



ANNUAL REPORT 2020

We acknowledge that we meet, work and create on the traditional country of the Kurna people of the Adelaide Plains.

Ngadlurlu Kurna Miyurna yaitya yarta-mathanya Wama Tarntanyaku tampinhi. Iyangka yartangka ngadlu inparrinhi, warpulayinhi, pintyanhi.

We recognize and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kurna people living today.

Yalarra, parnaku yaitya, parnaku tapa purruna puru purruna.

We recognize that sovereignty was never ceded. Always was, always will be.

Parnarlu yaku parnaku yarta yungki. Munaintyanangku, tunturri.

With thanks to Kurna Warra Karrpanhi for providing source of the word.

SOUTH AUSTRALIAN CONTEMPORARY MUSIC COMPANY LIMITED
ABN 19 079 445 051

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ANNUAL REPORT

2020



2020 SUMMARY

2020 was a difficult year for the contemporary music industry due to the severe impact of COVID-19. However, Music SA adapted to the challenges by continuing to deliver an innovative array of programs and services, providing new and ongoing benefits for contemporary musicians to assist with COVID-19 recovery and highlighting our status as a UNESCO City of Music.

The team at Music SA is thrilled to present our Annual Report, highlighted by a list of achievements. In 2020, Music SA:

- produced Umbrella Festival presents: Go Live, a three-month campaign designed to promote the safe enjoyment of live music around the state, promoting 1352 gigs through the Go Live Gig Guide
- produced a series of Go Live curated events to encourage safe enjoyment of live music, including the picnic series Parks and Rockreation held throughout the Adelaide CBD, the immersive audio-visual experience Noise//Nature in the Adelaide Botanic Gardens and a celebration of First Nations musical talent with Treaty at Tandanya
- created a suite of COVID-19 resources and best practice guides for venues, artists and audience members
- staged the South Australian Music Awards with a record number of nominees and People's Choice voters
- coordinated performance opportunities for the Adelaide Airport, Superloop 500, Music In The Streets, Tea Tree Plaza Westfield and Adelaide Central Markets
- provided one on one career advice to over 150 artists
- ran a program of free music business webinars
- promoted major marketing campaigns for SA musicians including the three-month long Go Live campaign
- had a strong First Nations focus in both community outreach, consultation, support and programming through the recruitment of a First Nations Industry Development Coordinator.
- advocated for government relief for venues in conjunction with the Music Industry Council, leading to the Department for Innovation and Skills creating a dedicated Live Music Venues support program through the Music Development Office. Music SA worked with the MDO, designing and facilitating the industry testing of the program architecture
- saw 26 students graduate from CUA30915 Certificate III in Music Industry (Performance) offered under a third-party arrangement with COSAMP RTO Code 41549

KEY PARTNERS

We are extremely grateful for the collaborative support we received from our core funders and key partners the Department for Innovation and Skills through the Music Development Office and the South Australian Tourism Commission, through Events South Australia; the Adelaide Fringe, the City of Adelaide, Moshtix, the City of Prospect, the SA Tourism Commission, NAIDOC, Young Henrys, Pirate Life Brewing, Headspace, Scenestr, themusic.com.au, JC Decaux, Nova 919, IndigiTube, APRA AMCOS, the Australian Hotels Association (SA Branch), Version, Derringers, Novatech, Nextstage, GA Entertainment, Tandanya National Aboriginal Cultural Institute, Centre for Aboriginal Studies in Music, Carclew, Girls Rock! Adelaide, UNESCO City of Music Adelaide Office, Australian Dance Theatre, Yalumba, Hills Cider Company, Aon Entertainment Insurance, Media Arts Law, the Media Resource Centre, the University of Adelaide, College of Sound of Music Production and Ableton.

We value Peter Hanlon's continued philanthropic support for our internship program and are proud of our collaboration with Moshtix for paid administrative support for Girls Rock! Adelaide. We also appreciate the core funding support we receive from the AHA (SA Branch), the City of Adelaide and our friends at APRA AMCOS.

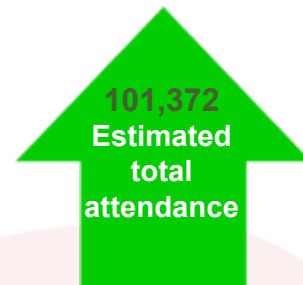


ADELAIDE
CITY OF MUSIC



ECONOMIC IMPACT OF MUSIC

Varying COVID-19 restrictions have had a dramatic impact on the live sector. Unfortunately, due to the impact of COVID-19, venues were closed during May 2020. Therefore, we were unable to conduct our annual **Live Music Census**. However, our 5th Live Music Census in 2019 indicated that ordinarily, we would have enjoyed **nearly 20,000 gigs a year**.



Local economic research consultancy EconSearch undertook a comprehensive piece of research on the music industry supply chain. This was the first time that the full music supply chain in South Australia, including song-writing, retail, manufacturing, recording studios, dedicated music media, education, as well as live music gigs and festivals had been analysed. In 2018-19, South Australian businesses in the music and performing arts sector directly contributed \$183.4 million in Gross Value Add (GVA) to the local economy and was the highest employing sector within the creative industries, providing some 4,559 jobs. So, the impact from COVID-19 would be keenly felt.

Music SA, through the Australian Music Industry Network (AMIN) and in partnership with the Australian Festivals Association (AFA), created the I Lost My Gig website to capture the extent of the impact of COVID-19 on the live music sector. The accompanying survey conducted in March showed that of the 614 responses from South Australia, \$7,560,129 in lost income was reported, affecting 34,076 people and equaling 7,614 performance cancellations. The lost opportunities would have only increased as the year progressed.

With this in mind, Music SA's Go Live campaign sought to assist the local live music sector to recover. We actively collected information about any live music activity within the state for three months and included this in the Go Live gig guide. Highlights from the gig guide show

**ESTIMATED
TICKET SALES**

\$1,186,710

**ESTIMATED
ECONOMIC IMPACT**

\$3,560,132

using the UTAS model, which shows for every dollar spent on live music, three is returned into the economy.

KEY PERFORMANCE INDICATORS

ARTIST DEVELOPMENT

1. A 10% annual increase in the number of SA artists registered on our Artist Directory. (LEAD)

2016	2017	2018	2019	2020
900	981	1378	985*	1079

**after database cleanse in May 2019*

2. A 20% increase in enrolments in Music SA accredited courses over the next three years. (LAG).

Please note that Music SA deregistered as an RTO in January 2020, with the intention to offer a suite of non-accredited courses commencing 2021.

Course	2017	2018	2019	2020
CUA20915 Certificate II in Music Industry	4	0	0	0
CUA30915 Certificate III in Music Industry (Performance)*	14	27	13	29
Cert III in Music Industry (Sound Production)*	0	0	14	0
Cert IV in Music Industry (Music Business)	12	17	17	0
TOTAL	37	44	44	29

** delivered under a third-party arrangement with College of Sound and Music Production (COSAMP) RTO Code 41549.*

3. Positive qualitative feedback from national attendees at Scouted each year. (LAG)

Unfortunately, Scouted was unable to be held in 2020 due to the impact of COVID-19. With Scouted being postponed in 2020, some artists scheduled to play at the event were offered performance slots in lieu of their Scouted performance. We offered them industry development meetings with the timing to align with the online delivery of Bigsound in a hope for them to get some experience networking in the digital conference space. Meetings were held with Oscar the Wild, Bermuda Bay and The Empty Threats.

4. A 10% annual increase in attendances at Music SA run workshops and programs. (LEAD)



* 2020 average attendance per workshop 1,200 streams (online due to COVID-19).

5. Annual achievement of one new artist-centric project as per Triennial Application. (LEAD)

- Treaty
- Parks and Rockreation
- Music in the Streets
- Noise//Nature
- Go Live

INDUSTRY DEVELOPMENT

1. 100% of Music SA CUA40915 Certificate IV in Music Industry students obtain music industry work in the year after graduation.

Music SA deregistered as an RTO in January 2020, with the intention to launch a non-accredited program in 2021. Therefore, CUA40915 Certificate IV in Music Industry (Business) was not offered in 2020.

2. 30% of General Manager’s time is spent on Music SA leadership through national and state involvement with projects, services, committees, conferences, showcases, submissions and networks. (LEAD)

- National Contemporary Music Roundtable
- Australian Music Industry Network
- UNESCO City of Music Executive Committee
- Australian Live Music Business Council
- IndieCon
- BIGSOUND
- APRA Awards, NIMA Awards, AIR Awards
- Australian Society for Music Education
- Music Industry Council

3. 10% annual increase in the number of Music SA web directory listings for venues and businesses. (LAG)

YEAR	VENUES	BUSINESSES
2016	80	100
2017	73	123
2018	72	123
2019*	142	84
2020	155	88

*Database cleansed in May 2019

4. Completion of an annual Live Music Census that shows over 1000 gigs per month. (LAG)

YEAR	GIGS	VENUES
2017	1108	211
2018	1227	201
2019	1332	209
2020	Unable to be completed, as venues closed in May due to COVID-19	

5. Annual achievement of one new business-centric project as per Triennial Application. (LEAD)

- Girls Rock! Partnership

AUDIENCE DEVELOPMENT

1. 20% increase in Music SA social media engagement. (LEAD)

Facebook engagement **2019**: 54,370

Facebook engagement **2020**: 103,576 (90.5% increase)

In addition to engagement, see table below for follower count:

Platform	2017	2018	2019	2020
Facebook (Total)	12567	13629 (7.8% increase)*	15923 (14.4% increase)*	17148 (7.6% increase)*
Instagram	4288	5419 (20% increase)*	6379** (15% increase)*	7777 (22% increase)*
Twitter	4838	4799 (-0.81% decrease)	4787 (-0.25% decrease)*	4764 (-0.4% decrease)*
E-Newsletter	14216	17839 (20% increase)*	18000 (0.89% increase)*	19893 (9.5% increase)*

*Calculated based from previous year's figure **Scouted Instagram account closed

2. Annual editorial media coverage for Umbrella valued at over one million dollars. (LEAD)

2017 \$835,228 advertising space rate

2018 \$1,418,616 advertising space rate

2019 \$1,987,875 advertising space rate

2020 \$3,726,580 advertising space rate*

*please note this figure includes the 3 month Go Live campaign and publicity relating specifically to Go Live Curated Series events

3. 40,000+ attendances at Umbrella Festival and 500+ attendances at SA Music Awards (LAG).

SAM Awards

2017 436 attendances

2018 460 attendances

2019 429 attendances

2020 416 attendees + media
(with COVID-19 restrictions)

Umbrella

We cannot measure attendances at present but we are investigating better evaluation.

2020 Conservative estimated attendance at gigs promoted in the Go Live gig guide is 101,372 attendees at 1352 events

4. At least 3 new co-branded strategic performance opportunities for SA artists per annum. (LEAD)

- Music in the Streets
- Parks and Rockreation
- Music On Track

5. At least 3 major co-branded strategic marketing opportunities for SA artists per annum. (LEAD)

- Moshtix and SA Music Awards
- Superloop and Music On Track
- Pirate Life and SA Music Awards
- CityMag and SA Music Awards

ORGANISATIONAL DEVELOPMENT

1. 100% unqualified external audit report. (LEAD)

Yes, every year on record.

2. Reserves at 30% of annual turnover. (LAG)
No, reserves are currently sitting at approximately 20%.

3. 100% compliance with AQSA standards.

Music SA deregistered as a RTO in January 2020.

4. A healthy workplace culture with staff turnover between 15-25% . (LEAD)

- Staff Turnover is low – in 2020 there was a departure of 2.1FTE out of 8.2FTE (25%)
- Sick Leave is sitting on an average of 3.6 days per annum per person.

5. One major fundraising initiative kicked off by the Music SA board in the next 12 months. (LAG)

No fundraising events were held in 2020.



KEY MARKETING CAMPAIGNS

JAN - DEC

Cert III and Short Courses

Summary:

- Five boosted Facebook and Instagram posts in early January, February, March, mid-June and November
- Features in each Music SA e-News
- Two poster distribution runs – May and December

JAN - MAR

Music in the Streets

Summary:

- \$300 per event used for advertising campaign for each event (e.g of advertisers used include Happy Mag, InDaily, Adelady, City Mag)
- Two week Social Media Campaign over each event

AUG - DEC

Streets Eats and Beats

Summary:

- \$300 per event used for advertising campaign for each event (e.g of advertisers used include Indaily & City Mag)
- Two week Social Media Campaign over each event

SEP - DEC

GO LIVE

Summary:

- Major Marketing Plan
- Dedicated GO LIVE Website
- Dedicated GO LIVE eNews
- Five Month Social Media Strategy/ Campaign
- YouTube Advertising campaign
- Google ads campaign
- Advertising with JC DECAUX
- Collaboration with ACC on activations around CBD
- Radio campaign with NOVA
- Dedicated street team to collate gigs
- Dedicated gig guide on the website
- Dedicated Publicist

SEP - NOV




South Australian Music Awards

Summary:

- Dedicated SAMs website
- Dedicated mail outs over a three month period
- Dedicated Publicist
- Three Month Social Media Campaign
- Included on the Music SA website



SOCIAL MEDIA & DATABASE NUMBERS

FACEBOOK 	INSTAGRAM 	TWITTER 
UMBRELLA 4,914 Followers MUSIC SA 9,721 Followers SAM AWARDS 2,513 Followers	UMBRELLA 2,130 Followers MUSIC SA 4,234 Followers SAM AWARDS 1,413 Followers	MUSIC SA 4,764 Followers

Music SA
 Average Monthly views: 21,300
 Most popular page: News/Opportunity

Umbrella Festival
 Average Monthly views: 3,749
 Most popular page: GO LIVE Gig Guide

WEBSITE STATS

EMAIL DATABASE
NUMBERS

Music SA E-newsletter
19,893 Subscribers

DIRECTORY
NUMBERS

• 1079
ARTISTS

• 155
VENUES

• 88
BUSINESSES

UMBRELLA FESTIVAL PRESENTS: GO LIVE

Music SA would like to thank the South Australian Government and acknowledge the generous financial and moral support of The Hon Steven Marshall MP, Premier of South Australia and the Hon David Pisoni MP, Minister for Innovation and Skills and key staff.

Collectively, they have enabled Music SA to deliver the 2020 Umbrella Festival presents Go Live initiative. In particular, we acknowledge:

- the Department for Innovation and Skills through the Music Development Office; and
- the SA Tourism Commission through the Live Music Events Fund

As we know, the music industry was decimated by the impact of COVID-19, and the loss of income for musicians and venues was significant. In response to this, we reimagined 2020's Umbrella Festival to better suit 2020's challenges to the live music sector. This resulted in a new and inventive approach: Umbrella Festival presents GO LIVE

GO LIVE was an extensive marketing and promotional initiative, successfully run from 1 September to 31 December 2020, which was designed to boost audience engagement with live music and encourage South Australians to attend a gig, choose SA musicians and choose SA venues.

The centre piece was a GO LIVE gig guide with an important tie in with existing brick and mortar live music venues and other locations. This was then supported by a series of Music SA "tentpole" events, presented as the Go Live Curated Series.

The major change from the usual Umbrella operations is that the open access festival registrations did not occur. Instead, the Umbrella staff and street team actively collected information about any live music activity within the state for the duration of the campaign to include in the gig guide. There was also a massive GO LIVE marketing campaign across radio, print and online.

GO LIVE GIG GUIDE HIGHLIGHTS

1352 events listed

251 venues listed

190 regional events listed

Estimated total attendance of 101,372 people

Approximate ticket sales of \$1,186,710.75

Estimated economic impact of \$3,560,132.25

CURATED SERIES HIGHLIGHTS

9 out of the 12 events planned for the curated series were able to be safely held with 7 of those falling in the 2020 calendar year.

2666 attendees across the program

121 musicians employed

PUBLICITY AND MARKETING HIGHLIGHTS

Event combined media value: over \$4 million

Event combined cumulative reach: over 46 million

Outdoor advertising reach of 834,000 people

Radio reach of 260,000 unique listeners

345% increase in website traffic

Facebook click through rate (CTR) of 47%

72,013 Go Live video views

GO LIVE CURATED SERIES

GO LIVE CURATED SERIES

As a part of the Go Live initiative, Music SA presented a series of ‘tentpole’ events, referred to as the Go Live Curated Series. While 12 events were planned, only 9 were able to be hosted due to changes in COVID-19 restrictions, 7 of which occurred in 2020 (the remaining 2 were postponed to 2021):

- Go Live Launch
- Noise//Nature (2 events)
- Parks and Rockreation (2 events)
- Treaty
- SAM Awards

GO LIVE LAUNCH

This event saw the launch of the Go Live initiative. Following the Welcome to Country by Kuma Kaaru, Hon David Pisoni MP, Minister for Innovation and Skills, graciously launched Go Live to an invitation only group of key music industry stakeholders and VIPs.

The festivities flowed into live music, featuring performances from South Australian artists Divebar Youth and Aries.

Date: Tuesday 1/9/2021

Location: The Jade

Cost: Free, invitation only

Attendance: 60 VIPs – invitation only, due to COVID-19 restrictions

Artists engaged (paid): 11 artists (2 bands)



GO LIVE CURATED SERIES

NOISE//NATURE

In 2020, collaboration was key to safely deliver event messaging and production. This was Noise//Nature. A truly unique collaboration between video artists Capital Waste Pictures, sonic music creator Michael Ellingford, Umbrella Festival, City of Adelaide and part of the Adelaide Botanic Gardens Botanica Lumina program. The installation became a breath-taking depiction of nature in its wildest form. South Australian audiences travelled from far and wide, as it was one of the first public events post-2020 lockdown.

Tickets sold in abundance, and we were at capacity within 3 days, thus, announcing a second event date. We kept the event COVID Safe by simply allowing 4sqm space for a maximum of 650 people. The Botanic Gardens lawns allowed this square meterage and we offered free Picnic Blankets for arrivals to share, encouraging them to naturally sit within their arrival groups, and spread across the open spaces the gardens have to offer. Overall, Noise//Nature was a huge success and there are already discussions to bring a second edition forward into 2021/22.



GO LIVE CURATED SERIES

PARKS AND ROCKREATION

Parks and Rockreation was a pop-up parklands picnic activation within the City of Adelaide. All programming took place outside typical hotspots and activated new parklands spaces from North Adelaide, Whitmore Square to King Rodney Park. Each one engaged a different live music venue to run the licensed bar, local food vans provided lunch and a coffee cart to provide other refreshments. Increased visitation to the area encouraged heightened spending in the area. We also provided Picnic Blankets (similar to Noise//Nature) and practised Contact Tracing and Hand Sanitisation at our entrances.

The series of events were testimonial to Adelaide's designation as a UNESCO City Of Music. We were first off the mark to demonstrate innovation and creativity by being event safe and delivering live music before anyone else nation-wide, putting City of Adelaide on the tourism map as a place to visit and experience safely in the COVID-19 recovery.



GO LIVE CURATED SERIES

TREATY

A new live music showcase of South Australia's best emerging and established First Nations artists, was presented as a NAIDOC Week 2020 free community event at Tandanya National Aboriginal Cultural Institute on Friday November 13th from 4pm – 10pm, in partnership with the Department for Innovation and Skills through the Music Development Office.

TREATY was staged as a tentpole event of 'Umbrella Festival Presents: GO LIVE', a major marketing campaign facilitated by Music SA which aims to encourage audiences to safely attend South Australian live music events from September to December 31, 2020.

Originally titled 'Blak Nite', after consultations with First Nations community, the name of the event was changed to Treaty out of respect to the legacy and indigenous ownership of previous Blak Nite Festivals and in alignment with community sensitivities.

Event partners: Music SA, The Government of South Australia, NAIDOC 2020, Carclew, Tandanya National Aboriginal Cultural Centre Inc, City of Adelaide, Umbrella Festival, Novatech Creative Events Technology, Balya Productions, IndigiTUBE.



GO LIVE CURATED SERIES

UMBRELLA FESTIVAL – REGIONAL

In 2019, it was decided that Umbrella Music Festival would officially be expanded out to the rest of South Australia and remained the Umbrella Festival 2020, with a focus on regional events. A grant of \$200,000 was funded by the Department for Innovation and Skills to take the Umbrella Festival state-wide in 2020.

The regional Umbrella team (Sian Walden and Joel Byrne) devoted the first quarter of 2020 to continued engagement with the Eyre and Yorke Peninsulas and the Limestone Coast. Those Umbrella Information Sessions provided an opportunity for the team to engage and encourage communities, events managers & venues to apply for the regional grant program. The sessions were also integral to our future planning for industry development workshops and content within those regional areas.

The below regional information sessions went ahead in 2020.

March 2nd Murray Bridge – 5 attendees

March 3rd Mount Gambier @ 6pm – 14 attendees

March 4th Mount Gambier @ 10am – 10 attendees

While travelling for these info sessions the Regional Umbrella team distributed posters, live music toolkits, Umbrella venue + info pack resources to councils and venues in areas such as Bordertown, Robe, Penola, Naracoorte and Taillem Bend.

Due to mass gathering bans and the growing pandemic threat, the remaining info sessions had to be cancelled. Throughout the ongoing rescheduling of Umbrella all regional contacts were maintained and kept abreast of the developments, but the growing impacts of the pandemic meant there was more uncertainty in the regions about live music than ever before.

SCOUTED

After a record-breaking year in 2019, Scouted secured 10K of funding from the Music Development Office for the 2020 iteration.

With the decision to take Indie Con completely online for 2020, and ongoing restrictions particularly out of Victoria, a key industry hub for travellers coming to SA meant that we applied for the Music Development Office funding of Scouted to be rolled over to 2021, with the provision of it must coincide with the 2021 Indie Con conference / AIR awards due to the industry-based opportunities it presents.

Due to the ongoing rescheduling of Scouted, we had started putting together the line up and with that in mind when the decision to reschedule was made all artists were offered the chance to book in an industry development meeting to assist them with industry networking and planning around the digital opportunities that were popping up – Bigsound & Indie Con.

SA MUSIC AWARDS

The COVID-safe casual gala occurred on Tuesday November 3rd 2020 at the Adelaide UniBar lawns and cloisters.

2020 SAM Awards were presented in conjunction with major partners Government of South Australia via Music Development Office, UniBar, Moshtix, Australian Hotels Association (SA Branch), The Music, beverage partners Yalumba, Pirate Life and Adelaide Hills Ciders, in addition to AV partners Novatech and Nexstage.

Judges (SA)

Alex Karatassa (Artist Manager), Brynna McPherson (Artist Manager), Beck Pearce (UNESCO) Grayson Rotumah (CASM), Hannah Fairlamb (Girls Rock Adl), Ed Noble (Drummer, Sunnyside Uploads), Kate Bailey (ABC Adelaide) Lewis Wundenberg (Wundenbergs Studio) Tam Boakes (Jive), Zane Dean (Fresh 92.7)

NUMBER OF
SUBMISSIONS
PROCESSED

316

TOTAL ARTIST
ENTRIES

146

NUMBER OF
PEOPLE'S
CHOICE VOTES

8400



SPECIAL AWARDS

Best International Collaboration

presented by Adelaide UNESCO City Of Music

Farhan Shah and Udan Khatola

Lifetime Achievement Award

presented by Music SA

Craig Armstrong

Emily Burrows Award

presented by APRA AMCOS

SEABASS

INDUSTRY AWARDS

Best Studio

presented by Adelaide Music Collective

Adelaide Recording Studios

Ghostnote Recording Studio (Winner)

Island Recording Studio

Spare Second Recording Studio

Stone Shed Studio

Wunderberg's Recording and Rehearsal Studios

Best Live Technician

presented by Novatech

Lisa Lane-Collins

Luke Hancock (Winner)

Noni Espinosa

Patrick Lockwood

Peter Wing

Best Studio Engineer / Producer

presented by SAE Institute

Chris Panousakis

Kiah Gossner

Jimmy Balderston

Lewis Wunderberg

Mario Spate (Winner)

Best Small Music Festival / Event

presented by UNIBar

Field Good Festival

Freefall Festival

PAK Live at Wunderbergs

Stonecutters

The Porch Sessions (Winner)

Best Major Music Festival / Event

presented by UNIBar

Field Good Festival

Freefall Festival

PAK Live at Wunderbergs

Stonecutters

The Porch Sessions (Winner)

Best Music Venue

presented by AHA (SA Branch)

Crown & Anchor Hotel

Grace Emily Hotel

Jive

Lion Arts Factory (Winner)

The Wheatsheaf Hotel

Best Manager

presented by Association of Artist Managers

Alex Karatassa

Diana Sautelle

Matthew Khabbaz (Winner)

Planet Shhh

Sue Germein

Best Cover Art

presented by VERSION Design

Dave Court (Dyspora)

Australien

Jack Fenby (Cat Lucky)

Pressure (Everybody wants to know you)

Jack Fenby (The Empty Threats)

\$2

Julie Thornberg-Thorsoe (Kaurna Cronin)

Glitter or Dust

Todd Fischer (Lost Woods) (Winner)

Shaping Distant Memories

Best Music Video

presented by Channel 44

East Av3 (self)

Le Labo

Harry Nelli (Venice Queens)

Punchdrunk

Lonelyspeck (self)

My Angel Goes Before Me

Motez, Pilot Studio, Mapped Design, Daggers

Production, Kelsee Pedler (Motez) (Winner)

Soulitude

Bottleneck Studios (UOMO)

All I Hear

MAJOR AWARDS

Best Song

presented by APRA AMCOS

East AV3 – Le Labo
Jess Day – Affection (Winner)
Naomi Keyte – Travelling Woman
Stellie – How Do We Look So Good?
St Jacques – In Faith

Best New Artist

presented by WOMADelaide

Cat Lucky
East AV3
SEABASS
Siberian Tiger (Winner)
Slowmango (Winner)

Best Aboriginal or Torres Strait

Island Artist

presented by CASM

J-MILLA
Jessica Wishart (Winner)
Nathan May
Sonz of Serpent
Tunu

Best Group

presented by Derringers

East AV3
SEABASS
Slowmango
TOWNS
Venice Queens
Wing Defence (Winner)

Best Solo Artist

presented by Adelaide Festival Centre

Jess Day (Winner)
Kurna Cronin
Lonelyspeck
Motez
Ollie English
Stellie

Best Release

presented by The Music

East AV3 - Rugrats
Lonelyspeck – Abyssal Body
Motez – Soulitude (Winner)
Ollie English – Reality of Love
Wing Defence – Friends (Winner)

THE PEOPLE'S CHOICE AWARDS FINALISTS

Blues & Roots

presented by Radio Adelaide

Jimmybay
Lucky Seven
Ollie English (Winner)
Rat Tamango
The Streamliners

Country Award

presented by Grace Emily Hotel

Cassidy Rae Gaiter
Cookie Baker
Jessica Wishart (Winner)
Matt Ward
Nathan May

Electronic Award

presented by Moshtix

Hartway
Jethro
Lonelyspeck
Motez (Winner)
Zac Eichner

Experimental Award

presented by Ancient World

The Empty Threats
Heinous Crimes
Slowmango
SODA
SONS OF ZÖKU (winner)

Folk Award

presented by WheatSheaf Hotel

Katie Pomery
Loren Kate
Naomi Keyte (Winner)
Siberian Tiger
Tom West

Heavy Award

presented by Enigma Bar

Alt.
Dirty Pagans
Hidden Intent
NO NO NO NO NO (Winner)
Terminal Zero

Hip Hop Award

presented by The Gov

Dyspora
East AV3
Laitisi Diesa
Outside Lines
We Move Like Giants (Winner)

Jazz/Art Music Award

presented by Elder Conservatorium

Alex Taylor
Django Rowe (Winner)
Er@ser Description
Nick Pennington & Angus Mason
The Boys Club

Pop Award

presented by Jive

Ashton Fraser
Germein (Winner)
Jess Day
MANE
The Montreals

Punk Award

presented by Three D Radio

Bitchspawn
Chelsea Manor
Collateral Damage
The Lizards
Wing Defence (Winner)

Rock Award

presented by Crown & Anchor

Horror My Friend
Oscar the Wild
SEABASS
TOWNS (Winner)
Venice Queens

Soul/ Funk/ R'n'B Award

presented by Woodville Town Hall

Elsy Wameyo
Isaac Thomas
Legs of Ivar
Leni
Wanderers (Winner)



For more information, head to
<https://southaustralianmusicawards.com.au/>

Throughout 2020, Music SA developed a 6-week free mentorship program to take place in 2021 between January and March. This program, titled EQ, is a global UNESCO project to connect a group of female and non-binary youth aged 18-25 to write and record a song, and direct and star in a music video. The aim of this project is for the participants to share a united message through song about acceptance, equality, mental health and any other topics that are collectively meaningful to them. The project was funded between The Music Development Office (\$4000), The City of Adelaide (\$4000) and Adelaide Office for UNESCO City of Music (\$4000).

Norrköping (Sweden) piloted the program in 2017. Adelaide is the next UNESCO City of Music to undertake the program, followed by Auckland (New Zealand) and Hannover (Germany). The overall outcome will be unveiled at the 2022 UNESCO global conference, but the Adelaide program will be premiered in Adelaide in April 2021 and made available publicly shortly thereafter.



Throughout 2020, some key organisational elements were undertaken to deliver the program in 2021. This included, but was not limited to the following strategic planning:

- The 6 week program curriculum/schedule was developed
- 7 South Australian female mentors were engaged in the areas of song-writing, film making, recording & dance choreography. These mentors were Nancy Bates, Elsy Wameyo, Elli Cleary, Bethan Maddison, Morgan Sette, Lauren Pisaniello & Jessi Tilbrook.
- 4 female and nonbinary SA industry practitioners were engaged as guest speakers.
- The musical backing track was composed by Michael Ross of Electric Fields.
- St Pauls Creative Centre was confirmed as the primary space for all activity during the program.
- Music SA partnered with Headspace Adelaide to promote the program to their database as an exclusive opportunity to this community. The opportunity eventually opened up to members of the public to express interest in the program, and the result was a group of diverse young adults. Headspace were on site for every session of EQ with multiple non-clinical youth ambassadors & a 'chill zone' available to the group at any time. Headspace committed to also delivering a 'Build your own mental health tool kit' workshop to the group.

The application process rolled out between August and November 2020, and participants were confirmed in December 2020.



PERFORMANCE OPPORTUNITIES FOR MUSICIANS

Bands on Track 2020

Bands on Track is a collaboration with the SA Motorsport Board and the SA Tourism Commission. The brain child of Brian Gleeson, Bands On Track is a showcase of local contemporary musicians who perform alongside international and national headliners.

To date Music SA has programmed 50 bands over 10 years as part of the Adelaide 500 (rebranded as Superloop 500) car race through the streets of Adelaide city.

Headlining acts for 2020 were:	Bands selected:
Grinspoon	Colourblind
SuperJesus	SEABASS
Sneaky Sound System	Dead Ro
Pete Murray	Kings & Associates
Sheppard	Outside Lines
Hilltop Hoods	DRESS CODE
G Flip	
Illy	

Number of competition entries: 202

Music on Track 2020

Expansion of existing Bands in Track initiative to other areas of the Superloop 500 event as well as the after race concert stage. This entailed curating and programming music acts for the 4 x different stages around the Superloop village.

Indy Track of the World

- 4 x 20-30 minute set on the Indy stage each day Thursday to Sunday

Nürburgring Track of the World

- 4 x 20-30 minutes set on the N Stage each Day Thursday to Sunday

Monaco Stage

- 4 x 20-30 minute set on the Monaco Stage each Day Thursday to Sunday

Adelaide Track of the World

- 4 x 20-30 minute set on the ADF Stage each Day Thursday to Sunday

Total number of performances: 64

Adelaide Sounds 2020

Adelaide Sounds is a unique partnership between Adelaide Airport and Music SA and for the last 7 years it has offered an in-transit music experience for passengers, friends and families that highlights the original work of South Australian songwriters. The curated South Australian live music series is performed at Adelaide Airport every Friday afternoon, plus alternate Saturdays and Sundays. Since 2013 more than 60 artists have presented original live music performances in Terminal 1 and the ongoing success has seen well over 500 performances, with the total number of travellers experiencing live music performances reaching more than one million people.

This year there were a total of 80+ performances curated by Music SA.

Artists involved:

Alice Haddy	Joe Man Murphy	Nice Verdes
Alycia Budd	Kaurna Cronin	Ollie English
Amy Jennifer	Kelly Mennhennett	Paige Court
Banjo Jackson	Mark Curtis	Ryan Martin John
Cale Morgan	Mary Webb	Sam Brittain
Daniel Cameron	Mason Lloyd	Thom Lion
Georgia Germein	Mel Pier	
Hannah Yates	Nathan May	

Adelaide Central Markets

Pre-COVID, Music SA had recommenced booking weekly acoustic performance at central after a brief hiatus in 2019, unfortunately these were put on hold as soon as the new restrictions were imposed. In August 2020 ACM has begun hosting weekly performances are continued well into October.

Total number of performances: 19

Westfield Tea Tree Plaza

Expanding upon the existing model implemented with the Adelaide Sounds project, Music SA was proud to partner with Westfield at the end of 2018 to bring a similar program to the newly refurbished Tea Tree Plaza outdoor site. This project continued throughout the first half of 2019 until it was temporary put on hold from July.

For that there was a total of 60+ performances programmed.

Artists involved:	Mark Curtis	Ryan Martin John
Amy Jennifer	Mary Webb	Sam Brittain
Banjo Jackson	Mason Lloyd	Thom Lion
Cal Williams Jr	Ollie English	
Kaurna Cronin	Paige Court	
Kelly Mennhennett		

Music in The Square

Music in the Square, the long running partnership with the Adelaide City Council to present music in Hindmarsh and Victoria Square continued in 2020, unfortunately with a number of confirmed performances cancelled, but the below 2 going ahead prior to the COVID-19 pandemic impact.

February 6th – Slowmango + Seabass

March 5th – Nathan May + Lenin Marron with Local Revolution

Music in The Streets – Spring Extension

Music in the Square to be reimagined as ‘Music in the Streets’ with the aim to activate the city and encourage people to come in to the city to visit local businesses, and to support the sector and provide payment opportunities for local musicians as so many have had their income and ability to publicly perform impacted due to Covid. This entails curating and programming music acts (predominantly solo/duo acoustic acts) for the below areas working within the allocated time frames. Performances were held from July 3 to November 20.

Total number of Performances: 69

Alice Haddy
Amy Jennifer
Andy Salvanos
Baby Mo
Chris Panousakis
Dave Blumberg
Diamond Skies (duo)
Dieter Horvat
Dusty Stephensen
Hannah Yates
Kurna Cronin
Kelly Menhennett
Mason Lloyd
Nathan May
Ollie English
Paige Court
Pat Ramm
Robert Edwards
Ryan Martin John
Sam Brittain
Tilly Tjala Thomas
Tommy Solo
Tommy Soteriou
Zachary Luka



First Nations Performance Opportunities

First Nations programming was a focus in 2020, with Music SA's First Nations Industry Development Coordinator leading the programming of First Nations talent, and assisting with connecting external events to South Australian First Nations artists.

Opportunities provided included:

- South Australian Music Awards
- Treaty
- Parks and Rockreation
- Music in the Streets
- Summer Sounds Festival (external)
- WOMADelaide 2021 (external)
- Adelaide University Union (external)

First Nations Artists programmed included:

- J MILLA
- DEM MOB
- Katies Aspel
- Tilly Tjala Thomas
- Sonz of Serpent
- RKM
- MRLN
- DJ MoZzi
- Hannah Yates
- Nathan May
- LBG

To improve the opportunities available to First Nations artists, a database of First Nations artists has been created to allow easy connections with the wider community.



OTHER OPPORTUNITIES FOR MUSICIANS

ONE-ON-ONE BUSINESS MEETINGS

In 2019 Music SA introduced an online booking system dedicated to streamlining the process for the public to secure on-to-one industry meetings. This booking system has proved successful and contributed to an increase in weekly meetings overall, but they have also depended on environmental factors such as lockdowns, uncertainty and decreased live performances.

3 ONE ON ONE BUSINESS MEETINGS PER WEEK*
**averaged for the year*

2020 saw the first dedicated First Nations business meetings occur with the commencement of Letisha Ackland as Industry Development Coordinator First Nations, supporting artists such as:

- Rulla Kelly- Mansell
- Marlon Motlop
- Nathan Rigney
- Grayson Rotumah
- Jonathan Stier
- Arthur Ware
- Tony Minniecon

Australian Dance Theatre's World's Smallest Stage

ADT in collaboration with indigenous dancers and choreographers from Kurruru, the team at Restless Dance Theatre, local independent choreographers and an eclectic range of local musicians, identified in partnership with Music SA, to bring The World's Smallest Stage together.

The World's Smallest Stage sees ten choreographers matched with twelve dancers and ten composers to create a series of new dance works, between 5-10 minutes' each. Each new dance piece is confined to a living room size area of 2m x 2m, the ideal size for it to be rehearsed by dancers in their homes via computer screen and referencing social distancing regulations that have become a major part of our lives.

Composers:

Collarbones

Dave Gibson

Kiah Gossner

Oisima (Anth Wendt)

Daniel Rankine P.K.A Trials

Michael Ross

Gabriella Smart

Mario Spate

Neon Tetra

Bree Tranter

World's Smallest Stage was held at Odeon Theatre on 1-2 October 2020.

**APRA AMCOS FUNDED WORKSHOPS
AND ATTENDANCES:
THE ONLINE WORKSHOPS PROGRAM
FOR 2020**

OUR NEW NORMAL ONLINE DISCUSSION

MUSIC SA TEAM FACILITATED via Zoom
55 Zoom registrations
1.1k streams via Facebook

**TAKING IT TO THE STREAMS:
A WEBINAR ABOUT LIVE STREAMING**

Facilitated by JOEL & SIAN (MUSIC SA) via Zoom
Performance by Annie Siegmann
61 Zoom registrations
1.3k streams via Facebook

Panel

Dom Alessio (Sounds Australia)
Alana Jagt (APRA AMCOS)
Shannen Egan (Iso-laid Festival)
Ben Golotta (Sunnyside Uploads)
Adam Page (Wizardtone Studios)

**WHERE'S YOUR HEAD AT?:
A WEBINAR ABOUT MENTAL HEALTH**

Facilitated by JOEL & SIAN (MUSIC SA) via Zoom
Performance by Naomi Keyte
10 Zoom Registrations

Panel

Dr Sharon Robertson (Psychologist)
Louise Sawilejskij (Support Act)
Matthew Yogi Donnan (Volume Touring / Roadsick Apparel)
Naomi Keyte (musician / yoga teacher)

**EXPRESS YOURSELF:
A WEBINAR ABOUT PUBLIC RELATIONS**

Facilitated by JOEL & SIAN (MUSIC SA) via Zoom
Performance by PINK FME
Streamed only – no preregistrations

Panel

Stacey Piggott (Daydream Nation)
Georgia Cooke (Remote Control Records)
Uda Widanapathirana (Su-Ku-Ya)
Leigh McGrane (Against the Grain)

SCHOOL HOLIDAY BOOTCAMPS

The seasonal Jams Program is a series of two-to-three day song writing and performance workshops for 13-17 year olds, taking place within each school holiday period.

Unfortunately, the 2020 Jams Program was postponed due to COVID-19 and will recommence in 2021.

2020 saw a new partnership emerge with Ableton to create a new program TECH JAMS, to teach 13-17 year olds how to create and perform electronic music through Ableton Live using the PUSH device. This program has been developed and will commence in 2021.



PRODUCTS & SERVICES OFFERED TO MUSICIANS

PRODUCTS OFFERED TO MUSICIANS

- Resources on website including templates, factsheets and checklists
- COVID-19 factsheets, best practice guides and resources for artists, audiences and venues
- Artist directory
- Venue Directory
- Business Directory
- Go Live Gig Guide
- Performance opportunities
- Music Business Meetings – free 45-minute consultations
- Music industry courses
- Live Music Toolkit
- Venue best practice guides²⁰
- Sharing of news and opportunities through Music SA website and social media channels
- Free public workshops and webinars
- Spotify curated playlists
- YouTube curated playlists
- Facebook gig alerts
- ABC Radio Adelaide 891 gig alerts
- Music SA Courses

WEBSITES

musicsa.com.au
umbrellaadelaide.com.au
bandsontrack.com.au
musicsa.com.au/scouted
southaustralianmusicawards.com.au



MUSIC SA COURSES

CUA30915 CERTIFICATE III IN MUSIC INDUSTRY (PERFORMANCE)

CUA30915 Certificate III in Music Industry is delivered under a third party arrangement with the College of Sound and Music Production (COSAMP) RTO Code: 41549. While courses were coordinated and delivered by Music SA, the AQF certifications were issued by COSAMP.

Students enrolled in CUA30915 Certificate III in Music Industry (Performance) – 29

Testamurs issued (complete qualification) – 26

Statements of Attainment Issued (partial qualification) – 3

- Use of the St. Paul's Creative Centre SongSpace recording studios for writing and recording demos
- Seven entries into Triple J Unearthed High Competition
- Creation of over 26 original compositions
- Successful transition to online learning during COVID-19 lockdown – no classes were cancelled
- Guest Speakers included Alana Jagt (APRA AMCOS), Tom Gordon (artist management – Planet Shhh, artist – Horror My Friend/West Thebarton), Mario Späte (Audio Engineer/Producer), Cahli Blakers (Teenage Joans), Dan Steinert (TOWNS, See-Oh)
- Student volunteering opportunities included SA Music Awards
- Student performance opportunities included the Journey Series, where student bands Broken Waves and Brian's Marquette Band opened an instalment of Parks and Rockreation
- End of Year Showcase – Jungle Jams: Welcome to the Jingle (Thursday 23rd October at The Jade) was hosted by popular local act TOWNS and reached COVID-19 capacity of 72 attendees

Other Training Achievements:

- Successfully deregistered Music SA's RTO Code 40381
- Continued the planning of a new Industry Endorsed (non-accredited) Diploma of Entrepreneurial Music Business Practice to replace the CUA40915 Certificate IV in the Music Industry for delivery in 2021. This will consist of separate modules on topics such as Artist Management and Events Management, which will be available to be taken as individual short courses to allow for highly personalised learning programs.
- Alumni were engaged to assist with the organisation and facilitation the 2020 South Australian Music Awards.
- Alumni performance opportunities included Music SA's Journey Series as a part Parks and Rockreation (with more performances scheduled for January 2021): Mum's Favourite and Taylor Pfiesser
- Alumni Cahli Blakers and Tahlia Borg won Triple J Unearthed High as Teenage Joans

MUSIC SA BOARD AND STAFF

MUSIC SA BOARD

Anne Wiberg (*Chair*)
Angus Crawford (Secretary)
Tim Haslam (*Treasurer*)
Madeleine Frost (Vice Chair)
Stu MacQueen
Deb Edwards
Craig Swann

Festival and Event Programmer and DJ
Solicitor and Musician
Accountant and Musician
Education Executive
Director of Wonderlick Music Company
Publicist
Innovation and music technology

The board and staff wish to acknowledge and thank retiring board members Amanda Pepe, Craig McKay and Troy Sincock who generously gave hours of volunteer time to attend board meetings and contribute to the success of Music SA.

MUSIC SA STAFF

(ALL STAFF PART TIME)

Lisa Bishop	CEO (outgoing)
Kim Roberts	Head of Training and General Manager (incoming)
Gareth Wilkes	Business Manager
Skye Walter	Marketing Manager
Stephen Pitkin	Umbrella Programmer
Jessi Tilbrook	Umbrella Coordinator
Dale Taylor	Training Coordinator
Joel Byrne	Industry Development Coordinator
Letisha Ackland	Industry Development Coordinator First Nations
Sian Walden	Umbrella Regional Coordinator
	SAM Awards and Scouted Event Manager
Elli Cleary	Training Assistant and Girls Rock! Coordinator
Lauren Koopowitz	Umbrella Marketing Coordinator
Isabella-Rose Granger	Marketing Coordinator
Luigi Donnarumma	Event Assistant

PETER HANLON INTERN

Postponed due to COVID-19

PUBLICITY

Libby Parker - Expressions Media

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South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Financial Statements

For the Year Ended 31 December 2020

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

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For the Year Ended 31 December 2020

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South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Directors' Report

31 December 2020

The directors present their report on South Australian Contemporary Music Company Limited for the financial year ended 31 December 2020.

Information on directors

The names of each person who has been a director during the year and to the date of this report are:

	Appointed	Resigned
Anne Wiberg (Chair)	26 April 2012	
Angus Crawford (Secretary)	25 March 2020	
Madeleine Frost (Vice Chair)	24 April 2018	
Tim Haslam (Treasurer)	17 April 2019	
Stu Macqueen	24 April 2018	
Deborah Edwards	8 July 2020	
Craig Swann	19 August 2020	
Craig McKay (Secretary)	27 July 2016	05 February 2020
Amanda Pepe (Vice Chair)	27 July 2016	19 August 2020
Troy Sincock	23 August 2017	25 March 2020

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

Principal activities

The principal activity of South Australian Contemporary Music Company Limited during the financial year was the commitment to promoting, supporting and developing contemporary music in South Australia.

South Australian Contemporary Music Company Limited delivers projects for the benefit of the South Australian music industry including:

- A comprehensive South Australian Music Industry website
- Contemporary music performances and showcases
- Professional development, advice and consultancy service for South Australian artists and practitioners
- Music, festivals and events
- Contemporary music business training programs
- Secondary school Vocational Education training programs under a third-party arrangement

No significant changes in the nature of the company's activity occurred during the financial year.

Directors' Report

31 December 2020

Short-term and Long-term Objectives

The company's short-term objectives are to:

- Be a hub of relevant industry knowledge and discussion
- Have professionally trained people working in the industry
- Be a financially and operationally viable organisation
- Promote local SA original contemporary music

The company's long-term objectives are to:

- Build career and education pathways for emerging and established artists
- Continuously evolve as an organisation to meet the changing needs of the industry
- Grow local, national and international audiences for South Australian music
- Build industry capacity

Directors' Report

31 December 2020

continued

Key Performance Measures

The company measures its own performance through the use of both quantitative and qualitative benchmarks. The benchmarks are used by the directors to assess the financial sustainability of the company and whether the company's short-term and long term objectives are being achieved.

Artist Development

Achievements:

- CUA30915 Certificate III in Music Industry (Performance) is offered under a third-party arrangement annually with student numbers increasing incrementally each year.
- Regular training was offered to industry practitioners for professional development and numbers of participants increased each quarter
- Songwriting workshops and industry seminars were held regularly to ensure ongoing professional development with presenters from across the country.
- Partnerships with corporate bodies, local councils and government projects have resulted in performance opportunities for artists.

Audience Development

Achievements:

- Collaborations include Adelaide Airport, Westfield Tea Tree Plaza and Adelaide Central Markets are increasing the revenue for the organisation through event management fees.
- SA Music Awards delivered outstanding feedback and promotional exposure for artists.
- Umbrella Festival Presents: Go Live resulted in the promotion of 1352 events during COVID-19 recovery.
- Social media strategies are growing with significant online presence resulting in new followers and visitors.

Organisational Development

Achievements:

- Development and improvement of the organisation's website has resulted in increased visitors each year as evidenced by website statistics.
- A significant and successful funding application was submitted in 2018 for triennial funding for 2019 - 2021 from the South Australian Government.
- The company's financial position was improved with a small profit and the building of positive reserves.
- The company reached positive targets for philanthropy and sponsorship.

Industry Development

Achievements:

- Addressed major industry issues including live music regulation.
- Participation on statewide as well as local committees and networks has resulted in greater recognition of the organisation's work in South Australia.

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Directors' Report

31 December 2020

Information on directors

Anne Wiberg (Chair)

Bachelor of Social Work Event Management Certificate
Associate Producer, Adelaide Festival - Artistic Development,
Industry Development, Government Liaison, Sponsorship,
Governance, Arts Consulting

Amanda Pepe (Vice Chair)

Publishing Director, Opinion Media - Journalist, Management, Media,
NFP, Publisher In Daily, Publisher Opinion Media
Resigned August 2020

Craig McKay (Secretary)

LLB/LP, BSc, AMusA , Legal, Small Business Management
Resigned February 2020

Troy Sincock

Radio management and programming Member Music Industry
Council Events, ABC Producer
Resigned March 2020

Stu Macqueen

Co-founder Wonderlick Entertainment Group
Director of Robert Stigwood Fellowship

Madeleine Frost (Vice Chair)

GAICD senior education executive
Consultant in educational leadership
Appointed Vice Chair August 2020

Tim Haslam (Treasurer)

BCom, LLB/LP, Chartered Accountant at Perks, Musician
Appointed Treasurer April 2019

Angus Crawford (Secretary)

Bachelor of Laws - LLB (Hons), Law, Solicitor at Dentons, Musician
Appointed Secretary March 2020

Deborah Edwards

Deb Edwards Publicity, Publicist
Appointed July 2020

Craig Swann

Founder, LoopLabs
Event Director / Creative Director, SouthStart
Appointed August 2020

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Directors' Report

31 December 2020

Meetings of directors

During the financial year, 8 meetings of directors (including committees of directors) were held. Attendances by each director during the year were as follows:

	Directors' Meetings	
	Number eligible to attend	Number attended
Anne Wiberg (Chair)	9	9
Craig McKay (Secretary)	1	1
Amanda Pepe (Vice Chair)	6	6
Tim Haslam	9	9
Troy Sincok	1	-
Stu Macqueen	9	8
Madeleine Frost (Vice Chair)	9	8
Angus Crawford (Secretary)	8	8
Deborah Edwards	5	5
Craig Swann	4	3


Members guarantee

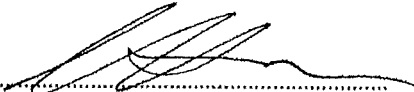
South Australian Contemporary Music Company Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each members and any person or association who ceased to be a member in the year prior to the winding up, is limited to \$ 1 for members subject to the provisions of the company's constitution.

Auditor's independence declaration

The lead auditor's independence declaration in accordance with section 307C of the *Corporations Act 2001*, for the year ended 31 December 2020 has been received and can be found on page 6 of the financial report.

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

Director: 
Anne Wiberg (Chair)

Director: 
Tim Haslam (Treasurer)

Dated this 27th day of April 2021

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Auditor's Independence Declaration under Section 307C of the Corporations Act 2001 To the Directors of South Australian Contemporary Music Company Limited

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2020, there have been no contraventions of:

- (i) the auditor independence requirements as set out in the *Corporations Act 2001* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Signed on the *27th* day of April 2021

Arthur Walters

Arthur Walters

Registered Company Auditor #5630

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 31 December 2020

		2020	2019
	Note	\$	\$
Revenue	2	,139,098	958,326
Staff, Tutor and Consultancy Costs		(616,022)	(547,894)
Production Costs		(247,746)	(329,318)
Marketing		(36,304)	(22,691)
Overheads		(49,919)	(53,805)
Profit before income tax		189,107	4,618
Income tax expense		-	-
Profit for the year		189,107	4,618
Total comprehensive profit for the year		189,107	4,618

The accompanying notes form part of these financial statements.

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Statement of Financial Position

31 December 2020

	Note	2020 \$	2019 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	498,961	225,734
Trade and other receivables	4	55,166	37,349
Other assets		1,282	3,809
TOTAL CURRENT ASSETS		<u>555,409</u>	<u>266,892</u>
NON-CURRENT ASSETS			
Property, plant and equipment	5	10,786	14,584
Intangible assets		627	941
TOTAL NON-CURRENT ASSETS		<u>11,413</u>	<u>15,525</u>
TOTAL ASSETS		<u>566,822</u>	<u>282,417</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	6	45,496	23,133
Other liabilities	7	265,320	196,026
Employee benefits	8	22,531	11,223
TOTAL CURRENT LIABILITIES		<u>333,347</u>	<u>230,382</u>
NON-CURRENT LIABILITIES			
Employee benefits	8	2,142	9,809
TOTAL NON-CURRENT LIABILITIES		<u>2,142</u>	<u>9,809</u>
TOTAL LIABILITIES		<u>335,489</u>	<u>240,191</u>
NET ASSETS		<u>231,333</u>	<u>42,226</u>
EQUITY			
Retained earnings		<u>231,333</u>	<u>42,226</u>
TOTAL EQUITY		<u>231,333</u>	<u>42,226</u>

The accompanying notes form part of these financial statements.

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Statement of Changes in Equity

For the Year Ended 31 December 2020

2020

	Note	Retained Earnings \$	Total \$
Balance at 1 January 2020		42,226	42,226
Profit attributable to members of the entity		189,107	189,107
Balance at 31 December 2020		231,333	231,333

2019

	Note	Retained Earnings \$	Total \$
Balance at 1 January 2019		37,608	37,608
Profit attributable to members of the entity		4,618	4,618
Balance at 31 December 2019		42,226	42,226

The accompanying notes form part of these financial statements.

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Statement of Cash Flows For the Year Ended 31 December 2020

	2020	2019
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from fees and services	737,619	853,573
Receipts from interest	36	97
Receipts from grants	247,500	220,000
Receipts from other income	227,302	26,426
Payments to supplies and employees	<u>(937,616)</u>	<u>(986,146)</u>
Net cash provided by operating activities	9 <u>274,841</u>	113,950
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of property, plant and equipment.	<u>(1,614)</u>	<u>(10,063)</u>
Net cash (used in) investing activities	<u>(1,614)</u>	<u>(10,063)</u>
Net increase in cash and cash equivalents held	273,227	103,887
Cash and cash equivalents at beginning of year	<u>225,734</u>	<u>121,847</u>
Cash and cash equivalents at end of financial year	3 <u>498,961</u>	<u>225,734</u>

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies

The financial statements cover South Australian Contemporary Music Company Limited as an individual company, incorporated and domiciled in Australia. South Australian Contemporary Music Company Limited is a company limited by guarantee.

(a) Basis of Preparation

The directors have prepared the financial statements on the basis that the Company is a non-reporting company because there are no users dependent on general purpose financial statements. These financial statements are therefore a special purpose financial statements that have been prepared in order to meet the requirements of the *Corporations Act 2001*. The company is a not for profit company for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with mandatory Australian Accounting Standards applicable to entities reporting under the *Corporations Act 2001* and the significant accounting policies disclosed below which the directors have determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless otherwise stated.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs unless otherwise stated in the notes. Material policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

(b) Comparative Amounts

Comparatives are consistent with prior years, unless otherwise stated.

(c) Going concern

The current triennial funding contract with Arts SA expires on the 31 December 2021.

As a result of the renewal of the company's contract with Arts SA for a further three years, the directors are of the opinion at the time of signing the financial statements that the company will continue as a going concern and that there is no reason to expect the funding not to continue into future financial years.

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

(d) Revenue and other income

Grant revenue

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

When grant revenue is received whereby the company 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.

South Australian Contemporary Music Company Limited 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.

Donations

Donations and bequests are recognised as revenue when received.

Interest revenue

Interest is recognised using the effective interest method.

Rendering of services

Revenue in relation to rendering of services is recognised depends on whether the outcome of the services can be measured reliably. If this is the case then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period.

If the outcome cannot be reliably measured then revenue is recognised to the extent of expenses recognised that are recoverable.

All revenue is stated net of the amount of goods and services tax (GST).

(e) Income Tax

The company is register as a non-profit organisation and is exempt from income tax under the Income Tax Assessment Act 1997 Div 50-5. Apart from the manager all Board members act on a voluntary basis.

(f) Leases

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

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

(g) Property, Plant and Equipment

Plant and equipment

Plant and equipment are measured using the cost model.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flow that will be received from the assets' employment and subsequent disposal.

In the event the carrying amount of plant and equipment is greater than the recoverable amount, the carrying amount is written down immediately to the estimated recoverable amount. A formal assessment of recoverable amount is made when impairment indicators are present for details of impairment.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straightline basis over the assets' useful life to the company commencing from the time the asset held ready for use.

The depreciation rates used for each class of depreciated assets are:

Class of Fixed Assets	Depreciated Rate
Plant and Equipment	33 - 50%

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at the end of each reporting period.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposal are determined by comparing proceeds with the carrying amount. These gains or losses are recognised in profit and loss in the period in which they arise. When revalued assets are sold, amount are included in the revaluation surplus relating to that asset are transferred to retained earnings.

(h) Financial instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the Company becomes a party to the contractual provisions of the instrument. For financial assets, this is the equivalent to the date that the Company commits itself to either the purchase or sale of the asset (i.e. trade date accounting is adopted).

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

Financial instruments are initially measured at fair value plus transactions costs, except where the instrument is classified 'at fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method, or cost. Where available, quoted prices in active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the *effective interest method*.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying value with a consequential recognition of an income or expense in profit or loss.

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, references to similar instruments and option pricing models.

(i) *Financial assets at fair value through profit or loss*

Financial assets are classified at 'fair value through profit or loss' when they are either held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying value being included in profit or loss.

(ii) *Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains and losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) *Held-to-maturity investments*

Held-to-maturity investments are non-derivative financial assets that have fixed maturities and fixed or determinable payments, and it is the Company's intention to hold these investments to maturity. They are subsequently measured at amortised cost. Gains and losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

(iv) Available-for-sale financial assets

Available-for-sale financial assets are non-derivative financial assets that are either not suitable to be classified into other categories of financial assets due to their nature, or they are designated as such by management. They comprise investments in the equity of other entities where there is neither a fixed maturity nor fixed or determinable payments.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss pertaining to that asset previously recognised in other comprehensive income is reclassified into profit and loss.

Available-for-sale financial assets are included in non-current assets, except for those which are expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

(v) Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset is impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of financial assets carried at amortised cost, loss event may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indication that they will enter bankruptcy or other financial reorganisation, and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if the management establishes that the carrying amount cannot be recovered by any means, at the point the written-off amounts are charged to the allowance account or the carrying of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance accounts.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have been renegotiated so that the loss events that have occurred are duly considered.

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

Derecognition

Financial assets are derecognised where the contractual rights to receipt of cash flows expire or the asset is transferred to another party whereby the company no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised where the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability, where is extinguished or transferred to another party, and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(i) Impairment of assets

At the end of each reporting period, the company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon on the asset's ability to generate net cash inflows and when the company would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of a class of asset, the company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is debited against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that same class of asset.

(j) Employee benefits

Provision is made for the Company'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 settled within one year have been measured at the amounts expected to be paid when the liability is settled.

Employee benefits are presented as current liabilities in the statement of financial position if the Company does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date regardless of the classification of the liability for measurement purposes under AASB 119.

(k) 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.

Bank overdrafts also form part of cash equivalents for the purpose of the statement of cash flows and are presented within current liabilities on the statement of financial position.

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

(l) 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 payables 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 balance sheet.

Cash flows in the statement of cashflows 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 cashflows. 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).

(m) Critical accounting estimates and judgments

The directors make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

Notes to the Financial Statements

For the Year Ended 31 December 2020

1 Summary of Significant Accounting Policies continued

(n) New Accounting Standards and Interpretations

The AASB has issued new and amended Accounting Standards and Interpretations that have mandatory application dates for future reporting periods. The Company has decided against early adoption of these Standards .

Notes to the Financial Statements

For the Year Ended 31 December 2020

2 Revenue and Other Income

Revenue from continuing operations

	2020	2019
	\$	\$
Sales revenue		
- Fees & Services	686,760	731,803
	686,760	731,803
Other revenue		
- Grants	225,000	200,000
- Donations	1,000	-
- Sundry	226,338	26,523
	452,338	226,523
Total Revenue	1,139,098	958,326

3 Cash and cash equivalents

	2020	2019
	\$	\$
Cash at bank and in hand	498,961	225,734

4 Trade and other receivables

	2020	2019
	\$	\$
CURRENT		
Trade receivables	62,812	44,995
Provision for impairment	(7,646)	(7,646)
	55,166	37,349
Total current trade and other receivables	55,166	37,349

5 Plant and equipment

	2020	2019
	\$	\$
PLANT AND EQUIPMENT		
Plant and equipment		
At cost	51,670	36,142
Accumulated depreciation	(40,884)	(21,558)
Total plant and equipment	10,786	14,584

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Notes to the Financial Statements

For the Year Ended 31 December 2020

6 Trade and other payables

	2020	2019
	\$	\$
CURRENT		
Trade payables	35,743	12,057
Sundry Creditors	9,753	11,076
Total current trade and other payables	45,496	23,133

7 Other liabilities

	2020	2019
	\$	\$
CURRENT		
Amounts received in advance - student enrolments	265,320	196,026

8 Employee Benefits

	2020	2019
	\$	\$
Current liabilities		
Provision for Annual Leave	22,531	11,223
	22,531	11,223

	2020	2019
	\$	\$
Non-current liabilities		
Provision for long service leave	2,142	9,809
	2,142	9,809

Notes to the Financial Statements

For the Year Ended 31 December 2020

9 Cash Flow Information

(a) Reconciliation of result for the year to cashflows from operating activities

	2020	2019
	\$	\$
Profit for the year	189,107	4,618
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- amortisation	315	470
- depreciation	5,412	5,412
Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries:		
- (increase) / decrease in trade and other receivables	(17,817)	48,590
- decrease / (increase) in prepayments	2,527	(950)
- increase / (decrease) in trade and other payables	22,362	(17,944)
- increase in other liabilities	69,294	73,560
- increase in employee benefits	3,641	194
Cashflow from operations	<u>274,841</u>	<u>113,950</u>

10 Company Details

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

St Paul's Creative Centre
200 Pulteney Street
ADELAIDE SA 5000

11 Members' Guarantee

The Company is limited by guarantee. Every member of the company has a liability to contribute towards any deficiencies in the event of the winding up of the Company, to the extent of one dollar (\$1.00) per member.

South Australian Contemporary Music Company Limited

ABN 19 079 445 051

Directors' Declaration

In accordance with a resolution of the directors of South Australian Contemporary Music Company Limited the directors declare that:

1. The financial statements and notes, as set out on pages 7 to 21, are in accordance with the *Corporations Act 2001* and:
 - (a) comply with Australian Accounting Standards applicable to the company; and
 - (b) give a true and fair view of the Company's financial position as at 31 December 2020 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
2. In the directors' opinion, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.


This declaration is made in accordance with a resolution of the Board of Directors.

Director



Anne Wiberg (Chair)

Director



Tim Haslam (Secretary)

Dated this 27th day of April 2021

**SOUTH AUSTRALIAN CONTEMPORARY MUSIC
COMPANY LIMITED
ABN 19 079 445 051**

**INDEPENDENT AUDITOR'S REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020**

I, Arthur Leonard Walters have audited the accompanying report of South Australian Contemporary Music company Limited (the Company), which comprises the balance sheet as at the 31 December, 2020 and the profit and loss statement and other comprehensive income for the year then ended..

Audit Opinion

In my opinion, the financial statements present fairly in accordance with the applicable Australian Accounting Standards and the Corporations Act 2001.

Matters for Emphasis

There are no matters requiring emphasis.

Responsibility of the Committee for the financial report

The Board is responsible for the preparation and fair presentation of the financial report in accordance with the Australian Accounting Standards and the Corporations Act 2001. This responsibility includes such internal controls as the Committee determines are necessary to enable the preparation of the financial report to be free from material misstatement, whether due to fraud or error.

Auditor's responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted the audit in accordance with the Australian Auditing Standards which require me to comply with relevant ethical requirements relating to audit engagement and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error.

In making those risk assessments, the auditor considers internal control relevant to the Association's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Committee, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Independence

In conducting my audit, I have complied with the applicable independence requirements of the Accounting Professional and Ethical Standards Board.

Dated a Adelaide the 27th day of April, 2021.



ARTHUR LEONARD WALTERS
Registered Company Auditor # 5630