlemaine's Theatre Royal. Tim has developed a strong sense of the music industry in regional places, has worked with local council and government to improve musician's opportunities and to improve longevity in venues. He has worked extensively with young musicians and organisations such as FREEZA and the Push, co-ordinating all-age events that offer exciting performance opportunities and safe spaces for young people to engage in live music. He has worked with some of Bendigo's premier venues and is constantly engaged with the broader regional music industry.



CATHERINE HARIDY

From Warner Music Australia to Festival Mushroom Records, Cath has signed and project managed some of Australia's

most successful artists. Moving into Artist Management, she founded Catherine Haridy Management (CHM) which currently represents Artists, Producer/Writers and non-musical artists forging a partnership with Berlin-based Australian, Craig Schuftan. Appointed to the role of Executive Director of the Association of Artist Managers (AAM) in 2019, a peak body that represents, promotes and protects Artist Managers and their clients, Catherine has actively contributed to designing and implementing a dynamic strategic direction for the AAM, as well as being a former Board Member and Chairperson. Previously, Catherine has been a board member of the Community Broadcasting Foundation where she Chaired the Australian Music Airplay Grants Committee as well as participated in the Online Grants Committee and was a contributor to the Foundations' Strategic and Governance Review completed in 2015. Catherine was also a proud member of the board of Support Act: a registered

charity established by the music industry to provide a safety net for artists and music workers in crisis, ending three terms of service at the end of 2019. She's also an APRA Ambassador, a Patron of the Australian Music Prize as well as a respected Speaker and Advocate within the Australian Music industry.



KERRY KENNEL

Kerry Kennell, a proud Torres Strait Islander woman from the eastern islands Ugar and Erub, launched into the Victorian music scene in late

2018 managing the band Key Hoo. Kerry went from zero to one hundred in the industry, and quickly became known as an influencer and mentor to new and emerging artists. Originally from Queensland, Kerry brings over 15 years of experience as a business owner and lawyer, having worked in private practice, legal aid, and all levels of government. Kerry's entrepreneurial spirit saw her branch out on her own in early 2019, and she is now consulting to small business and not-for-profit organisations, where she mentors and empowers First Nations business owners, entrepreneurs, and creatives. Holding Bachelor of Laws from Griffith University, Kerry brings experience from government, law, construction, and music. Kerry specialises in the areas of business management, strategic planning, and working with First Nations creatives, which will enable her to make a positive and meaningful impact with Music Victoria.



▶▶ MUSIC VICTORIA STAFF



PATRICK DONOVAN
CEO

Patrick has been CEO of Music Victoria since 2010, after a 12 year career as Chief Music Writer

for the Age Newspaper. Donovan has a Bachelor of Economics from Monash University, sings in a band, tour managed Iggy Pop in 1998 and led the campaign to name a lane after AC/DC. He is an adjunct professor of RMIT's Bachelor of Arts (Music Business) Course and sits on numerous boards and councils including the Australian Music Industry Network and the Victorian Liquor Control Advisory Council which advises the Liquor Licensing Minister on alcohol harm reduction strategies. He has been instrumental in developing Melbourne's international brand as a global music city, building ties and sharing best practice with overseas markets in the United States, Asia, the UK and Europe, presenting on topics including "Melbourne Music City" at numerous international conferences.



DALE PACKARD
General Manager

Dale has spent years touring the world with many successful bands as a tour manager, sound engineer, artist manager and musician.

In more recent times, his work and passion was managing the touring department at Regional Arts Victoria and coordinating events around Australia that connect artists with new audiences and opportunities. He also runs Club Kids Music Academy and is a board member for Schoolhouse Studios.



BONNIE DALTON
General Manager -
VMDO

Bonnie Dalton is the General Manager of the brand new Victorian Music Development Office,

where she will be responsible for working with artists and the businesses that support them, to foster sustainable music industry careers and partnering with music organisations and businesses. Prior to the VMDO, Bonnie worked predominantly as an artist manager but also across events, production, and programming. A recipient of the Lighthouse Award for management, she has previously worked with Little Red, The Vasco Era and more recently Ali Barter and Oscar Dawson. She was the producer of the Melbourne St Jerome's Laneway Festival for ten years, worked in senior management at Falls Festival and has programmed line-ups at a range of festivals and events from Low Light, Queenscliff to Melbourne's House of Vans.



KATIE STEWART
Music Business
Manager - VMDO

Katie Stewart Stewart is the Music Business Manager at the Victorian Music Development Office.

Previously, she was the General Manager of Lunatic Entertainment and St. Jerome's Laneway Festival.



Katie's experience in event management has been quite diverse over the years, evolving from managing local event volunteers through to overseeing all festival departments. She also has international experience in live music and touring, having advanced many international tours for the likes of The Temper Trap, Gotye and CHVRCHES and joining them on the road in as Tour Manager/ Assistant Tour Manager. She was named as one of the New Bosses for 2016 in the IQ Magazine Awards. Katie's favourite festival experiences globally include Coachella, Glastonbury, Bonnaroo, Roskilde, Sonar Barcelona and Fuji Rock. On the bucket list includes Primavera, Form Arcosanti and Austin City Limits.



NEIL MORRIS
Music Business
Manager – First
Peoples - VMDO

Neil Morris is a Yorta Yorta man, born and raised on Yorta Yorta country around the towns of Shepparton and Mooroopna. He has a very powerful connection to the landscape and his culture. It is central to his being and how he functions in this world and led him to return to Shepparton in 2010 after a number of years away, and to start working on projects, on country and with fellow Yorta Yorta peoples. A musician, who performs as DRMGNOW, Neil regularly performs across a range of venues and festivals. Neil also hosts an incredible program on Triple R called Still Here which showcases some of the best indigenous music on the airwaves. It is a strong passion of Neil's to provide a platform for non-Indigenous people to be exposed to Indigenous culture, and also have an appreciation of this fostered. He has actively pursued this endeavour and has been involved in this through work with organisations like Multicultural Arts Victoria, SheppARTon Festival and more.



LAURA
IMBRUGLIA
Project/Marketing
Manager

Previously most well-known as a musician (with 4 albums and countless tours under her belt), in recent years, Laura has been at the helm of the beloved variety webseries "Amateur Hour". She's appeared on panels across Melbourne to offer advice on crowdfunding and grant writing, and is passionate about empowering, educating and galvanising musicians. Laura has also been known to DJ and host music trivia around Melbourne, and hosts the occasional pop up radio show "Word Nerds" on 3RRR. She's still making music too (naturally).



ASH BARTLETT
Professional
Development /
Membership Manager

Ash manages the Music Victoria membership and professional development program. Her background spans media, marketing and client management in both private and non-profit organisations. Ash cut her teeth in the music industry volunteering at local community radio stations and progressed into music media and publicity. She is committed to celebrating and supporting art and culture in Victoria.



**JAMES
SANCHEZ-LEGG**
Office Administrator

A recent graduate of Box Hill Institute (Bachelor of Music Business), James' passion for music led

him to Music Victoria - he interned with us in 2018 and he impressed us so much, we kept him! A multi-instrumentalist with diverse music taste, James is looking forward to gaining hands-on experience working in the music industry.



**SARAH
DEBORRE**
Live Music
Professionals &
Cultivate Project
Manager

At Music Victoria Sarah project manages

both the Cultivate and Live Music Professionals programs – government funded leadership and business coaching programs for the Victorian music sector. Her background has been firmly rooted in the Melbourne music community including close to ten years spent with community broadcaster, PBS FM (where she both presented programs and worked in a variety of roles at the station). From there, Sarah moved on to work in digital distribution with The Orchard and project management at The Push where she ran music industry workshops and mentoring programs. Sarah has also spent a decent amount of time writing columns and articles for street press, running benefit gigs and working in music television.



JESS IBACACHE
Project Coordinator
- VMDO

Jessica Ibacache is a Chilean-Australian artist, writer, community organiser and arts worker.

Driven by her passion for social justice and community-lead art, Jessica strives to produce work that is reflective of her roots and accessible for all audiences. Her creative practice is inspired by her culture, community, family and experience of being a woman of colour in the Latinx diaspora. She is the co-founder of In Sickness and Stealth, an arts collective for artists with disability, chronic illness and mental illness, and Yo Soy, a collective for Melbourne based Latinx creatives. She has previously worked for Footscray Community Arts Centre, Arts Access Victoria and PHOTO 2020.



Sponsorship and Partners

Music Victoria would like to thank all our sponsors and partners. In particular Creative Victoria, APRA AMCOS, Australia Council for the Arts and City of Melbourne for their continued support to our core operations. We would also like to thank the incredible Victorian music community and all our members whose support enables Music Victoria to achieve such great outcomes.

Design generously provided by One Rabbit

MUSIC VICTORIA GRATEFULLY ACKNOWLEDGES OUR PLATINUM AND COUNCIL PARTNERS:



▶▶ CONTEMPORARY MUSIC VICTORIA INC.

FINANCIAL STATEMENTS

For the Year Ended 30 June 2020





Contemporary Music Victoria Inc.

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Contemporary Music Victoria Inc.

Directors' Report 30 June 2020

The directors present their report, together with the financial statements of Contemporary Music Victoria Inc. for the financial year ended 30 June 2020.

General information

Directors

The names of the directors in office at any time during the year are:

Names	Position	From/Until
Sally Howland	Chairperson	Appointed September 2019
Paul Luczak		Resigned November 2019
Sarah Blaby		Resigned November 2019
Matthew Kennedy	Deputy Chair	
Chelsea Wilson		
Chris O'Neill		
Melinda Dine	Secretary	
Tim Heath		
Catherine Haridy		
Heidi Braithwaite		
Tim Northeast		Resigned September 2019
Dean Hampson Treasurer		Appointed January 2020

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 entities principal activities during the financial year.

Operating result

The surplus of the Association for the financial year amounted to \$ 56,102 (2019: \$1,867).

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

Chairperson: 
Sally Howland

Treasurer: 
Dean Hampson

Dated 30 October 2020



Contemporary Music Victoria Inc.

Statement of Profit or Loss and Other Comprehensive Income
For the year ended 30 June 2020

	Note	2020	2019
		\$	\$
Revenues	3	1,730,314	1,527,370
Employee benefits expenses		(774,205)	(655,737)
Depreciation and amortisation expense		(13,997)	(9,580)
Project costs		(722,868)	(423,926)
Other expenses		(163,142)	(436,260)
Surplus/(deficit) for the year		56,102	1,867
Net surplus/(deficit)		56,102	1,867



Contemporary Music Victoria Inc.

Statement of Financial Position For the year ended 30 June 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	992,218	767,797
Trade and other receivables	5	85,442	89,002
TOTAL CURRENT ASSETS		1,077,660	1,062,093
NON CURRENT ASSETS			
Property, plant and equipment	6	26,020	37,009
Intangible assets	7	10,007	10,361
Right-of-use assets	8	156,507	-
TOTAL NON CURRENT ASSETS		192,534	47,370
TOTAL ASSETS		1,270,194	1,109,463
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	108,662	113,818
Financial benefits		15,257	-
Employee benefits	11	88,824	72,139
Other financial liabilities	10	121,010	594,464
Lease liabilities		11,121	-
TOTAL CURRENT LIABILITIES		344,874	780,421
NON-CURRENT LIABILITIES			
Lease liabilities		145,550	-
TOTAL CURRENT LIABILITIES		145,550	-
TOTAL LIABILITIES		490,424	780,421
NET ASSETS		779,770	329,042
EQUITY			
Accumulated Surplus		779,770	329,042
TOTAL EQUITY		779,770	329,042



Contemporary Music Victoria Inc.

Statement of Changes in Equity For the year ended 30 June 2020

2020

	Accumulated Surplus \$	VMDO Reserve \$	Total \$
Balance at 1 July 2019	329,042	-	329,042
Change in accounting policy to reflect the retrospective adjustments - adoption of AASB 15 AASB 1058	394,626	-	394,626
Balance at 1 July 2019 restarted	723,668	-	723,668
Surplus for the year	56,102	-	56,102
Transfers from accumulated surplus to VMDO reserve	(435,244)	435,244	-
Balance at 30 June 2020	344,526	435,244	779,770

2019

	Accumulated Surplus \$	VMDO Reserve \$	Total \$
Balance at 1 July 2018	327,175	-	327,175
Surplus for the year	1,867	-	1,867
Balance at 30 June 2019	329,042	-	329,042

The Entity has initially applied AASB 15 and AASB 1058 using the cumulative effect method and has not restated comparatives. The comparatives have been prepared using AASB 111, AASB 118, AASB 1004 and related interpretations.



Contemporary Music Victoria Inc.

Statement of Changes in Cash Flows
For the year ended 30 June 2020

	Note	2020 \$	2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from customers		1,646,352	1,833,475
Payments to suppliers and employees		(1,711,554)	(1,527,828)
Interest received		5418	6,449
Net cash provided by/(used in) operating activities	12	(59,784)	312,096
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of intangible assets		-	(9,535)
Purchase of property, plant and equipment		-	(31,1230)
Net cash provided by/(used in) investing activities			(40,658)
CASH FLOWS FROM FINANCING ACTIVITIES:			
Repayments of lease commitments		(2,490)	-
Net cash provided by/(used in) financing activities		(2,490)	-
Net increase/(decrease) in cash and cash equivalents held		(62,274)	271,855
Cash and cash equivalents at beginning of year		1,039,235	767,797
Cash and cash equivalents at end of financial year	4	976,961	1,039,235



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

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 Australia.

The functional and presentation currency of Contemporary Music Victoria Inc. is 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

For prior year

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

Grant revenue

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the entity obtains control of the grant, it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

When grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Contemporary Music Victoria Inc. receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in the statement of profit or loss and other comprehensive income.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

2 Summary of Significant Accounting Policies

(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.

Revenue from contracts with customers

For current year

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 less than 12 months between receipt of funds and satisfaction of performance obligations.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

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)

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.

(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.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

2 Summary of Significant Accounting Policies

(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.

(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:

Fixed asset class	Depreciation rate
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.

(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.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

2 Summary of Significant Accounting Policies

(f) Financial instruments

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.

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

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.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

2 Summary of Significant Accounting Policies

(f) Financial instruments

Financial assets

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.

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.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

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.

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.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

3 Revenue and Other Income

	2020	2019
	\$	\$
Revenue from continuing operations		
- Member subscriptions	74,535	94,303
- Other revenue	3(b) 67,755	108,162
- Grants, sponsorships & donations	3(a) 1,588,024	1,324,904
Total Revenue	1,730,314	1,527,369

(a) Grants, sponsorship & donations revenue	2020	2019
	\$	\$
Donations	723	10,654
Creative Victoria Core Funding	225,000	275,000
Australia Council for the Arts	37,275	57,725
Creative Victoria Other Grants	1,168,391	891,543
City of Melbourne	12,500	1,500
Strategic Investment Package	40,958	-
APRA AMCOS	23,500	20,000
Sponsorship	79,677	68,482
Total	1,588,024	1,324,904

Note: the \$1,168,391 income item "Creative Victoria Other Grants" includes \$435,244 in unspent VMDO funding that was recognised as income in the current year under new accounting standards AASB 15 and AASB 1058.

(b) Other Revenue	2020	2019
	\$	\$
Other income	59,889	100,119
Ticket sales	2,448	1,595
Interest income	5,418	6,449
Total	67,755	108,163

4 Cash and Cash Equivalents

Cash at bank	992,218	1,039,235
Total cash and cash equivalents	992,218	1,039,235



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

4 Cash and Cash Equivalents

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:

	2020 \$	2019 \$
Bank balances	992,218	1,039,235
Bank overdrafts	(15,257)	-
Balance as per statement of cash flows	976,961	1,039,235

5 Trade and Other Receivables

	2020 \$	2019 \$
CURRENT		
Trade receivables	73,600	13,769
Deposits	9,290	9,089
Prepayments	2,552	-
Total current trade and other receivables	85,442	22,858

6 Property, plant and equipment

	2020 \$	2019 \$
Plant and equipment		
At cost	44,030	44,030
Accumulated depreciation	(27,304)	(18,917)
Total plant and equipment	16,726	25,113
Furniture, fixtures and fittings		
At cost	9,946	9,946
Accumulated depreciation	(7,655)	(7,053)
Total furniture, fixtures and fittings	2,291	2,893
Motor vehicles		
At cost	10,000	10,000
Accumulated depreciation	(2,997)	(997)
Total motor vehicles	7,003	9,003
Total property, plant and equipment	26,020	37,009



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

7 Intangible Assets	2019	2018
	\$	\$
Website		
Cost	10,715	10,715
Accumulated amortisation and impairment	(708)	(354)
Net carrying value	10,007	10,361

8 Leases

The Entity has applied AASB 16 using the modified retrospective (cumulative catch-up) method and therefore the comparative information has not been restated and continues to be reported under AASB 117 and related Interpretations.

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 building for their corporate office, the lease is generally between 5-10 years and the lease include a renewal option to allow the Association to renew for up to twice the non-cancellable 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

	Buildings \$
Year ended 30 June 2020	
Balance at beginning of year	159,160
Depreciation charge	(2,653)
Balance at end of year	156,507



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

8 Leases

Lease liabilities

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

	1 year	1 - 5 year	> 5 years	Total undiscounted lease liabilities	Lease liabilities included in this Statement Of Financial Position
	\$	\$	\$	\$	\$
2020					
Lease liabilities	19,265	80,193	103,930	203,388	156,671

9 Trade and Other Payables

	2019 \$	2018 \$
Current		
Trade payables	52,755	68,990
GST payable	20,743	25,657
Sundry creditors & accruals	31,216	14,349
Other payables	3,948	4,822
Total trade and other payables	108,662	113,818

10 Other Financial Liabilities

Amounts received in advance

	2019 \$	2018 \$
CURRENT		
Amounts received in advance	121,010	594,464

11 Employee Benefits

	2019 \$	2018 \$
Current liabilities		
Long service leave	18,731	14,859
Provision for employee benefits	70,093	57,280
	88,824	72,139



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2020

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:

	2020	2019
	\$	\$
Surplus/(deficit) for the year	450,728	1,867
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation and amortisation	13,997	9,580
Changes in assets and liabilities:		
- (decrease)/increase in trade and other receivables	(59,831)	6,813
- (decrease)/increase in other assets	(2,753)	59,331
- (decrease)/increase in inventories	-	553
- increase/(decrease) in income in advance	(473,454)	139,432
- increase/(decrease) in trade and other payables	(5,156)	45,358
- increase in provisions	16,685	49,161
Cashflows from operations	(59,784)	312,095

13 Statutory Information

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

Contemporary Music Victoria Inc.

Unit 1, 35 Johnston Street

Collingwood Victoria 3006



Contemporary Music Victoria Inc.

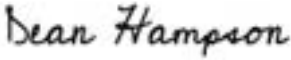
Directors' Declaration

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-profit 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 27 October 2020



Contemporary Music Victoria Inc.

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 2020, 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 Registered Entity's financial position as at 30 June 2020 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 Registered 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 Registered 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.



Contemporary Music Victoria Inc.

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 Registered 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 Registered Entity to cease to continue as a going concern.
- > Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- > 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.

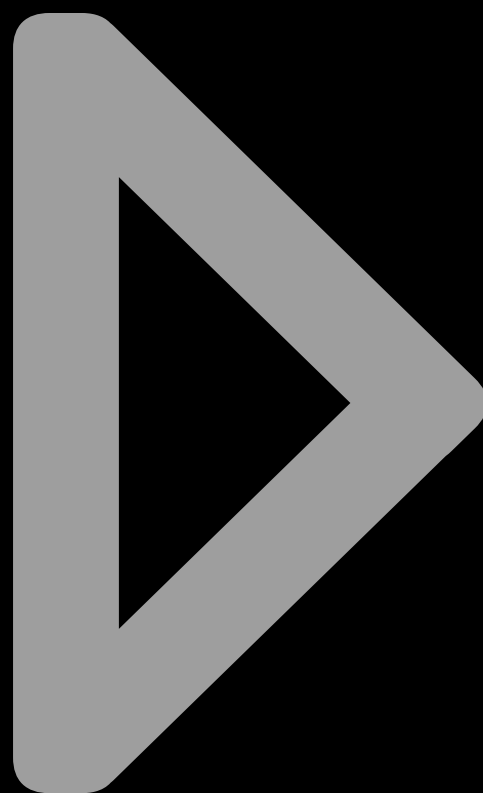
Banks Group Assurance Pty Ltd, Chartered Accountants
Authorised audit company number 294178 (ACN 115 749 598)

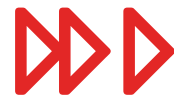
Andrew Fisher FCA, Partner
Registration number 306364

Melbourne, Australia
30 October 2020



Photographer: Josh Brnjac





**MUSIC
VICTORIA**

Music Victoria

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Contemporary Music Victoria Inc. ABN 45 420 531 232

This Annual Report was prepared by
One Rabbit™ with services donated.
Music Victoria would like to thank
One Rabbit™ for its support and assistance.

www.musicvictoria.com.au