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# Annual Report

## 2021

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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 recognise 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 yailtya, parnaku tapa purruna puru  
purruna.**

We recognise 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.**

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# 2021 Summary

2021 was another 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. Despite considerable COVID-19 interruptions, the team at Music SA stayed on track to deliver the vast majority of planned projects. We are thrilled to present our Annual Report, highlighted by a list of excellent achievements. In 2021 Music SA:

- Produced Umbrella Festival, a statewide live music festival of 203 registered music events in 128 venues, presented by 1100 musicians across 37 music genres
- Continued to update the local music industry with the latest COVID-19 resources and support services
- Staged the SA Music Awards with a record number of nominees and People's Choice voters
- Coordinated performance opportunities for the Adelaide Airport, Cibo Sounds, Tasting Australia, AFL Sessions, Westfield Tea Tree Plaza/Marion and Adelaide Central Markets
- Delivered Scouted, a showcase event held in conjunction with IndieCon and AIR Awards, to give a selection of outstanding and diverse local artists a chance to perform in front of big industry names, combined with professional development meetings/mentoring
- Conducted the Live Music Census
- Produced World Festive, a Christmas Street Party with the key focus on music and art
- Provided 70 industry development meetings booked through our booking platform
- Programmed School Holiday workshops (Tech Jams, Autumn Jams and Spring Jams)
- Developed and implemented major marketing campaigns for SA musicians
- Had a strong First Nations focus in community outreach, consultation, support and programming through the 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 (MDO). 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
- Co-presented with *Girls Rock! Adelaide*, the Interface networking workshop and supported *Girls Rock! Adelaide* electronic music production workshops.

# Key Partners

We are extremely grateful for the collaborative support we received from all of our partners, including the Department for Innovation and Skills through the Music Development Office, Adelaide Fringe, Australian Hotels Association (SA Branch), City of Adelaide, Moshtix, SA Tourism Commission, Version Design, Aon Entertainment Insurance, Alpha Box & Dice, Pirate Life Brewing, Headspace, themusic.com.au, JC Decaux, Nova 919, APRA AMCOS, Derringers, Novatech, Nextstage, GA Entertainment, Australian Independent Records Labels Association, Arts Entertainment South Australia, Lion Arts Factory, City of Prospect, City of Norwood Payneham & St Peters, Adelaide Arcade, City of Charles Sturt, City of Marion, City of Port Adelaide, Finsbury Green, Illuminate Adelaide, Can:Do 4 Kids, Centre for Aboriginal Studies in Music, Girls Rock! Adelaide, Adelaide Guitar Festival, UNESCO City of Music Adelaide Office, Rebel Yell, Media Arts Law, Media Resource Centre, 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 core funding support we receive from the AHA (SA Branch), City of Adelaide and our friends at APRA AMCOS.



# Economic Impact of Music

The Australian live music and entertainment industry is worth \$16 billion\* to the national economy. Operating nationally and internationally it includes large and small businesses, sole traders and employs 90,000+ FTE workers. From stadiums, to pubs, clubs, bars and nightclubs, festivals and events, indoor and outdoor, our industry is the centre of Australia's cultural heart and is a driver of local and national economic activity. Australia is a music powerhouse with enormous export potential.

In 2021, live music continued to be impacted by COVID-19 restrictions. Umbrella Festival 2021 was impacted by lockdowns and was extended beyond the winter months to accommodate rescheduled events. After the conclusion of Umbrella Festival, an economic evaluation of the statewide festival was undertaken by Barry Burgan on the behalf of Economic Research Consultants.

Based on attendance characteristics, the **estimated aggregate spend** associated with the Festival in 2021 was **\$1.75 million** (tickets, food, beverages); a total **Gross State Product** supported of **\$1.81 million** as well as an estimated 20 full time equivalent jobs, with an estimated 107 employment opportunities created.

## Live Music Census Highlights

- 963 gigs were presented
- 431 venues hosted live music
- Hotels provided 629 gigs across 266 venues
- There were 87 gigs across 34 Entertainment Venues, 113 gigs in 41 Clubs, and 87 gigs in 34 Restaurants
- Gigs were 21% original, 52% covers and 27% combination of covers/originals
- The metro CBD provided the most live music followed by Port Adelaide and Glenelg
- The regional towns who provided the most live music were Port Lincoln followed by Mount Gambier and Whyalla.

Our 6th Live Music Census was conducted by Music SA's Peter Hanlon Intern and university work experience students in May 2021.

\*Source: APRA AMCOS, 2021, *Live Music and Entertainment Industry, 5 Point Re-Opening Plan*, (<https://www.apraamcos.com.au/about/supporting-the-industry/advocacy-and-public-policy>)

# Key Performance Indicators

## ARTIST DEVELOPMENT

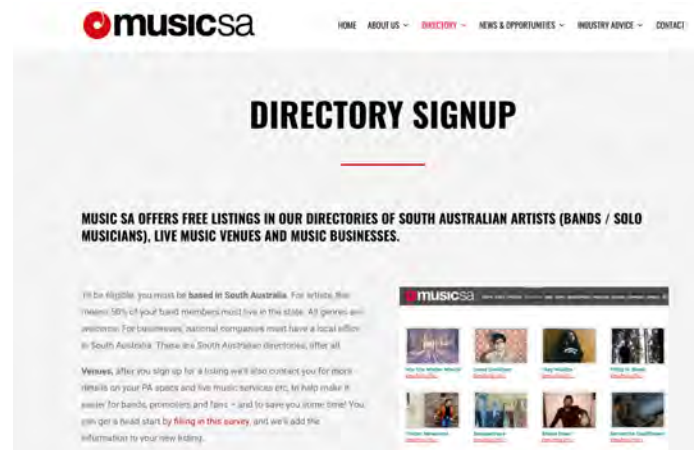
A 10% annual increase in the number of SA artists registered on our Artist Directory. (LAG)

1.

|             | Artists       |
|-------------|---------------|
| 2016        | 900           |
| 2017        | 981           |
| 2018        | 1378          |
| 2019        | 985*          |
| 2020        | 1079          |
| <b>2021</b> | <b>1088**</b> |

\*After cleansing of database in May 2019.

\*\* In 2021, The directory had an additional 45 artist registered; however, we removed 36 duplicate/inactive entries.



In 2021, musicSA.com.au was upgraded. We continue to improve our Directory to make the user experience easy for artists, venues and businesses to register. Thanks to Version Design for their assistance and expertise.

A 20% increase in enrolments in Music SA accredited courses over the next three years. (LAG) -Decrease due to COVID-19

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.

2.

|  | 2017      | 2018      | 2019      | 2020      | <b>2021</b> |
|--|-----------|-----------|-----------|-----------|-------------|
| CUA20915 Certificate II in Music Industry                      | 4         | 0         | 0         | 0         | 0           |
| CUA30915 Certificate III in Music Industry (Performance)*      | 14        | 27        | 13        | 29        | 11          |
| CUA30915 Certificate III in Music Industry (Sound Production)* | 0         | 0         | 14        | 0         | 0           |
| CUA40915 Certificate IV in Music Industry (Business)           | 12        | 17        | 17        | 0         | 0           |
| <b>TOTAL</b>   | <b>37</b> | <b>44</b> | <b>44</b> | <b>29</b> | <b>11</b>   |

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

# Key Performance Indicators

## ARTIST DEVELOPMENT

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

3.

“ Thank you so much for having us at Scouted and all your help with organising the mentoring and everything, it helped us out more than you know! ”

“ Thanks again for having us on, Music SA never cease to amaze me with your incredible events! ”

“ Thanks for all your work setting these (mentoring) calls up! What a great group of artists. ”

“ Thanks so much for having us on board for Scouted and for everything you organised to make it such a great day. ”

“ Likewise, that was SO much fun! ”

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

4.

|             | Average attendance per workshop |
|-------------|---------------------------------|
| 2017        | 45                              |
| 2018        | 75                              |
| 2019        | 100                             |
| 2020        | 1200*                           |
| <b>2021</b> | <b>144</b>                      |

\*streams (online due to COVID-19)  
Workshops were at capacity, but reduced numbers due to COVID-19 restrictions

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

5.

- World Festive**
- Music Business Meetings
- Music SA Public Workshops
- Tech, Autumn and Spring Jams
- Music SA on Stage - AFL
- Women and Girls Intro to Synth Workshop (GRIA)



# Key Performance Indicators

## 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.

**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)

- Australian Society for Music Education
- National Contemporary Music Roundtable
- Adelaide UNESCO City of Music Committee
- Australian Music Industry Network
- Judging panel for ARIAs, AWMA's, NLMAs, SCALA's FOOM
- OpenMIC
- Meetings with Hon David Pisoni MP and SA Health
- Girls Rock! Camp Speaker
- 27 Music International Women's Day workshop/panel
- Department for Innovation and Skills Creative Industries panel
- AIR Women in Music mentor.

**3.** A 10% annual increase in the number of SA venues & businesses on our web directory. (LAG)

|             | Venues      | Businesses |
|-------------|-------------|------------|
| 2016        | 80          | 100        |
| 2017        | 73          | 123        |
| 2018        | 72          | 123        |
| 2019        | 142         | 84         |
| 2020        | 155         | 88         |
| <b>2021</b> | <b>89**</b> | <b>160</b> |

\*After cleansing of database in May 2019.  
\*\* In 2021, inactive venues were removed.

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

|             | Gigs       | Venues     |
|-------------|------------|------------|
| 2017        | 1108       | 211        |
| 2018        | 1227       | 201        |
| 2019        | 1332       | 209        |
| 2020*       | -          | -          |
| <b>2021</b> | <b>963</b> | <b>431</b> |

Decrease due to the impact of COVID-19 restrictions

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

- Interface
- Musician Remuneration Survey
- Venues Project
- LMO Live and Local Mt Gambier
- COVID-19 live music business advocacy







Photography by Laura Franklin, taken at Interface

# Key Performance Indicators

## AUDIENCE DEVELOPMENT

1.

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

|   | 2017  | 2018  | 2019  | 2020  | 2021          |
|---|-------|-------|-------|-------|---------------|
|    | 12567 | 13629 | 15923 | 17148 | <b>16432*</b> |
|    | 4288  | 5419  | 6379  | 7777  | <b>9262</b>   |
|    | 4838  | 4799  | 4787  | 4764  | <b>4678</b>   |
|  | 14216 | 17839 | 18000 | 19893 | <b>17876</b>  |

\*Total Facebook Accounts including: Music SA, Umbrella Festival, SA Music Awards

2.

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

|             | Advertising space rate |
|-------------|------------------------|
| 2017        | \$835,228              |
| 2018        | \$1,418,616            |
| 2019        | \$1,987,175            |
| 2020        | \$3,726,580*           |
| <b>2021</b> | <b>\$508,730**</b>     |

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

\*\* KPI partially met. Over 58 media mentions and increase in listeners via radio advertising



Photography by Samuel Graves Photography, Umbrella Opening Night

# Key Performance Indicators

## AUDIENCE DEVELOPMENT

3.

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

| Year | Umbrella Festival  | Year | SAM Awards   |
|------|--|------|--|
| 2020 | 2020 Conservative estimated attendance at gigs promoted in the Go Live gig guide is 101,372 attendees at 1352 events | 2017 | 436  |
|      |  | 2018 | 460  |
|      |  | 2019 | 429  |
|      |  | 2020 | 416 attendees + media (with COVID-19 restrictions) |
| 2021 | 55,600   | 2021 | 574  |

4.

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

- Adelaide Sounds
- Music SA on Stage - AFL
- Scouted and Live Nation Ones to Watch in partnership with the Music Development Office
- Illuminate and Kinara (cancelled)*

5.

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

- Umbrella and Pirate Life
- Umbrella and Alpha Box and Dice
- Scouted and Live Nation Ones to Watch in partnership with the Music Development Office
- SA Music Awards and themusic.com.au
- Umbrella and Adelaide Fringe

# Key Performance Indicators

## ORGANISATIONAL DEVELOPMENT

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

**1.**

Yes, every year on record.

**Reserves at 30% of annual turnover. (LAG)**

**2.**

Reserves at 18.1%. The company's financial position was improved with a small profit and the building of positive reserves.

**100% compliance with AQSA standards.**

**3.**

Music SA deregistered as an RTO in January 2020.

**A healthy workplace culture with staff turnover between 15-25%. (LAG)**

**4.**

- In 2021, there was a turnover of 2.2FTE out of a total 8.2FTE (25%).
- Sick Leave is sitting on an average of 3.6 days per annum per person.

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

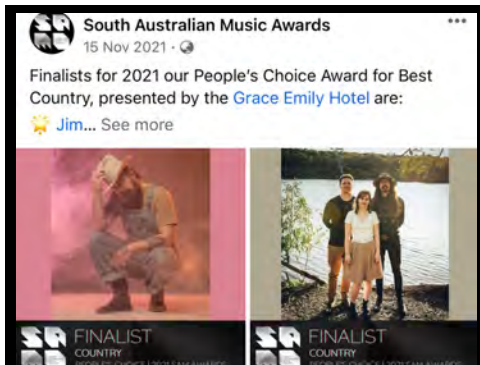
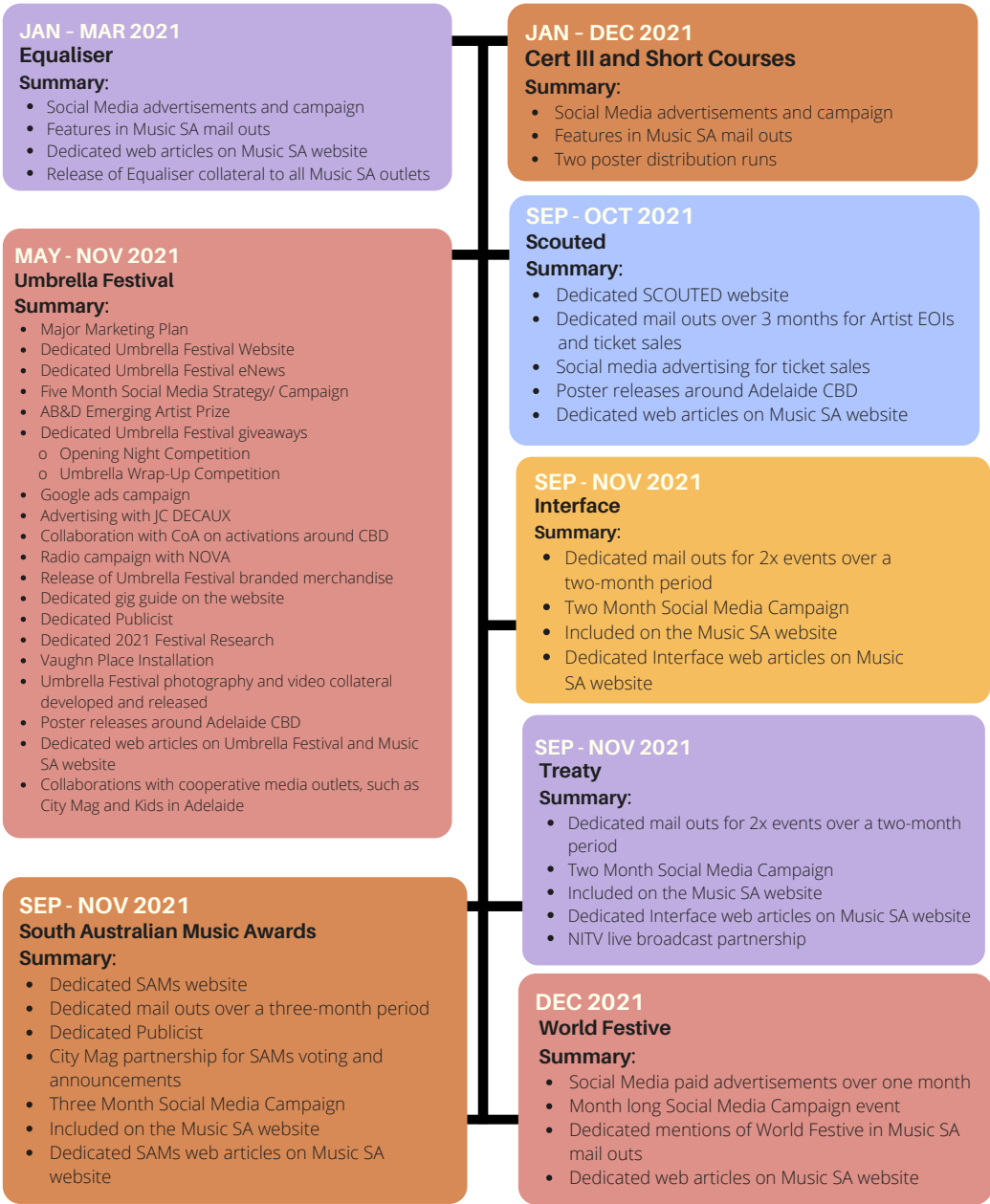
**5.**

No fundraising events were held due to COVID-19.

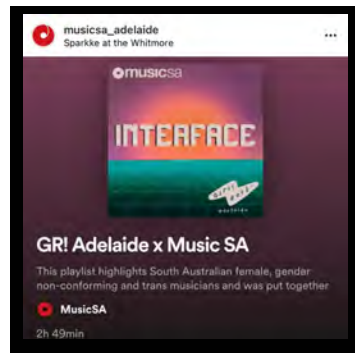


Photography by Samuel Graves Photography - Bermuda Bay performing at Scouted 2021

# Key Marketing Campaigns



An example of SAM Awards Finalist Announcements on Facebook



Interface's Spotify Playlist featured on Instagram.

# Social Media & Database Numbers

## FACEBOOK



Music SA - 11,791 Followers (21.3% increase)  
 Umbrella - 5,935 Followers (20.8% increase)  
 SAM Awards - 3,209 Followers (27.7% increase)

## TWITTER



Music SA - 4,678 Followers

## INSTAGRAM



Music SA - 4,589 Followers (8.4% increase)  
 Umbrella - 2,592 Followers (21.6% increase)  
 SAM Awards - 1,835 Followers (29.9% increase)

## NEW! LINKEDIN



Music SA - 443 Followers (Main)  
 SA Music Awards - 18 Followers (Showcase)  
 Umbrella Festival - 22 Followers (Showcase)

## EMAIL DATABASE



Music SA E-newsletter -  
 17,879 Subscribers

*Please note that we recently cleansed our database to provide only active email addresses*

## DIRECTORY NUMBERS

- 1088 Artists
- 160 Businesses
- 89 Venues



## MUSIC SA

### Website Stats:



- Average monthly views - 16,495
- Most popular page - Gig Guide | Music SA (5,362 sessions)
- 197,950 total page views
- 58,672 total sessions
- 49,352 total users
- Most popular traffic source - Google/organic (39,548 sessions)

## UMBRELLA FESTIVAL

### Website Stats:



- Average monthly views - 6,320 (68.6% increase)
- Most popular page - Home 2021 (4,721 sessions)
- 75,838 total page views (68.6% increase)
- 26,672 total sessions (86.7% increase)
- 19,631 total users (87.7%)
- Most popular traffic source - Google/organic (9,305 sessions)

[View our full 2021 digital report for the Music SA website here](#)

[View our full 2021 digital report for the Umbrella Festival website here](#)

# Umbrella Festival

Music SA thanks the Government of South Australia and acknowledges the financial support of The Hon Steven Marshall MP and the Hon David Pisoni. Collectively, they enabled Music SA to deliver the 2021 Umbrella Festival.

We also acknowledge:

- the SA Tourism Commission (SATC) through Events South Australia, and;
- the Department for Innovation and Skills through the Music Development Office (MDO).

2021 was the sixth year but fifth instalment of Umbrella Festival and was funded by the Department for Innovation and Skills through the Music Development Office and the South Australian Tourism Commission through Events South Australia.

In a strong sign of support for SA's recovering music sector, Music SA secured new sponsors, additional funders, new musicians, new venues and new audiences for the 2021 festival, and we formally expanded the festival state-wide.

As tourism and the live music sector continues to battle extraordinary circumstances due to the pandemic, Umbrella Festival acts as a support system, bringing activity into regions, venues and giving artists opportunities to hit the stage, even under restricted capacity. To get through this challenging time, Umbrella Festival is a vital tool to strengthen the well-being of our creative communities by demonstrating new and innovative ways to roll out events during COVID-19. We succeeded in our goals for 2021.



Photography by Samuel Graves Photography, Umbrella Opening Night



Umbrella 2021 Artwork by Ruby Allegra



# Umbrella Festival

## GUIDE HIGHLIGHTS



- 128 venues in total
- 203 registered events (33 cancelled due to COVID-19), containing 275 sessions across the state
- 35 regional event organisers and venues engaged
- 66% original contemporary live music
- 2,870 tickets sold to the metropolitan curated program
- Estimated aggregate spend of \$1.75 million
- Gross State Product supported of \$1.81 million (direct income and induced impact)

## PUBLICITY & MARKETING HIGHLIGHTS

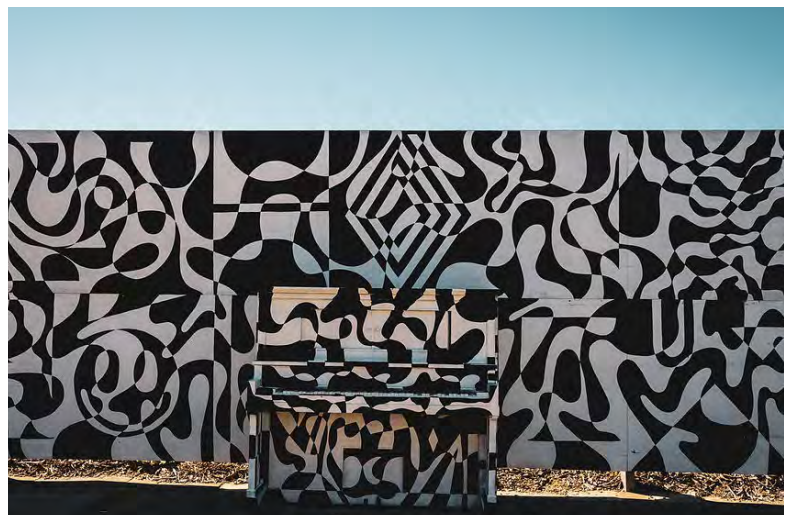


- 58 media mentions across print, radio, online and TV
- 360,000 people exposed to outdoor Umbrella Festival activations
- NOVA radio campaign of 59 mentions valued at \$15,211, with minimum 264,000 listeners hearing our ads an average of 3.22 times
- Digital large format, transit and street furniture outdoor advertising campaign with JC Decaux valued at \$81,357
- Distribution of 15,000 free copies of a carbon-neutral 57-page printed program

## CURATED SERIES HIGHLIGHTS



- 21 curated events throughout CBD and across 3 different Metropolitan LGAs
- Estimated attendance approximately 4000
- Activations reached 220,000 in exposure through foot traffic



*Impromptu: an interactive event that involved pop up pianos around Port Adelaide that were made over by mural artists.*



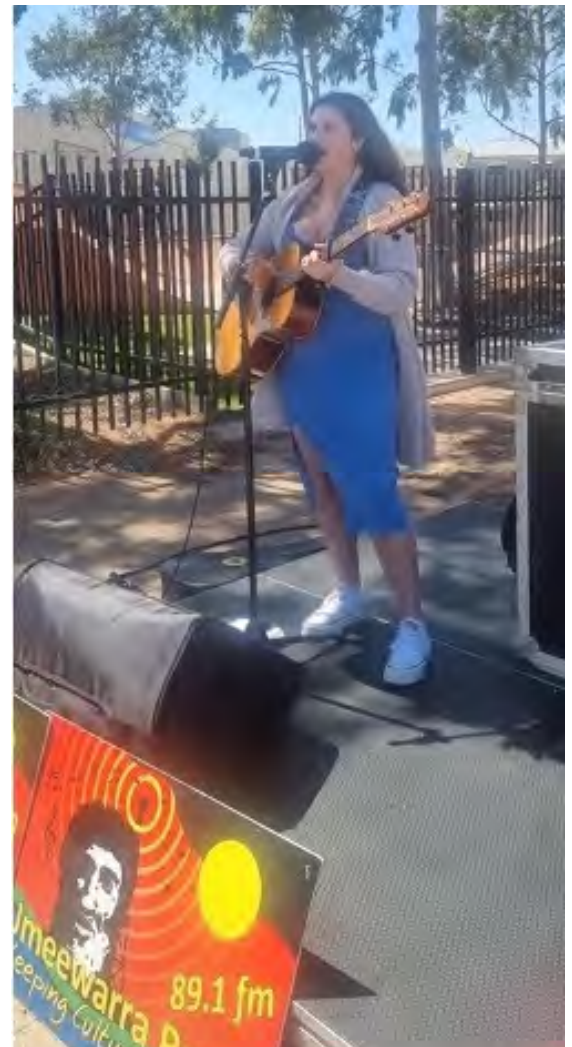
# Umbrella Festival - Regional

Umbrella Festival 2021 delivered the following highlights in regional SA:

- Over 26 venues engaged
- 43 registered events, including the open access guide, featuring 51 sessions (2 cancelled due to COVID-19)
- 60% of the regional program was original contemporary live music
- 16 curated events and 24 sessions
- Performance opportunities and employment for approximately 200 musicians
- Approximately 1000 tickets sold to the curated program (50% free events)
- \$2k worth of competition prizes distributed by Music SA

The program ran from July 16 – August 9, with events and sessions shared between daytime/night-time and mid-week/weekend. But after our COVID-19 scare and following all directions by SA Health, we had to completely re-imagine how Umbrella Festival 2021 was going to feasibly work.

After some heavy devising within the Umbrella/ Music SA Team and associated stakeholders, we all decided on extending the Umbrella Festival dates by nine weeks, choosing October 17 as our closing date.



*Pictured: Tilly Tjala Thomas performing at Umeewarra Umbrella*



*Pictured: Echo Farm, Mt Gambier*



# Umbrella Festival - Regional

## CURATED PROGRAM

The program focussed on local heroes of the underground creative scenes of South Australia where art, music and community paved ways for some of our greatest living musical legends and lay the groundwork for our Adelaide UNESCO City Of Music culture to thrive. With the metropolitan program as our foundation, we collaborated with City of Mount Gambier, City of Whyalla, City of Port Lincoln, City of Port Augusta, City of Port Pirie, Adelaide Hills Council, Mount Barker District Council and Barossa Council to extend our program which has traditionally been exclusive to the City of Adelaide.

47% of the program was public-facing free events and placemaking projects, while the remainder focused on specific individuals and groups that are championing our music community behind the scenes during this very difficult time.

Our talented 2021 curators demonstrated just how resilient they can be against changes at every turn. They had the world turned upside down on them but were able to get back up and deliver their project with every KPI and expectation reached. This demonstrates the importance of Umbrella Festival in our music community – it gives our creatives and platform, a safe driving force that enables them to thrive and grow the local music community, in turn giving amazing opportunities to musicians and building toward a stronger music industry post-COVID-19.

### CURATED EVENTS

Mt Gambier council area: 7  
Whyalla council area: 5  
Port Augusta council area: 1  
Port Lincoln council area: 1  
Port Pirie council area: 1  
Barossa council area: 2

**TOTAL: 16**

### OPEN ACCESS EVENTS

Events Registered: 43  
Sessions Registered: 51  
Musicians Performance : ~200  
All Ages Events: 23  
Covers: 19  
Originals: 29  
Free Events: 20  
Ticketed: 23  
Festivals within a Festival: 5  
Presenters: 37  
Events with accessible main entrance and bathrooms: 38

# Scouted

Scouted is a project that benefits the careers of all artists involved in the project through exposure to national music industry tastemakers, promoters and supporters, as well as the opportunity to grow each performing artist's fan base through attendance by the general public. In 2021, the fourth installation of Scouted was held at Lion Arts Factory on Friday 8th October.

In 2021, Scouted was reworked and reinvented in order to be able to proceed within COVID-19 restrictions. This meant that the event, which usually coincides with the annual IndieCon and AIR Awards events, would have to stand on its own, leaving showcasing artists unable to perform to the national Australian music industry.

The Scouted artists were programmed by the Music SA Board, based on the strength of the artist applications, current profile of the artists and diversity. The Scouted performers consisted of a range of local South Australian artists, including five-piece indie-pop outfit Bermuda Bay, happy/sad surf-pop trio Don't Bring Stacey, Adelaide's electrifying neo-psych outfit The Empty Threats, First Nations hip hop duo LBG, indie-pop sweethearts Mum Friends, and femme indie-rock group Oscar The Wild.

We also engaged 4 interstate industry professionals to offer one-on-one Zoom mentorships with each artist. These industry professionals included booking agent Adam Montgomery from Four Tone, PR professional Rhiannon Cook from Positive Feedback, radio host and presenter Claire Mooney from Triple J/Unearthed and A&R superstar Rachel Jones-Williams from UK's Dirty Hit Records.



Artwork by Annika Burnside



Photography by Samuel Graves Photography, Bermuda Bay at Scouted

**TOTAL ARTIST  
APPLICATIONS:**

**88**

**(an increase of 41.9%)**

**SCOUTED  
2021**

# Scouted

The 2021 Scouted event was hosted differently due to the pandemic; however, new and exciting elements were added to make the event a special edition. Music SA teamed up with leading international live music company, Live Nation, to launch Live Nation's 'One to Watch' series – a platform that showcases rising new talent within Australia, including musicians, bands, and producers, who will be provided with professional support to help kickstart their careers by leveraging Live Nation's global network.

Held during the VIP invite only portion of the Scouted event, the first instalment of Ones To Watch Australia was a special segment that was hosted by well-known media personality, Shanelle Franklin, and attended by 150 people consisting of local industry professionals, media and special guests. The live music program for this portion of the event was programmed by Live Nation and consisted of Stigwood Fellowship alumni including; Teenage Joans, the Triple J unearthed high winners in 2020, hip hop trio East Av3, and punk rock powerhouses Colourblind.



Photography by Samuel Graves Photography, Mum Friends at Scouted

# SA Music Awards 2021

The seventh installation of the South Australian Music Awards (SA Music Awards) were held on Thursday 18th November 2021 at The Adelaide Gaol.

The award presentation ceremony was hosted by well-known media personality Shanelle Franklin, and attended by 574 people consisting of award nominees and winners, sponsors, judges, VIPs and media, as well as local industry professionals.

## JUDGES

**National:** Declan Byrne (Host of Home and Hosed, Triple J), Sosefina Fuamoli (Music Journalist), Sweetie Zamora (Head of Labels & Promotions at Remote Control Records), Hayden Davies (Pile Rats, Brag Media), James Tidswell (Founder of Domestic La La, Violent Soho Guitarist).

**SA:** Rebecca Pearce (Office of Adelaide UNESCO City of Music), Alex Karatassa (Artist Manager and Festival Curator), Ed Noble (Noble Music), Grayson Rotumah (Centre for Aboriginal Studies in Music), Hannah Fairlamb (Co-Director of Girls Rock! Adelaide), Kate Bailey (Producer, ABC Radio Adelaide), Lewis Wundenburg (Wundenburg's Recording Studios), Matiah Haros (Production Engineer at Fresh 92.7), Nelson Dialect (Hip Hop Artist), Tam Boakes (Owner, Jive Venue).

**NUMBER OF SUBMISSIONS PROCESSED:**

**334 (316 IN 2020)**

**TOTAL ARTIST ENTRIES:**

**178 (146 artists in 2020)**

**NUMBER OF PEOPLE'S CHOICE VOTES:**

**11,600 Voters (8,400 in 2020)**

## SPECIAL AWARDS

### ADELAIDE UNESCO CITY OF MUSIC AWARD FOR BEST INTERNATIONAL COLLABORATION

*Presented by Adelaide UNESCO City Of Music*

**Lazaro Numa - WINNER**

### MUSIC SA COMMUNITY ACHIEVEMENT AWARD

*Presented by Music SA*

**Mick Wordley - WINNER**

### APRA AMCOS EMILY BURROWS AWARD

*Presented by APRA AMCOS*

**Tilly Tjala Thomas - WINNER**

### CITY OF ADELAIDE EXCEPTIONAL LIVE PERFORMANCE AWARD

*Presented by City of Adelaide*

**Teenage Joans - WINNER**

### NEVILLE CLARK AWARD

**Ryan Martin John and Aidan Cibich**

*All featured SAM Awards photography by Samuel Graves Photography*



# SA Music Awards 2021

## INDUSTRY AWARD WINNERS

### BEST STUDIO

*Presented by Adelaide Music Collective*

#### **Chapel Lane Studios (TIE)**

Electric Ant Records  
Stone Shed Studio  
Wizard Tone Studios

#### **Wundenbergs Recording Studio (TIE)**

### BEST STUDIO ENGINEER / PRODUCER

*Presented by SAE Institute Adelaide*

Cactus Sound (Ryan Martin John)

Jarred Nettle

#### **Kiah Gossner - WINNER**

Lewis Wundenberg  
Suture Mastering

### BEST LIVE TECHNICIAN

*Presented by Novatech*

Dagger's Production (Nathan D'Agostino)

#### **Lisa Lane Collins - WINNER**

Luke Hancock  
Michael Wickens  
Patrick Lockwood  
Peter Wing

### BEST VENUE

*Presented by AHA SA Branch*

Grace Emily Hotel

#### **Jive - WINNER**

Lion Arts Factory  
The Wheatsheaf Hotel  
Unibar ADL  
Vintage Vulture

### BEST MAJOR FESTIVAL / EVENT

*Presented by Moshtix*

Adelaide Guitar Festival  
Beer & BBQ Homebrewed  
Summer Sounds Festival  
The Local

#### **WOMADelaide - WINNER**

### BEST SMALL FESTIVAL / EVENT

*Presented by Pirate Life*

Folkloria Festival  
Garden Daze  
One 12 Festival

#### **Space Jams South Coast Tour - WINNER**

Utopian State

### BEST MANAGER

*Presented by AAM*

Planet Shhh

#### **Rachel Whitford (27 Music) - WINNER**

Sebastian James (27 Music)  
Sian Walden (Little Acorn Music)  
Diana Sautelle



MC Shanelle Franklin at the media wall

# SA Music Awards 2021

INDUSTRY AWARD WINNERS (CONTINUED).

## BEST COVER ART

*Presented by Version Design*

Wolf & Cub – Nil (Luke Byrne)

The Mondays – No Sugar Sprite (Arkadia Visuals)

Kaurna Cronin – Aloft In Blue (Julie Thornberg – Thorsoee)

Heaps Good Friends – Up Close and Personal (Ashley Giles)

Holas May – Block Letter (Angus Smith/ Angvs)

**Teenage Joans – Taste Of Me (Samuel Graves & Eve Burner) - WINNER**

## BEST MUSIC VIDEO

*Presented by Alpha Box & Dice*

Slowmango – Thairade (Kasper Schmidt Mumm & Emmaline Zanelli)

Teenage Joans – Something About Being Sixteen (Jack Bielby & Thomas Schaefer)

TOWNS – Swimming (Jack Bielby & Thomas Schaefer)

Neofix – Freedom (Neofix)

**Glowing – Poppy (Harry Nathan) - WINNER**

## BEST INNOVATION

*Presented by CityMag*

Against The Grain – ATG Sessions

Play/Pause/Play – The Sounds of South Australia Podcast

Summer Sounds Festival

**WOMAdelaide x NSS Academy - WINNER**

Carclew Music At Work

## BEST MUSIC EDUCATOR

*Presented by SAMII*

Abbey Howlett

**Alison Hams - WINNER**

Ben Smith

Jess Day

Julian Ferraretto

Paige Court

Matt Gully



MARLON X RULLA performing at the SAM Awards

# SA Music Awards 2021

## MAJOR AWARD WINNERS

### BEST SONG

*Presented by APRA / AMCOS*

George Alice – Teenager

Motez – Reset

Stellie – 22 Pieces

**Teenage Joans – Something About Being Sixteen - WINNER**

Wolf & Cub – Blue State

### BEST NEW ARTIST

*Presented by WOMADelaide*

**Teenage Joans - WINNER**

Mum Friends

Rocky's Pride & Joy

Tilly Tjala Thomas

Jess Johns

MARLON x RULLA

### BEST ABORIGINAL OR TORRES STRAIT ISLANDER ARTIST

*Presented by CASM*

Dem Mob

MARLON x RULLA

Rob Edwards

**Tilly Tjala Thomas - WINNER**

### BEST GROUP

*Presented by Derringers*

Bermuda Bay

**Teenage Joans - WINNER**

The Empty Threats

TOWNS

The Mondays

### BEST SOLO ARTIST

*Presented by Media Arts Lawyers*

George Alice

MANE

**Motez - WINNER**

Stellie

Tom West

### BEST RELEASE

*Presented by themusic.com.au*

MANE – Coping Mechanisms

Motez – Reset

Pinkish Blu – People Just Do Good Things Sometimes

Stellie – Stellie (Self Titled)

**Teenage Joans – Taste Of Me - WINNER**

Tom West – I'm Livin'



Welcome to Country by Kuma Kaaru Cultural Services, opening up the SAM Awards 2021



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# SA Music Awards 2021

## PEOPLE'S CHOICE AWARDS

### BLUES/ROOTS AWARD

*Presented by UniBar*

#### **Cal Williams Jr - WINNER**

Mojo Dingo  
Sean Kemp  
Sturt Avenue  
Trav Collins

### COUNTRY AWARD

*Presented by Grace Emily Hotel*

Jimmybay  
Mark Curtis and the Flannelettes  
Matt Ward  
Michaela Jenke

#### **Ricky Albeck & the Belair Line Band - WINNER**

### ELECTRONIC AWARD

*Presented by Fat Controller*

Jack Truant  
Kelly Matejic, Krunk & Restricted

#### **Motez - WINNER**

Stace Cadet  
V O E

### EXPERIMENTAL AWARD

*Presented by The Lab*

Georgia Oatley  
Slowmango  
SODA

#### **SONS OF ZÖKU - WINNER**

The Empty Threats

### FOLK AWARD

*Presented by Wheatsheaf Hotel*

Alison Newman  
B.S Roberts  
Jess Johns

#### **Siberian Tiger - WINNER**

Trent Worley

### HEAVY AWARD

*Presented by ARMI*

Alt.  
Dirty Pagans  
**Kitchen Witch - WINNER**  
NO NO NO NO NO  
SIGNV/S

### HIP HOP AWARD

*Presented by The Gov*

#### **Boffa - WINNER**

Dem Mob  
East Av3  
GOLDN  
Stefan Rossi

### JAZZ MUSIC AWARD

*Presented by Gilbert St Hotel*

#### **Chelsea Lee - WINNER**

Christina Guala Saxophone Quartet  
ER@SER DESCRIPTION  
Max Grynchuk Big Band

# SA Music Awards 2021

## PEOPLE'S CHOICE AWARDS (CONTINUED).

### POP AWARD

*presented by Lion Arts Factory*

#### **G-Nation - WINNER**

George Alice

Kyan Burns

Lilac Cove

Rachael Leahcar

### PUNK AWARD

*Presented by Three D Radio*

AGAPANTHER

Bitchspawn

LOLA

#### **Teenage Joans - WINNER**

Wing Defence

### ROCK AWARD

*Presented by Jive*

Druid Fluids

Lily Rose

Oscar The Wild

#### **TOWNS - WINNER**

Wolf & Cub

### SOUL/ FUNK/ RNB AWARD

*Presented by Woodville Town Hall*

Dino Jag

Dojo Rise

LilyMay

#### **Mum Thinks Blue - WINNER**

Wanderers



*TOWNS performing at the SA Music Awards*

# SA Music Awards 2021



*Teenage Joans performing at the SA Music Awards*

**The 2021 SA Music Awards were supported by the Government of South Australia's Music Development Office and were presented in conjunction with major partners Moshtix, VERSION Design, The Adelaide Gaol, The Music, APRA AMCOS, Australian Hotels Association (SA Branch), City of Adelaide, REBEL Yell, beverage partners Alpha Box & Dice, Pirate Life, in addition to AV partners Novatech and Nexstage.**



# EQ

Music SA, in conjunction with the Adelaide UNESCO City of Music Office, Government of South Australia's Music Development Office and City of Adelaide developed and facilitated a 6-week free mentorship program during summer 2021 for 15 female and non-binary people aged 18-25, titled EQ. EQ is a global UNESCO project that three other UNESCO designated Cities of Music have or are taking part in. These cities are Auckland (New Zealand), Hannover (Germany) and Norkopping (Sweden). Adelaide is the second city to take part in this project after Norkopping (who piloted it) back in 2017.

Seven South Australian female mentors were engaged in the areas of song-writing, film making, recording & dance choreography. Additionally, the program included five South Australian female and non-binary guest speakers, and half a dozen Youth Ambassadors from Headspace Adelaide, who were present at each session of the program.

The mentors of EQ were Elli Cleary (song writing), Nancy Bates (song writing), Elsy Wameyo (songwriting), Jessi Tilbrook (song writing/project facilitator), Lauren Pisaniello (dance), Bethan Maddison (sound engineer) and Morgan Sette (film making).

Guest speakers were Annie Siegmann (SEABASS), Sione Teumohenga (Lonelyspeck), Sandra Wall (UNESCO Norkopping, Sweden), Rebecca Pearce (Adelaide UNESCO City of Music Office) and Chelsea Zerna (Ancient World).



The primary project outcomes of EQ were a music video for their original song 'Can't Keep Us Down' and a short documentary of the program, filmed by Morgan Sette.

Testimonials from the participants can be viewed in the short documentary and music video can be viewed at [Music SA's YouTube channel.](#)

# World Festive

As a celebration of live music and the many ways in which our multicultural community celebrates Christmas, Music SA held World Festive as a part of City of Adelaide's Christmas Festival. World Festive was a free Christmas street party with a live music stage that took over Ebenezer Place on Saturday 11th December 2021. The festival lineup comprised live music acts showcasing Christmas celebrations from all around the world, from Cuba to West Africa, South America, Japan, Puerto Rico, Punjab and more:

- Lazaro Numa (Cuba, South America)
- Cartel Afinke (Puerto Rico, North America)
- Jambu Loco (Brazil, South America)
- Ebby Allotey (Ghana, Africa)
- Welcome to Country by Kuma Kaaru
- Hosted by Parvyn (Australia/India)



Artwork by Lucinda Penn

This event was supported by World Music SA, Derringers and participating bars, Belgian Beer Café and Hidden Brew Taphouse.



Photography by @friendsonfilm

# Performance Opportunities

## ADELAIDE SOUNDS 2021

Adelaide Sounds is a unique partnership between Adelaide Airport and Music SA and for eight 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.

Due to pandemic restrictions in 2021, Adelaide Airport performances were cancelled and/or rescheduled. However, we are thrilled to see this partnership continue in the future.

**Total number of performances: 14**

## AFL SESSIONS

AFL Sessions was a new partnership between TLA Worldwide and Music SA, providing performance opportunities at Adelaide Oval throughout the AFL season. There were approximately 3 - 4 performance bookings for Rounds 1, 3, 5, 7, 10, 12, 16, 18, 21, 23 (Round 20 cancelled due to COVID-19 restrictions).

### Artists who performed included:

|                  |                    |
|------------------|--------------------|
| Baby Mo          | Mark Curtis        |
| Banjo Jackson    | Mason Loyde        |
| Hannah Yates     | Ollie English      |
| Kahl Wallis      | Rob Edwards        |
| Katie Aspel      | Sam Brittain       |
| Kaurna Cronin    | Scott Rathman Jnr  |
| Kelly Menhennett | Tommy Soteriou     |
| MANE             | William Jack Music |

**Total number of performances: 33**



*Mason Loyde performing at Adelaide Sounds, Adelaide Airport*

---

# Performance Opportunities

## CENTRAL MARKETS

Music SA continued to program weekly performances at the Adelaide Central Markets. Unfortunately these performances were put on hold due to COVID-19 restrictions in July. We were able to recommence the schedule in September, continuing on until mid-December.

**Total number of performances: 23**

## CIBO SOUNDS ADELAIDE

Cibo Sounds Adelaide was a new partnership between Cibo and Music SA, providing performance opportunities throughout various cafe locations. In November 2021, we booked eight performances for 8 different Cibo cafes. These locations included Melbourne Street, Pirie Street, Brickworks, O'Connell Street, Hutt Street, Prospect, Torrensville and Glenelg.

**Total number of performances: 8**

## TASTING AUSTRALIA

Tasting Australia's Town Square returned in 2021, a 10 day showcase of all things South Australian from 30th April – 9th May. Ten performances were booked and artists included Ollie English, Beach Bums, Elli Belle, Mason Lloyd, MANE, Rob Edwards, Mark Curtis, Kelly Mennegett and William Jack.

## WESTFIELD - TEA TREE PLAZA & MARION

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 and Marion in 2021. This project continued throughout the first half of 2021 with temporary pauses in July 2021 and December.

**100+ performances, artists included:**

|                       |                  |                                |
|-----------------------|------------------|--------------------------------|
| Alice Haddy           | MANE             | School of Chinese Music & Arts |
| Baby Mo               | Mark Curtis      | Scott Rathman Jnr              |
| Beach Bums            | Mason Lloyd      | Simon Ngui                     |
| Behind the Veil Music | Nathan May       | Tara Coates                    |
| Hannah Yates          | Ollie English    | Tommy Soteriou                 |
| Kaurna Cronin         | Ryan Martin John | William Jack                   |
| Kelly Menhennett      | Sam Brittain     |                                |

# Performance Opportunities

## FIRST NATIONS PERFORMANCE OPPORTUNITIES

There was a continued focus on First Nations programming in 2021 with Music SA's First Nations Industry Development Coordinator leading the programming of First Nations talent and assisting with connecting events to South Australian First Nations artists. Unfortunately, some external connecting events were cancelled due to COVID-19.

### Opportunities provided:

- SA Music Awards
- Scouted
- Umbrella Festival Opening Night Party
- Umbrella Festival and Regional
- AFL Sessions (external)
- WOMADelaide 2021 (external)
- Adelaide University Union (external)

### First Nations Artists programmed:

- MARLON X RULLA
- Kuma Kaaru Cultural Services
- J MILLA
- Katies Aspel
- Tilly Tjala Thomas
- Sonz of Serpent
- Hannah Yates
- Nathan May
- LBG
- Nancy Bates
- Rob Edwards



*Pictured: MARLON X RULLA performing at Umbrella Opening Night. Photography by Samuel Graves Photography*



# Other Opportunities for Musicians

## ONE-ON-ONE BUSINESS MEETINGS

In 2021, Music SA Industry Development Coordinators continued to conduct one-on-one business meetings with 70 industry development meetings booked through our booking platform, including 5% First Nations specific sessions.

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

# 2-3 one-on-one meetings were held per week\*

\*averaged for the year



EQ Workshop - Photography by Morgan Sette

# 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: 11**

**Testamurs Issued: 10**

**Statement of attainment of partial completion: 1**

- Two class bands entered into the Triple J Unearthed High Schools Competition.
- One of the class bands achieved a national No.2 overall with their track "Juxtaposition".
- We had 4 industry practitioners participate in class industry consultation, including Mario Spate, Alana Jagt, Dan Steinert, Aston Valladares and Tahlia Borg.
- 2 performances at the X-Space stage at TAFE SA
- End of year showcase was unfortunately stopped by a freak storm and flooding at The Jade.
- 7 acts were created for the end of year showcase, featuring over 15 original compositions.



*End of Year Showcase Poster, created by the class*



*TAFE SA Performance*

# Music SA Courses

## OTHER TRAINING ACHIEVEMENTS

Music SA continued planning 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 2022. This will consist of separate modules on topics such as Artist Management and Events Management, which will be available as individual short courses to allow for personalised learning programs.

### 2021 SAM AWARDS MUSIC SA ALUMNI ACHIEVEMENTS:

- Sian Walden (Cert IV in Music Business) nominated for Best Manager
- Luke Penman of Play/Pause/Play (Certificate 4 in Music Business) nominated Best Innovation.
- Cahli Blakers and Tahlia Borg of Teenage Joans (Certificate III in Music Industry Performance) – Winner Best Song, Best New Artist, Punk Award and City of Adelaide Exceptional Live Performance Award
- Kynan Mallia of Signv/s (Certificate III in Music Industry Performance) nominated Heavy Award
- Dylan and Tyler Di Palo of Signv/s (Spring Jams) nominated Heavy Award
- Jamie Andrew of Druid Fluids (Certificate III in Music Industry Performance) nominated Rock Award
- Lilly Rose, Lachlan Carpenter and Zayd Blakers (Certificate III in Music Industry Performance) nominated Rock Award
- Austin Dobbin and Josh Thomas of Mum Thinks Blue (Certificate III in Music Industry Performance) – Winners Soul, Funk, RnB Award.



*Teenage Joans with their multiple SAM Awards - congratulations to the TJ's and all of our Music SA Alumni.*

# School Holiday Bootcamps

## TECH JAMS

Music SA and Ableton held Tech Jams, a 3-day introductory workshop to the Ableton PUSH device. This workshop was for 13 - 17 year olds during the summer School Holidays and was held at St. Paul's Creative Centre. All students created a basic music composition using Ableton and Ableton's Push 2.

Students Enrolled: 11

Engagement with Matt Ridgeway from Ableton via Zoom

Mentored by Dale Taylor and Elli Cleary.

Poster Artwork by Sam Kolesnik



Poster Artwork by Sam Kolesnik

## AUTUMN JAMS

Music SA, City of Prospect and headspace Adelaide held Autumn Jams, a 2-day songwriting and performance workshop for 12 - 17 year olds during the autumn School Holidays at Payinthe in Prospect. Aston Valladares from TOWNS, along with staff of Music SA, mentored young people on songwriting and live performance and finished the program with a live performance for friends and family.

Students Enrolled: 16

Aston Valladares from TOWNS mentoring

Dale, Letisha and Emily from Music SA mentoring

Photographed by Nick Astane

Poster Artwork by Sam Kolesnik



Autumn Jams. Photography by Nick Astane

## SPRING JAMS

Spring Jams was a 2-day songwriting and performance workshop hosted by Music SA and the City of Norwood, Payneham and St. Peters. Located at the St. Peter's Youth Centre, the free workshop was open to youth aged 12-17. Mentored by Sasha Theunissen from SA band Mum's Favourite and Music SA mentors, participants crafted original compositions and performed them live. Local band PELVIS performed and helped with stagecraft advice. Mental health advocacy group headspace Adelaide also conducted a presentation on wellness and mindfulness to help with performance nerves.

Tickets sold: 25

Participants: 11 (diminished numbers due to COVID-19)

Photographed by Samuel Graves

Poster Artwork by Sam Kolesnik

# Workshops

## SUPPORT ACT FIRST NATIONS INFORMATION SESSION

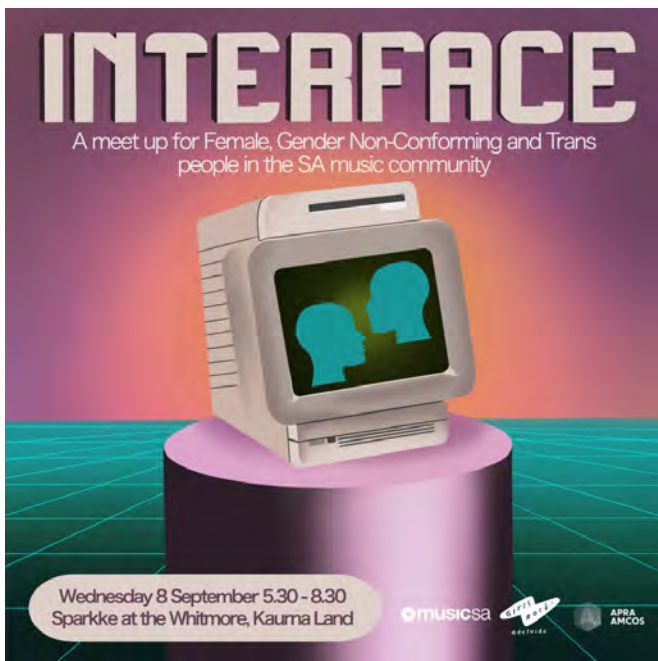
Music SA partnered with Support Act and Balya Productions to present an information session for First Nations Musicians, Crew and Music workers. Hosted by Cerisa Grant, Support Act Community Engagement / Social Worker, the presentation touched on First Nations Mental Health issues and strengths and provided information to the First Nations music community about Support Act services available.

The goal was to provide a culturally-safe place for First Nations people to come and comfortably ask for support. Cerisa was joined by Music SA's First Nations Industry Development Coordinator, Letisha Ackland, and facilitated by Balya Productions.

## INTERFACE

INTERFACE was designed for Trans, Female, and Gender Non-Conforming people within the SA music scene to come together and share ideas, projects, and community. The event was presented by Music SA and Girls Rock! and featured speakers from Music SA (Kim Roberts, General Manager), APRA AMCOS (Alana Jagt), Girls Rock! Adelaide (Hannah Fairlamb), City of Adelaide (Malia Wearn), Headspace Adelaide (Youth Ambassadors). The event took place on Kurna Land at Sparkke at the Whitmore and sold out entirely. We were particularly excited that everyone brought their event and project flyers to share on our communal notice board.

*With thanks to Girls Rock Adelaide!, APRA AMCOS, Sparkke at The Whitmore, Headspace Adelaide and City of Adelaide.*



Artwork by Jessi Tilbrook - Two Minds



Interface Photography by Laura Franklin

# 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
- Umbrella Festival Gig Guide
  - Performance opportunities
- Music Business Meetings – free 45-minute consultations
  - Music Industry courses
    - Live Music Toolkit
  - Venue Best Practice Guides
- 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
      - Music SA courses

## WEBSITES

[musicsa.com.au](https://musicsa.com.au)  
[umbrellafestival.com.au](https://umbrellafestival.com.au)  
[musicsa.com.au/scouted](https://musicsa.com.au/scouted)  
[southeasternaustralianmusicawards.com.au](https://southeasternaustralianmusicawards.com.au)

# Music SA Board and Staff

## MUSIC SA BOARD

Anne Wiberg (**Chair - resigned January 2022**) - Festival and Event Programmer and DJ  
John Glenn (**Chair - appointed January 2022**) - Chief Operating Officer, GWB Entertainment  
Madeleine Frost (**Vice Chair - resigned July 2021**) - Education Executive  
Angus Crawford (**Secretary**) - Solicitor and Musician  
Tim Haslam (**Treasurer**) - Accountant and Musician  
Deborah Edwards (**Director**) - Publicist  
Craig Swann (**Director**) - Innovation and music technology  
Stu MacQueen (**Director**) - Director of Wonderlick Music Company  
Craig Lock (**Director - appointed 1 December 2021**) Co Founder of Five Four Entertainment  
Sharni Honor (**Director - appointed March 2022**) - Co Director of Summertown Studio and Porch Records

## WITH SPECIAL THANKS

After nine years at the helm, Anne Wiberg stepped down from the Music SA Board in January 2022.

Anne has been the Chair of Music SA since 2013 and has guided the organisation through a journey of positive change, helping to make an impact in the South Australian contemporary music industry. Music SA will miss Anne's passion for music, expertise and vibrant attitude and we look forward to seeing her future endeavours.

Stepping down as Vice Chair, Madeleine Frost left the Music SA Board in July 2021 after joining in 2017. With roles not only on the Board during this time, Madeleine, as a highly experienced Education Executive, provided her VET expertise to lead the organisation through many changes in our training department. Music SA Board and Staff thank Madeleine for her expertise and assistance.

*The Board and Staff wish to acknowledge and thank retiring board members Anne Wiberg and Madeleine Frost who generously gave hours of volunteer time to attend Board Meetings and contribute to the success of Music SA.*

# Music SA Board and Staff

## MUSIC SA STAFF (all part time)

Kim Roberts - **General Manager**  
Gareth Wilkes - **Business Manager (outgoing)**  
Jacquelyn Nikolic - **Business Manager (incoming)**  
Skye Walter - **Marketing Manager**  
Lauren Koopowitz - **Umbrella Festival Marketing Coordinator**  
Stephen Pitkin - **Umbrella Festival Programmer**  
Jessi Tilbrook - **Umbrella Festival Coordinator**  
Dale Taylor - **Training Coordinator**  
Rachel Whitford - **SA Music Awards and Scouted Event Manager**  
Joel Byrne - **Industry Development Coordinator**  
Letisha Ackland - **First Nations Industry Development Coordinator**  
Sian Walden - **Umbrella Festival Regional Coordinator**  
Elli Cleary - **Umbrella Festival Assistant**  
Melissa Griffin - **Marketing Assistant**

## PETER HANLON INTERN

Emily Faulkner

## PUBLICITY

Isobella Caruso - REBEL YELL

## WITH SPECIAL THANKS

To those staff who left us in 2021 and early 2022, Music SA thanks you for your hard work. You all helped to create what Music SA is today and have all carved out your own special legacy in the team.

Music SA has always been a committed and driven team who sets out to make a positive impact in the South Australia's contemporary music scene. Despite the challenges we have been thrown over the past few years, we are grateful to have the opportunity to work in an industry we care about and we are thankful for all of the contributions both current and former employees have made to our team.

Thank you.



# **South Australian Contemporary Music Company Limited**

ABN 19 079 445 051

## **Financial Statements**

For the Year Ended 31 December 2021

# South Australian Contemporary Music Company Limited

ABN 19 079 445 051

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For the Year Ended 31 December 2021

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# South Australian Contemporary Music Company Limited

ABN 19 079 445 051

## Directors' Report For the Year Ended 31 December 2021

The directors present their report on South Australian Contemporary Music Company Limited ("the Company") for the financial year ended 31 December 2021.

### 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        |
|------------------------------|-----------------|-----------------|
| John Glenn (Chair)           | 27 January 2022 |                 |
| Madeleine Frost (Vice Chair) | 24 April 2018   | 17 June 2021    |
| Angus Crawford (Secretary)   | 25 March 2020   |                 |
| Tim Haslam (Treasurer)       | 17 April 2019   |                 |
| Craig Lock                   | 1 December 2021 |                 |
| Craig Swann                  | 19 August 2020  |                 |
| Deborah Edwards              | 8 July 2020     |                 |
| Sharni Honor                 | 23 March 2022   |                 |
| Stu MacQueen                 | 24 April 2018   |                 |
| Anne Wiberg (previous Chair) | 26 April 2012   | 27 January 2022 |

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.

# South Australian Contemporary Music Company Limited

ABN 19 079 445 051

## Directors' Report For the Year Ended 31 December 2021

### 1. Short-term and Long-term Objectives

#### Operating results

The loss of the Company after providing for income tax amounted to \$ (66,736) (2020 profit: \$ 189,107).

#### 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

#### 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.

# South Australian Contemporary Music Company Limited

ABN 19 079 445 051

## Directors' Report

For the Year Ended 31 December 2021

### Key Performance Measures (continued)

#### 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

For the Year Ended 31 December 2021

### Information on directors

|                              |  |
|------------------------------|--|
| John Glenn (Chair)           | Appointed Vice Chair December 2021<br>Appointed Chair January 2022<br>Chief Operating Officer of GWB Entertainment   |
| Madeleine Frost (Vice Chair) | GAICD senior education executive<br>Consultant in educational leadership<br>Resigned 17 June 2021  |
| Angus Crawford (Secretary)   | Bachelor of Laws - LLB (Hons), Law, Solicitor at Dentons, Musician<br>Appointed Secretary March 2020   |
| Tim Haslam (Treasurer)       | BCom, LLB/LP, Chartered Accountant at Perks, Musician<br>Appointed Treasurer April 2019  |
| Craig Lock                   | Appointed 1 December 2021<br>Co Founder of Five Four Entertainment   |
| Craig Swann                  | Founder, LoopLabs<br>Event Director/ Creative Director, SouthStart<br>Appointed August 2020  |
| Deborah Edwards              | Deb Edwards Publicity, Publicist<br>Appointed 8 July 2020  |
| Stu MacQueen                 | Co-founder Wonderlick Entertainment Group<br>Director of Robert Stigwood Fellowship<br>Appointed April 2018  |
| Sharni Honor                 | Appointed 23 March 2022<br>Co Director of Summertown Studio and Porch Records  |
| Anne Wiberg (previous Chair) | Bachelor of Social Work Event Management Certificate<br>Associate Producer, Adelaide Festival - Artistic Development,<br>Industry Development, Government Liason, Sponsorship,<br>Governance , Arts Consulting |

# South Australian Contemporary Music Company Limited

ABN 19 079 445 051

## Directors' Report For the Year Ended 31 December 2021

### 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 |
| John Glenn (Chair)           | 1                         | 1               |
| Madeleine Frost (Vice Chair) | 3                         | 3               |
| Angus Crawford (Secretary)   | 8                         | 8               |
| Tim Haslam (Treasurer)       | 8                         | 7               |
| Craig Lock                   | 1                         | 1               |
| Craig Swann                  | 8                         | 7               |
| Deborah Edwards              | 8                         | 8               |
| Stu MacQueen                 | 8                         | 7               |
| Sharni Honor                 | -                         | -               |
| Anne Wiberg (previous Chair) | 8                         | 7               |

### Members guarantee

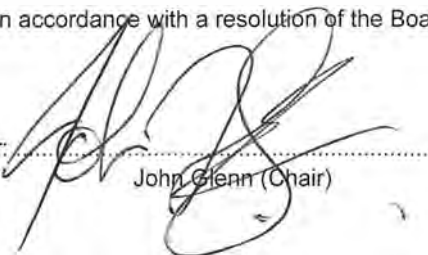
South Australian Contemporary Music Company Limited is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each member and any person or association who ceased to be a member in the year prior to winding up, is 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 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* for the year ended 31 December 2021 has been received and can be found on page 6 of the financial report.

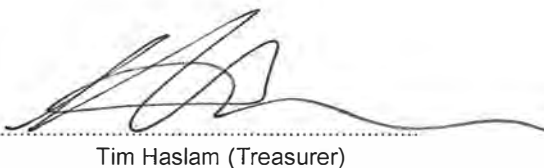
Signed in accordance with a resolution of the Board of Directors:

Director:



John Glenn (Chair)

Director:



Tim Haslam (Treasurer)

Dated this 27<sup>th</sup> day of April 2022

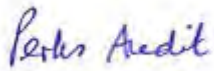
**South Australian Contemporary Music Company Limited**

ABN 19 079 445 051

**Auditor's Independence Declaration under Section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012 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 2021, there have been no contraventions of:

- (i) the auditor independence requirements as set out in section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.



PERKS AUDIT PTY LTD

8/81 Flinders Street

Adelaide SA 5000



PETER J HILL

Director

Registered Company Auditor

Dated this 27th day of April 2022



**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 2021**

|   |             | <b>2021</b>      | <b>2020</b> |
|---|-------------|------------------|-------------|
|   | <b>Note</b> | <b>\$</b>        | <b>\$</b>   |
| Fees and services                                       | 3           | <b>685,798</b>   | 471,019     |
| Other income  | 3           | <b>223,649</b>   | 668,079     |
| Staff, tutor and consultancy costs                      |             | <b>(475,313)</b> | (616,022)   |
| Production costs  |             | <b>(448,421)</b> | (247,746)   |
| Marketing   |             | <b>(18,996)</b>  | (36,304)    |
| Overheads   |             | <b>(33,453)</b>  | (49,919)    |
| <b>(Loss) / profit before income tax</b>                |             | <b>(66,736)</b>  | 189,107     |
| Income tax expense                                      |             | -                | -           |
| <b>(Loss) / profit for the year</b>                     |             | <b>(66,736)</b>  | 189,107     |
| <b>Total comprehensive (loss) / profit for the year</b> |             | <b>(66,736)</b>  | 189,107     |

The accompanying notes form part of these financial statements.

# South Australian Contemporary Music Company Limited

ABN 19 079 445 051

## Statement of Financial Position

As At 31 December 2021

|                               | Note | 2021<br>\$     | 2020<br>\$     |
|-------------------------------|------|----------------|----------------|
| <b>ASSETS</b>                 |      |                |                |
| CURRENT ASSETS                |      |                |                |
| Cash and cash equivalents     | 4    | 273,188        | 498,961        |
| Trade and other receivables   | 5    | 48,542         | 55,166         |
| Other assets                  |      | 2,749          | 1,282          |
| TOTAL CURRENT ASSETS          |      | <u>324,479</u> | <u>555,409</u> |
| NON-CURRENT ASSETS            |      |                |                |
| Property, plant and equipment | 6    | 9,668          | 10,786         |
| Intangible assets             |      | 623            | 627            |
| TOTAL NON-CURRENT ASSETS      |      | <u>10,291</u>  | <u>11,413</u>  |
| TOTAL ASSETS                  |      | <u>334,770</u> | <u>566,822</u> |
| <b>LIABILITIES</b>            |      |                |                |
| CURRENT LIABILITIES           |      |                |                |
| Trade and other payables      | 7    | 17,260         | 45,496         |
| Other liabilities             | 8    | 130,668        | 265,320        |
| Employee benefits             | 9    | 18,888         | 22,531         |
| TOTAL CURRENT LIABILITIES     |      | <u>166,816</u> | <u>333,347</u> |
| NON-CURRENT LIABILITIES       |      |                |                |
| Employee benefits             | 9    | 3,357          | 2,142          |
| TOTAL NON-CURRENT LIABILITIES |      | <u>3,357</u>   | <u>2,142</u>   |
| TOTAL LIABILITIES             |      | <u>170,173</u> | <u>335,489</u> |
| NET ASSETS                    |      | <u>164,597</u> | <u>231,333</u> |
| <b>EQUITY</b>                 |      |                |                |
| Retained earnings             |      | <u>164,597</u> | <u>231,333</u> |
| TOTAL EQUITY                  |      | <u>164,597</u> | <u>231,333</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 2021**

**2021**

|  | <b>Retained<br/>Earnings</b> | <b>Total</b>    |
|--|------------------------------|-----------------|
|  | <b>\$</b>                    | <b>\$</b>       |
| <b>Balance at 1 January 2021</b>             | <b>231,333</b>               | <b>231,333</b>  |
| (Loss) attributable to members of the entity | <b>(66,736)</b>              | <b>(66,736)</b> |
| <b>Balance at 31 December 2021</b>           | <b>164,597</b>               | <b>164,597</b>  |

**2020**

|  | <b>Retained<br/>Earnings</b> | <b>Total</b>   |
|--|------------------------------|----------------|
|  | <b>\$</b>                    | <b>\$</b>      |
| <b>Balance at 1 January 2020</b>             | 42,226                       | 42,226         |
| Profit attributable to members of the entity | 189,107                      | 189,107        |
| <b>Balance at 31 December 2020</b>           | <b>231,333</b>               | <b>231,333</b> |

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 2021

|   | 2021                    | 2020                  |
|---|-------------------------|-----------------------|
| Note  | \$                      | \$                    |
| <b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>                |                         |                       |
| Receipts from fees and services                             | 764,852                 | 737,619               |
| Receipts from interest                                      | -                       | 36                    |
| Receipts from grants  | 217,800                 | 247,500               |
| Receipts from other income                                  | 22,149                  | 227,302               |
| Payments to supplies and employees                          | <u>(1,226,062)</u>      | <u>(937,616)</u>      |
| Net cash (used in) / provided by operating activities       | 10 <u>(221,261)</u>     | 274,841               |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>                |                         |                       |
| Purchase of property, plant and equipment                   | <u>(4,512)</u>          | <u>(1,614)</u>        |
| Net cash (used in) investing activities                     | <u>(4,512)</u>          | <u>(1,614)</u>        |
| Net (decrease) / increase in cash and cash equivalents held | (225,773)               | 273,227               |
| Cash and cash equivalents at beginning of year              | <u>498,961</u>          | <u>225,734</u>        |
| Cash and cash equivalents at end of financial year          | 4 <u><u>273,188</u></u> | <u><u>498,961</u></u> |

The accompanying notes form part of these financial statements.

## **Notes to the Financial Statements**

### **For the Year Ended 31 December 2021**

The financial report covers South Australian Contemporary Music Company Limited ("Company") as an individual entity. South Australian Contemporary Music Company Limited is a not-for-profit Company limited by guarantee, incorporated and domiciled in Australia.

#### **1 Basis of Preparation**

##### **Financial Reporting Framework**

The directors of the Company, South Australian Contemporary Music Company Limited, have prepared the financial statements on the basis that the Company is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-For-Profits Commission Act 2012*. The Company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

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.

##### **Statement of Compliance**

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-For-Profits Commission Act 2012*, the basis of accounting specified by all Australian Accounting Standards and 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*, AASB 1031 *Materiality* and AASB 1054 *Australian Additional Disclosures*.

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

##### **(a) Comparative Amounts**

Comparatives are consistent with prior years, unless otherwise stated.

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

###### **Grant revenue**

Grant revenue is recognised in the statement of profit or loss and other comprehensive income when the Company's performance obligations have been met 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.

## Notes to the Financial Statements

For the Year Ended 31 December 2021

### Summary of Significant Accounting Policies (continued)

#### 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 when performance obligations have been met and the transaction price 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).

#### (c) 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*.

#### (d) 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 is 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.

## **Notes to the Financial Statements**

**For the Year Ended 31 December 2021**

### **Summary of Significant Accounting Policies (continued)**

#### **(d) Plant and Equipment (continued)**

##### **Depreciation (continued)**

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.

#### **(e) Financial instruments**

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).

Financial instruments (except for trade receivables) are initially measured at fair value plus transaction costs, except where the instrument is classified "at fair value through profit and loss", in which case transaction costs are expensed to profit or loss immediately. Where available, quoted prices in an active market are used to determine fair value.

##### **Financial liabilities**

Financial liabilities are subsequently measured at:

- Amortised cost; or
- Fair value through profit or loss.

A financial liability is measured at fair value through profit or loss if the financial liability is:

- A contingent consideration of an acquirer in a business combination to which AASB 3: Business Combinations applies;
- Held for trading; or
- Initially designated as at fair value through profit or loss.

All other financial liabilities are subsequently measured at amortised cost using the effective interest method.

The effective interest rate is the internal rate of return of the financial asset or liability; that is, it is the rate that exactly discounts the estimated future cash flows through the expected life of the instrument to the net carrying amount at initial recognition.

A financial liability cannot be reclassified.

## **Notes to the Financial Statements**

**For the Year Ended 31 December 2021**

### **Summary of Significant Accounting Policies (continued)**

#### **Financial Assets**

Financial assets are subsequently measured at:

- amortised cost;
- fair value through other comprehensive income; or
- fair value through profit or loss.

Measurement is on the basis of the two primary criteria:

- the contractual cash flow characteristics of the financial asset; and
- the business model for managing financial assets.

A financial asset that meets the following conditions is subsequently measured at amortised cost:

- the financial asset is managed solely to collect contractual cash flows; and
- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding on specified dates

A financial asset that meets the following conditions is subsequently measured as fair value through other comprehensive income:

- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding on specified dates; and
- the business model for managing the financial asset comprises both contractual cash flows collection and the selling of the financial asset.

By default, all other financial assets that do not meet the measurement conditions of amortised cost and fair value through other comprehensive income are subsequently measured at fair value through profit or loss.

The initial measurement of financial instruments at fair value through profit or loss is one-time option on initial classification and is irrevocable until the financial asset is derecognised.

#### **Derecognition**

Derecognition refers to the removal of a previously recognised financial asset or financial liability from the statement of financial position.

##### *Derecognition of financial liabilities*

A liability is derecognised when it is extinguished (ie when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with the substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.



## Notes to the Financial Statements

For the Year Ended 31 December 2021

### Summary of Significant Accounting Policies (continued)

The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable, including any non-cash assets transferred or liabilities assumed, is recognised in profit or loss.

#### *Derecognition of financial assets*

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

All the following criteria need to be satisfied for the derecognition of a financial asset:

- the right to receive cash flows from the asset has expired or been transferred;
- all risk and rewards of ownership of the asset have been substantially transferred; and
- the Company no longer controls the asset (i.e. it has no practical ability to make unilateral decisions to sell the asset to a third party).

On derecognition of financial asset measured at amortised cost, the difference between the asset's carrying amount and the sum of the consideration received is recognised in profit or loss.

#### **Impairment**

Loss allowance is not recognised for:

- financial assets measured at fair value through profit or loss; or
- equity instruments measured at fair value through other comprehensive income.

#### **(f) 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.

#### **(g) Cash and cash equivalents**

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

#### **(h) 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.

## Notes to the Financial Statements

For the Year Ended 31 December 2021

### Summary of Significant Accounting Policies (continued)

#### (h) Goods and Services Tax (GST) (continued)

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 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).

#### (i) 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.

#### (j) Going concern

The Company incurred a loss of \$66,736 for the financial year ended 31 December 2021. As at the date of signing this report, the Directors are in negotiations with Arts SA to extend the funding Arts SA provides for a further 3 year period. The directors are of the opinion that the negotiations will be successful. As such the financial report has been prepared on a going concern basis.

### 3 Revenue and other income

|                                 | 2021           | 2020      |
|---------------------------------|----------------|-----------|
|                                 | \$             | \$        |
| Sales revenue                   |                |           |
| - Fees and services             | <b>685,798</b> | 471,019   |
|                                 | <b>685,798</b> | 471,019   |
| Other income                    |                |           |
| - Grants                        | <b>198,000</b> | 225,000   |
| - Sundry                        | <b>14,849</b>  | 63,536    |
| - Jobkeeper and cash flow boost | <b>10,800</b>  | 378,543   |
| - Donations                     | -              | 1,000     |
|                                 | <b>223,649</b> | 668,079   |
| <b>Total Revenue</b>            | <b>909,447</b> | 1,139,098 |

### 4 Cash and cash equivalents

|                          | 2021           | 2020    |
|--------------------------|----------------|---------|
|                          | \$             | \$      |
| Cash at bank and in hand | <b>273,188</b> | 498,961 |

## Notes to the Financial Statements

For the Year Ended 31 December 2021

### 5 Trade and other receivables

|  | 2021          | 2020          |
|--|---------------|---------------|
|  | \$            | \$            |
| CURRENT  |               |               |
| Trade receivables                                | 56,188        | 62,812        |
| Provision for impairment                         | (7,646)       | (7,646)       |
| <b>Total current trade and other receivables</b> | <b>48,542</b> | <b>55,166</b> |

### 6 Plant and equipment

|                                  | 2021         | 2020          |
|----------------------------------|--------------|---------------|
|                                  | \$           | \$            |
| Plant and equipment              |              |               |
| At cost                          | 54,489       | 51,670        |
| Accumulated depreciation         | (44,821)     | (40,884)      |
| <b>Total plant and equipment</b> | <b>9,668</b> | <b>10,786</b> |

### 7 Trade and other payables

|   | 2021          | 2020          |
|---|---------------|---------------|
|   | \$            | \$            |
| CURRENT                                       |               |               |
| Trade payables                                | 4,496         | 35,743        |
| Sundry creditors                              | 8,216         | 9,753         |
| PAYG withholding                              | 4,548         | -             |
| <b>Total current trade and other payables</b> | <b>17,260</b> | <b>45,496</b> |

### 8 Other liabilities

|                            | 2021    | 2020    |
|----------------------------|---------|---------|
|                            | \$      | \$      |
| CURRENT                    |         |         |
| Grants received in advance | 130,668 | 265,320 |

## Notes to the Financial Statements

For the Year Ended 31 December 2021

### 9 Employee Benefits

|                            | 2021          | 2020          |
|----------------------------|---------------|---------------|
|                            | \$            | \$            |
| CURRENT                    |               |               |
| Provision for annual leave | 18,888        | 22,531        |
|                            | <u>18,888</u> | <u>22,531</u> |

|                                  | 2021         | 2020         |
|----------------------------------|--------------|--------------|
|                                  | \$           | \$           |
| NON CURRENT                      |              |              |
| Provision for long service leave | 3,357        | 2,142        |
|                                  | <u>3,357</u> | <u>2,142</u> |

### 10 Cash Flow Information

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

|   | 2021             | 2020           |
|---|------------------|----------------|
|   | \$               | \$             |
| (Loss) / Profit for the year  | (66,736)         | 189,107        |
| Cash flows excluded from profit attributable to operating activities                            |                  |                |
| Non-cash flows in profit:   |                  |                |
| - amortisation  | 222              | 315            |
| - depreciation  | 5,412            | 5,412          |
| Changes in assets and liabilities, net of the effects of purchase and disposal of subsidiaries: |                  |                |
| - decrease / (increase) in trade and other receivables  | 6,624            | (17,817)       |
| - (increase) / decrease in prepayments  | (1,467)          | 2,527          |
| - (decrease) / increase in trade and other payables   | (28,236)         | 22,362         |
| - (decrease) / increase in other liabilities  | (134,652)        | 69,294         |
| - (decrease) / increase in employee benefits  | (2,428)          | 3,641          |
| Cashflow from operations  | <u>(221,261)</u> | <u>274,841</u> |

### 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.

### 12 Contingencies

In the opinion of the Directors, the Company did not have any contingencies at 31 December 2021 (31 December 2020: None).

## **Notes to the Financial Statements**

**For the Year Ended 31 December 2021**

### **13 Events after the end of the Reporting Period**

The financial report was authorised for issue on 27th day of April 2022 by the Board of Directors.

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Company, the results of those operations or the state of affairs of the Company in future financial years.

### **14 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

## South Australian Contemporary Music Company Limited

ABN 19 079 445 051

### Directors' Declaration

The directors have determined that the Company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 2 to the financial statements.

The directors of the Company declare that:

1. The financial statements and notes, as set out on pages 7-19, are in accordance with the *Australian and Not-for-profits Commission Act 2012* and:
  - (a) comply with Accounting Standards applicable to the company; and
  - (b) give a true and fair view of the Company's financial position as at 31 December 2021 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 2 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  .....

John Glenn (Chair)

Dated this 27<sup>th</sup> day of April 2022

Director  .....

Tim Haslam (Treasurer)

## South Australian Contemporary Music Company Limited

# Independent Audit Report to the members of South Australian Contemporary Music Company Limited

### Report on the Audit of the Financial Report

#### Opinion

We have audited the accompanying financial report, being a special purpose financial report of South Australian Contemporary Music Company Limited (the Company), which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2021 and of its financial performance for the year ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 2 and 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 Company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (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 confirm that the independence declaration required by the *Australian Charities and Not-for-profits Commission Act 2012*, which has been given to the directors of the Company, would be in the same terms if given to the directors as at the time of this auditor's report.

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 directors' financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

## **South Australian Contemporary Music Company Limited**

# **Independent Audit Report to the members of South Australian Contemporary Music Company Limited**

### **Material Uncertainty Related to Going Concern**

We draw attention to Note 2(j) in the financial report, which indicates that the Company incurred a net loss of \$66,736 for the year ended 31 December 2021. As stated in Note 2(j), the events or conditions indicate that a material uncertainty exists that may cast significant doubt on the Company's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

### **Other Information**

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is included in the directors' report (but does not include the financial report and our auditor's report thereon).

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### **Responsibilities of Directors for the Financial Report**

The directors of the Company 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 *Australian Charities and Not-for-profits Commission Act 2012* and is appropriate to meet the needs of the members. The directors' responsibility also includes such internal control as the directors determine 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 directors are responsible for assessing the Company'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 directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.



## **South Australian Contemporary Music Company Limited**

# **Independent Audit Report to the members of South Australian Contemporary Music Company Limited**

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

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

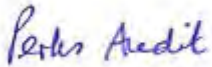
As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' 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 Company'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 Company 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.

**South Australian Contemporary Music Company Limited**

**Independent Audit Report to the members of South Australian Contemporary Music Company Limited**

We communicate with the directors 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.



PERKS AUDIT PTY LTD

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PETER J HILL

Director

Registered Company Auditor

Dated this 27th day of April 2022