

MUSIC VICTORIA



**ANNUAL
REPORT
2018-19**

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SALLY HOWLAND



Introduction

It is my pleasure to present to you our 2018/19 Annual Report.

Having been handed the reins from Tim Northeast a little over one month ago, I was immediately struck by 2 things about this organisation. The first, is the passion from both Board and Management which drives Music Victoria's purpose. And, the second, is our capacity to deliver important and meaningful programs to members of the Victorian music community. The 2 together provide an essential foundation for the continued development, sustainability and prosperity for all Victorian music practitioners.

Of course, our passion to strive for increased diversity and inclusivity across the entire music spectrum needs to be tempered with reality. That reality, rests with our organisational capacity to be a voice for all and offer well-resourced and quality programs.

Strategy

The following is a high level view on our key strategic points.

- > Music Victoria delivered the final year of its strategic plan, and developed a new 3 year plan which now runs to June 2022.
- > We thank all our key stakeholders, Advisory panels and Creative Victoria for their input as part of our consultation process.
- > Building on from the previous strategic plan, this three-year strategy includes a new strategic goal focusing on prosperity and growth. This goal reflects the ambitions of Music Victoria which include the management of the Victorian Music Development Office, undertaking industry research and developing new partnerships and opportunities within the Creative Industries both locally and internationally.
- > There is also a stronger focus on accessibility and inclusivity to enable Music Victoria to better reflect and represent the broader Victorian contemporary music community.
- > As Music Victoria approaches its ten year anniversary there are many opportunities opening up for the organisation including an exciting move to the Collingwood Arts Precinct Music Market in 2020.
- > This will be a space where musicians, music businesses and other stakeholders will be able to connect and collaborate to foster positive outcomes.
- > Music Victoria will continue to capitalise on key trends, take a pro-active approach to addressing industry needs, harness opportunities and unite an industry that we are all proud to be part of.

Key Achievements included:

In terms of highlights, the following represents both the scope and scale of our activities during the past 12 months.

- > Launched the Women's Leadership Program Cultivate on behalf of Office for Women.
- > Partnered in the inaugural Changes Music Summit.
- > Delivered and partnered in 20 professional development events across metro and regional Victoria with a total attendance of 988.
- > Relocated The Age Music Victoria Awards to the Melbourne Recital Centre.
- > Presented 23 awards and \$80,000 in prizes.
- > 58% increase in female nominations for The Age Music Victoria Awards.
- > Inducted Molly Meldrum and Chrissy Amphlett into the Music Victoria Hall of Fame.
- > Successfully lobbied for the live music capacity exemption for the late-night liquor license freeze to be increased from 200 to 500 capacity, and for red tape cuts to New Year's Eve events.
- > Co-ordinated Festival Waste roundtable with Green Music Australia which resulted in festivals committing to reduce waste

Organisations like Music Victoria inevitably rely on the good will and patronage from a vast network of individuals and supporters. We thank the Minister for Creative Industries, The Hon. Martin Foley and the team at Creative Victoria, in particular Kirsty Rivers, for their unfailing support and guidance.

To our funders, large and small, your confidence in the organisation is well placed. In particular, to Dean Ormston and Chris O'Neill from APRA AMCOS and the great team at the Australia Council for the Arts

We thank Barry Williams, Michelle Nicol, Tracee Hutchison and Jeremy Gronow for their service on the board, and welcomed Catherine Haridy, Heidi Braithwaite, Tim Heath, Melinda Dine and Paul Luczak to the board.

To Tim Northeast, my personal thanks for your advice and for handing over the organisation in such good shape.

To the dedicated staff at Music Victoria, thank you for your dedication and tireless work on behalf of the industry. And, to my current Board colleagues, my thanks for making me feel welcome and for simply putting in the hard yards.

Future:

We are optimistic about the future of Victorian music, and look forward to working with the state government on the new Creative State strategy, moving to the Music Market at the Collingwood Arts Precinct in 2020 where we will celebrate our tenth anniversary.



Music Victoria Board of Directors – Meeting Attendance 2018 - 2019

Name	Position	Director Since	Sub Committee/Advisory Panel - Chairing Roles	Board Meetings Attended	Additional Notes
Sally Howland	Chair	2019 (Appointed)			Appointed Sep 2019
Sarah Blaby	Secretary	2015 (Elected)	Women's Advisory Panel	8 of 10	
Matthew Kennedy		2016 (Appointed)	External Relations/PR	8 of 10	
Chelsea Wilson	Deputy Chair	2017 (Elected)	Artists' Advisory Panel	9 of 10	
Chris O'Neill		2017 (Elected)	VMDO Steering Committee	9 of 10	
Cathrine Haridy		2018 (Appointed)	Finance/Risk	6 of 7	
Tim Heath		2018 (Elected)	Creative Issues/Awards	5 of 6	
Melinda Dine		2018 (Elected)	HR & Culture	6 of 6	
Heidi Braithwaite		2018 (Elected)	Marketing/Membership	6 of 6	
Paul Luczak	Treasurer	2019 (Appointed)		5 of 5	Appointed Feb 2019
Tim Northeast	Chair	2014 (Elected)		9 of 10	Resigned Sep 2019
Barry Williams	Treasurer	2014 (Elected)		4 of 4	Term ended Dec 2018
Jeremy Gronow	Secretary	2017 (Appointed)		4 of 4	Term ended Dec 2018
Michelle Nicol	Deputy Chair	2015 (Elected)		1 of 1	Resigned July 2018
Tracee Hutchison		2016 (Elected)		1 of 1	Resigned July 2018

▶▶ CHIEF EXECUTIVE OFFICER'S REPORT

PATRICK DONOVAN



Music Victoria experienced substantial growth in 2018-19, taking on new contracts to manage the Victorian Music Development Office and the Women's Leadership Program, Cultivate.

Staffing increased with the management of the VMDO which broadened Music Victoria's service to the industry, with a focus on support for small business, export, First Nations and partnerships with the Creative Industries.

One of the organisation's key events, The Age Music Victoria Awards, moved from standing club venue 170 Russell to the acclaimed seated theatre setting of The Melbourne Recital Centre during Melbourne Music Week, with the Community Support Fund and Bendigo Bank providing new cash prizes to winners. This setting and valuable partnerships elevated the state contemporary music awards – Music Victoria's most high-profile event - to a new level of prestige and impact.

Another key Victorian music industry event which MV partnered on, the Changes music summit, also underwent a rebrand this year. Music Victoria helped oversee the event, which was developed out of the Face the Music conference,

and included Victoria's first significant inner city contemporary music showcasing program for artists and labels.

Music Victoria continued to advocate for live music reform, producing an Industry White Paper analysing the performance of the Agent of Change planning reform over the last five years and recommending improvements, and representing the industry on the Environmental Protection Agency's review of SEPP N-2 noise laws.

It successfully helped lobby for the live music capacity exemption for the late-night liquor license freeze to be increased from 200 to 500 capacity, and for red tape cuts to New Year's Eve live music events. This will reduce barriers to entry for new promoters and venue owners to enter the live music market, including a new vanguard of live music operators who were upskilled through the Live Music Professionals program, delivered on behalf of Creative Victoria.

It continued to partner with local councils on music strategies and local issues, hosting and promoting the council Live Music Toolkit resource online, and working with Port Phillip Council and Mornington Peninsula Shire Council on new Live Music Action Plans.

It upskilled another 20 live music promoters and venue operators in the third instalment of the Live Music Professionals program, delivered on behalf of the Victorian Government.

With support from the Office for Women, Music Victoria designed the new Women's Leadership Program, Cultivate, which was launched in December and provided professional development support for female music professionals.

The organisation also underwent a visual rebrand, with a new logo – based on a stereo’s fast forward button - better representing the organisation’s progressive vision.



Thank you to the Music Victoria board of directors, staff, funding partners including Creative Victoria and the Australia Council, and members who have supported the organisation over the past 12 months.



▶▶ TREASURER'S REPORT - 2018-19 FINANCIAL YEAR

PAUL LUCZAK



2019 Financial Performance

It's been another big year for the Music Victoria team and board and one that I have been excited to be part of.

The Victorian Music Development Office has done an incredible job in executing their strategy and I'm sure that this department will grow from strength to strength.

From a financial standpoint we managed to land on a small profit of \$1,868 (after a loss of \$26,000 in Financial Year 2018).

Membership revenue was 14.5% up on the previous financial year and overall revenue was considerably higher mainly due to the VMDO project.

Most importantly the Music Victoria management team have continued to closely manage the organisations spending to run a tight ship to get us into a slight profit.

Balance sheet

The balance sheet continues to be in a healthy position with cash and current assets sitting at just over the \$1 million mark. A material amount of this cash relates to the VMDO which has been budgeted to be spent in Financial Year 2020. However even with this planned expenditure we are sitting on a healthy cash reserve.

Key liability totalling \$594,000 relates to the income received in advance that will be converted into revenue during Financial Year 2020.

The board has discussed with Music Victoria management to closely manage employee benefits to better manage these liabilities from growing too high.

Financial Year 2020 year ahead

Music Victoria management and board have been working through some considerable strategic planning for the road ahead.

We've worked through an exciting three-year strategic plan and financial modelling that will be presented to government and Creative Victoria. We feel like we're only scratching the surface on regional Victoria and with some additional funding we can make an even larger positive outcome for regional touring and the community.



▶▶▶ 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 seven members elected by members of Music Victoria, and up to three members appointed by the Board. Music Victoria operates under its Rules of Association, updated on 22 October 2019.





OUR VISION

The potential for Victoria music will be realised nationally and internationally.

OUR MISSION

To create value and improved economic outcomes for Victorian musicians and music businesses.

OUR VALUE PROPOSITION

For musicians:

- > Access to broader networks and connection to music industry opportunities locally and internationally.
- > Support to transform their capability to take advantage of such opportunities.
- > Access to expert advice and support for improved health and economic outcomes.
- > Advocacy for recognition that music is one of the state's most valuable assets.
- > Access to discounts for important services such as travel and equipment.

For audiences:

- > A diverse and accessible contemporary music scene that provides compelling entertainment all year round.
- > Opportunity to live in a city and state with a national and international reputation for being the music capital of Australia.

For service and infrastructure providers:

- > Connections and advice for attracting quality content.
- > Advocacy regarding government policy and legislation that impacts the service and infrastructure aspects of the music industry.

For government:

- > Independent representative and expert advice on the music industry to guide development of relevant and high-impact policy and legislation.
- > Expert advice on developing a thriving creative economy.
- > Awareness of sector opportunities and issues and support for effective and timely response.
- > A trusted and reliable project partner.

For non-practitioner members:

- > Opportunity to support the growth of a vibrant Victorian music industry and creative economy. For partners and sponsors
- > Opportunity to provide targeted products and services to musicians, music business and audiences that increase reputation and sales.

For media:

- > Access to diverse and compelling stories that have high appeal for audiences.

▶▶ STRATEGIC GOALS, OBJECTIVES AND KPIS

Goal 1: Support the growth of a vibrant music industry and creative economy in Victoria

	OBJECTIVE	KPI
1	Create opportunities for contemporary music performance and promotion in metropolitan and regional Victoria, national and international venues.	<ul style="list-style-type: none"> > Strategy, action plans and programs developed and implemented for metropolitan, national and international opportunities. > Regional strategy, action plans and programs developed and implemented.
2	Directly or in partnership, deliver professional development for musicians and music business owners, operators and staff, in metropolitan and regional Victoria.	<ul style="list-style-type: none"> > Professional development strategy, action plans and programs developed and implemented. > At least 75% of expected attendance at Music Victoria hosted advisory and information sessions.
3	Directly or in partnership, deliver business development for music businesses in metropolitan and regional Victoria to develop growth opportunities for employment, businesses and the economy.	<ul style="list-style-type: none"> > Business development strategy, action plans and programs endorsed and implemented.
4	Continue to offer a contemporary membership model that creates value for members.	<ul style="list-style-type: none"> > Measure membership satisfaction, specifically against expected and received value. > Improve measurement processes to allow better data capture on benefits uptake. > Develop and implement a campaign to convert potential members to increase membership by 10% (campaign to be based on an effective digital engagement strategy).
5	Continue to celebrate and promote Victorian music and the Victorian music industry.	<ul style="list-style-type: none"> > Continue to host a major industry awards event. > Continue to develop and implement a mainstream PR strategy for the awards, monitor annual improvements.
6	Develop Victorian, national and international music audiences.	<ul style="list-style-type: none"> > Invest in effective music industry development strategies.

Goal 2: Provide leadership and a representative voice

	OBJECTIVE	KPI
7	Music Victoria to be a primary source of trusted industry advice and leadership.	<ul style="list-style-type: none"> > Board and CEO invited to speak at state, national or international industry events – four per year. > Major report released on industry or creative economy. > Interviews with state, national and international media published or broadcast.
8	Represent the industry and effectively engage on matters relating to Music Victoria’s strategic objectives at local, state, national and international levels.	<ul style="list-style-type: none"> > Active membership on all relevant key local and national strategic bodies, including: <ul style="list-style-type: none"> - at least one working group or sub-committee role for each - attend at least 80% of each standard meeting.
9	Advise and influence government policy where it affects the Victorian music industry and creative economy.	<ul style="list-style-type: none"> > Regular meetings with the relevant state and federal government Ministers (State Govt. at least three per year). > Positive written responses received from relevant Ministers and state government bodies such as Creative Victoria. > Facilitate engagement and networks between music industry and government. > Actively lobby relevant government ministers and Members of Parliament to inform relevant policy and legislative reform.
10	Continue to demonstrate and promote diversity, inclusiveness, health and wellbeing.	<ul style="list-style-type: none"> > Aim to achieve gender equality and diversity balance on the Music Victoria Board, advisory panels and organisational staffing. > Aim to apply gender equity and diversity to all Music Victoria activities. > Conduct an annual survey on musician health – physical and mental.



Goal 3: Be an effective and sustainable organisation

	OBJECTIVE	KPI
11	Ensure Board members and staff have access to relevant and effective professional development.	<ul style="list-style-type: none"> > All staff have attended at least one relevant, targeted professional development or coaching session within the next year.
12	Practice a high-standard of governance.	<ul style="list-style-type: none"> > Identify and meet all compliance requirements. > Strategic plan set and reviewed annually against performance. > Create a Board succession plan. > Conduct an annual review of sub-committees – purpose, effectiveness. > Board helps the organisation engage effectively with stakeholders. > Board sets the tone for ethical and responsible decision-making.
13	Ensure a sustainable and resilient funding base is established.	<ul style="list-style-type: none"> > Continue to meet the terms of the funding agreements in place with Creative Victoria. > Commitment is secured from each major political party (with potential to form government) to maintain current funding arrangements. > Review current funding model and investigate relevant opportunities from global best practice and sustainability options. > Secure a minimum of \$400,000 annual revenue, with a minimum increase to cover wage rises and CPI. > Investigate and pursue additional funding opportunities. > Board helps the organisation engage effectively with stakeholders.
14	The organisation is managed in a fair, equitable and accountable manner meeting high contemporary standards.	<ul style="list-style-type: none"> > Board and staff satisfaction surveys rank the organisation highly.

▶▶▶ MUSIC VICTORIA STAFF



PATRICK DONOVAN

CEO

Patrick Donovan is the Chief Executive Officer of Music Victoria, the membership

based peak association of contemporary music in the southern state of Victoria, Australia. Music Victoria represents and supports artists, businesses, venues and music fans in the capital city of Melbourne, as well as regional Victoria. Mr Donovan is an adjunct professor of RMIT's Bachelor of Arts (Music Business) Course and sits on numerous boards and councils including the Liquor Control Advisory Council which advises the Liquor Licensing Minister on alcohol harm reduction strategies. Donovan has a Bachelor of Economics from Monash University. He tour managed Iggy Pop in 1998 and was Chief Music Writer for the Age Newspaper for 12 years, where he reported on local music and started the campaign to name a lane after AC/DC, for which he was awarded a City of Melbourne media prize. He DJs and recently performed his last show after 27 years with his band.



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 has been 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

Katie 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, Awards Producer

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 brings her diverse experience from the music, media and mental health

industries to Music Victoria's members and professional development program. With a passion for radio and community, she has experience in presenting and producing with community broadcasters, and is immersed in the cultural tapestry of music in Victoria.



JAMES SANCHEZ-LEGG

Office Administrator, Music Victoria and VMDO

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

Project Manager Live Music Professionals and Cultivate

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.

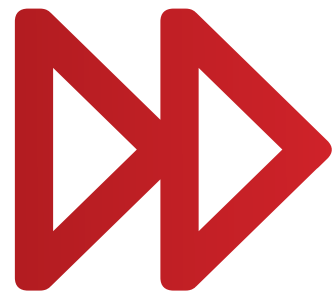




▶▶ MUSIC VICTORIA ADVOCACY

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
Collarts Course Advisory 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



▶▶ MUSIC VICTORIA BOARD MEMBERS



SALLY HOWLAND

Chair

Sally has worked for APRA AMCOS for 40 years, most recently as an Advisor to both companies. Prior to

that she held the executive position as the Head of Member Services. 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, Music Manager at PBS 106.7FM, Artistic Director of Stonnington Jazz Festival and Music Programmer of Brunswick Music Festival.

Currently she is Deputy Chair of Music Victoria, curates the 'Women of Soul' performance series and is Producer at the Ian Potter Centre for Performing Arts, Monash University. She holds a Masters Degree of Arts and Entertainment Management, a Bachelor of Popular Music and a Diploma in Entertainment Business Management.



PAUL LUCZAK

Treasurer

Paul has been working in the music industry for the past 14 years. Paul spent the first decade of his career helping build a music

accounting and business management practice from a two-man basement operation to 40 + staff. During that time, he had the pleasure of working with hundreds of Australia's most successful domestic and international artist cycles, together with advising some of Australia's most prominent music service-based companies. In 2015 Paul created The Gild Group which focuses on a holistic business and financial offering to cover all aspects from day to day bookkeeping to global business management, tax and personal financial planning. The Gild Groups works with start-up music groups and service-based businesses through to the likes of clients like Angus & Julia Stone, Tame Impala & Tash Sultana.

Outside the music world Paul is also director and co-founder of Elto Freight (an international freight forwarder), Intogreat Solutions (a business improvement, consulting and offshoring company) and EMS (a business cost reduction consulting company).



**SARAH
BLABY**

Secretary

Sarah is a musician, DJ, venue booker, promoter and currently the sponsorship manager

at PBS FM. She works alongside all major venues, festivals, councils, touring agents and promoters in Victoria, as well as National booking agents and media agencies. PBS is one of the nation's largest community radio stations, specializing in music of all genres and a champion of the local Melbourne scene. As manager of the sponsorship department she is responsible for funding partnerships, advertising income, maintaining council and government relations and keeping in touch with new and established venues and musicians in all stages of their careers.

With over 20 years in the Melbourne music scene, across media, venues and as a musician, she brings a wealth of experience in grass roots and punk rock DIY spaces and events, has a large knowledge of the club and DJ scene through 8 years as Revolver programmer, and is connected to a large vibrant scene of musicians and artists. Sarah was part of the now legendary 'Rock n Roll High school', has toured with Le Tigre, Le Butcherettes, Dinosaur Jr, The Coolies, Von Bondies, plus pretty much every Melbourne band you can think of, touring across Australia, Europe, Japan and USA. She's performed at Big Day Out, Ladyfest, North by North East (NXNE Toronto) and represented organisations at South by South West. Sarah also managed Melbourne dark wave act HTRK during the recording of Marry me Tonight and she plays guitar in local three piece, Plaster of Paris.



**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 20 years. Since 2011 has been the Chief Executive Officer of Tennis Victoria, which has 38 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 Senior Manager - National Engagement, 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





MELINDA DINE

Melinda has been working in a variety of roles at The Push Inc for the past ten years. Beginning with a Bachelor of Business – Music

Industry at VU, Melinda moved on to work at the Big Day Out. At The Push, Melinda manages the \$1.4million Music Under Wings program at which incorporates a range of mentoring and skill development initiatives including Music Victoria’s Live Music Professionals Program. Melinda has skills in program design and implementation, not for profits, human resources and more. She also has governance experience having sat on the Centre for Innovative Justice’s Restorative Justice Advisory Board and providing consultancy to the Office of Public Prosecutions and the Family Violence Restorative Justice Project. In her spare time Melinda manages artists King IV and Zoe A’dore.

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.



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,





CATHERINE HARIDY

Catherine Haridy has been managing musical Artists and Producers, Mixers, Writers, Engineers and even a Music Philosopher

for the last 12 years. Coming from a record label background, Cath cut her teeth at both Warner Music and Festival Mushroom Records in A&R before crossing the floor to Management in 2006. Her stable includes a roster of talented and enduring Artists including Eskimo Joe, Jebediah, Adalita, Bob Evans and ABC TV family artist dirtgirl along with some of the brightest in Music Production and Writing: Anna Laverty, Tony Buchen Steven Schram, Joel Quartermain, JP Fung, Jimi Maroudas as well as Mick Glossop (ANZ only) and Ian Caple (ANZ only). The management

company has expanded into managing non-musical artists forging a wonderful partnership with Berlin-based Australian, Craig Schuftan, who has had three works published, won an ARIA for his work with The Chaser and broadcast the successful “Culture Club” on national youth network Triple J.

Catherine is a current board member of Support Act Limited (SAL): a charity supporting musicians and music professionals who experience crisis or hardship. She was Chairperson of the Association of Artist Managers (AAM) for 4 consecutive years, and remains a current board member, is an APRA Ambassador, an AMP Award Patron and formerly involved for 7 years with the board and several sub-committees of the Community Broadcasting Foundation (CBF). Cath continues to be involved in various advocacy issues that effect artists and their managers, and is a proud Patron of the AAM!

Advisory Panels

Artists’ Advisory Panel

Music Victoria Artists Advisory Panel (AAP) 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.

2018-19 Artists’ Advisory Panel Members are:

- Chelsea Wilson (Chair)
- Ash Bartlett (Secretary)
- Peter Knight
- Jake Mason
- Syrene Favero
- Cheyenne Harper
- Dave Newington
- Derek Atkinson
- Lloyd Spiegel
- Monique diMattina
- Tim Dalton
- Leah Healy

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 as 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.

2018-19 Women’s Advisory Panel members are:

- Sarah Blaby (Chair)
- Laura Imbruglia (Secretary)
- Danielle Rizk
- Diana Wolfe
- Dr Catherine Strong
- Dr. Nat Grant
- Fiona Duncan
- Rita Khayat
- Simona Castricum
- Siobhan Kranz
- Siobhan McGinnity
- Sophie Koh



▶▶ VICTORIAN MUSIC DEVELOPMENT OFFICE

VMDO - General Manager's Report

Bonnie Dalton

The Victorian Music Development Office (VMDO) is an ambitious new project, and the local industry's warm reception to its announcement in April last year by the Minister for Creative Industries, Martin Foley MP, and engagement with it since, speaks volumes to its need.

It's been a big 12-months, setting up and establishing the VMDO and delivering on the election commitments of the Victorian State Government within Music Works, a four-year, \$22.2 million contemporary music funding and support program.

Now, as we move into the VMDO's second year, the VMDO team has clarity and confidence in delivering goals for both government and industry on VMDO programs, within the structure of Music Victoria. This is evident at events like the monthly Networking Breakfasts where attendances and engagement is consistently high, and the enthusiasm and commitment of the presenters and participants in the Experts in Residence and Blak Sound programs.

As General Manager, I've represented the VMDO at a number of international events over this first year of operations. I've learned a great deal and made many new connections, which have now been shared with the local industry. Some of these introductions are now international partnerships for local businesses and there are many others that have become key contacts in new networks, creating opportunities for Victorian music businesses, particularly in developing markets such as China.

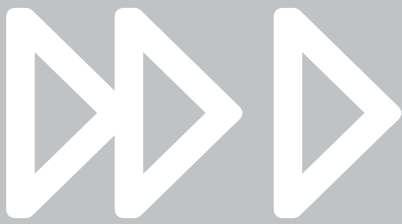
In addition to this, the important take away messages have consistently been around the need to be ready for the ongoing disruption that is inevitable given the indelible role that technology plays in our music business' supply chain.

In fact, moving away from a model where music business is regularly 'disrupted' and into an ongoing development and transition approach is one that many music businesses are already embracing and that the VMDO very much supports. It's the scale of the change that I've been impressed with and the VMDO's ongoing focus on innovation will continue to provide research, training and Critical Thinkers to help Victorian small music businesses prepare for and benefit from that change.

Continuing the theme of ongoing development, the VMDO's partnerships with the Association of Artist Managers (AAM) and the Australian Independent Records Association (AIR) to deliver Creative Victoria's Fast Track Fellowship has significantly impacted the professional development of two of Victoria's rising stars in the industry, Rhianon Damas and Danae Effern. In addition to their personal development, I've been impressed by what they've each learned from their respective host companies and the business innovation these experiences have sparked for both of them.

The development of First Peoples' music businesses is of critical importance to this office and the work of our First People's Music Business Manager over this first twelve months has been very much focussed on consultation and engagement, the results of which will be consolidated to inform all of the VMDO's work going forward. In addition to this, the creation of the Blak Sound program to support emerging First Peoples' music businesses is currently being delivered as a pilot, in partnership with the City of Melbourne and Spotify, and we look forward to leveraging the results and learnings from the program overall and for each of the wonderful participants.

I'm grateful for the opportunity to be a part of this exciting team and work on this important project; we look forward to the year ahead.





Professional Development Program

Professional Development Manager Ash Bartlett

During the 2018 - 2019 financial year, Music Victoria delivered a range of professional development events that holistically support the Victorian music industry. We collaborated with other organisations to ensure we utilised the expertise of the music community and reached relevant audiences pertaining to that expertise.

The 2018 - 2019 professional development program comprised 21 events in the varied formats of workshops, masterclasses, networking events and panel discussions. These events were targeted to supporting emerging and mid-career musicians, music industry professionals, venues and diverse communities. Our partnerships included Sounds Australia, The Push, APRA AMCOS, Association of Artist Managers (AAM), VMDO, CHANGES Festival, The Corner Hotel, City of Melbourne and City of Port Phillip.

We have gathered feedback from members and influence from industry throughout the year that has been considered when curating the next professional development program for 2019 - 2020. Music Victoria members and the Victorian music community at large can look forward to a diverse selection of events to support their development in the music industry. Details can be found at musicvictoria.com.au/events, and events will be announced on our Facebook and Instagram pages.



▶▶▶ THE AGE MUSIC VICTORIA AWARDS 2018

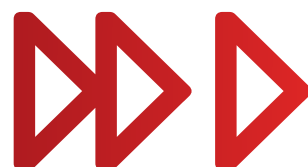
Event Producer Laura Imbruglia

After 12 years of being held at the Prince Bandroom and 170 Russell, The Age Music Victoria Awards moved to Victoria's premier concert hall, The Melbourne Recital Centre in 2018.

We refined the award categories to make them more fair and inclusive, and introduced a number of cash prizes, including \$10,000 for the newly titled Premier's Prize for the Best Victorian Album of 2018 and \$5,000 to the Premier's Prize for the Best Victorian Breakthrough Act of 2018 (funded by the Victorian Government through the Community Support Fund), \$2,000 to the Archie Roach Foundation Award for First Nations Breakthrough Talent, and \$3,000 each for the regional winners.

We inducted Chrissy Amphlett into the Hall of Fame at the ceremony, which came after Molly was inducted during his statue unveiling in Richmond.

We received around 60,000 public votes for the ten public-voted awards.



Live Music Professionals

Project Manager Sarah Deborre

Live Music Professionals is a Victorian Government initiative delivered by Music Victoria and managed by youth music organisation, The Push. 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 two-day regional conference and a short series of masterclasses aimed at upskilling the individual in order to support them in running more sustainable live music businesses.

2018 saw Music Victoria deliver year two of the three-year funded program to great success.

An even split between regional/outer suburban to metro venues and promoters was a fantastic achievement for the program in 2018 who had over 60 applications for the 20 spots. The 2018 participants included the following venues:

- > The Lost Ones Basement Bar, Ballarat
- > The Gem Bar and Dining, Collingwood
- > The Skylark Room, Upwey
- > Shedshaker Brewery Taproom, Castlemaine
- > The Boite World Music Cafe
- > The Eastern, Ballarat
- > Grand Hotel, Mornington
- > The General Store, Mt Hotham
- > The Dart and Marlin, Warrnambool
- > Theatre Royal, Castlemaine

And the following promoters:

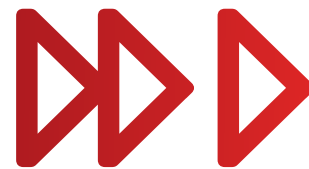
- > Sensible Antixx
- > Grampians Music Festival
- > Laser Highway
- > Common Thread Events, Birregurra
- > LAB Music Management
- > Macedon Ranges Music Festival
- > Possum Stomp Bookings
- > Sona Productions
- > YEAH NAHHH
- > LojoJive Festival

Participants in 2018 were surveyed and Music Victoria identified that 100% of respondents developed stronger music business networks and also increased their awareness of the greater music industry as a result of the program. 95% of respondents felt that having participated in Live Music Professionals they were able to run their businesses more effectively while 86% of respondents found that the Live Music Professionals program opened up new business opportunities for them. 62% of respondents found that since starting Live Music Professionals they had seen an increase in their businesses social media reach/likes/follows as a direct result learnings from their involvement in the program.



The coaches were surveyed after the program and provided comments such as, “I think this is a great program and was most happy with the outcome. I can only imagine this going from strength to strength.” Along with, “I think it was as beneficial for me as it was for the participants, which was a pleasant surprise.”

2019 will see the third instalment of Live Music Professionals be delivered by Music Victoria. For more information go to:
www.musicvictoria.com.au/livemusicprofessionals





Project Manager Sarah Deborre

Cultivate is a free leadership development program for mid-level to established women leaders in the Victorian contemporary music sector. The program's aim is to support the leadership development of its participants through matching participants with a mentor outside of the music industry who has considerable leadership and/or management experience.

Round one of the program launched with a full day mentoring induction workshop for both participants and mentors run by Leanne de Souza and featured special keynotes from Chloe Shorten and Katrina Sedgwick (Director and CEO, ACMI).

Throughout the program, participants were involved in a series of four masterclasses with Louise Thompson who presented a condensed version of her course, the Female Factor (a leadership program which enables women to become more conscious of how they influence themselves to act, inspire others and how they want to make an impact in their business, organisation and community.) Participants were also paired with individual coaches with Leadership Victoria and undertook individualised leadership coaching.

Participants in round one included:

Coco Eke: Label Manager, Bad Apples Music
Dallas Frasca: Director, A Hitch to the Sticks Festival/Industry Mentor, Collarts
Kate Duncan: CEO, The Push Inc.
Katie Besgrove: Co-Owner, Look Out Kid / General Manager, Barely Dressed Records
Sally Mather: Music & Marketing Manager, Corner Group

Mentors included:

Amanda Walker: Co-founder & Owner, Lord of the Fries (LOTF) & Weirdoughs
Mia Klitsas: Co-founder and Director Moxie Products and The Brand Maketh
Jackie Antas: General Manager, Communications, Ticketmaster/Live Nation Entertainment, Australia and New Zealand
Leonie Morgan AM: Board Director, Film Victoria & Holmesglen; Consultant, International Women's Development Agency; Founding Member, Emily's List Australia
Sarah Davies: CEO, Philanthropy Australia.

The program wrapped up with a final event at the Northcote Social Club which saw Victorian State Member for Northcote, Kat Theophanous present a short keynote followed by a Q&A of participant Dallas Frasca and her mentor, Amanda Walker on stage with project manager, Sarah DeBorre.



Round one of Cultivate was very effective in supporting participants to achieve their leadership goals. In a post program survey, 100% of participants agreed that they felt more motivated/inspired about their future as a leader as a direct result of being involved in Cultivate. In the same survey, 100% of participants agreed that Cultivate helped them achieve their leadership goals. Participants responded that Cultivate had helped them in: “Positioning myself as the leader I am, building confidence in tough conversations internally with colleagues and staff about valuing staff/work (and) gathering tools to lead change within our multiple businesses that needed to occur.”

Another participant said, “I went with a focus on wanting to broaden my understanding of leadership - especially how it relates to management. I think I was able to really understand the difference between those two things - leadership and management being really quite separate. I also gathered so many new tools to use in relationship to my role and my business. It really changed the way I think and approach leadership.”

And also, “The support, practical tools and networks [my mentor] provided throughout our mentoring relationship will allow me to consider new ways of working, understand and implement best practice across our organisation, as well as have access to a new network of like-minded female leaders.”

Round two of the program will roll out in early 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.



The Age Music Victoria Awards Partners 2018:



Music Victoria gratefully acknowledges our Platinum Partners:



▶▶ CONTEMPORARY MUSIC VICTORIA INC.

FINANCIAL STATEMENTS

For the Year Ended 30 June 2019





Contemporary Music Victoria Inc.

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Contemporary Music Victoria Inc.

Directors' Report 30 June 2019

The directors present their report on Contemporary Music Victoria Inc. for the financial year ended 30 June 2019.

General information

Directors

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

Names	Position	From/Until
Tim Northeast	Chairperson	Resigned September 2019
Sally Howland	Chairperson	Appointed September 2019
Paul Luczak	Treasurer	Appointed February 2019
Sarah Blaby	Secretary	
Matthew Kennedy		Appointed December 2018
Chelsea Wilson		
Chris O'Neill		
Melinda Dine		Appointed December 2018
Tim Heath		Appointed December 2018
Catherine Haridy		Appointed September 2018
Heidi Braithwaite		Appointed December 2018
Barry Williams	Treasurer	Resigned February 2019

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

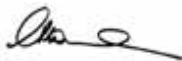
The association, known as Music Victoria, is an independent not-for-profit organisation and the state peak body for the contemporary music industry. The principal activities of the association were to represent musicians, venues, music businesses and music lovers across the contemporary music community 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 Contemporary Music Victoria Inc.'s principal activities during the financial year.

Operating result

The surplus of the Association for the financial year amounted to \$ 1,868 (2018 deficit: \$ (26,028)).

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

Chairperson: 
Sally Howland

Treasurer: 
Paul Luczak

Dated 30 October 2019



Contemporary Music Victoria Inc.

Statement of Profit or Loss and Other Comprehensive Income
For the year ended 30 June 2019

	Note	2019 \$	2018 \$
Revenue	3	1,527,370	793,138
Employee benefits expenses		(655,737)	(336,556)
Depreciation and amortisation expense		(9,580)	(5,620)
Project costs		(423,926)	(280,929)
Other expenses		(436,259)	(196,061)
Surplus/(deficit) for the year		1,868	(26,028)
In-kind income		85,000	48,700
In-kind expenditure		(85,000)	(48,700)
Net surplus/(deficit)		1,868	(26,028)



Contemporary Music Victoria Inc.

Statement of Financial Position For the year ended 30 June 2019

	Note	2018 \$	2017 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	4	1,039,235	767,797
Trade and other receivables	5	22,858	89,002
Inventories	6	-	553
TOTAL CURRENT ASSETS		1,062,093	857,352
NON CURRENT ASSETS			
Property, plant and equipment	7	37,009	15,112
Intangible assets	8	10,361	1,180
TOTAL NON CURRENT ASSETS		47,370	16,292
TOTAL ASSETS		1,109,463	873,644
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	113,818	68,460
Employee benefits	11	72,139	22,978
Other financial liabilities	10	594,464	455,032
TOTAL CURRENT LIABILITIES		780,421	546,470
TOTAL LIABILITIES		780,421	546,470
NET ASSETS		329,042	327,174
EQUITY			
Retained earnings		329,042	327,174
TOTAL EQUITY		329,042	327,174



Contemporary Music Victoria Inc.

Statement of Changes in Equity
For the year ended 30 June 2019

2019	Accumulated Surplus \$	Total \$
Balance at 1 July 2018	327,174	327,174
Surplus for the year	1,868	1,868
Balance at 30 June 2019	329,042	329,042
2018	Accumulated Surplus \$	Total \$
Balance at 1 July 2017	353,202	353,202
(Deficit) for the year	(26,028)	(26,028)
Balance at 30 June 2018	327,174	327,174



Contemporary Music Victoria Inc.

Statement of Changes in Cash Flows For the year ended 30 June 2019

	2019	2018
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from customers	1,833,475	1,221,271
Payments to suppliers and employees	(1,527,828)	(953,387)
Interest received	6,449	7,630
Net cash provided by/(used in) operating activities	12 <u>312,096</u>	<u>275,514</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of intangible assets	(9,535)	-
Purchase of property, plant and equipment	(31,123)	(3,659)
Net cash provided by/(used in) investing activities	<u>(40,658)</u>	<u>(3,659)</u>
Net increase/(decrease) in cash and cash equivalents held	271,438	271,855
Cash and cash equivalents at beginning of year	767,797	495,942
Cash and cash equivalents at end of financial year	4 <u><u>1,039,235</u></u>	<u><u>767,797</u></u>

The accompanying notes form part of these financial statements.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2019

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) Leases

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.

(c) Revenue and other income

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 2019

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.

(d) 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.

(e) 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.

(f) 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 Association, 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.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2018

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.

(g) Financial instruments

Financial instruments are recognised initially using trade date accounting, i.e. on the date that the Association 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

Financial assets are divided into the following categories which are described in detail below:

loans and receivables;

Financial assets are assigned to the different categories on initial recognition, depending on the characteristics of the instrument and its purpose. A financial instrument's category is relevant to the way it is measured and whether any resulting income and expenses are recognised in profit or loss or in other comprehensive income.

All income and expenses relating to financial assets are recognised in the statement of profit or loss and other comprehensive income in the 'finance income' or 'finance costs' line item respectively.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

The Association's trade and other receivables fall into this category of financial instruments.

In some circumstances, the Association renegotiates repayment terms with customers which may lead to changes in the timing of the payments, the Association does not necessarily consider the balance to be impaired, however assessment is made on a case-by-case basis.



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2018

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities depending on the purpose for which the liability was acquired. Although the Association uses derivative financial instruments in economic hedges of currency and interest rate risk, it does not hedge account for these transactions.

The Association's financial liabilities include borrowings, trade and other payables (including finance lease liabilities), which are measured at amortised cost using the effective interest rate method.

(h) **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.

(i) **Employee benefits**

Provision is made for the Association'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.

	2019	2018
	\$	\$
3 Revenue and Other Income		
Revenue from continuing operations		
Member subscriptions	94,303	82,341
Grants, sponsorships & donations	1,324,904	675,508
Other revenue	108,162	35,290
Total Revenue	1,527,369	793,139
(a) Grants, sponsorship & donations revenue		
	2019	2018
	\$	\$
Donations	10,654	300
Creative Victoria Core Funding	275,000	275,000
Australia Council for the Arts	57,725	40,000
Creative Victoria Other Grants	891,543	296,708
City of Melbourne	1,500	-
APRA AMCOS	20,000	20,000
Sponsorship	68,482	43,500
Total	1,324,904	675,508



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2018

(b) Other Revenue a	2019	2018
	\$	\$
Other income	100,119	16,300
Ticket sales	1,594	11,360
Interest income	6,449	7,600
Total	108,162	35,290
<hr/>		
4 Cash and cash equivalents	2019	2018
	\$	\$
Cash on hand	36	310
Cash at bank	1,038,261	767,797
Other cash and cash equivalents	974	-
Total cash and cash equivalents	1,039,235	767,797
<hr/>		
5 Trade and other receivables	2019	2018
	\$	\$
CURRENT		
Trade receivables	13,769	20,582
Deposits	9,089	8,885
Prepayments	-	59,535
Total current trade and other receivables	22,858	89,002
<hr/>		
6 Inventories	2019	2018
	\$	\$
CURRENT		
Merchandise	-	553
<hr/>		



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2018

	2019	2018
	\$	\$
7 Property, plant and equipment		
Plant and equipment		
At cost	44,030	22,907
Accumulated depreciation	(18,917)	(11,454)
Total plant and equipment	25,113	11,453
Furniture, fixtures and fittings		
At cost	9,946	9,946
Accumulated depreciation	(7,053)	(6,287)
Total furniture, fixtures and fittings	2,893	3,659
Motor vehicles		
At cost	10,000	-
Accumulated depreciation	(997)	-
Total motor vehicles	9,003	-
Total property, plant and equipment	37,009	15,112
8 Intangible Assets	2019	2018
	\$	\$
Website		
Cost	10,715	1,180
Accumulated amortisation and impairment	(345)	-
Net carrying value	10,361	1,180
9 Trade and other payables	2019	2018
	\$	\$
CURRENT		
Trade payables	68,990	6,661
GST payable	25,657	28,162
Sundry creditors & accruals	14,349	18,137
Other payables	4,822	15,500
Total trade and other payables	113,818	68,460
10 Other Financial Liabilities		
Amounts received in advance	2019	2018
	\$	\$
CURRENT		
Amounts received in advance	594,464	455,032
11 Employee Benefits		
Current liabilities	14,859	-
Long service leave	57,280	22,978
Provision for employee benefits	72,139	22,978



Contemporary Music Victoria Inc.

Notes to the Financial Statements For the year ended 30 June 2018

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:

	2019	2018
	\$	\$
Surplus/(deficit) for the year	1,868	(26,028)
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation and amortisation	9,580	5,6201
Changes in assets and liabilities:		
- (decrease)/increase in trade and other receivables	6,813	103,323
- (decrease)/increase in other assets	59,331	(4,752)
- (decrease)/increase in inventories	553	-
- increase/(decrease) in income in advance	139,432	313,834
- increase/(decrease) in trade and other payables	45,358	22,866
- increase in provisions	49,161	6,748
Cashflows from operations	<u>312,096</u>	<u>275,513</u>

13 Statutory Information

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

Contemporary Music Victoria Inc.

Level 2, 77 Southbank Blvd

Southbank Victoria 3006

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.

Sally Howland

Paul Luczak

Dated 30 October 2019



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 2019, 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 2019 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.



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.

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.

Authorised audit company number 294178 (ACN 115 749 598)

Registration number 306364

Melbourne, Australia
30 October 2019





**MUSIC
VICTORIA**

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

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