



MUSICA VIVA AUSTRALIA
ANNUAL REPORT 2021

*Musica Viva Australia
acknowledges the Traditional Custodians
of the many lands on which we meet, work and live.*

*We pay our respects to their Elders past and present –
people who have sung their songs, danced their dances and
told their stories on these lands for thousands of generations.*

CONTENTS

FROM THE CHAIRMAN	4
FROM THE CEO & ARTISTIC DIRECTOR	5
2021 IMPACT	6-7
MAKING THE FUTURE	8-13
REACH MUSICA VIVA IN SCHOOLS	14-17
REGIONAL TOURING	18-19
DIVERSITY OF ACTIVITY	20-23
AUSTRALIAN WORKS	24-27
ARTISTS & AUDIENCES	30-42
SUPPORT FOR ARTISTS	44-47
PARTNERS & SUPPORTERS	48-57
KEY STATISTICS	59-61
GOVERNANCE	63
STAFF	65
FINANCIAL REPORT	69-83



MUSICA VIVA AUSTRALIA
EXISTS TO **CREATE** AND **SUPPORT**
A **VIBRANT** CHAMBER MUSIC SECTOR,
ACCESSIBLE TO PEOPLE
OF ALL BACKGROUNDS **ACROSS AUSTRALIA.**

FROM THE CHAIRMAN



I am pleased to present you with Musica Viva Australia's financial and impact results for 2021.

The year proved to be another in which planning was significantly disrupted across the business by Covid; despite this, Musica Viva Australia's national team displayed flexibility, ingenuity and resilience resulting in impact and the commencement of recovery.

Our operational deficit was \$787,791, offset by Government-based COVID support, generous bequests and investment income. Musica Viva Australia is most grateful to all of our supporters.

My fellow Board members continued to provide sound counsel, guidance and oversight during the year. In particular, the Board was pleased to provide substantial support from reserves to increase the reach of our Artists' Fund which, once again, benefited from the generosity of patrons who donated back the value of tickets for cancelled shows. This generosity, and the Board's supplemental support, meant that we were able to provide employment and support to 465 artists during the year.

Musica Viva Australia's wide-ranging work is only possible because of the support of many governments, trusts and individuals. We are most grateful to the Commonwealth government and the State of NSW for their continuing COVID relief and their joint support through the Australia Council and Create NSW. We also acknowledge the State of Victoria for its foundational support of Strike A Chord, our high school competition, which entered its second year.

In closing, I wish to pay tribute to our loyal and enthusiastic supporters and subscribers without whom our programs would not exist. I also wish to offer Musica Viva Australia's thanks to the thousands of music teachers across Australia with whom we work; their tireless dedication during the many disruptions of 2021 is worthy of special tribute.

Charles Graham
Chairman

FROM THE CEO & ARTISTIC DIRECTOR



2021 was a year to remember and, though we are tempted to forget it are, ultimately, grateful for the lessons we learned and the music we were able to make.

Despite the myriad challenges faced by Musica Viva Australia's national teams, we are proud to have been able to present over 230 concerts, to have brought music to nearly 200,000 children, young people and teachers, and to have provided employment for 465 artists. Working across Australia, our colleagues and artists faced lockdowns, border closures, isolation, illness and utter uncertainty. Yet despite these barriers, the Musica Viva Australia community continued its longstanding commitment to live music and the artists we work with continued to display remarkable agility and forbearance. In addition to providing employment for artists, we also facilitated quarterly artist roundtables that continue to provide a unique space for the exchanges of ideas, information and observations, as well as a glimpse into how severely the COVID pandemic has affected – and continues to affect – the arts and culture communities.

Though much time was consumed by constant reorganisation, we are glad that the company was able to take a major step forward in our determination to continue Musica Viva Australia's long record of engagement with the First peoples of this land in a meaningful and sensitive manner through the creation and ratification of our first Reconciliation Action Plan. Though we know that this is just the initial step in the long journey of reconciliation, we are proud to have formally set off along the path.

The magical trilogy of elements that creates chamber music (composers, artists, audiences) was, like so much else, profoundly disrupted in 2021. But despite this, our advocates in government, philanthropy and foundations have recommitted and in many cases increased their support. Though we always rely on our donors and partners to bring our work to life, 2021 will be remembered as a time when this generosity was even more welcome, more essential. We also applaud loyal audiences who joined us around the country in pursuit of the unique thrill of live performance.

We are proud to report on all that we have achieved in 2021.

Hywel Sims
CEO

Paul Kildea
Artistic Director



21,445

ATTENDED

42

PERFORMANCES

457
YOUNG MUSICIANS
ENTERED STRIKE A CHORD



32,487
TEACHERS

engaged with
ONLINE RESOURCES

TOTAL ATTENDANCE

228,461

ACROSS 1,641 ACTIVITIES

PROFESSIONAL
LEARNING
COURSES

were attended by

1,245

TEACHERS

465 ARTISTS
SUPPORTED

with cancellation and concert fees through

Musica Viva Australia's
ARTISTS FUND

\$587,835
PAID OUT



76%

of mainstage concerts
featured

AUSTRALIAN
MUSIC

7,195

PEOPLE INVOLVED
(incl. audience)

in
STRIKE A CHORD



6 CONCERTS
recorded for



RADIO BROADCAST

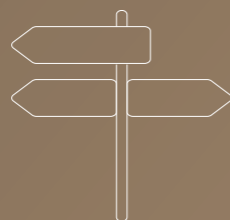
377

LIVESTREAMED
or
DIGITAL EVENTS



REGIONAL TOURS
reached

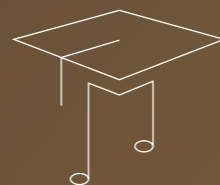
1,706 PEOPLE



at

61

CONCERTS &
ARTIST DEVELOPMENT EVENTS



728

students, teachers & audience
attended or participated in

MASTERCLASSES

MUSICA VIVA IN SCHOOLS EDUCATION PROGRAMS
DELIVERED TO

197,365

STUDENTS & TEACHERS

(24% in disadvantaged schools)





MAKING THE FUTURE

Throughout 2021, Musica Viva Australia moved fast to ensure we could continue to bring live music to people in Australia – from concert halls to classrooms regardless of their location – and engage musicians and audiences. We commissioned classical music writer and critic Harriet Cunningham to capture the breadth and depth of our work, alongside the numbers, to ensure Musica Viva Australia’s full 2021 story is told.

In a classroom, somewhere in Australia, many hands are clapping as a man holding a saucepan magics up a new rhythm.

On a stage, somewhere in Australia, a pianist is stepping out from behind the piano, to become a storyteller.

In a lounge room, somewhere in Australia, a quartet of teenagers is being coached by a professional chamber musician.

On a screen, somewhere in the cloud, music educators are dancing, alone together, wild grins across their faces, as they learn new activities to take to their students.

Over the last twelve months, musicians, educators, students, young professionals and seasoned performers from across the country have pursued Musica Viva Australia’s aim to create a vibrant chamber music sector, accessible to people of all backgrounds across Australia. To make a future for listening, learning, playing and loving live music, in classrooms, concert halls, online and on stage.

When it comes to making the future, Musica Viva Australia’s approach is long term and starts from the ground up, connecting with participants at many different stages of their creative and musical journey. It doesn’t have to be about creating the next international star – although that could happen. It’s also about the child from a disadvantaged background who gets given an instrument in primary school, plucks up the courage to join the band, discovers a new language, gets a place on a special music program at high school, becomes an eager learner and begins to thrive, intellectually, socially and emotionally. Or the student teacher who loves to sing but doesn’t have the language, the skills or the confidence to teach music... yet. Or the virtuosic young professional who realises, after years of training and auditions, that working within communities, rather than on the international concert stage, is where music becomes meaningful for them.

For Musica Viva In Schools (MVIS), 2021 was the first full year of delivering a hybrid program of activities and performances using recorded and livestreamed video, developed as a response to the travel restrictions of a worldwide pandemic. The investment in a new business model paid dividends: when lockdowns were reimposed, the MVIS team was ready, rescheduling, reprogramming and reinventing school concerts so that no-one missed out. 15 ensembles gave almost 500 live concerts in 630 primary schools around the country, bringing the experience of live music to over 82,000 students, while teachers accessed professional development sessions online and accessed comprehensive resources through the MVIS education portal. Then, as Delta did its worst, ensembles gave another 342 concerts online to a combined audience of over 50,000.



MVIS Ensemble Taikoz

‘The important work that Musica Viva Australia does is so evident when you see students engage with music. Their passion is raw and palpable, and students are able to form instant connections and express what they are thinking and feeling as music is performed.’

LAURA SMALL, MUSIC TEACHER
GLENBURNIE AND YAHL PRIMARY SCHOOL

2021 was the second year of Strike A Chord, the chamber music competition aimed at high school students, and, once again, the response was overwhelming. For the first time there were participants from every state in Australia, and the reach from all of the programs – webinars, coaching and teachers’ conference – shifted from 2,146 in 2020 to 7,195 in 2021: growth of 335%. Despite Covid restrictions, the competition attracted over 457 participants and the grand final livestream had more than 4,700 views.

In many ways mentoring through Masterclasses is at the heart of what Musica Viva Australia does, bringing together activities from across the company, breaking down barriers. Outstanding artists from national concert series tours work with talented young students in front of a live audience. Teachers, performers and listeners take a deep dive into the music as a collective experience, discovering not only new ways to play but new ways to teach and new ways to listen. In 2021 Musica Viva Australia held 13 live and digital masterclasses with 10 inspiring artists including Konstantin Shamray, Diana Doherty, Dene Olding and Julian Smiles, which reached 728 people.



Strike A Chord Coaching Sessions with Christa Powell in Mount Isa (top) and Rob McWilliams in Darwin (bottom)

FutureMakers is Musica Viva Australia’s unique initiative whereby emerging professional artists undergo two years of mentorship, following their passions, working with a diverse range of experts from all corners of the music ecosystem. It is not a talent development program: it is about developing artistic leadership.

‘What does it mean to make music and art in this world? No-one had ever asked me that question before! FutureMakers empowered us to realise we have the ability to think and the talent to execute a career in music that’s more than just playing in an orchestra. It’s such a cliché but it literally changed my life.’

LLOYD VAN’T HOFF, CLARINETTIST ARCADIA WINDS, AND FUTUREMAKER 2015–2017

Like Musica Viva In Schools, like Strike A Chord, FutureMakers takes the long view. So while the current participants, viola player and composer Matthew Laing and the Partridge String Quartet, are hard at work, projects from past FutureMakers came to fruition in 2021, including performances of Harry Ward’s arrangement of Mahler’s Piano Quintet for string orchestra, and Aura Go’s starring role in Chopin’s Piano. Watch this space...

‘Musica Viva Australia have been such an important institution for Australian musical life over many years having brought great international artists to Australia as well as providing a platform for Australian artists. To be working and developing under that umbrella is really humbling, and it’s a great opportunity to explore new ideas and build a career platform.’

COMPOSER MATTHEW LAING, A 2021 FUTUREMAKER

Ultimately, making the future is about participation, and the many ways in which participating in music can help individuals thrive.

Three schools were reached in SA with five more Residencies delivered across three states (see page 16-17 for more details). Thanks to the generous support of the Carthew Foundation, the Day Family Foundation, the Klein Foundation, LK Law, the Lang Foundation and anonymous donors, Musica Viva In Schools co-ordinated comprehensive music programs at Elizabeth East, Tailem Bend and Murray Bridge Primary Schools, involving hands-on classroom, choral, instrumental and ensemble music-making, professional development for music teachers, live performances from Musica Viva In Schools ensembles, and provision of musical instruments.

‘We’ve noticed a massive increase in students’ confidence. The attendance rate has increased because they want to be here. Their stamina for learning, their happiness and their connectedness to the school are increased. What makes me proud is seeing the children starting to flourish, starting to really engage, having smiles on their faces...’

STEVE CLARKE, PRINCIPAL
ELIZABETH EAST PRIMARY SCHOOL

All three schools have felt the impact of the three-year residency. Teachers have increased in confidence and skills to teach music in a classroom situation; students are participating in choirs, ensembles and individual music lessons; and there has been a dramatic increase in the number of students from these schools applying to join the special music interest streams offered by local high schools.

At Musica Viva Australia, making the future starts now.





Strike A Chord Grand Finale 2021, livestreamed from multiple locations around the country. Top: The Pirulí String Quartet in Adelaide (photo: Shane Reid), bottom: Four Strings ensemble in Perth (photo: Nik Babic)

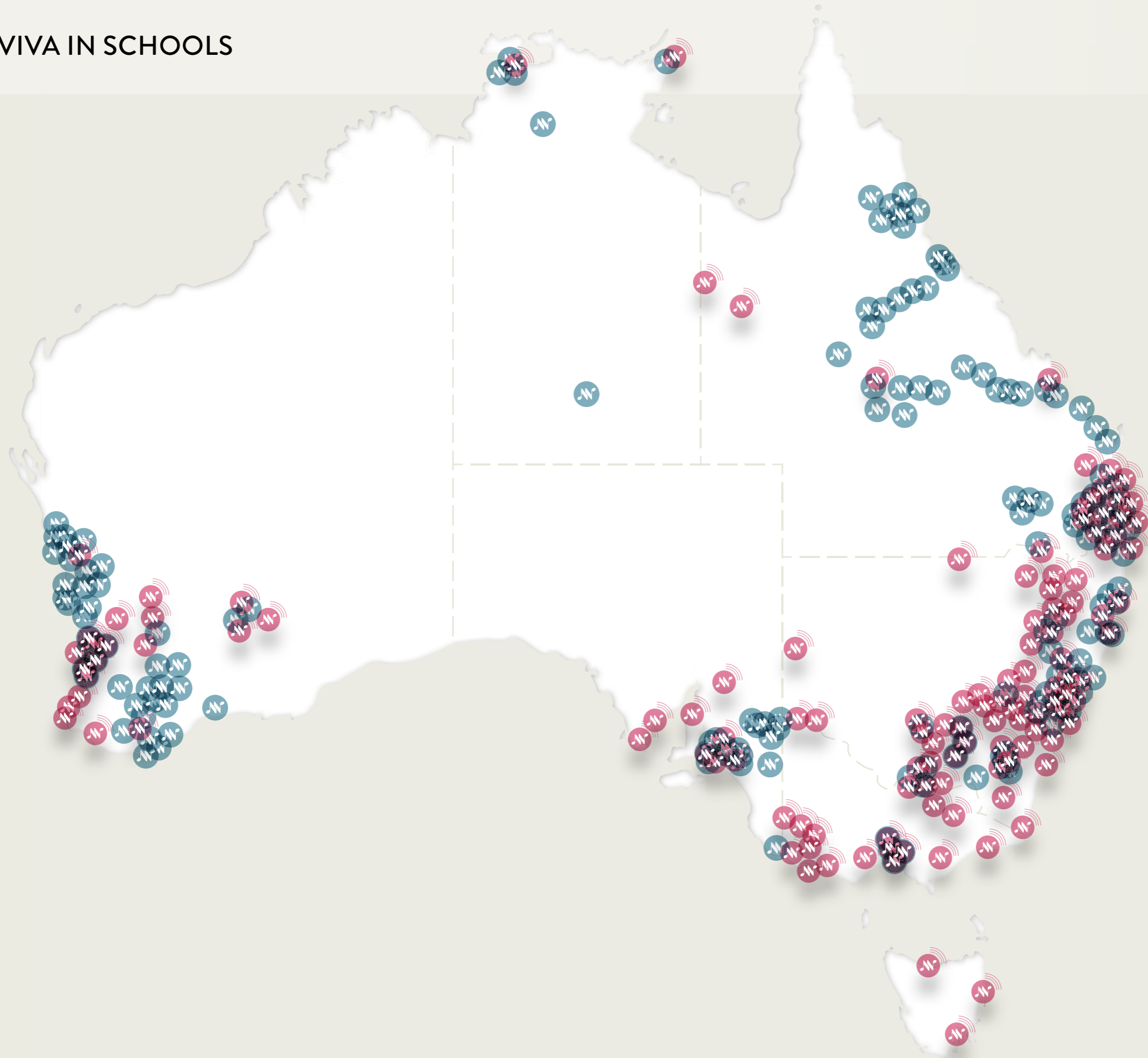


Matthew Laing



REACH MUSICA VIVA IN SCHOOLS

-  Live in school
-  MVIS Online



REACH MUSICA VIVA IN SCHOOLS

	Ensembles in state	Schools participating in MVIS	Professional learning courses	Teachers attending professional learning courses	CPL Online course	Teachers attending CPL course	Teacher resource engagement	Primary school concerts (Face to Face)	Primary schools concerts (Online)	Secondary schools concerts and workshops	Extended residency days	Tutorials	Community concerts/workshops	Students attending concerts (Face to Face)	Students attending concerts (Online)	Teachers attending concerts	Parents/donors attending concerts	Students attending other activities	Community concerts/workshop attendance	TOTAL ACTIVITIES	TOTAL ATTENDANCES	
ACT	2	12	4	116				17	2	1				3,082	304	122	16	60		24	3,700	
NSW	13	263	12	218	1	7		194	224		64			32,409	34,868	2,552	140	5,340		495	75,534	
NT	1	17		30				21						3,308		165	45			21	3,548	
QLD	6	80	7	133				93	4				1	15,040	739	843	88		200	105	17,043	
SA	3	58	11	231				48	17		88	308		8,481	3,005	550	41	9,145		472	21,453	
TAS	1	4		37					7						1,016	11				7	1,064	
VIC	7	23	12	21				8	17		52			1,137	2,079	130		4,680		89	8,047	
WA	6	125	7	119	1	7		116	26		36		8	18,950	2,907	1,193	237	3,240	1,600	194	28,253	
National Online	5	48	8	313	1	10			45						5,724	189				54	6,236	
Resources							32,487															32,487
TOTAL	44	630	61	1,218	3	24	32,487	497	342	1	240	308	9	82,407	50,642	5,755	567	22,465	1,800	1,461	197,365	

REGIONAL TOURING IN NEW SOUTH WALES & TASMANIA

Tamara-Anna Cislowska & Elena Kats-Chernin in Yass (top),
Music in my Suitcase in Orange (middle),
and Leanne Sullivan's Residency in Orange (bottom)



→ Postponed to 2022
✕ Cancelled



In *Sounds Wild and Broken*, evolutionary biologist and science communicator David George Haskell writes: ‘...diversity of sensory experience is a generative force, a catalyst for future biological innovation and expansion, not mere a product of evolution’s creativity.’

In other words, a diversity of voices, finding new ways of expressing ourselves and experiencing sounds, is not just nice to have. It is fundamental to our development as human beings, now and into the future. Creating new work from a diversity of creative voices is at the heart of Musica Viva Australia’s vision for music in Australia.

In spite of the trials of 2021, Musica Viva Australia was proud to be involved with the commissioning of three major works – Lachlan Skipworth’s Oboe Quartet, written for Diana Doherty; Gordon Kerry’s Sonata for Violin and Piano, performed by Emily Sun and Amir Farid and Alice Humphries’ *Joy Gleams* for Arcadia Winds. The world premieres of Australian repertoire which were not direct commissions also took place in 2021 including *A Little Sea Music* by Donald Hollier, Harry Sdraulig’s *Meridian* and Cyrus Meurant’s *All through an empty place I go*. There was strong representation of Australian composers and creators across national, regional and schools touring, with 5 brand new Australian works for Musica Viva In Schools alone. (See page 24 for the breakdown.) In total, Musica Viva Australia engaged 269 artists during the year, in a number of cases multiple times, increasing this number to 388.



Pianist Aura Go in *Chopin’s Piano*

But commissions and premieres are just the start. In this ever-changing, ever-challenging world, finding new voices and developing new ways of presenting music is fundamental to the work of Musica Viva Australia. Much of this work takes place behind the scenes and is often catalysed by creative responses to the unfamiliar, the inconvenient and the unexpected. Whether it is an artist who stands out for their individuality, an unlikely collaboration or a step outside of our comfort zone, there are ideas which beg to be explored.

In 2021 one such idea was developing a different approach to presenting chamber music. *Chopin’s Piano* is a semi-staged dramatisation of Paul Kildea’s novel of the same name, which traces interwoven stories of musicians living through the tumultuous first half of the 20th century in Europe. *Chopin’s Piano* broke the rules by giving a virtuoso performer, Aura Go, a speaking part fully integrated in the action. At one moment she was at the piano, playing Chopin Preludes; the next, she was on her feet, playing a young Frédéric Chopin on a boat to Majorca with Georges Sand. The lockdown in the second half of 2021 meant that the premiere of *Chopin’s Piano* was to an auditorium empty but for a small, invited audience, cameras and microphones, recording the performance for livestreaming. But that will not be the last time we see it!



Composer Lachlan Skipworth

DIVERSITY OF ACTIVITY



Celia Craig and Caspar Hawksley during their residency in Mount Gambier for *Colours of Home*



Genevieve Lacey & Marshall McGuire in *Bower*



By contrast, *Bower*, a collaboration between Genevieve Lacey and Marshall McGuire, used new work not to tell a story but to create a feeling. They commissioned five composers to write miniatures for recorder, harp and electronics, and wove these into an immersive production, with surround sound and an evocative lighting plot, exploring the idea of finding safe haven.

Another out-of-the-box idea was *Colours of Home*, a new show for Musica Viva In Schools developed in 2021, which invites students to explore mood and emotion through colour and music. *Colours of Home* is based around chromesthesia, which is when you experience certain notes or chords or even sounds as colours. Through the support of the Restart Investment to Sustain and Expand (RISE) Fund oboist Celia Craig – who herself experiences chromesthesia – and composer and multi-instrumentalist Caspar Hawksley were able to trial *Colours of Home* in an intensive residency in Mount Gambier. Celia and Caspar spent a busy week in various schools around Mount Gambier talking, listening, singing, playing, composing, drawing and improvising with students.

The other significant aspect of *Colours of Home* was the pairing of two musicians with diverse backgrounds: Celia Craig is a classically-trained oboist and Caspar Hawksley is a jazz / improvisation guitarist. Their program includes original works commissioned for the show.



A key focus for 2021 has been on increasing projects and commissions for First Nations composers, and making sure this important new work is integrated throughout Musica Viva Australia's activities. Regionally, for example an ensemble from the Torres Strait Islands, is touring for Musica Viva In Schools, with a show based around children's games. *Colours of Home* features music by First Nations composer Will Kepa and, on the main stage, Yorta Yorta Dja Dja Wurrung artist Lou Bennett's *Baiyan Woka* was a highlight of *Bower*. Creative development for *Walking With The Wilderness* (including a work by First Nation composer Richie Allan) also took place in 2021. Richie Allan was commissioned to create resources to engage students across the country with the First Nation concept of *Dadirri*.



'First Nations artists have been working with Musica Viva Australia's Education program constantly over the last ten years, but we need to hear more. We need to learn from our First Nations colleagues and friends as we change how we work, how we make music and how we connect to others. We are committed to collaborating with First Nations artists to ensure their stories – the first in this land – are included in every aspect of our determination to inspire creativity and bring music to life.'

HYWEL SIMS, CEO MUSICA VIVA AUSTRALIA

AUSTRALIAN WORKS

- Education
- Concerts
- Regional Touring

ARTIST(S) / ENSEMBLE	COMPOSER / CREATIVE	TITLE	ARRANGER	# TIMES PERFORMED
Adam Hall & The Velvet Players	Richard M Sherman, Robert B Sherman	<i>I Wanna Be Like You</i>	Adam Hall	55
	Duke Ellington	<i>C Jam Blues</i>		
	Adam Hall, Tim Forster	<i>I Would Do it Again</i>		
	Adam Hall	<i>Alright, All Night</i>		
	Tim Forster	<i>The day big jay came to town</i>		
Adelaide Chamber Singers	Joshua Adams	<i>Jesu dulcis memoria</i>		1
	Traditional	<i>The Parting Glass</i>	Carl Crossin	
Arcadia Winds	Harry Sdraulig	<i>Meridian</i> <small>World premiere performance</small>		1
Arcadia Winds	Cyrus Meurant	<i>All through an empty place I go</i> <small>World premiere performances</small>		2
Arcadia Winds (The Air I Breathe)	Maurice Ravel	<i>Conversations of Beauty and the Beast</i> from 'Mother Goose Suite'	Arcadia Winds	55
	Kate Neal	<i>Eurus the Great Southwest Wind</i>		
Adventures in Antarctica	Joshua McHugh	<i>Billions of Penguins</i>		51
	Mary Doumany	<i>Ice</i>		
	Nigel Westlake	<i>Beneath the Midnight Sun</i> *		
	Jim Cotter	<i>On not dancing with penguins</i>		
Joshua Batty & Emily Granger	Anne Boyd	<i>Goldfish through summer rain</i>		1
Tamara-Anna Cislowska & Elena Kats-Chernin	Elena Kats-Chernin	<i>Dance of the Paper Umbrellas</i>		1
		<i>Prelude Machine</i>		
		Piano Concerto No. 3, mvt 4		
		<i>Scherzino</i>		
		<i>Wild Swans Medley</i>		
		Three movements from <i>Human Waves</i>		
Peter Coleman-Wright & Nexas Quartet	Eisler	<i>Stempellied</i>	Michael Duke	1
		<i>Gruss an die Mark Brandenburg</i>		
	Korngold	<i>Glückwunsch</i> from 5 Lieder, Op. 38		
	Shreker	<i>Die Rosen und der Flieder</i>		
	Stolz	<i>Ich hab' mich tausendmal verliebt</i>		
		<i>Schön war's heute Abend</i>		
	Weill	<i>Song of the Free</i>	Jay Byrnes	
		<i>Ballade vom angenehmen</i>		
		<i>Les Filles de Bordeaux</i>		
		<i>There'll be Life, Love and Laughter</i>	Michael Duke	
<i>September Song</i>				
<i>Moritat von Mackie Messer</i>				

ARTIST(S) / ENSEMBLE	COMPOSER / CREATIVE	TITLE	ARRANGER	# TIMES PERFORMED
Darlington Quartet & Graeme Gilling	Emma Jayakumar	<i>Lento sognando</i> from 'Bell Birds'		1
Da Vinci's Apprentice	Sally Greenaway	Da Vinci's Apprentice		34
Diana Doherty & Streeton Trio	Lachlan Skipworth	Oboe Quartet <small>World premiere performances</small>		10
Doctor Stovepipe	Jim Sharrock	<i>Dog in the Doghouse</i>		81
		<i>Take this Guitar</i>		
		<i>Makin' it up</i>		
		<i>So long</i>		
Duo Histoire	Barry Cockcroft	<i>Kuku</i>		1
	Elena Kats-Chernin	<i>Character Interludes</i>		4
	Nick Russoniello	<i>The New South</i>		2
	Philip Houghton	<i>Gecko</i> from 'From The Dreaming'		3
	Stuart Greenbaum	<i>Cloud 8</i>		3
Eastwinds	Esfandiar Shahmir, Kristiina Maalaps, Mark Cain, Yoshitaka Saegusa	Morning Sunrise Improvisation	Esfandiar Shahmir, Kristiina Maalaps, Mark Cain, Yoshitaka Saegusa	90
		Nature Story Improvisation		
		Finale Impro		
	Mark Cain, Kristiina Maalaps	<i>The Gift</i>		
	Traditional Iranian	<i>Caged Bird</i>		
Ensemble Entourage (March of the Fire Ants)	Paul Kopetz (music), Svyetlana Hadraft (poem/lyrics)	<i>Lorikeet</i>		7
		<i>Fire Ants</i>		
		<i>Poinciana</i>		
		<i>Cicada</i>		
Ensemble Q	Paul Dean	Concerto for Cello and Wind Quintet		1
Nicolas Fleury, Emily Sun & Amir Farid	Gordon Kerry	Sonata for Violin and Piano <small>World premiere performances</small>		4
Alice Giles	Sharon Calcraft	<i>Aquifer</i>		1
	Nigel Westlake	<i>Hinchinbrook Riffs</i>		
	Larry Sitsky	<i>Fantasia No. 17</i>		
	Elena Kats-Chernin	<i>Blue Tango</i>		
Aura Go & Susan Prior	Paul Kildea, Richard Pyros	<i>Chopin's Piano</i>		2
Bernadette Harvey, Harry Bennetts & Miles Mullin-Chivers	Donald Hollier	<i>A Little Sea Music</i> <small>World premiere performances</small>		2

* Also performed in Regional Touring

AUSTRALIAN WORKS

- Education
- Concerts
- Regional Touring

ARTIST(S) / ENSEMBLE	COMPOSER / CREATIVE	TITLE	ARRANGER	# TIMES PERFORMED
Cameron Hill, Helen Ayres, Stephen King, Simon Cobcroft & Konstantin Shamray	Peter Sculthorpe	String Quartet No. 15		1
Genevieve Lacey & Marshall McGuire	Lou Bennett	<i>Baiyan Woka</i>	Erkki Veltheim	2
	John Playford	Suite from <i>The Dancing Master</i>	Genevieve Lacey, Marshall McGuire	
	Cipriano de Rore	<i>Io cantere d'amor</i>		
	Andrea Keller	<i>I Surrender</i>		
	John Rodgers	<i>Birds for Genevieve</i>		
	Lachlan Skipworth	<i>Cavern</i>		
	Bree van Reyk	<i>threaded in amongst the infinite threading</i>		
	Erkki Veltheim	<i>Nocturne over blue ruins</i>		
Luminescence Chamber Singers	Heinrich Ignaz Franz Biber	<i>Passacaglia</i>	John Rodgers	1
	Madeleine Flynn, Tim Humphrey	<i>A mutual support for precarious times</i>		
Adam McMillan, Madeleine Jevons, Eunise Cheng, Daniel Smith	Alice Chance	<i>Fiat Lux</i>		1
	Martin Wesley-Smith	<i>I'm a Caterpillar of Society</i>		2
Moon Radio Hour	Andrew Ford	<i>The Scattering of Light</i>		26
	Alice Humphries	<i>Joy Gleams</i>		
	Samuel T. Golding	<i>The Adventures of Old Jack the Space Cowboy</i>		
	The Sousaphonics	<i>What's My Sound</i>		
	Evan Mannell	<i>Waltz of the Blowfly</i>		
Music in my Suitcase	Samuel T. Golding	<i>March of the Guinea Fowl</i>		85
	Evan Mannell	<i>Bye Bye Blowfly</i>		
	Traditional	<i>Bir Mumdur/Yek Mumik</i> (Traditional Kurdish & Turkish)	Mara!	
		<i>Cyfri'r Geifr</i> (Traditional Welsh)		
	<i>Tri Martolod</i> (Traditional Breton)			
	<i>Addio Addio Amore</i> (Traditional Italian)			
Nexas Quartet	Gerard Brophy	<i>Apollgy</i>		2
Konstantin Shamray, ANAM Orchestra led by Sophie Rowell, Harry Ward	Gustav Mahler	Piano Quartet in A minor	Harry Ward	7
	Mihkel Kerem	<i>Lamento</i>		2
Sutherland Trio	Katy Abbott, Stuart Greenbaum	<i>Autumn Song</i>		1
		<i>A Pastel to Astor</i>		

ARTIST(S) / ENSEMBLE	COMPOSER / CREATIVE	TITLE	ARRANGER	# TIMES PERFORMED
Taking Shape	John Babbage	<i>Shape Up</i>		79
	Robert Davidson	<i>Get Into Shape</i>		
		<i>Learning to Live, Living to Learn</i>		
Rhythm Works	Ben Sweeney	<i>Quartetting</i>		79
	Kevin Tuck	<i>Liffey Falls</i>		
Timmy & The Breakfast Band		<i>Nature Sounds II</i>	Rachel Johnston	35
		<i>Road Train</i>		
		<i>Chameleon</i>		
	Nikolai Rimsky-Korsakov	<i>Flight of the Bumble-Bee</i>		
	Arthur Smith	<i>Feudin' Banjos (or Duelling Banjos)</i>		
	Johannes Brahms	<i>Lullaby</i>		
Trent Arkleymith	<i>Mongolian Moonshiners Rag</i>	Rachel Johnston	50	
Charles L Johnson	<i>Dill Pickle Rag</i>			
Taikoz	Anton Lock	<i>Demon Drums</i>	Taikoz	50
	Traditional	<i>Hachijo</i>		
		<i>Yatai-bayashi*</i>		
	Ian Cleworth	<i>Of the Fields*</i>		
		<i>Like a Ripple*</i>		
	Ryuji Hamada	<i>Yasaka*</i>		
	Ryuji Hamada, Kerryn Joyce	<i>Flowing Water*</i>		
	Kerryn Joyce	<i>Recollection</i>		
Lloyd Van't Hoff & Peter de Jager	Peter de Jager	<i>Latin Rhapsody</i>		1
Vocal Detour	Gordon Hamilton	<i>To an Early-Flowering Almond</i>		1
	Martin Wesley Smith	<i>Climb the Rainbow</i>		
Water, Water Everywhere	Tan Dun	Water Concerto	Thea Rossen, Leigh Harold, Jarred Yap	22
Wind Quintet Plus	Ross Edwards	<i>Laughing Moon</i>		1
Wattleseed Ensemble	Alice Chance	<i>O Pastor Animarum</i>		1
Wyniss	Dujon Niue	<i>Wami</i>		116
		<i>Wana</i>		
		<i>Marap dance</i>		
		<i>Zeg</i>		
		<i>Ama Babanwal</i>		

* Also performed in Regional Touring



1. Diana Doherty & Streeton Trio, 2. Konstantin Shamray, Sophie Rowell and ANAM Orchestra, 3. Music in my Suitcase, 4. Nicolas Fleury, 5. Aura Go, 6. Genevieve Lacey & Marshall McGuire, 7. Susan Prior & Aura Go, 8. Rachelle Durkin & Jonathan Paget, 9. Emily Sun, Amir Farid & Nicolas Fleury, 10. Arcadia Winds, 11. Chopin's Piano, 12. Piers Lane & Ensemble Q, 13. Harry Ward, 14. Sonya Lifschitz

ARTISTS & AUDIENCES

Throughout the year, Musica Viva Australia reprogrammed national tours to ensure artists were engaged and audiences experienced live music. When touring with original artists was not possible, great care was taken to ensure State-based ensembles performed. Audiences were effusive in their thanks and support for this.



Adam Hall & The Velvet Players

Performances	Location	Total Attendances
2	ACT, Metro & Regional - Online	304
35	WA, Metro - Live	6,060
18	WA, Regional - Live	1,668



Adelaide Chamber Singers

Location	Date	Attendance (live in the studio)
Adelaide	27 October	41

Livestream Engagement
301



Adventures in Antarctica

Performances	Location	Total Attendances
9	ACT, Metro & Regional - Live	1,740
10	NSW, Metro - Online	1,888
15	NSW, Regional - Live	2,442
16	NSW, Regional - Online	2,020
1	VIC, Metro - Online	116
-	VIC, Regional (Cancelled)	-



Arcadia Winds & Peter de Jager

Location	Date	Attendance
Melbourne	4 May	229



Joshua Batty & Emily Granger

Location	Date	Attendance
Sydney	24 March	170



Chopin's Piano

Tour	All Dates postponed to 2023	Attendance
Digital concert	16 December (from Melbourne with an invited audience)	698

Digital Concert Engagement
413

Views Online Concert Guide
780

Concert Champions
Monica Lim & Konfir Kabo, Ray Turner & Jennifer Seabrook

Ensemble Patrons
Michele & Stephen Johns, Anonymous



Goldner String Quartet & Bernadette Harvey

REPLACEMENT CONCERT

Location	Dates	Total Tour Attendance
Newcastle	22 November	555
Sydney	15 and 20 November	

Views Online Concert Guide
1,130

"Papa Haydn famously said that a string quartet was a conversation between friends — in this case two married couples — and the Goldners, more than most, embody that spirit, each breathing as one with impeccable intonation, control of dynamic shifts and their glorious sound"

— LIMELIGHT MAGAZINE

"There was an easy meshing of five personalities in this lovely performance"

— LIMELIGHT MAGAZINE

Concert Champions
Kim Williams AM & Catherine Dovey, Robert & Lindy Henderson, Kay Vernon

Ensemble Patrons
Michele & Stephen Johns, Anonymous



Sartory String Quartet & Shuan Hern Lee

REPLACEMENT CONCERT

Location	Date	Attendance
Perth	8 November	657

Views Online Concert Guide
511

"Lee made every note eloquent in colour and meaning, giving each phrase its own weight and gravity; meditation rolling seamlessly into melodrama and back"

— THE WEST AUSTRALIAN

"Leader Paul Wright promised and delivered a clarity of tone with an underlying energy free of haste or hustle, making time for the music with liberal pauses and rubato, an apt foil for the ballade"

— THE WEST AUSTRALIAN

"Brilliant music stunningly played"

— SEESAW MAGAZINE

Concert Champions
Prichard Panizza Family

Ensemble Patrons
Michele & Stephen Johns, Anonymous



Seraphim Trio with Simon Cobcroft

REPLACEMENT CONCERT

Location	Date	Attendance
Adelaide	18 November	565

Views Online Concert Guide
290

"Together there was an understated mastery of the music, with colour and depth, empathy and excitement as well as an easy elegance"

— ARTS HUB

"Here was a trio which seemingly breathed as one, so in tune with each other were its members, again proving just what fine local musicians we have access to"

— LIMELIGHT MAGAZINE

"This was a superb performance of virtuosic chamber music and showed an impressive depth of talent here in our local musicians"

— ARTS HUB

Concert Champions
Don & Veronica Aldridge

Ensemble Patrons
Michele & Stephen Johns, Anonymous



Sofia Troncoso, Patrick Nolan & Alex Raineri

REPLACEMENT CONCERT

Location	Date	Attendance
Brisbane	24 November	408

Views Online Concert Guide
248

"It was brilliant to witness these three virtuoso performers together on stage"

— STAGE WHISPERS

Concert Champion
The Hon Justice A Philippides

Ensemble Patrons
Michele & Stephen Johns, Anonymous



Da Vinci's Apprentice

Performances	Location	Total Attendances
15	NSW, Metro - Online	2,701
1	NSW, Regional - Live	167
11	NSW, Regional - Online	1,771
2	TAS, Regional & Metro	275
-	WA (Cancelled)	-
5	MVIS Online	993



Doctor Stovepipe

Performances	Location	Total Attendances
8	ACT, Metro - Live	1,342
10	NSW, Regional - Live	1,611
34	QLD, Regional - Live	3,980
12	SA, Metro - Live	3,007
12	SA, Metro - Online	2,332
5	SA, Regional - Online	673



Diana Doherty & Streeton Trio

Location	Dates	Total Tour Attendance
Adelaide	3 March	4,295
Brisbane	4 March	
Canberra	12 March	Livestream Engagement
Melbourne	9 and 13 March	150
Newcastle	11 March	
Sydney	6 and 8 March	

"Sending everyone home with an exhilarated grin"
— SYDNEY MORNING HERALD

"Virtuoso oboist Diana Doherty is a force of nature. Her personal flair and energising engagement gives listeners an immersive experience that goes beyond mere excellence"
— ADELAIDE ADVERTISER

"These Australians... delivered a performance that would attract the highest acclaim from the planet's most discerning and critical audiences"
— CANBERRA CITY NEWS

Concert Champions

Robert Gibbs & Tony Wildman in memory of Barbara Gibbs (nee Spencer), Peter Griffin AM & Terry Swann, Helen Kerr & John Ratcliffe, Andrew & Kate Lister, Malcolm & Lachlan Snow & Jo Ferguson, Megan & Bill Williamson, Darin Cooper Foundation

Ensemble Patron

Australian Music Foundation



Eastwinds

Performances	Location	Total Attendances
34	NSW, Metro - Live	6,098
6	NSW, Regional - Online	726
5	SA, Metro - Live	1,097
18	SA, Regional - Live	2,163
20	WA, Metro - Live	4,307
7	WA, Regional - Live	1,307



Ensemble Q

Tour	All dates cancelled	Livestream Engagement
Livestream	23 August	625

Views Online Concert Guide
762

"Beginning with 'Syrinx' by Debussy for solo flute played by Taylor, the floating suspended sound of this music echoed warmly and clearly, so much so I could hear every breath"

— CANBERRA CITY NEWS SUBLIME.

Concert Champions

Musica Viva Australia ACT Committee, Priscilla Adey & Peter Ratcliffe, Andrew Blanckensee & Ruth Weaver

Ensemble Patrons

Ian & Caroline Frazer



Ashley Smith, Paul Wright, Sophie Curtis & Gladys Chua

REPLACEMENT CONCERT

Location	Date	Attendance
Perth	10 March	482

"A combination of technique, delicacy and sheer chutzpah carried him [Ashley Smith] through virtuosic renditions of Debussy's Premiere Rhapsodie and Ferrac's Trio in E-flat major, with the staunch support of pianist Gladys Chua and cellist Sophie Curtis"

— THE WEST AUSTRALIAN

Concert Champions

Deborah Lehmann AO & Michael Alpers AO

Ensemble Patron

Australian Music Foundation



Celia Craig, Dean Newcomb, Mark Gaydon & Michael Ierace

REPLACEMENT CONCERT

Location	Date	Attendance
Adelaide	26 August	489

Views Online Concert Guide
410

"Throughout the program, the three wind soloists: Celia Craig, Dean Newcomb and Mark Gaydon, played with warm empathy and precise synchronicity. The recital was a delightful degustation of French works that were each individually charming and together made a satisfying program"

— ARTS HUB

Concert Champion

Gale Spalvins



Rachelle Durkin & Jonathan Paget

Livestream	Date	Attendance
	29 November	54

Livestream Engagement
100

Wine Partner & Concert Venue

Cullen Wines



Wind Quintet Plus

REPLACEMENT CONCERT

Location Perth
Date 10 August

Attendance
599

Views Online Concert Guide
410

"A lovely sense of synergy and collaborative leadership... fun, fresh and diverse"

— SEESAW MAGAZINE

Concert Champions
In Memory of Stephanie Quinlan

Ensemble Patrons
Ian & Caroline Frazer



Nicolas Fleury, Emily Sun & Amir Farid

Location Adelaide
Newcastle
Sydney
Dates 17 June
23 June
19 and 21 June

Total Tour Attendance
1,568

Livestream Engagement
266

Views Online Concert Guide
10,883

"From Fleury's golden instrument came a warm and soulful tone in rich and satisfying melodies where ornaments, trills and embellishments were smoothly delivered. His low notes were full of character and bold assertion – Mozart would have smiled"

— CLASSIC MELBOURNE

Concert Champions
Patricia Crummer, Charles Graham - in acknowledgement of his piano teacher, Sana Chia, In Memory of Lesley Lynn, The Salon Society, Rosemary & John MacLeod, Mrs Morrell,

Ensemble Patron
Eleanore Goodridge OAM



Natsuko Yoshimoto, Umberto Clerici & Daniel de Borah

REPLACEMENT CONCERT

Location Brisbane
Date 11 June

Attendance
362

Views Online Concert Guide
236

Concert Champions
Andrea & Malcolm Hall-Brown

Ensemble Patron
Eleanore Goodridge OAM



Genevieve Lacey & Marshall McGuire ('Bower')

Location Melbourne
Dates 10 and 13 July
(All live performances outside Melbourne cancelled)
Digital concert 24 July

Attendance
761

Digital Concert Engagement
788

Views Online Concert Guide
11,004

"This Bower bears witness to the inquisitive creativity and brilliant artistry of two extraordinary musicians"

— SYDNEY MORNING HERALD

Concert Champions
Sue & Ray Edmondson, Katherine & Reg Grinberg, Peter Lovell, The Morawetz Family in memory of Paul Morawetz, David Wallace & Jamelia Gubgub, Kim Williams AM & Catherine Dovey, Anonymous



Goldner String Quartet & Piers Lane

Tour All Dates cancelled.

Views Online Concert Guide
914

Alternative artists and ensembles programmed for Perth, Adelaide and Brisbane as below.

Concert Champions
Gay Bookallil, Newcastle Committee, Dr Jennifer Donald & Mr Stephen Burford, Tribe Family, Dr Victor Wayne & Dr Karen Wayne OAM

Ensemble Patron
Berg Family Foundation



Darlington Quartet & Graeme Gilling

REPLACEMENT CONCERT

Location Perth
Date 13 October

Attendance
643

Views Online Concert Guide
935

"Mozart's 'Spring' Quartet, No. 14 in G major, opened the bill with delicacy from the start in warm tones, communication across the group clear in phrasing and the rise and fall of dynamics for the first movement, Allegro vivace assai, bringing out the balanced composition of this homage to Haydn"

— THE WEST AUSTRALIAN

Concert Champions
Valerie & Michael Wishart

Ensemble Patron
Berg Family Foundation



Piers Lane & Ensemble Q

REPLACEMENT CONCERT

Location	Dates	Attendance
Brisbane	7 October	498
Livestream	4 November	

Livestream Engagement
118

Views Online Concert Guide
373

"Quite possibly the best performance I've seen all year, and an astonishing feat of music-making"

— LIMELIGHT

Concert Champions
Ian & Cass George

Ensemble Patron
Berg Family Foundation



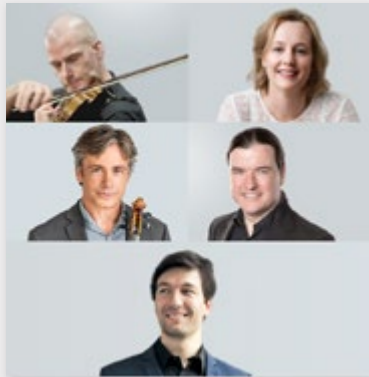
March of the Fire Ants

Performances	Location	Attendance
7	QLD, Metro - Live	1,042



Adam McMillan, Madeleine Jevons, Eunise Chang & Daniel Smith

Location	Date	Attendance
Melbourne	2 March	223



Cameron Hill, Helen Ayres, Stephen King, Simon Cobcroft & Konstantin Shamray

REPLACEMENT CONCERT

Location	Date	Attendance
Adelaide	22 September	642

Views Online Concert Guide
1,362

"Chamber music at its most imaginative... a delight"

— ARTSHUB

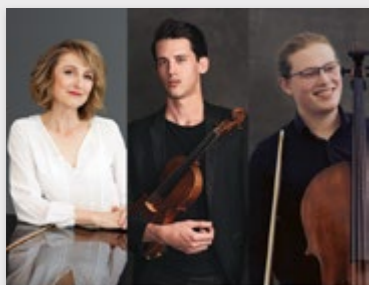
Concert Champions
Dr Susan Marsden & Michael Szwarcbord

Ensemble Patron
Berg Family Foundation



Moon Radio Hour

Performances	Location	Total Attendances
21	NSW, Metro - Online	4,440
5	NSW, Regional - Online	100
4	QLD, Metro - Online	739



Bernadette Harvey, Harry Bennetts & Miles Mullin-Chivers

Location	Dates	Attendance
Sydney	1 December	208



Christopher Moore & Caroline Almonte

Location	Date	Attendance
Melbourne	16 November	269



Sonya Lifschitz

Digital concert	Date	Digital Concert Engagement
27 October	141	



Music in my Suitcase

Performances	Location	Total Attendances
6	NSW, Metro - Live	1,023
24	NSW, Metro - Online	3,716
36	NSW, Regional - Live	5,835
7	NSW, Regional - Online	1,046
1	TAS, Metro & Regional - Online	160
11	MVIS Online	1,029



Alexandra Oomens & Erin Helyard

Location	Date	Attendance
Sydney	2 June	202



Rhythm Works

Performances	Location	Total Attendances
33	NSW, Regional - Online	4,423
1	VIC, Metro - Online	35
5	VIC, Regional - Online	748
22	WA, Metro - Online	4,180
18	WA, Regional - Online	1,338



Konstantin Shamray, ANAM Orchestra led by Sophie Rowell, Harry Ward

Location	Dates	Total Tour Attendance
Adelaide	13 May	3,726
Brisbane	11 May	
Canberra	29 April	
Melbourne	27 April and 15 May	
Sydney	1 and 10 May	

Livestream Engagement	
	118

"What they shared was artistic talent and close listening to the musical statements of the others"
— SYDNEY MORNING HERALD

"The ANAM players displayed admirably professional ensemble playing and tonal cohesion"
— SYDNEY MORNING HERALD

"This group of individual artists each demonstrate such great promise. The future of classical music in Australia is indeed safe in their hands and we can be very grateful to their tutors and mentors in selecting them and preparing them so well"
— SYDNEY ARTS GUIDE

Concert Champions

Helen Bennetts & Tim Lloyd, Mary & Arnold Bram, Pam Cudlipp, Friends of Brisbane Chamber Music, Elizabeth Ho OAM & Michael Jacobs, Humphries Family Trust, Barry & Diana Moore, Musica Viva Australia Victorian Committee, Prichard Panizza Family, Anthony Strachan, Anonymous

Ensemble Patrons

Perth Giving Circle:
Michael Chaney AO, Bridget Faye AM, Janet Holmes à Court AC, Ros Kesteven, Mandy Loton OAM, Alan Robson AO, Margaret Seares AO, Vivienne Stewart



Taikoz

Performances	Location	Total Attendances
15	NSW, Metro - Live	2,809
21	NSW, Metro - Online	3,774
8	VIC, Metro - Live	1,137
2	VIC, Regional - Online	410
-	VIC, Regional (Cancelled)	-
3	MVIS Online	451



Taking Shape

Performances	Location	Total Attendances
28	NSW, Metro - Live	4,631
7	QLD, Metro - Live	1,525
9	QLD, Regional - Live	1,062
5	WA, Metro - Online	820
15	WA, Regional - Online	2,087
15	MVIS Online	2,036



The Air I Breathe

Performances	Location	Total Attendances
9	NSW, Metro - Online	1,113
12	NSW, Regional - Online	2,084
21	NT, Metro & Regional - Live	3,308
13	SA, Metro - Live	2,214
-	VIC, Metro (Cancelled)	-



Timmy & The Breakfast Band

Performances	Location	Total Attendances
11	NSW, Metro - Online	1,856
7	QLD, Metro - Live	1,491
6	VIC, Metro - Online	660
11	MVIS Online	1,275



Water, Water Everywhere

Performances	Location	Total Attendances
7	NSW, Metro - Online	434
7	NSW, Regional - Online	1,227
4	TAS, Metro & Regional - Online	581
2	VIC, Metro - Online	110
2	WA, Metro - Online	90



Wattleseed Ensemble, Sutherland Trio & Water, Water Everywhere

Location	Date	Attendance
Melbourne	29 March	99

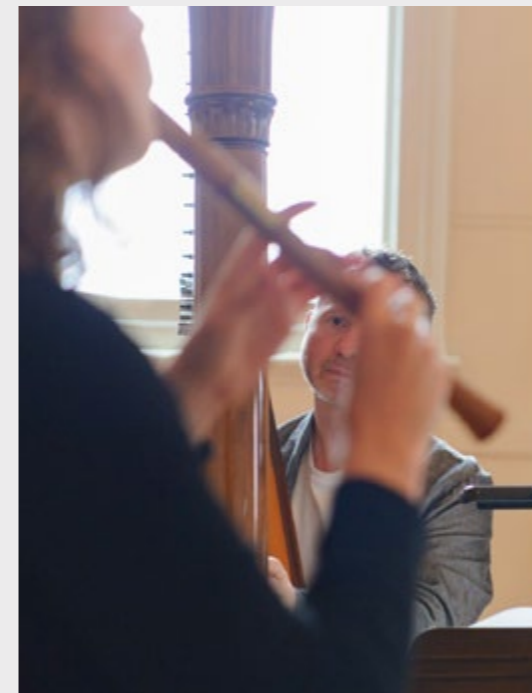


Wyniss

Performances	Location	Total Attendances
21	NSW, Metro - Online	3,522
41	NSW, Regional - Live	6,559
14	QLD, Metro - Live	2,739
16	QLD, Regional - Live	3,201



Artists focussed during rehearsals, preparing for their concerts: ANAM Orchestra (top), Sophie Rowell, Konstantin Shamray and Harry Ward (middle). Bottom left: Genevieve Lacey & Marshall McGuire, bottom right: Amir Farid & Emily Sun.





SUPPORT FOR ARTISTS

When Covid-19 struck in March 2020, the world turned upside down: borders closed, tours cancelled, concert halls went dark. When 2021 rolled around, artists and audiences were excited and ready to get back to normal. Unfortunately, Covid had other plans. 2021 has proved to be a year when Musica Viva Australia's role supporting a vibrant chamber music sector, accessible to people of all backgrounds across Australia, has never been more important.

How does Musica Viva Australia support artists?

First, and foremost, through paying them for what they do best. In 2021 Musica Viva Australia continued to engage more freelance musicians than any other organisation in the country, reaching over 226,000 people with performances across the state capitals, in schools and regional areas Australia-wide, and online. Education programs including Strike A Chord and masterclasses went ahead, somehow, using technology and determination. FutureMakers continued on their ambitious pathways, performing where possible and recording if not. The music never stopped, as 388 musicians were engaged by Musica Viva Australia.

For freelance musicians like saxophonist Nicholas Russoniello, one half of Duo Histoire, working with Musica Viva Australia made a tough work environment much easier. '2020 was terrifying for musicians but in 2021 it got worse. *Seymour Nights* got rescheduled five times! But Musica Viva Australia didn't just cancel. They found another way. They found other gigs, they made it work.'

Even without Covid, says Nicholas, Musica Viva Australia's work in co-ordinating regional tours is invaluable for freelance musicians wanting to take their music further afield. It's not just taking care of logistics or the access to a network of venues: it's getting a fee, rather than risking everything on box office takings; it's finding extra dates, new venues, adding in a masterclass here and there: it all makes the difference between covering costs and actually making a living. And, he says, it's always worth it for the welcome from regional audiences. 'It's a reminder of what the whole point is, why live music is so precious.'

While lockdowns and travel restrictions made regional touring difficult, border closures played havoc with Musica Viva Australia's national concert season.

'The last couple of years has changed the way people think about local,' says Chief Executive Officer Hywel Sims. 'During Covid it was like running a company across eight different countries. There were different rules, different experiences in every state and territory. We worked very hard to employ as many musicians as possible and keep them in work.'

Every national tour was different to the original programming. To avoid disappointing audiences in WA, Ashley Smith stepped in. Others, such as Konstantin Shamray's tour with the Australian National Academy of Music (ANAM) were curtailed; others, including *Bower* (with Genevieve Lacey and Marshall McGuire) and *Chopin's Piano* (with Aura Go), were recorded, live, to an invited audience then edited for online broadcast. To nimbly work within travel restrictions, audiences enjoyed alternative programs of the highest calibre from local artists including the Darlington Quartet in Perth, pianist Piers Lane in Brisbane, the Seraphim Trio in Adelaide and the Goldner String Quartet in Sydney and Newcastle.

Says Paul Kildea: 'The alternative programs we were able to organise are a testament to the vibrancy and breadth of talent of music-making in Australia. But this is not something we at Musica Viva Australia take for granted. This is why we must continue to support the chamber music sector, at all levels, so that we can see it thrive.'

Online delivery of Musica Viva In Schools started as a Covid-driven necessity during the lockdowns and school closures of 2020. In 2021, 15 groups prepared for the road again to perform and work with schools around the country, until live performance ground to a halt again in June. Thankfully, the MVIS team was able to respond quickly: building on the initiatives of 2020, Musica Viva In Schools has now become a fully-fledged hybrid model which generates income, improves accessibility and caters to the needs of teachers and students at the same time as providing steady, ongoing work to artists.

Cassandra Lake, Director of Education, explains the investment that the company makes in the education program. Every MVIS program begins with identifying musicians to collaborate with and then a year of development. The artists are paid for this development phase, which will include several 3-4 day workshops and trial performances in schools. Then, once the show is ready, it will tour for a minimum of four years, visiting most if not all states and territories in that time. That's a guaranteed income, in an uncertain environment where gigs can evaporate without notice or redress.

'We offer long lead planning and commitment for secure work,' says Cassandra. 'When Covid hit, the company invested. Unable to present concerts, we redeployed staff to education delivery. Musicians were paid to spend time in the studio to develop their program for online delivery, and to support them to perform live to camera, often from their own homes.'

Of some 80 concert mainstage performances planned for 2021, 22 mainstage concerts were cancelled, with the rest either rescheduled or adapted to online delivery. But when cancellation was the only option, it was more important than ever to offer support to musicians. Building on the generosity of audiences who had donated ticket income in 2020 (and were doing the same in 2021 for cancelled concerts), in 2021 the Board added a significant portion of reserves to the continued generosity of audiences and donors to ensure at least 50% of fees were paid if concerts were cancelled due to Covid restrictions. This was not just about money; during a difficult time, it became a heartfelt gesture of solidarity.

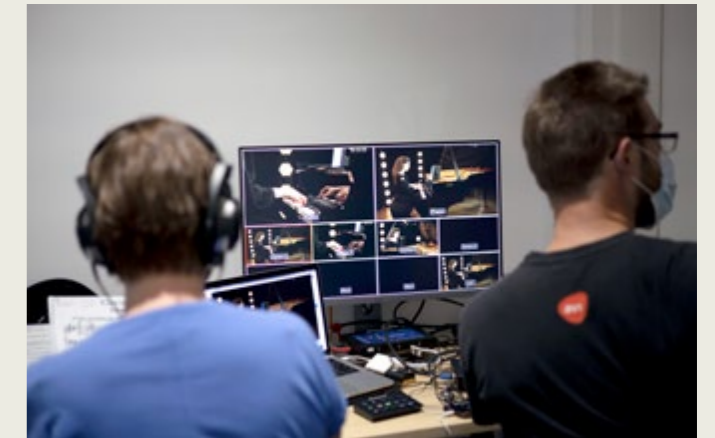
'It has been an intense time - such highs and lows, and a sense often of being out in very deep seas in a small vessel. This news creates a safe harbour, and I couldn't be more grateful.'

GENEVIEVE LACEY

Sean Moloney, who manages special projects and regional tours, remembers the relief he felt in being able to call musicians to let them know they would still get paid. 'Musica Viva Australia took a considered and compassionate approach at all levels of the organisation,' he says. 'It was also fantastic to make the Janette Hamilton Studio available when there weren't many other spaces open. We had students coming in to rehearse on our piano, to record audition tapes when it was too noisy to do them at home. It became a busy but safe studio for a whole range of people.'

'Thank you so much, again, for yours and Musica Viva Australia's support for us during this time. We know you don't have to do this but it is always immensely appreciated and goes a great way to keep us above water when things are as unpredictable as they are.'

ARCADIA WINDS



Sean Moloney and technicians preparing for the livestream by Sonya Lifschitz from our Janette Hamilton Studio



Vocal Detour performing at Musica Viva Sessions in The Calyx in Sydney

'We all were so glad to have Leanne visit us for such a long period of time. We valued the chance to have a more in-depth interaction with her across different activities. Students, teachers, and community players alike have all commented on how much they have learnt... Having her here has brought some players from different parts of our community together, which will have lasting benefits. We'd like to thank Musica Viva Australia and the Margaret Henderson Trust very much for enabling this fantastic opportunity for the brass players in Orange.'

VICTORIA CHATTERLEY, BRASS COORDINATOR
ORANGE CONSERVATORIUM



Musica Viva Sessions in Western Sydney's Parramatta Park with Nexas Saxophone Quartet



PARTNERS

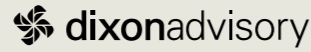
CONCERT

SERIES & TOUR PARTNERS

Perth Concert Series



Premier Partner: Morning Masters Concert Series



Sydney Morning Masters Concert Series

Wenkart Foundation

CONCERT

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Legal



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CONCERT

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WA



CONCERT

HOTEL PARTNERS



ARTIST DEVELOPMENT

STRIKE A CHORD PARTNERS

Principal Partner



Strategic Partners



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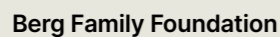
Presenting Partners



ARTIST DEVELOPMENT

FUTUREMAKERS PARTNERS

Lead Partner



Residency Partner



GOVERNMENT

NATIONAL PARTNERS



Musica Viva Australia is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Musica Viva Australia is supported by the NSW Government through Create NSW.



Musica Viva Australia is a not-for-profit organisation endorsed by the Australian Taxation Office as a Deductible Gift Recipient and registered with the Australian Charities and Not-for-profits Commission (ACNC).

EDUCATION

NATIONAL PARTNERS



National Rural Schools Program

Marion & Mike Newman



EDUCATION

STRATEGIC PARTNERS

WA



Department of Local Government, Sport and Cultural Industries
Department of Education



Legacy Unit Trust

NSW



- Mary Henderson Music Trust
- Godfrey Turner Music Memorial Trust
- Perpetual Foundation – Fred P Archer Charitable Trust



Western Sydney & Melbourne

SA



Government of South Australia
Department for Education



Day Family Foundation

- Aldridge Family Endowment
- Carthew Foundation
- WH Foundation
- Lang Foundation
- Marsden Szwarcbord Foundation

VIC



Education and Training



- The Marion & E.H. Flack Trust
- In memory of Anita Morawetz

- Ballandry (Peter Griffin Family) Fund
- Keith McKenzie Will Trust

QLD



- Perpetual Foundation – Alan (AGL) Shaw Endowment

NT

- Perpetual Foundation – Alan (AGL) Shaw Endowment
- Perpetual Foundation – Lionel Trust & Brennan Trust

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CUSTODIANS

ACT

Geoffrey & Margaret Brennan
Clive & Lynlea Rodger
Ruth Weaver
Anonymous

NSW

Jennifer Bott AO
Catherine Brown-Watt PSM
& Derek Watt
Lloyd & Mary Jo Capps AM
Andrew & Felicity Corkill
Peter Cudlipp
Liz Gee
Suzanne Gleeson
David & Christine Hartgill
Annie Hawker
Elaine Lindsay

Trevor Noffke
Dr David Schwartz
Ruth Spence-Stone
Mary Vallentine AO
Deirdre Nagle Whitford
Richard Wilkins
Kim Williams AM
Megan & Bill Williamson
Ray Wilson OAM
Anonymous (10)

QLD

Anonymous (3)

SA

Monica Hanusiak-Klavins
& Martin Klavins
Anonymous (5)

TAS

Kim Paterson QC

VIC

Elizabeth & Anthony Brookes
Julian Burnside AO QC
Ms Helen Dick
Robert Gibbs & Tony Wildman
Helen Vorrath
Anonymous (7)

WA

Graham Lovelock
Anonymous (4)

ENSEMBLE PATRONS

Our artistic vision for 2021 was made possible thanks to the extraordinary generosity of our Ensemble Patrons, each of whom supported the presentation of an entire national tour for our 2021 Season.

Australian Music Foundation

— Diana Doherty & Streeon Trio

Berg Family Foundation

— Goldner String Quartet & Piers Lane

Ian & Caroline Frazer

— Ensemble Q

Eleanore Goodridge OAM

— Nicolas Fleury, Emily Sun & Amir Farid

Michele & Stephen Johns & Anonymous

— *Chopin's Piano*

Perth Giving Circle:

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Bridget Faye AM

Janet Holmes à Court AC

Ros Kesteven

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Margaret Seares AO

Vivienne Stewart

— Konstantin Shamray, ANAM Orchestra,

Sophie Rowell & Harry Ward

LEGACY DONORS

NSW

The late Charles Berg
The late Janette Hamilton
The late Dr Ralph Hockin
in memory of Mabel Hockin
The late Beryl Raymer
The late Kenneth W Tribe AC

QLD

The late Sheila Gorman

SA

The late John Lane Koch
The late D Radden
Anonymous

VIC

The late David Bradshaw
The late Raymond Brooks
In memory of Anita Morawetz
The family of the late Paul Morawetz
The late Dr G D Watson

AMADEUS SOCIETY

The Amadeus Society is a group of passionate music lovers and advocates in Sydney and Melbourne who have joined together to support the extraordinary artistic initiatives of Musica Viva Australia.

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(President, Melbourne)
& Kate Durham

Ruth Magid & Bob Magid OAM

Tony Berg AM & Carol Berg
Marc Besen AC & Eva Besen AO
Ms Jan Bowen AM

Tom Breen & Rachael Kohn AO

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Ms Annabella Fletcher

Liz Gee

Dr Annette Gero

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Jennifer Hershon & Russell Black

Penelope Hughes

Dr Alastair Jackson AM

Andrew Johnston

Michael & Frédérique Katz

Professor John Rickard

Ray Wilson OAM

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The mainstage concerts of our 2021 Season were brought to life thanks to the generosity of our Concert Champions around the country.

ADELAIDE

Don & Veronica Aldridge, Helen Bennetts & Tim Lloyd,
Elizabeth Ho OAM & Michael Jacobs, Robert Gibbs &
Tony Wildman in memory of Barbara Gibbs (nee Spencer),
In memory of Lesley Lynn, Dr Susan Marsden
& Michael Szwarcbord, Gale Spalvins, Anonymous

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Andrea & Malcolm Hall-Brown, Helen Kerr & John
Ratcliffe, Andrew & Kate Lister, Barry & Diana Moore,
The Hon Justice A Philippides, Anonymous

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Dr Victor Wayne & Dr Karen Wayne OAM

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Newcastle Committee, Megan & Bill Williamson

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Prichard Panizza Family, In memory of Stephanie Quinlan,
David Wallace & Jamelia Gubgub, Valerie & Michael
Wishart

SYDNEY

Priscilla Adey & Peter Ratcliffe, Pam Cudlipp,
Patricia Crummer, Darin Cooper Foundation,
Dr Jennifer Donald & Mr Stephen Burford,
Charles Graham, in acknowledgement of his piano
teacher, Sana Chia, Anthony Strachan, The Tribe Family,
Kay Vernon, Kim Williams AM & Catherine Dovey

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MASTERCLASSES GIVING CIRCLE

The Masterclasses Giving Circle is a group of generous donors whose collective support will enable the artistic development of the next generation of Australian chamber musicians.

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Caroline & Robert Clemente
Allan Myers AC QC & Maria Myers AC
Patricia H. Reid Endowment Fund

Andrew Sisson AO & Tracey Sisson
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Musica Viva Australia is proud to support the creation of new Australian works through The Ken Tribe Fund for Australian Composition and The Hildegard Project. We are grateful to the following individuals and collectives for their generous support of this work:

Adelaide Commissioning Circle
In loving memory of Jennifer Bates
Andrew Blanckensee
Friends & family in memory of
Anne & Alan Blanckensee AO
Julian Burnside AO QC
& Kate Durham
Create NSW Relief Funds

The Barry Jones Birthday Commission
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in honour of Cecily Katz
D R & K M Magarey
Vicki Olsson
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The Barry Jones Birthday Commission (\$500+):

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Patricia H. Reid Endowment Fund

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in memory of Paul Morawetz
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WA
Anonymous

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NSW
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& Michael Alpers AO
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\$1,000–\$2,499

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QLD

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SA

The late Peter Bailie & Ann-Maree O'Connor, Ivan & Joan Blanchard, Richard Blomfield, Max & Ionie Brennan, John & Libby Clapp, Geoffrey Day, The Hon. Christopher Legoe AO QC & Mrs Jenny Legoe, Fiona MacLachlan OAM, Dr Leo Mahar, Ann & David Matison, H & I Pollard, Trish & Richard Ryan AO, Anne Sutcliffe, Dr Iwan Jensen, Diane Myers, Anonymous (2)

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WA

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ACT

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'The ongoing support of donors and partners across Australia continues to be humbling to witness, and never more so than in recent times. Our incredible supporters, donating gifts of all sizes and to all manner of MVA projects, have stayed steadfastly by us – through changes, cancellations and postponements – and we offer our heartfelt thanks to them.'

ZOË COBDEN-JEWITT, DIRECTOR OF DEVELOPMENT MUSICA VIVA AUSTRALIA

NSW

Jock Baird in memoriam Annette McClure, In honour of Michael Katz, Barbara Brady, Denise Braggett, Vicki Brooke, Alexandra Bune AM, Robert Cahill & Anne Cahill OAM, Michael & Colleen Chesterman, Zoë Cobden-Jewitt & Peter Jewitt, Rhonwen Cuninghame, Trish & John Curotta, Professor Zoltan Endre, Dr Arno Enno & Dr Anna Enno, Bronwyn Evans, Liz Gee, Kate Girdwood, Anthony Gregg, Rohan Haslam, Megan Jones, Cynthia Kaye, Mathilde Kearny-Kibble, KP Kemp, Bruce Lane, Olive Lawson, Trish Ludgate, Dr Colin MacArthur, Laura McDonald, Dr V Jean McPherson, Alan & Rosemary Moore, Margot Morgan, Donald Nairn, Professors Robin & Tina Offler, Kim & Margie Ostinga, Dr John Rogers, Penny Rogers, Professor Lyndall Ryan AM, Dr Lynette Schaverien, Anonymous (14)

QLD

Janet Franklin, Prof Robert G Gilbert, Marie Isackson, M F Lejeune, Timothy Matthies & Chris Bonnily, Anthony Simmonds, Jianxin Zhao & Faye Liu, Anonymous (4)

SA

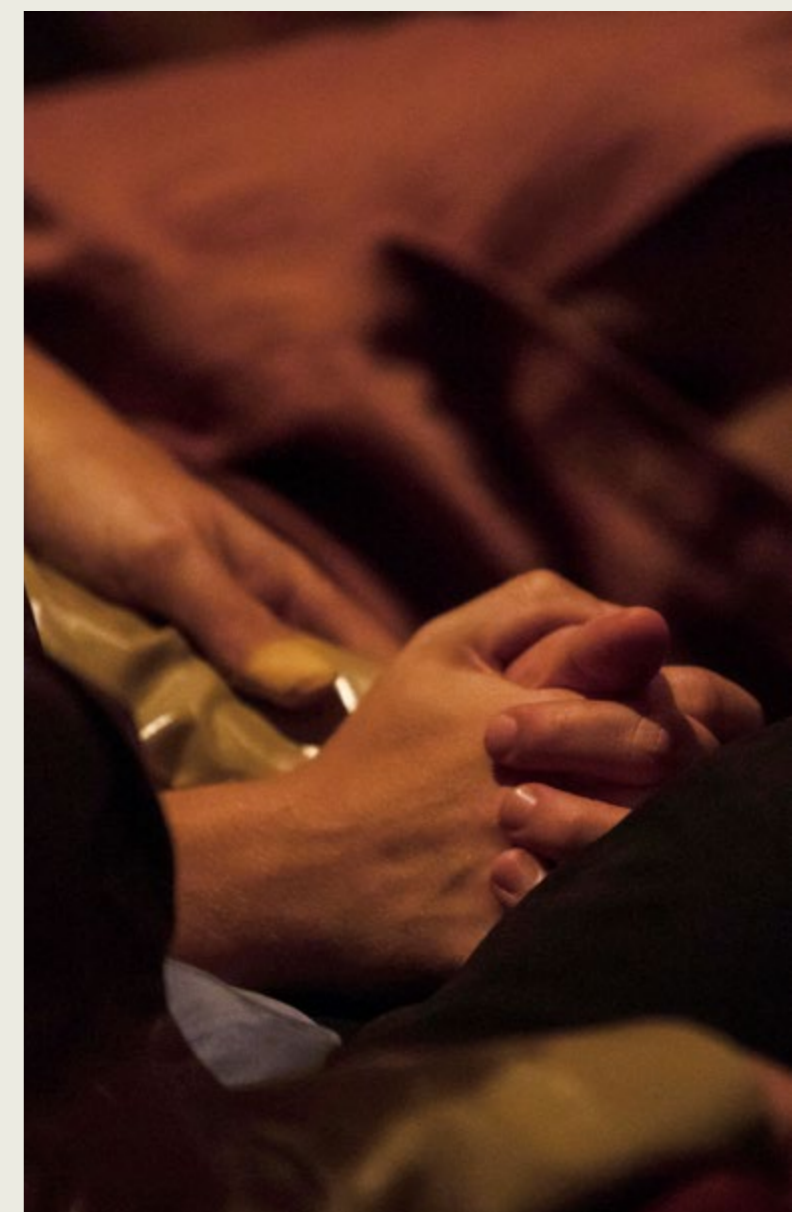
Lesley Haas-Baker, Daniel & Susan Hains, Elizabeth Ho OAM, in honour of the late Tom Steel, Helga Linnert & Douglas Ransom, Joan Lyons, Ruth Marshall & Tim Muecke, Linda Sampson, Terence & Caroline Donald, Anonymous (5)

VIC

David Bernshaw & Caroline Isakow, Helen Brack, Pam Caldwell, Elise Callander, Ted & Alison Davies, Beverley Douglas, Professor Denise Grocke AO, Alan Gunther, Irene Kearsey & Michael Ridley, Jane Lazarevic, Monica Lim & Konfir Kabo, Greg J Reinhardt AM, Eda Ritchie AM, Dr Charles Su & Dr Emily Lo, Pera Wells, Anonymous (7)

WA

Fiona Campbell, Joan Carney, Fred & Angela Chaney, Jennifer L Jones, Paula Nathan AO & Yvonne Patterson, Ruth Stratton, Christopher Tyler, Peter & Cathy Wiese, Anonymous (2)



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ARTIST FUND

Musica Viva Australia wishes to acknowledge and thank all those generous patrons who have donated the value of their cancelled concert tickets to our Artist Fund to support Australian artists. Below are donations over \$500.

Dr Jacqueline Allen
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 Angela & Richard Kirsner
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 Anna Levin

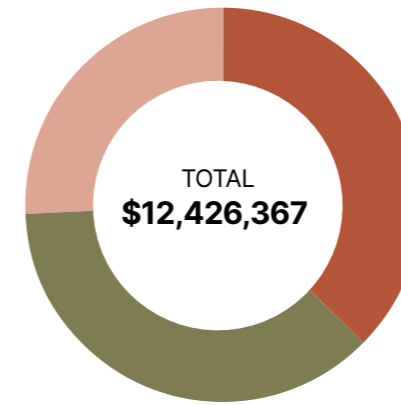
John Fitzjames Little
 Peter Lovell
 Diccon & Elizabeth Loxton
 Peter & Elaine Lucas
 Vanessa & John Mack
 Colin MacLeod
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 Ruth Magid & Bob Magid OAM
 June Marks
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 Kim & Margie Ostinga
 John Overton
 Phillip & Christine Page
 Neil & Celia Patterson
 Debbie Perrin
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 Nigel & Carol Price
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 In memory of Katherine Robertson
 Wendy Robinson
 Heather Roland
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 John Sharpe & Claire Armstrong
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 Graham Tribe AM
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 Ray Turner & Jennifer Seabrook
 Mary Vallentine AO
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 Helen Vorrath
 Anthony & Judy Wainwright
 Melinda Walters
 Dr Paul & Dr Lel Whitbread
 Peter & Cathy Wiese
 Dr Ailsa Hocking
 & Dr Bernard Williams
 Kim Williams AM & Catherine Dovey
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 Mark & Anna Yates
 Anonymous (24)



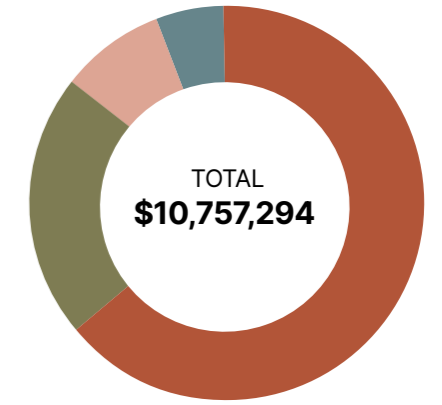
Top to bottom: Audiences arriving in Sydney's City Recital Hall, Melbourne Recital Centre and Perth Concert Hall

2021 KEY STATISTICS



INCOME

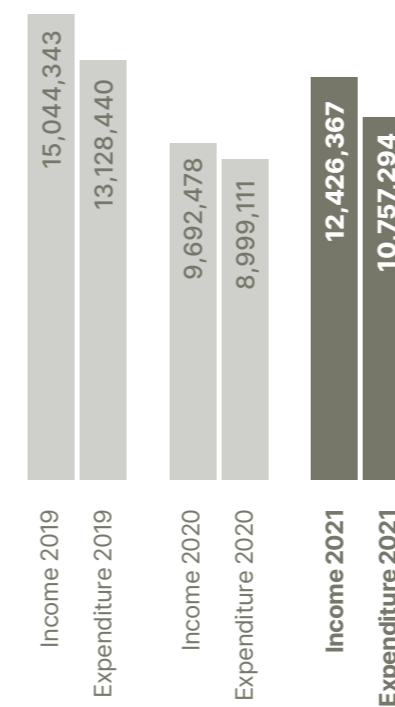
Development	4,636,709
Government Subsidies.....	4,605,490
Earned	3,184,168



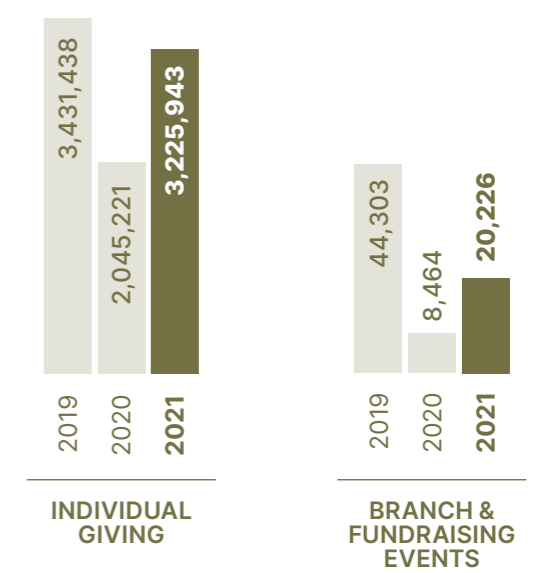
EXPENDITURE

Administration	6,926,061
Artist Fees & Expenses	2,332,836
Venue & Production	906,228
Promotion	592,169

2019-2021
INCOME & EXPENDITURE



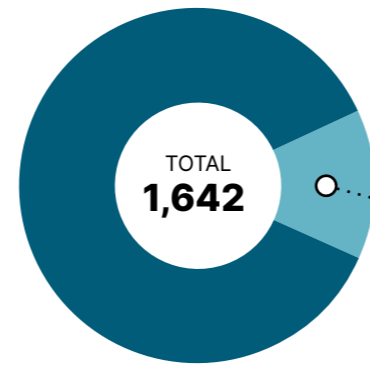
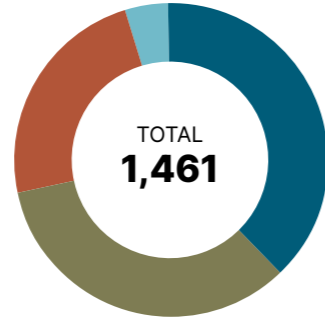
2019-2021
INCOME



See Note 17 in Signed Financial Statements

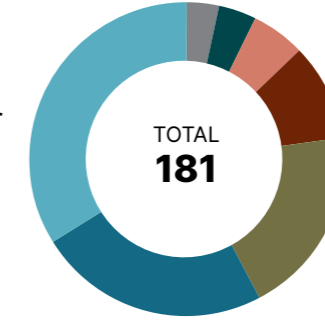
EDUCATION

Workshops, Tutorials, Residency days	557
Concerts (live-in-school)	498
Concerts (live online)	342
Professional Development	64



ALL ACTIVITIES IN 2021

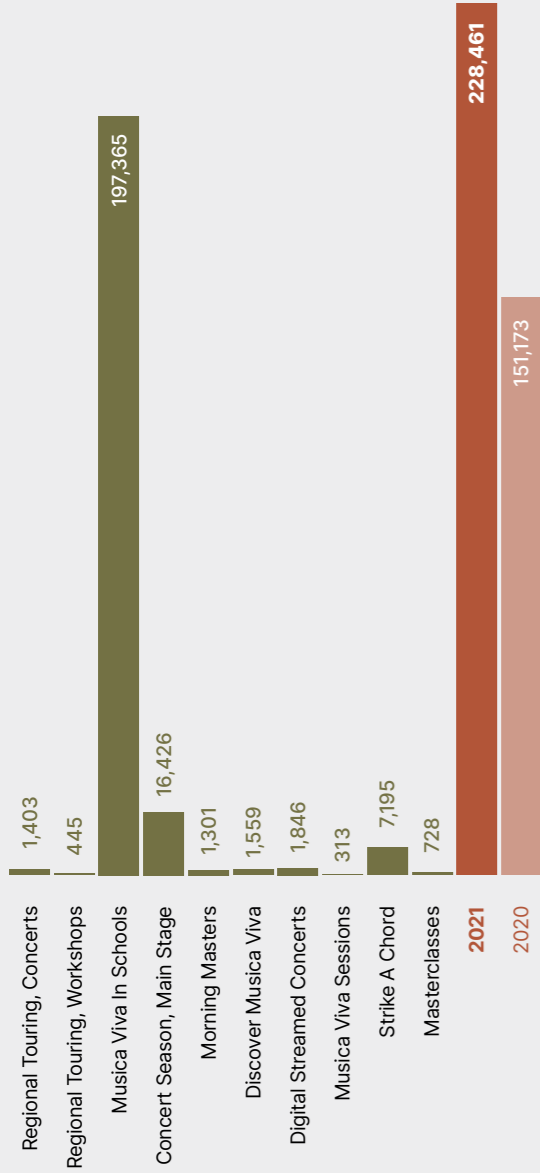
EDUCATION	1,461
CONCERTS & EVENTS	181



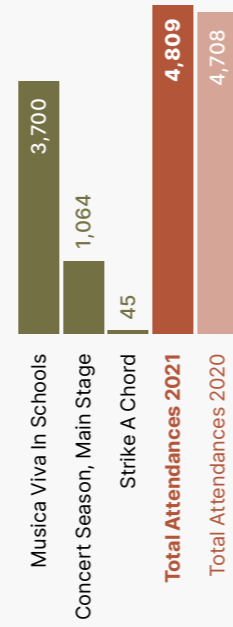
CONCERTS & EVENTS

Regional Touring.....	61
Strike A Chord	43
Main Stage Concerts (live)	36
Fundraisers / Salons.....	18
Main Stage Concerts (digital)	10
Musica Viva Sessions.....	7
Morning Masters	6

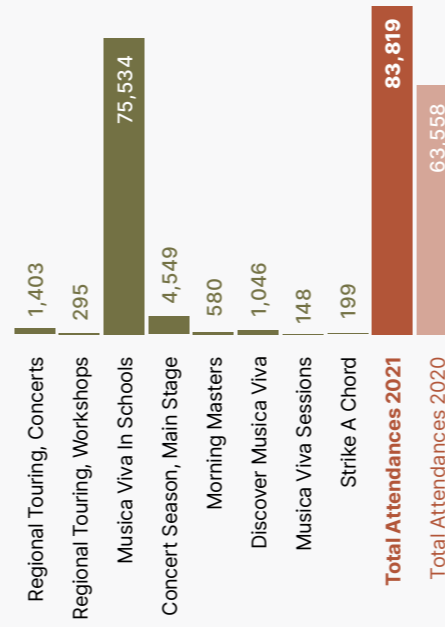
NATIONAL TOTAL ATTENDANCES



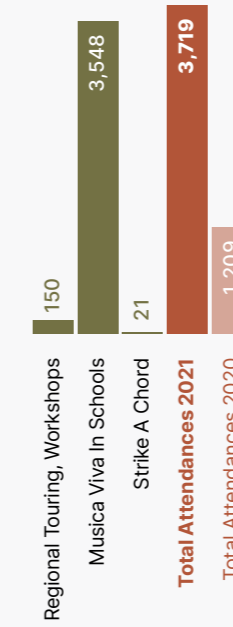
ACT



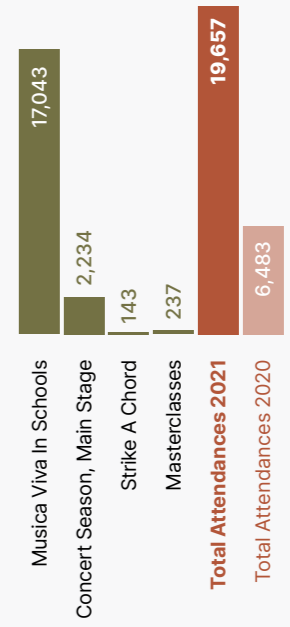
NSW



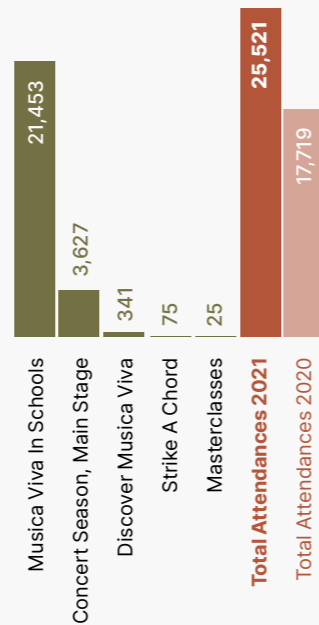
NT



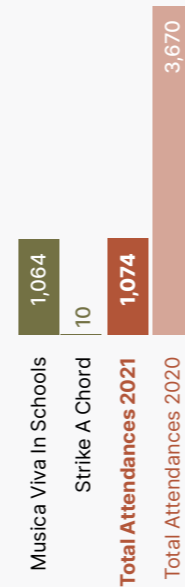
QLD



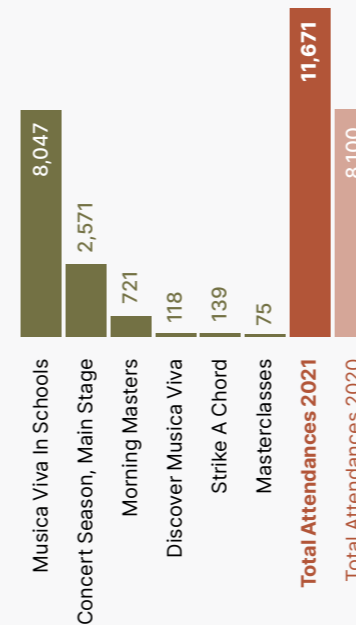
SA



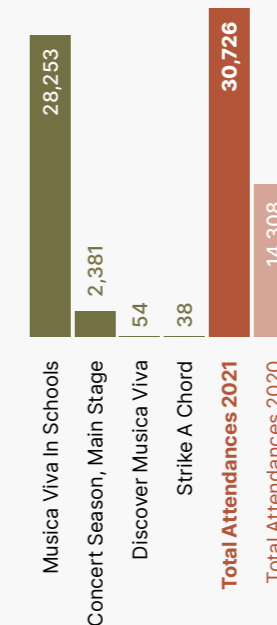
TAS



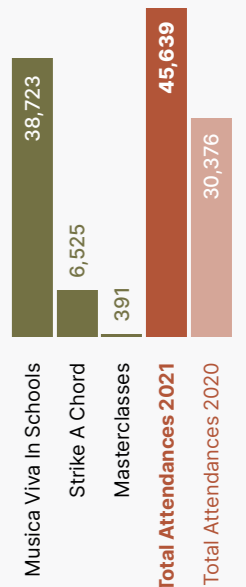
VIC



WA



DIGITAL



GOVERNANCE

BOARD AND NATIONAL MEMBERS COUNCIL

Musica Viva Australia's National Members Council is made up of individuals who have each made a significant contribution to the organisation. The National Members Council creates a special two-way channel of communication with our stakeholders across the country, providing advocacy, support and advice to Musica Viva Australia. Additionally, this group of people is the electoral body who nominate Board Directors, thus having a very direct impact on Musica Viva Australia's future.

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Graham Lovelock
Robyn Tamke
Assoc Prof Deborah Lehmann AO

Life Members (WA)

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Michael Wishart

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Deputy Chief Executive Officer
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Bryan Mattes
Chief Financial Officer
Trish Ludgate
Executive Manager

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(Wurundjeri & Boon Wurrung Country, Melbourne)
Michael Sollis
Artistic Director MVIS
(Ngunnawal Country/Canberra)
Wilma Smith
Artistic Director Competitions
(Wurundjeri & Boon Wurrung Country, Melbourne)

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Artistic Administrator
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Sean Moloney
Manager,
Special Projects & Regional Touring
James Mountain
Concerts & Communities Coordinator
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Oliver Baker
Operations Manager

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Justine Nguyen
Partnerships Coordinator
Caroline Davis
Individual Giving Manager
Remi Harvey
Development Coordinator

NATIONAL ENGAGEMENT

Isobel Ferrier
Public Affairs Manager
(Turrbal & Yuggera Country, Brisbane)

EDUCATION

Cassandra Lake
Director, Education
(Whadjuk Noongar Boodjar Country, Perth)
Melanie McLoughlin
Professional Development Manager
Erica Hughes
Education Administration Coordinator
Daniel Faccin
Program Coordinator, Education
Mary Scicchitano
National Education Manager
Isabella Mazarolo
NSW, NT & Tasmania Education Manager
Julia Potter
NSW, NT & Tasmania Education Coordinator
Anna Griffiths
Operations & Artist Manager, Education

MARKETING & COMMUNICATIONS

Lucy Shorrocks
Director, Marketing & Communications
Kia Stockdale
Senior Marketing Manager
Nicole Roberts
Marketing Executive, Concerts
Joumana Haddad
Marketing Coordinator, Education
(Turrbal & Yuggera Country, Brisbane)
Justine Nguyen
Marketing Coordinator
Yuri Huijg
Graphic Designer
Sabrina Govic
CRM & Ticketing Manager
(Wurundjeri & Boon Wurrung Country, Melbourne)
Bill Hockenhull
Patron Services Coordinator
Louise Davidson
Database Administrator
Annelise Maurer
Digital Marketing Manager
Joseph Smith
Digital Marketing Executive
William Ng
Marketing Coordinator, Digital
Ned Speldewinde
Producer, Digital & Content

ADMINISTRATION & FINANCE

Sarah Vickers
Director, People & Culture
Phuong Nguyen
Accountant
Teresa Cahill
Project Accountant
Doug Connor
IT Administrator
Jenny Lopez
Accounts Administrator

STATE OFFICES

ACT – Ngunnawal Country
Christina Cook
ACT State Manager
Northern Territory - Larrakia Country
Melanie McLoughlin
NT Education Manager
Julia Potter
NT Education Coordinator
Queensland - Turrbal & Yuggera Country
Isobel Ferrier
QLD State Manager
Andrea McKenzie
QLD State Coordinator
Laura Coutts
QLD State Administration Coordinator
South Australia - Kurna Country
Emily Kelly
SA State Manager
Ellena Williamson
SA State Coordinator
Samantha Mack
SA State Administration Coordinator
Victoria - Wurundjeri & Boon Wurrung Country
Susan Eldridge
VIC State Manager
Kim O'Byrne
VIC Education Manager
Elizabeth Dedman
VIC Artist Development
& Education Coordinator
Vita Daley
VIC State Administration Coordinator
Kiya van der Linden-Kian
VIC Administration Coordinator
Western Australia - Whadjuk Noongar Boodjar Country
Fiona Campbell
WA State Manager
Helen Dwyer
WA State Coordinator
Hannah Tungate
WA State Administration Coordinator

Musica Viva Australia said goodbye to the following staff members in 2021:

Linda Bull
Danielle Carter
Jo Daffron
Sonia de Freitas
Mital Joshi
Joanne Jun
Kylie King
Rory Knott
Sara Knuckey
Jaci Maddern
Anneliese McGee-Collett
Janelle McKenzie
Royna McNamara
Celeste Moore
Tristan Selke
Joan Shortt-Smith
Jemma Tabet
Jen Ward
Flora Wong
Melanie Wright

MUSICA VIVA AUSTRALIA THANKS

CASUAL STAFF & CONTRACTORS

Annette Alderson
Andrew Conaghan
Michaela Coventry
Jordy Felix
Amelia Fell
Lara Gabor
Daniel Gibbons
William Hemsworth
Ruth Hollows
Lilla Ito
Sascha Kelly

Iris Kennedy
Nicole Kim
Saskia Kremer
Tarien Lampen
Sue Lane
Susan Li
Kieran Lynch
Annie Reid
Arielle Roberts
Vennisa Santoro
Natalie Shea
Matilda Street

Jemma Tabet
Jasper Whincop
Ian Whitney
Rebecca Whittington
Liz Wilson
Flora Wong
Sidney Younger
Renata Zanini-Sassani

VOLUNTEERS

NSW Bryan Burke, Robert Firth
VIC Honor Sambrook

STATE VOLUNTEER COMMITTEES

ACT

Dan Sloss (President)

Geoffrey Brennan
Caroline Cooper
Roger Hillman
Jeannette Horne
Antonia Lehn
Craig Reynolds
Richard Rowe
Juliette Tootle
Tamara Wilcock

Queensland

Andrea Hall-Brown (President)

Helen Devane
Amanda Hume
James Jarvis
Peter Lyons
Helen O'Sullivan
Peter Plustwik
Elaine Seeto
Ruby Yeh

Victoria

Jane Fyfield (President)

Alastair Campbell
Aurélie Costes
Robert Gibbs
Dorothea Josem
Sascha Kelly
Carmel Morfuni
Adrian Nye
Helen Vorrath

Newcastle

Anna Enno (President)

Anne Morris (Secretary)
Kathryn Bennett (joined Dec 2021)
John Ferguson
Judy Chen
Ian Cook
Lindy Henderson
Roland Hicks
Helen McIntyre (resigned Dec 2021)
Rae Richards (resigned Dec 2021)

South Australia

Judy Potter (President)

Leonie Schmidt (Vice President)
Veronica Aldridge
Helen Pollard
Annika Stennert

Western Australia

Robyn Tamke (President)

Janice Dudley (Secretary)
Ed Garrison
Maxinne Sclanders
Anne De Soyza
Helen Westcott

ARTISTIC REVIEW PANEL

Adelaide

Simon Cobcroft
Elizabeth Layton
Christopher Wainwright

Canberra

Tim Hollo
Pip Thompson

Melbourne

Monica Curro
Michael Leighton Jones
Zoe Knighton

Brisbane

Brenton Broadstock
Helentherese Good
Wendy Lorenz
Gillian Wills

Perth

Gladys Chua
Hugh Lydon
Margaret Pride
Ashley Smith
Noeleen Wright

Sydney

Dorottya Fabian
Ying Ho
Sonia Maddock

NEW SOUTH WALES

NATIONAL OFFICE

Gadigal Country

NEWCASTLE

Awakabal & Worimi Country

757 Elizabeth Street
Zetland NSW 2017
+61 2 8394 6666
contact@musicaviva.com.au

PO Box 1687
Strawberry Hills NSW 2012

 musicaviva.com.au

 MusicaVivaAU

 MusicaVivaAustralia
MusicaVivaInSchools

 @MusicaVivaAU
@MVISchools

 Musica Viva Australia

ACT

Ngunnawal Country

Ainslie Arts Centre
30 Elouera Street
Braddon ACT 2612
+61 2 6251 9368

QUEENSLAND

Turrbal & Yuggera Country

PO Box 561
Fortitude Valley
Brisbane QLD 4006
+61 7 3852 5670

SOUTH AUSTRALIA

Kaurna Country

C/- St Paul's Creative Centre
200 Pulteney Street
Adelaide SA 5000
+61 8 7320 3321

VICTORIA

Wurundjeri & Boon Wurrung Country

77 Southbank Boulevard
Southbank VIC 3006
+61 3 9682 4488

WESTERN AUSTRALIA

Whadjuk Noongar Boodjar Country

The Atlas Building
Suite 4, 8-10 The Esplanade
Perth WA 6000
+61 8 6277 0042



FINANCIAL REPORT

FOR THE YEAR ENDED
31 DECEMBER 2021

MUSICA VIVA AUSTRALIA LIMITED BY GUARANTEE
ACN 000 111 848

STATUTORY REPORT OF THE BOARD

FOR THE YEAR ENDED 31 DECEMBER 2021

In accordance with the Corporations Act 2001 and pursuant to a resolution of the Board, the Board of Musica Viva Australia reports as follows:

	2021	2020
	\$	\$
Underlying operating result	(787,791)	(1,550,026)
Federal Government COVID-19 Stimulus	822,313	1,456,300
Other COVID-19 support	475,359	169,000
Surplus from Ordinary Activities	509,882	75,274
Bequest Income	1,159,191	618,093
Surplus from Operating Activities	1,669,073	693,367
Net profit / (loss) on revaluation of financial assets	465,787	(60,524)
	2,134,860	632,843

- The underlying operating result was a deficit of \$787,791, offset by COVID-19 support funding totalling \$1,297,672, resulting in a surplus from ordinary activities of \$509,882. Additionally, Musica Viva was remembered in a number of bequests.
 - The principal activities of Musica Viva Australia were concert presentation, music education and artist development. The operations of Musica Viva during the financial year and the results of those operations are reviewed in the accompanying Report. Musica Viva Australia's artist development activities include management of the Melbourne International Chamber Music Competition and Strike a Chord, in strategic partnership with the Melbourne Recital Centre and the Australian National Academy of Music.
 - Musica Viva Australia's short term objectives are to:
 - Connect musicians with students through interactive performances and build the capacity of teachers and schools to enrich their music education program;
 - Support artists at all stages of their careers to enhance their skills and develop pathways to careers in chamber music;
 - Provide opportunities for people of all backgrounds to experience the joy and connection of a diverse range of high-quality live chamber music;
 - Demonstrate sound financial and governance practices
- Musica Viva's long term mission is to create and support a vibrant chamber music sector which is accessible to people of all backgrounds across Australia
- To achieve these objectives, Musica Viva Australia has implemented the following strategies:
 - Broadening the reach and increasing the impact of our programs in a time of need for our sector and community;
 - Localising our product offerings to respond to the differing needs of communities across Australia;
 - Increasing the diversity of our artists, programming and audiences to reflect contemporary Australia;
 - Delivering our programming online to provide more opportunities for connection;
 - Enhancing our efforts to lead and build capacity in the Australian chamber music sector; and
 - Manage reserves to provide capacity to take artistic and economic risk in order to ensure enduring artistic vibrancy
 - The entity is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the entity is wound up, the Constitution states that each member is required to contribute a maximum of \$10 towards meeting any outstanding obligations of the entity. At December 2021 the collective liability of members was \$580.
 - The names of the Board members in office during the whole of the financial year and up to the date of this report are:

Charles Graham
Katherine Grinberg
Andrew Page
Judy Potter
Margaret Seares
Darren Taylor
Lynda O'Grady
Justice Anthe Philippides

Appointed subsequent to year-end:
Dr Bennie Ng (from 17 February 2022)

7 Directors:

Charles Graham B.Eng. (Hons)(SYD), B.Com (SYD), M.Tech (Deakin), MBA (Harvard). Managing Director of Gresham Partners Limited. Prior to joining Gresham, Charlie was a Managing Director at Goldman Sachs in New York. Director of Gresham Partners Holdings Limited. Previously, President of The Harvard Club of Australia, Director of HCA Philanthropy Pty Limited, Director of National Parks and Wildlife Foundation, Director of Barmingo Holdings Limited and Chair of YPO Sydney Chapter. Director since 14 October 2012. Directors' meetings held and attended during the financial year - 6.

Katherine Grinberg BCom. LLB. Lawyer. Prior to establishing her legal practice, Katherine was the in-house counsel for the Stockland Trust Group. Honorary solicitor to a number of non-profit organisations including Pinchgut Opera. Former Board member, Rose Bay War Memorial Reserve Trust. Director since 1 January 2015. Directors' meetings held and attended during the financial year - 6.

STATUTORY REPORT OF THE BOARD

FOR THE YEAR ENDED 31 DECEMBER 2021

Lynda O'Grady BCom. (Hons). Non-Executive Director of Domino's Pizza Enterprises Ltd, Avant Mutual Ltd, Rubicon Water Ltd and Wagner Holdings Ltd. She is a member of the Advisory Board of Jamieson Coote Bonds. Lynda held senior executive roles at Telstra, Australian Consolidated Press (PBL) and Alcatel Australia. She served as independent director of National Electronic Health Transition Authority and as the inaugural Chairman of the Aged Care Financing Authority. She has also served on the Council of Bond University, Southern Cross University, Boards of Screen Queensland and TAB Queensland. Director since 1 June 2019. Directors' meetings held and attended during the financial year - 6.

Andrew Page B.Bus, B.Arts, M.Comm. Private Banker, Westpac Private Bank since 2017. Previous, Credit Suisse Private Bank since 2012 and Macquarie Bank from 2005. Member of the Chartered Alternative Investment Association (CAIA). Director since 1 January 2016. Directors' meetings held and attended during the financial year - 6.

Judy Potter Chair, Adelaide Festival, Adelaide Botanic Gardens and State Herbarium. Council member of the Aust National Maritime Museum, and Board member of Kindred. Previous Board positions include Chair of South Australian Film Corporation, Adelaide Fringe and Adelaide Central School of Art. She has also held various senior roles in the arts and not for profit organisations, including CEO, SA Great and the South Australian Youth Arts Board and Carclew Youth Arts Centre. Director since 1 January 2012. Directors' meetings held and attended during the financial year - 6.

Professor Margaret Seares AO MA PhD (UWA). Margaret Seares has an extensive background in the arts and education. She is a former Senior Deputy Vice Chancellor from The University of Western Australia, having previously been the Head of the School of Music in that institution. She is a former Chair of the Australia Council for the Arts, former CEO of the West Australian Department for Culture & the Arts, and former Chair of the Perth International Arts Festival. In 2013 she received the Gold Medal for outstanding company director from the Western Australian division of the Australian Institute of Company Directors. She is currently Chair of WA Salaries & Allowances Tribunal. Director since 29 June 2016. Directors' meetings held and attended during the financial year - 6.

Darren Taylor BBus BA (Swinburne). Darren Taylor is Managing Director and Head of Strategy for Melbourne-based brand agency Taylor & Grace. He has worked with hundreds of organisations - from traditional family-run businesses and not-for-profits, to mature multinationals and startups - to develop and grow their brand to compete in a global environment. Some organisations he has worked with include ANZ, Australia Post, Australian Unity, SAI Global, Hitachi Group Australia, Fight Parkinson's (formerly Parkinson's Victoria), Social Traders and Alchemy Construct. Darren is an accomplished pianist and pipe organist who served on the board of Georges Mora Foundation and Chamber Music Australia, having previously been a Musica Viva Victorian committee member. He is also a pro bono adviser to NFPs in the health, education and arts sectors, a public speaker and a mentor to young marketing professionals and entrepreneurs. Director since 6 June 2016. Directors' meetings held and attended during the financial year - 6.

Justice Anthe Philippides BA/LLB (UQ), LLM (Cambridge). Justice Philippides was appointed as a Judge of Appeal on the Supreme Court of Queensland in 2014, having been appointed to the Court's trial division in 2000. Until her appointment as a judge, she served from 1988 as Honorary Vice Consul in Brisbane for the Republic of Cyprus. Justice Philippides is an Honorary Life Member of the Australian National Maritime Museum, the Queensland Patron of the Hellenic Australian Lawyers Association and Patron of TLF Creative, which has set up a law orchestra in Queensland to promote mental well-being amongst young lawyers.

In 2017, her Honour established the Music Circle in collaboration with Musica Viva as a means of providing access to musical events for Indigenous students and empowerment through social engagement. Now known as the Music and the Arts Circle, it has partnered with a broad range of arts organisations, including Queensland Symphony Orchestra, Opera Australia, Opera Queensland, Queensland Theatre, the Australian Maritime Museum and Circa. Director since 23 January 2020. Directors' meetings held and attended during the financial year - 6.

Dr Bennie Ng is the Chief Executive Officer of the Australian Medical Association Western Australia (AMA WA). He commenced his career as a General Practitioner before becoming immersed in health policy and management. Dr Ng is currently a Council member and chair of the Council Governance Committee of the National Library of Australia. He is also a non-executive Director on the board of the Australian Digital Health Agency. Dr Ng has a Bachelor's Degree in Medicine and Surgery and a Masters of Business Administration. He is a Fellow of the Royal Australasian College of Medical Administrators and of the Royal Australian College of General Practitioners. Dr Ng was appointed to the Board on 17 February 2021.

Auditors Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2021 has been received and is included after this Director's Report.

Signed for and on behalf of the Board



CHARLES GRAHAM
Chairman



ANDREW PAGE
Director

Sydney
26 April 2022

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	2021 \$	2020 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES -			
Income From Operations	1	2,186,143	1,383,108
State Government Subsidies	2	1,951,759	1,084,313
Federal Government Covid-19 Stimulus		822,313	1,456,300
Grant by the Australia Council	3	1,831,418	1,802,576
Other Income	4	4,475,543	3,348,088
		<u>11,267,176</u>	<u>9,074,385</u>
EXPENSES FROM ORDINARY OPERATING ACTIVITIES -			
Direct Operating Expenses		3,831,234	3,006,985
Administration and General Expenses		6,926,060	5,992,126
		<u>10,757,294</u>	<u>8,999,111</u>
SURPLUS/(DEFICIT) FROM ORDINARY ACTIVITIES		509,882	75,274
OTHER INCOME			
Bequest Income		1,159,191	618,093
		<u>1,159,191</u>	<u>618,093</u>
TOTAL SURPLUS FROM OPERATING ACTIVITIES	5	1,669,073	693,367
OTHER COMPREHENSIVE INCOME			
Net profit/(loss) on revaluation of financial assets		465,787	(60,524)
		<u>465,787</u>	<u>(60,524)</u>
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		<u>2,134,860</u>	<u>632,843</u>

The Accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION
AS AT DECEMBER 2021

	Notes	2021 \$	2020 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	6	3,949,492	3,199,056
Financial Assets	7	8,891,927	6,810,643
Receivables	8	231,475	119,845
Prepayments and Sundry Deposits		532,383	132,678
		<u>13,605,277</u>	<u>10,262,222</u>
TOTAL CURRENT ASSETS		<u>13,605,277</u>	<u>10,262,222</u>
Non-Current Assets			
Property, Plant & Equipment	9	8,042,689	8,343,574
		<u>8,042,689</u>	<u>8,343,574</u>
TOTAL NON-CURRENT ASSETS		<u>8,042,689</u>	<u>8,343,574</u>
TOTAL ASSETS		<u>21,647,966</u>	<u>18,605,796</u>
LIABILITIES			
Current Liabilities			
Payables		504,499	477,603
Advances	10	2,972,662	2,099,345
Provisions - Current	11	372,385	361,972
		<u>3,849,546</u>	<u>2,938,920</u>
TOTAL CURRENT LIABILITIES		<u>3,849,546</u>	<u>2,938,920</u>
Non-Current Liabilities			
Provisions - Non Current	11	45,637	48,953
		<u>45,637</u>	<u>48,953</u>
TOTAL NON-CURRENT LIABILITIES		<u>45,637</u>	<u>48,953</u>
TOTAL LIABILITIES		<u>3,895,183</u>	<u>2,987,873</u>
NET ASSETS		<u>17,752,783</u>	<u>15,617,923</u>
MEMBERS FUNDS			
Accumulated Operating Funds		9,356,914	8,527,212
Centenary Appeal Funds	14	6,740,869	5,938,317
Artist Initiatives Funds		451,069	414,250
		<u>16,548,852</u>	<u>14,879,779</u>
Asset Revaluation Reserve		1,203,931	738,144
Reserves Incentive Scheme Funds	15	0	0
		<u>17,752,783</u>	<u>15,617,923</u>
TOTAL MEMBERS FUNDS		<u>17,752,783</u>	<u>15,617,923</u>

The Accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN MEMBERS FUNDS
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	Notes	2021 \$	2020 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		8,527,212	8,270,478
Surplus from Ordinary Activities		1,669,073	693,367
Transfer from Centenary Appeals Funds		394,880	194,337
Transfer to Centenary Appeals Funds		(1,197,432)	(617,920)
Transfer from Artist Initiatives Funds		0	0
Transfer to Artist Initiatives Funds		(36,819)	(13,050)
Accumulated Operating Funds at year end		9,356,914	8,527,212
CENTENARY APPEAL FUNDS			
	14		
Opening Centenary Appeal Funds		5,938,317	5,211,734
Transfer to Accumulated Operating Funds		(394,880)	(194,337)
Transfers from Reserves Incentive Scheme Funds		0	303,000
Transfers from Accumulated Operating Funds		1,197,432	617,920
Centenary Appeal Funds at year end		6,740,869	5,938,317
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		414,250	401,200
Transfer to Accumulated Operating Funds		0	0
Transfer from Accumulated Operating Funds		36,819	13,050
Artist Initiatives Funds at year end		451,069	414,250
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		738,144	798,668
Transfer of prior revaluation of freehold land and buildings		0	0
Revaluation of financial assets		465,787	(60,524)
Asset Revaluation Reserve at year end		1,203,931	738,144
RESERVES INCENTIVE SCHEME FUNDS			
	15		
Opening Reserves Incentive Scheme Funds		0	303,000
Transfer to Centenary Appeal Funds		0	(303,000)
Reserves Incentive Scheme Funds at year end		0	0
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		17,752,783	15,617,923

The Accompanying notes form part of these financial statements

Statements of significant accounting policies

The financial statements of Musica Viva Australia for the year ended 31 December 2021 were authorised for issue by a resolution of the Directors on 26 April 2022.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act)

Musica Viva Australia is a company limited by guarantee, incorporated and domiciled in Australia. It operates as a non-profit organisation.

The financial statements have been prepared on an accruals basis and are based on historical costs and do not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on the fair values of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by Musica Viva Australia in the preparation of the financial statements. The accounting policies have been consistently applied, unless otherwise stated.

Significant accounting methods applied are as follows:

- (i) Income and expenses are brought to account generally as earned and incurred.
 - (ii) Land and Buildings are shown at acquisition cost as at 30 November 2016. Other fixed assets are shown at cost less depreciation. Depreciation of the Building in which Musica Viva holds a 75% share has been included in property costs which are netted against property rental income.
 - (iii) Depreciation is calculated to expense the cost over the estimated useful life of the respective fixed asset. The rates of depreciation are 2.5% per annum on cost of Buildings, 2.5%-10% on building improvements, 33.3% per annum on the cost of Computer Software, and 20% per annum on the cost of other fixed assets.
 - (iv) Foreign exchange gain in 2021 amounting to \$291, (2020 - losses: \$3,945) representing the revaluation of the US Dollar cash at bank as at the reporting date, has been credited to Administration and general expenses in the Statement of Profit or Loss and Other Comprehensive Income.
- As at the balance sheet date no forward foreign currency exchange contracts were in place (2020 - \$0).
- (v) Segment accounting - Musica Viva Australia's activities which comprise concert organisation and promotion and music education are carried on predominantly within Australia.
 - (vi) During 2021, Musica Viva provided \$nil grants to the Australian Music Foundation (2020 - \$nil). The Australian Music Foundation provided \$214,450 grants to Musica Viva Australia in 2021 (2020 - \$nil) for its operational activities.

- (vii) Musica Viva Australia is a non-profit organisation and no tax is payable on the surplus from its operations. Correspondingly no tax benefit accrues from losses and is therefore not recognised in the accounts.
 - (viii) Limitation of Members' Liability. In accordance with Musica Viva Australia's Constitution the liability of members in the event of Musica Viva Australia being wound up would not exceed \$10.00 per member.
 - (ix) The Number of Employees as at the balance sheet date was 66 (2020 - 60).
 - (x) Payables. Trade creditors represents liabilities for goods and services provided to Musica Viva Australia prior to the end of the financial year and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.
 - (xi) Receivables. The terms of trade are 7 days from date of invoice. Collectability of debtors is reviewed on an ongoing basis. A provision for doubtful debts is raised where doubt as to collection exists and debts which are known to be uncollectable are written off. The Company has no significant concentrations of credit risk.
 - (xii) Net Fair Value of Financial Assets and Liabilities. The net fair value of cash and cash equivalents and non-interest bearing monetary financial assets and financial liabilities represent their carrying value. Interest received on funds in bank accounts and on deposit is at current market value. Musica Viva Australia is subject to market changes in respect of its cash on deposits and its financial assets.
 - (xiii) Comparative Figures. Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.
 - (xiv) Musica Viva Australia receives financial support from a number of government agencies at the local, state, territory and federal levels. All funding is expended in accordance with the requirements of the relevant funding agreements.
 - (xv) Critical Accounting Estimates and Judgements. The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.
- Key Judgements - Available-for-sale investments. The company maintains portfolios of securities with a market carrying value of \$8,891,927 at the end of the reporting period. The value of these investments has and will change in line with equity market movements given the nature of the investments.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$
Statements of Significant accounting policies (cont'd)		
(xvi) Adoption of New and Revised Accounting Standards During the year there were no new or revised Australian Accounting Standards that had any material impact for the Company.		
(xvii) New Accounting Standards for Application in Future Periods. The AASB has issued new and amended accounting standards and interpretations that have mandatory application dates for future reporting periods. The company has decided against early adoption of these standards and has not yet undertaken a detailed assessment of the potential impact of these standards.		
	2021 \$	2020 \$
1 Income from Operations		
Subscription Tickets	757,975	344,480
Box Office Takings	356,273	307,785
Broadcast & Television Fees	0	5,100
Programs & Merchandising	0	0
Fees & Expenses from other Organisations	53,997	58,694
Schools Concerts	<u>1,017,898</u>	<u>667,049</u>
	<u>2,186,143</u>	<u>1,383,108</u>
2 State Government Subsidies Expended		
New South Wales Government		
Create NSW		
General Grant	1,285,673	404,781
Special Funding - Regional	185,441	17,333
Musica Viva In Schools	133,019	133,019
NSW Department of Industry	37,500	0
Victoria		
Creative Victoria	125,000	285,000
Dep't of Education and Training	25,310	20,790
Western Australia		
Department of Local Government, Sports and Cultural Industries	104,125	0
Healthway	4,500	40,500
LotteryWest	0	94,000
South Australia		
Department of Education and Child Development	26,636	34,336
Carclew Youth Arts	0	30,000
Northern Territory		
Department of Education	<u>24,555</u>	<u>24,554</u>
	<u>1,951,759</u>	<u>1,084,313</u>
3 Grant by the Australia Council		
General Grant	<u>1,831,418</u>	<u>1,802,576</u>
4 Other Income		
Investment Income	590,987	266,441
Sponsorship & Donations	3,477,518	2,815,986
Rent Recoveries	392,553	256,105
Sundry Income	<u>14,485</u>	<u>9,556</u>
	<u>4,475,543</u>	<u>3,348,088</u>
5 Surplus from Ordinary Operating Activities		
The operating surplus is arrived at after (crediting)/charging the following specific items:		
Dividends received	(407,142)	(237,979)
Interest Received	(40,198)	(28,304)
Depreciation		
Buildings	251,811	234,443
Plant, Equipment & Vehicles	<u>77,193</u>	<u>100,189</u>
	<u>329,004</u>	<u>334,632</u>
Provisions		
Annual Leave	(36,713)	37,537
Long Service Leave	<u>43,810</u>	<u>31,259</u>
	<u>7,097</u>	<u>68,796</u>
6 Cash and Cash Equivalents		
Cash At Bank	2,335,481	336,990
Cash At Bank - US\$	44,715	53,343
Cash on Hand	1,382	1,117
Commonwealth Bank Deposit	259,315	23,793
Bank West	0	0
ING Bank (Australia) Limited	4,294	4,290
Rabobank Australia Limited	365,678	1,439,388
National Australia Bank Limited	0	405,724
Bank of Queensland Limited	500,471	498,140
ME Bank	<u>438,156</u>	<u>436,271</u>
	<u>3,949,492</u>	<u>3,199,056</u>
7 Current Financial Assets		
Available for sale and reinvestment		
Units in Managed Funds		
- At current market value	<u>8,891,927</u>	<u>6,810,643</u>
7(a) Movements in Carrying Amounts of Current Financial Assets		
Financial Assets		
Balance at the beginning of the year		6,810,643
Additions	1,615,497	
Transfer from Non-Current Financial Assets	0	
Revaluation increments	465,787	
Carrying amount at the end of the year		<u>8,891,927</u>
8 Receivables		
Debtors	235,579	123,949
Provision for Doubtful Debts	<u>(4,104)</u>	<u>(4,104)</u>
	<u>231,475</u>	<u>119,845</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021 \$	2020 \$	2021 \$	2020 \$
9 Property Plant & Equipment				
Land and Building				
Land at acquisition 30-Nov-2016	3,217,500	3,217,500		
Building at acquisition 30-Nov-2016	2,495,169	2,495,169		
Building improvements at cost	2,945,870	2,945,870		
Accumulated depreciation - Building	<u>(1,079,041)</u>	<u>(827,230)</u>		
	<u>7,579,498</u>	<u>7,831,309</u>		
Plant and Equipment				
Plant and Equipment at cost	1,410,725	1,382,606		
Accumulated depreciation	<u>(947,534)</u>	<u>(870,341)</u>		
	<u>463,191</u>	<u>512,265</u>		
Total Property, Plant & Equipment	10,069,264	10,041,145		
Accumulated depreciation	<u>(2,026,575)</u>	<u>(1,697,571)</u>		
	<u>8,042,689</u>	<u>8,343,574</u>		
9 (a) Movements in Carrying Amounts of Property, Plant & Equipment:				
	Land & Buildings	Plant & Equipment	Total	
Balance at the beginning of the year:	7,831,309	512,265	8,343,574	
Additions	0	28,119	28,119	
Disposals	0	0	0	
Revaluation increments	0	0	0	
Depreciation	(251,811)	(77,193)	(329,004)	
Carrying Amount at the end of the year:	<u>7,579,498</u>	<u>463,191</u>	<u>8,042,689</u>	
10 Amounts received in advance				
Concert Subscriptions and tickets	1,354,846	605,526		
MVIS booking deposits	91,600	75,646		
Sponsorship	1,478,003	1,336,803		
NSW Department of Industry	0	30,000		
SA Dept of Education & Child Development	0	0		
Rental income	<u>48,213</u>	<u>51,370</u>		
	<u>2,972,662</u>	<u>2,099,345</u>		
11 Provisions				
Current				
Staff Annual Leave	252,161	288,874		
Long Service Leave	<u>120,224</u>	<u>73,098</u>		
	<u>372,385</u>	<u>361,972</u>		
Non-current				
Long Service Leave	<u>45,637</u>	<u>48,953</u>		
12 Auditors Remuneration				
Amounts receivable by the Auditors for:				
Audit of Musica Viva Australia accounts	0	0		
Other services	<u>0</u>	<u>0</u>		
	<u>0</u>	<u>0</u>		
13 Contingent Liabilities				
Contingent Liabilities exist in respect of contracts entered into with artists, and are estimated at:				
Contracts with artists	<u>750</u>	<u>28,250</u>		
14 Centenary Appeal Funds				
The Musica Viva Centenary Appeal helps to secure the future of fine music in Australia and aims to assist the process of meeting the challenges of the next fifty years.				
Details of the Appeal for the year ended 31 December 2021 are:				
Net Centenary Appeal Funds as at 1 January	5,938,317	5,211,734		
Additions to The Fund	1,197,432	920,920		
Use of The Fund	<u>(394,880)</u>	<u>(194,337)</u>		
	<u>802,552</u>	<u>726,583</u>		
Net Centenary Appeal Funds as at 31 December	<u>6,740,869</u>	<u>5,938,317</u>		
Funds raised through the Centenary Appeal are reserved for use in the future to maintain the presence of quality live music. Access to these Funds is not restricted.				
15 Reserves Incentive Scheme Funds				
The Reserves Incentive Scheme Funds were received under an agreement between Musica Viva Australia, the Australia Council for the Arts, and Arts NSW.				
Reserves Incentive Scheme Funds as at 1 January	0	303,000		
Funds received from the Australia Council	0	0		
Funds received from Arts NSW	0	0		
Funds allocated to Centenary Appeal Fund	0	(303,000)		
Reserves Incentive Scheme Funds as at 31 December	<u>0</u>	<u>0</u>		

The funds were held in accordance with the Investment Strategy adopted by the Board of Directors and approved by the funding agencies as determined by the Agreement. These funds were not used to secure any liabilities of Musica Viva Australia.

Under the agreement with the Australia Council and Arts NSW the 15 year term is now complete and therefore the funds have been released into the Centenary Appeal Fund.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
16 Related Party Transactions		
Remuneration of Directors: The Constitution of Musica Viva Australia prohibits the payment of fees to a director for acting as a director (Clause 45.1).		
During the year Taylor & Grace, of which one of the directors, Darren Taylor, is Managing Director, provided services to the Company. These services were charged under normal commercial conditions and amounted to \$12,450. The Musica Viva Australia Board, excluding Darren Taylor, approved this engagement and fee structure.		
Remuneration of Key Management Personnel (11 staff, 2020 - 11 staff):		
Short term benefits	1,418,776	1,269,348
Post employment benefits	135,333	119,284
Total remuneration	<u>1,554,109</u>	<u>1,388,632</u>
17 Fundraising		
Musica Viva Australia undertakes fundraising appeals throughout the year; it holds an authority to fundraise under the Charitable Fundraising Act, 1991 (NSW); additional information and declarations to be furnished under this Act follow:		
Details of Aggregate Gross Income and Total Expenses of Fundraising		
Gross proceeds from fundraising appeals		
Individual giving	3,225,943	2,045,221
Fundraising events	20,226	8,464
	<u>3,246,169</u>	<u>2,053,685</u>
Less		
Total costs of fundraising appeals		
Individual giving	68,996	35,747
Fundraising events	8,746	1,080
	<u>77,742</u>	<u>36,827</u>
Net Surplus obtained from Fundraising	<u>3,168,427</u>	<u>2,016,858</u>

Application of Funds

Funds raised through individual giving and fundraising events support Musica Viva Australia concert and education activity.

Forms of Fundraising

Appeals held during the year ended 31 December 2021:
~ General and Personal Appeals for the Centenary Fund, Amadeus Society, Equal Music and for the Annual Giving Appeal;
~ Fundraising events including private recitals for Branch Appeals.

Agents

Musica Viva Australia employs professional staff to manage and co-ordinate its fundraising activities and as such does not engage commercial fundraising agents to secure donations.

Comparison by Monetary Figures and Percentages for the year ended 31 December 2021

Comparisons	\$	2021	2020
		%	%
Total cost of fundraising	77,742	2	2
Gross income from fundraising	3,246,169		
Net surplus from fundraising	3,168,427	98	98
Gross income from fundraising	3,246,169		
Total cost of services	*		
Total expenditure			
Total cost of services	*		
Total income received			

* No disclosure is provided as all income received and expenditure incurred is in connection with the presentation of Musica Viva Australia activities.

Declaration by Chairperson as required by the Charitable Fundraising Act 1991 (NSW)

I, Charles Graham, Chairman of Musica Viva Australia, declare that in my opinion:
(a) the accounts for the year ended 31 December 2021, give a true and fair view of all income and expenditure of Musica Viva Australia with respect to fundraising appeals; and
(b) the statement of financial position as at 31 December 2021 gives a true and fair view of the state of affairs with respect to fundraising appeals; and
(c) the provisions of the Charitable Fundraising Act 1991 (NSW) and the regulations under that Act and the conditions attached to the authority have been complied with; and the internal controls exercised by Musica Viva Australia are appropriate and effective for all income received and applied from any fundraising appeals.

Signed



Charles Graham
Chairman
26 April 2022

CASH FLOWS FROM OPERATING ACTIVITIES

	2021	2020
	\$	\$
Income from Operations	2,817,822	562,518
Government Grants	4,575,490	4,328,189
Investment Income	590,987	266,441
Sponsorship and Donations	3,588,434	3,357,468
Bequests	1,159,191	618,093
Other Income	14,485	9,556
Rent recoveries	392,553	256,105
Payments to suppliers, employees and performers	(10,744,910)	(7,961,747)
Net cash contributed/(used) by operating activities	<u>2,394,052</u>	<u>1,436,623</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Net proceeds from sale of property, plant and equipment	0	0
Payment for property, plant and equipment	(28,119)	(45,435)
Payment for investments	(1,615,497)	(685,340)
Net cash (used in) /contributed by investing activities	<u>(1,643,616)</u>	<u>(730,775)</u>
Net (decrease)/increase in cash held	750,436	705,848
Cash held at beginning of the financial year	3,199,056	2,493,208
Cash held at end of the financial year	<u>3,949,492</u>	<u>3,199,056</u>

Notes to the Statement of Cash Flows:

1 Reconciliation of Cash

For the purposes of the statement of cash flows, cash includes cash on hand and in banks and short term deposits. Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

	2021	2020
	\$	\$
Short Term Deposits	1,567,914	2,807,606
Cash at Bank and on hand	2,381,578	391,450
	<u>3,949,492</u>	<u>3,199,056</u>

2 Reconciliation of net cash contributed by Operating Activities to surplus from Operating Activities

Surplus from Operating Activities	1,669,073	693,367
Provisions for:		
Annual Leave	(36,713)	37,537
Long Service Leave	43,810	31,259
	<u>7,097</u>	<u>68,796</u>
Depreciation on Property, Plant and Equipment	329,004	334,632
Loss on disposal of Property, Plant and Equipment	0	6,929
(Decrease)/Increase in Creditors	26,896	(101,594)
(Decrease)/Increase in Advances	873,317	(527,226)
Decrease/(Increase) in Receivables	(111,630)	325,210
Decrease/(Increase) in Prepayments	(399,705)	636,509
Net cash contributed/(used) by operating activities	<u>2,394,052</u>	<u>1,436,623</u>

DIRECTORS' DECLARATION

In accordance with a resolution of the Directors, the Directors of Musica Viva Australia, declare that :-

- (a) The financial statements and the notes of Musica Viva Australia as at 31 December 2021 comply with the Accounting Standards and the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act).
- (b) The financial statements and the notes give a true and fair view of Musica Viva Australia's financial position as at 31 December 2021 and its performance for the year ended on that date.
- (c) In the opinion of the Directors, there are reasonable grounds to believe that Musica Viva Australia 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 and is signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-Profits Commission Regulation 2013.

For and on behalf of the Board



CHARLES GRAHAM
Chairman



ANDREW PAGE
Director

SYDNEY
26 April 2022



THOMAS DAVIS & CO
CHARTERED ACCOUNTANTS

ESTABLISHED 1894

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Musica Viva Australia

Opinion

We have audited the financial report of Musica Viva Australia, which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, statement of changes in members' fund's and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors declaration.

In our opinion, the financial report of Musica Viva Australia has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) giving 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; and
- (b) complying with Australian Accounting Standards 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 ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110: Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information comprises the information included in the company annual report for the year ended 31 December 2021, 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 misstated. If, based on the work we have performed, 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 the 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 in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the directors determine is necessary to enable the preparation of the 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 relating 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.

The directors are responsible for overseeing the company's financial reporting process.



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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

Musica Viva Australia

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 this financial report.

As part of an audit in accordance with 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 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.

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.

Report on other Regulatory Requirements

Furthermore, in our opinion:

- the accounts show a true and fair view of the financial result of fundraising appeals for the year ended 31 December 2021; and
- the accounts and associated records of the Company have been properly kept during that year in accordance with the New South Wales Charitable Fundraising Act 1991 and its Regulations; and
- money received as a result of fundraising appeals conducted during the year ended 31 December 2021 has been properly accounted for and applied in accordance with such Act and its Regulations; and
- the Company is solvent.



THOMAS DAVIS & CO.



J.G. RYAN PARTNER
Chartered Accountants
HONORARY AUDITORS

SYDNEY,
26 April 2022

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Musica Viva Australia

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Auditor's Independence Declaration under Section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2021 there have been :-

- no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act) in relation to the audit; and
- no contraventions of any applicable code of professional conduct in relation to the audit.



THOMAS DAVIS & CO.
Chartered Accountants
HONORARY AUDITORS



J. Ryan PARTNER

SYDNEY
26 April 2022

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