



2016
MUSICA VIVA
ANNUAL REPORT



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CHAIRMAN AND CEO REPORT



2016 is the sort of year that will figure prominently in any history of Musica Viva. Within the space of a few months, we introduced three generational changes – changes that will take the organisation with strength and confidence towards our 75th anniversary in 2020.

Firstly, the first major review and overhaul of the Musica Viva governance structure was ratified at the Annual General Meeting in May 2016. Membership has always been the lifeblood of the organisation, being one of the few national arts organisations that grew from grass roots volunteer movements rather than a government decree. Musica Viva exists because people everywhere across Australia willed it into existence – but our old constitution did not adequately reflect this. The new constitution ensures national engagement in the Members Council and at the Board Director level, attracting people with significant impact on the organisation to participate in its governance. In this way, we empower advocacy nationally across our activities in concerts, education, artist development and digital resources. We are deeply indebted to outgoing Chair, Michael Katz, who helped drive this change and now takes on the mantle as the inaugural President of the Members Council. We also pay tribute to retiring Board Directors Anne Last, Margaret Lovell, Carmel Morfuni and Cameron Smith, while welcoming new Board Directors Andrew Page, Margaret Seares AO and Darren Taylor.

In June 2016 we completed the project, commenced nearly two years before, in which we sold our national office in Surry Hills, where we have been based since 1988, and purchased new premises in the rapidly growing Green Square community, Sydney. Since then, we have been

planning for the creation of a music hub in the new building, which will serve not only as Musica Viva's national home, but as a welcoming centre for small-to-medium music companies in NSW. We hope to make more announcements on this topic by mid-2017.

July 2016 brought the exciting announcement that Musica Viva, with strategic partners Melbourne Recital Centre and Australian National Academy of Music, will reinvent the Melbourne International Chamber Music Competition. We look forward to its first iteration under Artistic Director Wilma Smith in July 2018.

On top of all these once-in-a-lifetime changes, our core programs have flourished. We are proud to have presented 430 musicians to more than 350,000 people in every corner of Australia, including 277,542 school students through our Musica Viva In Schools program.

Ever mindful of our responsibility to the past and future of this marvellous organisation, we are pleased to announce that all this activity has resulted in an extraordinary surplus this financial year of \$5,428,689 a result which reflects the change in property assets as well as the underlying strength of our ordinary operations. Strengthening this future is the visionary support of our corporate partners, donors, funders and volunteers. It was a particular honour in 2016 to have the two major Creative Partnerships leadership awards in this field given to Richard Goyder AO, CEO of Wesfarmers, long-term MVA sponsors, and our own CEO, Mary Jo Capps.

The future at MVA is looking very busy, and bright. Thank you for being part of it.

Handwritten signatures of Charles Graham and Mary Jo Capps in black ink.

Charles Graham
Chairman

Mary Jo Capps
CEO

ARTISTIC DIRECTOR REPORT



Musica Viva's 2016 concert program flew off the starting blocks with *Voyage to the Moon*, an original chamber opera devised and directed by Michael Gow, with a stellar cast of singers and musicians. Our first ever co-production with Victorian Opera, the show featured a loving selection of the greatest arias and interludes from the Baroque, and innovative minimal theatrical staging designed specifically to travel to each of our national concert venues.

The year sparkled with classical delights ranging from the ever-magical pianist Stephen Hough through to the immaculate Trio Dali via the Ensō and Jerusalem Quartets, and the debut appearance of the brilliant American violin/piano duo of Benjamin Beilman and Andrew Tyson. But the undoubted highlight of the year was the series of impeccable performances by the Choir of Trinity College Cambridge, directed by Stephen Layton. Australian content figured large in the season with world premieres of music by Brenton Broadstock, Joe Twist and Jane Stanley, an Australian premiere from Stephen Hough, and repeat performances of works by Ross Edwards and Roger Smalley.

Musica Viva's innovative new FutureMakers initiative got into stride in its first full year of operation with a swathe of performances, workshops and training seminars for the inaugural participants, Arcadia Winds. This splendid group of young musicians also appeared in both the Melbourne and Sydney Coffee Concert series, which continue to grow as the mid-week morning musical oasis in each city.

The Hildegard Project rolled into its second year supporting Jane Stanley to compose the centrepiece of the national recital tour by Beilman & Tyson. The Project also assisted three female composers in our Coffee Concerts – Gabriella Vici, Nicole Murphy and Elizabeth Younan – as well as enabling Alicia Grant to compose a new piano quintet for the 2016 Huntington Estate Music Festival.

2016 was a year of great expansion for Musica Viva, with the appointment of Michael Sollis as the first dedicated Artistic Director for our entire Education program. Previously State Manager for our ACT activities, Michael is now guiding the Education program into a new era of productivity and creativity that is both streamlined and more tightly focused, while being distributed across multiple media. We also became the new presenters of the Melbourne International Chamber Music Competition, which will now be led by renowned violinist Wilma Smith as the inaugural Artistic Director of this reinvention of one of the world's most eminent chamber music competitions.

In a world where popular culture appears to laud simple celebrity while diminishing or ignoring true achievement, Musica Viva remains firmly committed to excellence in all of its musical endeavours, and to finding ever new ways to inspire the appreciation and practice of fine music throughout Australia.

A handwritten signature in black ink that reads "Carl Vine".

Carl Vine AO
Artistic Director



2,485 events

358,908 people

277,542 school students

430 musicians

COMPANY OVERVIEW

VISION

We see a future for Australia in a world shaped by creativity and imagination, in which music plays an essential inspirational role.

PURPOSE

Musica Viva exists to connect audiences with ensemble music of quality, diversity, challenge and joy, which inspires personal fulfilment and cultural vibrancy.

We lead

by offering programs of excellence that nurture Australian artists and audiences.

We listen

and we welcome new ideas, partners, collaborations and processes.

We deliver

innovative programs that reach every corner of Australia; and take Australian musical expertise internationally through digital products and artist development.

We inspire

audiences to engage with music;
musicians to take creative risks;
and stakeholders to support us with confidence.

Musica Viva is the largest presenter of chamber music in the world, a truly national company with offices in every Australian state and territory, reaching approximately 360,000 people directly every year. Musica Viva is at the forefront of digital delivery of music education and ensemble music experiences, and synonymous with the highest-quality live ensemble music performances in Australia.

A young girl with a ponytail is shown in profile, playing a large, dark wooden drum. She is holding two wooden mallets. The drum has a light-colored, textured head with a black beaded border. The background is dark and out of focus.

PROGRAM OVERVIEW

Musica Viva is Australia's oldest independent professional performing arts organisation. Our story began in 1945 as a chamber music organisation focused on just one ensemble. Over the years we have evolved to embrace ensemble music of all styles and genres, presenting leading Australian and international artists to concert audiences and school students across the country. Today, our activities embrace digital technologies to reach an even wider audience, and we are at the forefront of artist development – inspiring musicians and audiences alike in a shared passion for ensemble music of quality, diversity, challenge and joy.

INTERNATIONAL CONCERT SEASON

A season of seven national tours featuring the world's best international chamber musicians, presented in Australia's major cities: Adelaide, Brisbane, Canberra, Melbourne, Newcastle, Perth and Sydney.

COFFEE CONCERTS

A morning concert series, presented in Sydney and Melbourne, featuring performances by leading Australian and international classical ensemble artists, including pre-concert tea, coffee and cake.

MUSICA VIVA IN SCHOOLS

Musica Viva In Schools (MVIS) has been setting the standard in music education since 1981. We are dedicated to ensuring all Australian children have the opportunity to experience the joy of music, and we support teachers with professional development and curriculum-linked resources.

COUNTRYWIDE

Musica Viva's innovative regional touring program partners with performing arts centres, volunteer music societies and conservatoriums to deliver a range of exceptional music experiences to thousands of regional Australians each year.

MUSICA VIVA FESTIVAL

Presented in association with the Australian Youth Orchestra and the Sydney Conservatorium of Music, our biennial chamber music festival showcases the best local and international chamber music artists in four days of concerts, talks and masterclasses.

HUNTINGTON ESTATE MUSIC FESTIVAL

Australia's renowned chamber music festival is held in the beautiful surrounds of the Mudgee wine region, presented by Huntington Estate Winery in association with Musica Viva.

FUTUREMAKERS

Musica Viva's artist leadership initiative FutureMakers discovers and enables Australia's musical leaders of tomorrow. By providing them with extensive mentoring and extraordinary opportunities, these brilliant and curious musicians are equipped with advocacy tools, entrepreneurial skills, platforms, audiences and a global network, providing them with the foundation to create new work that will shape and inspire cultural life in the 21st century.

MASTERCLASSES

Our Masterclass program connects students and ensembles with the world's finest chamber musicians. Interaction occurs in a variety of public learning environments, and members of the public and other students are able to observe this rich musical process as it happens.

MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION

In partnership with the Melbourne Recital Centre and the Australian National Academy of Music, Musica Viva is the presenter of the Melbourne International Chamber Music Competition. The Eighth Competition will be held in July 2018.

NEW PROJECTS

MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION

In mid-2016, Musica Viva (in partnership with Melbourne Recital Centre and the Australian National Academy of Music) assumed the management of the Melbourne International Chamber Music Competition, one of the world's great launching pads for emerging musicians.

For ten days in July 2018, 16 of the world's leading young quartets and trios will travel to Melbourne where a distinguished international jury will select the Grand Prize winner after hearing works from a varied repertoire, including performances of two new Australian works commissioned by Wilma Smith, newly appointed Artistic Director of the Competition.

The Competition is made possible by a major grant from Creative Victoria. Sponsorship for the Grand Prize is provided by the Melbourne Conservatorium of Music (University of Melbourne) and the Competition also receives significant support from the Robert Salzer Foundation, Beth Brown & Tom Bruce AM, and many other long-standing volunteers and donors.



Hywel Sims, General Manager Musica Viva Victoria; Kathryn Fagg, Chair MRC; Wilma Smith, Artistic Director MICMC; Mary Jo Capps, CEO Musica Viva Australia; Nick Bailey, General Manager ANAM.

MUSICA VIVA SESSIONS

As part of its commitment to developing audiences for chamber music more broadly, Musica Viva has commenced planning for a new artistic program, Musica Viva Sessions, to be presented throughout 2017. The series will offer low-cost and informal concert experiences in unique spaces, beyond the concert hall environment, with the intention of attracting new and curious audiences to chamber music, as well as encouraging greater participation from existing audiences.

Musica Viva Sessions aims to facilitate collaboration with highly acclaimed and influential musicians from across Australia, as well as with other arts organisations and learning institutions, to deliver a highly engaging program that complements Musica Viva's existing artistic programs, offering audiences a variety of access points to quality chamber music.

For 2017, Musica Viva Sessions will be presented in Sydney, with the view that it may grow into a national program.



NEW PROJECTS

NEW AUDIENCES, NEW PRESENTATIONS

Musica Viva continued to broaden its audience reach through a range of artistic partnerships and collaborations. The diversity of these programs offered audiences new ways in which to engage with chamber and ensemble music.

In Sydney, Musica Viva was once again invited to curate the Winter program of Late Night Library at Customs House. These popular music-based events explored a variety of themes and topical issues and were presented in collaboration with local, interstate and international artists, as well as music industry experts, academics and music therapists.

In 2016, Musica Viva also partnered with Brookfield in Melbourne to present a dynamic series of performances to city workers in Southern Cross Lane, featuring Ogham Soup, Shrewd Brass and Musica Viva FutureMakers, Arcadia Winds.



Amanaska at Music in May sponsored by Brookfield.

Late Night Library events featuring Jessie Lloyd, Leah Flanagan & Monica Weightman (top) and Bertie Blackman, Elizabeth Younan and Arcadia Winds (middle and bottom)

MUSICA VIVA'S NEW SYDNEY HOME

In 2016 Musica Viva's Board took the decision to sell Musica Viva's national office of 30 years in Surry Hills, Sydney to move to the new and rapidly developing area of Green Square, a short distance away. The new building at 757 Elizabeth Street, Zetland, was chosen to meet Musica Viva's own space demands and to open possibilities for greater interaction with the small to medium arts sector through shared use of some common spaces. Planning approvals and modification of the building to suit requirements began in 2016, with plans to move into the new building toward the middle of 2017.



Musica Viva's new Sydney premises

PROGRAMS: CONCERTS

INTERNATIONAL CONCERT SEASON

In 2016, Musica Viva's International Concert Season combined the world's great artists with a striking amount of home-grown creativity.

VOYAGE TO THE MOON

The 'new' Baroque chamber opera *Voyage to the Moon* led the way, with a dazzling all-Australian cast of singers and players, given life through words and direction from theatre legend Michael Gow, and through a collection of early music adapted by the late Alan Curtis, Calvin Bowman and Richard Mills. This collaboration with Victorian Opera and the ARC Centre of Excellence for the History of Emotions broke new ground for Musica Viva, developing skills, experience and new audiences for the company.

This tour was supported by the Amadeus Society, and presented in association with Adelaide Festival of Arts, West Australian Opera, and Opera Queensland.

"In more than 30 years of attending Musica Viva concerts, I cannot ever before recall such warm-hearted, prolonged applause supplemented by whistles and cheers. And it was thoroughly deserved."

Neville Cohn, *The West Australian*



STEPHEN HOUGH

The thinking person's virtuoso pianist, and a Musica Viva favourite, Stephen Hough offered listeners a wonderful and wide-ranging recital program, including the Australian premiere of his own 'Trinitas'. Works by Franck, Liszt and Schubert brought great satisfaction to the audience, and rave reviews from the critics.

"Hough's beautifully rhythmic crossing hands were mesmerising to watch throughout the performance – how can they possibly land with such precision and lift with such a delicate caress? Hough's own Piano Sonata III, 'Trinitas', was a treat, and one could almost see the Steinway shiver with pleasure in anticipation of his performances of Liszt's Forgotten Waltzes and Transcendental Studies."

Jennifer Gall, *The Canberra Times*



ENSŌ STRING QUARTET

The Ensō String Quartet made their International Concert Season debut in fine style. Of special note in this tour was the world premiere of Brenton Broadstock's *Safe Haven*, commissioned by a longstanding Musica Viva subscriber as a deeply personal surprise birthday gift for a beloved recipient. And alongside beautiful performances of music by Beethoven and Ravel, their extraordinary and gripping interpretation of Ginastera won new fans for that composer.

"The absolute highlight – and this I would say was worth the cost of a ticket alone – was the Presto magico third movement. Influenced by Ginastera's interest in the occult, its skeletal skitterings drew forth repeated miracles of technique from the four players, often pushed to the jaw-dropping brink of audibility. Utterly spine-tingling!"

Clive Paget, *Limelight*



PROGRAMS: CONCERTS

THE CHOIR OF TRINITY COLLEGE CAMBRIDGE

Choral music lovers across Australia turned out for the return of the Choir of Trinity College Cambridge under the direction of Stephen Layton. A huge success artistically and at the box office, the Choir overcame the inevitable winter-touring coughs and colds to present a glorious program including the world premiere of Joe Twist's *Hymn of Ancient Lands*, written especially for them and commissioned for Musica Viva by Mary and Paul Pollard.

Adelaide concert presented in association with State Opera of South Australia.

"Through the course of what was a very special evening, the audience was mesmerised in turn by sounds of ethereal and haunting beauty, sonorous and sublime harmonies, punctuated by visceral moments of supreme power and control."

Simon Walker, Newcastle Herald

JERUSALEM QUARTET

Making a welcome appearance after a lengthy absence from our shores was the Jerusalem Quartet, who performed another Australian gem in their programs: Ross Edwards' String Quartet no 3. It was framed by masterworks from Beethoven, Dvořák and Haydn, music which showed off to perfection the burnished tones of this stunning ensemble.

Brisbane concert presented in association with Brisbane Festival.

"The Jerusalem's cohesion and tonal control are legendary, as is their golden tone and the sense that the 16 strings are playing as one. These qualities were immediately apparent."

Steve Moffat, NewsLocal

BEILMAN & TYSON

In a season of established names and reputations, Musica Viva audiences had a glimpse of the future via the brilliant duo of Benjamin Beilman and Andrew Tyson. Their acclaimed debut concerts were a microcosm of the history of the violin sonata, traversing a range of emotions and styles from delicate Mozart to extroverted Saint-Saëns, and the dark war years of Janáček. Floating with poised, cold beauty in the midst of it all was a world premiere from Australia's Jane Stanley, commissioned with support from the Hildegard Project.

"They concluded with Saint-Saëns' Sonata No. 1 in D minor... playing with stylishness, subtlety and, at the close, breathtaking and irresistible brilliance."

Peter McCallum, Sydney Morning Herald

TRIO DALI

In what seems to be an emerging trend, Trio Dali combines three soloists into a regular group who are happy to push their individualism down a level in order to create extraordinary chamber music. Though winning praise for their fresh, characterful readings of Mendelssohn, Schubert and Chausson, it was the rare and excellent presentation of Australian Roger Smalley's Piano Trio that perhaps attracted most attention from listeners and critics alike.

"...this youthful ensemble fashioned performances that were consistently well crafted, expressively searching and technically brilliant."

Mark Coughlan, The Australian



Choir of Trinity College Cambridge

TRIBUTE CONCERTS

Stephen Hough

Brisbane concert in honour of Steven Kinston

Ensö String Quartet

Sydney Weekday concert in honour of Ken Tribe

Jerusalem Quartet

Sydney Weekday concert in honour of Charles Berg; Melbourne Weekday concert in honour of Paul Morawetz

Trio Dali

Melbourne Weekday concert in honour of Graeme Watson



Trio Dali

PROGRAMS: CONCERTS

COFFEE CONCERTS

Melbourne and Sydney Coffee Concerts offered five performances in each city, sponsored by Dixon Advisory, and featuring a range of exceptional musical talent alongside morning coffee and cake.

Both series welcomed the winner of the Michael Hill International Violin Competition, Australian Suyeon Kang, accompanied by Stephen De Pledge; and Musica Viva's FutureMakers, Arcadia Winds.

Melbourne's year of concerts opened with a dazzling display of piano power from Timothy Young and Michael Kieran Harvey, and finished with brilliant local talent in the Benaud Trio. The Tinalley String Quartet rounded out the season with masterful Haydn and Beethoven.

Sydney's riches included two performances by local favourites the Goldner String Quartet, and a unique duo appearance from two Sydney Symphony colleagues, concertmaster Andrew Haveron and principal cello Umberto Clerici. The Coffee Concerts featured Australian works by Gabriella Vici, Nicole Murphy and Ross Edwards. Nicole Murphy's piano trio *Spinning Top* received its world premiere from the Benaud Trio. It was commissioned by Andrea and Malcolm Hall-Brown to encourage greater support of the arts.

Goldner String Quartet

Andrew Haveron & Umberto Clerici

Suyeon Kang & Stephen de Pledge

Arcadia Winds

Michael Kieran Harvey & Timothy Young

Tinalley String Quartet

Benaud Trio



PROGRAMS: CONCERTS

HUNTINGTON ESTATE MUSIC FESTIVAL

The 2016 Huntington Estate Music Festival was a feast of homegrown talent, with some notable visitors. Renowned Australian pianist Piers Lane made memorable appearances in solo Chopin as well as in combination with the Goldner String Quartet and others. The individual talents of Jack Liebeck, Christian-Pierre La Marca and Amandine Savary were a highlight, as soloists as well as in combination as Trio Dali. Tamara-Anna Cislowska added her pianistic brilliance to the crisp strings of the Orava Quartet for the world premiere of a quintet by Alicia Grant. The rich colours of Alice Giles' harp and James Crabb's classical accordion added memorable moments to the Festival.

Alongside these seasoned talents were some remarkable youngsters: Kiran Phatak making his solo debut at Huntington, and the mighty forces of the Australian National Academy of Music (ANAM) Chamber Orchestra, led by their acclaimed tutor and director, Sophie Rowell.

Sunday morning saw a presentation from some of the ANAM players to local Mudgee families, who also enjoyed a visit to the ABC Classic FM broadcast van and a glimpse behind the scenes.



2016 FESTIVAL ARTISTS

Piers Lane *piano*

Amandine Savary *piano*

Tamara-Anna Cislowska *piano*

Alice Giles *harp*

Jack Liebeck *violin*

James Crabb *accordion*

Christian-Pierre La Marca *cello*

Kiran Phatak *flute*

Goldner String Quartet

Trio Dali

Orava Quartet

Australian National Academy of

Music Chamber Orchestra, with

Sophie Rowell *Director and Lead Violin*





PROGRAMS: CONCERTS

THE HILDEGARD PROJECT

In 2015, Musica Viva launched the Hildegard Project, established to encourage more female composers in the Australian music landscape. The project has its origins in a generous gift made by Katherine Grinberg in honour of the late Yolanda Daniel (née Nagy) and Adrienne Nagy. The project is named after Hildegard of Bingen, a 12th-century German nun considered to be one of the earliest female composers whose work has survived.

In 2016 the Hildegard Project supported a major work for violin and piano by **Jane Stanley**, *Cerulean Orbits*, premiered to critical acclaim by Benjamin Beilman and Andrew Tyson in the International Concert Season. **Alicia Grant** was commissioned through the Hildegard Project to create a piano quintet, *Joan of Arc Variations*, which was brought to life by Tamara-Anna Cislowska and the Orava Quartet as part of the Huntington Estate Music Festival. The Project also supported two emerging composers to work with Arcadia Winds: **Gabriella Vici** with a new work, *To Ash from Embers*, premiered in Melbourne and Sydney Coffee Concerts; and the travel and workshop expenses for **Elizabeth Younan** to attend preparation and performances of her *Shoreditch Grind*, heard at the BBC Proms in Melbourne.



PROGRAMS: CONCERTS

AUSTRALIAN COMPOSERS AND CREATIVES

Musica Viva presented original Australian content in every tour for the 2016 International Concert Season. Writer and Director **Michael Gow** was the driving force behind the imaginary Baroque opera *Voyage to the Moon*. **Stephen Hough**, a proud dual citizen of the United Kingdom and Australia, offered the Australian premiere of his *Piano Sonata III (Trinitas)*. A timely and moving new string quartet from **Brenton Broadstock AM** saw the Ensō Quartet bring joy to its anonymous commissioner, while Mary and Paul Pollard's support of a new piece from **Joe Twist** was rewarded with superb performances from Stephen Layton and the Choir of Trinity College Cambridge.

Summer Dances, the third string quartet by **Ross Edwards AM**, was commissioned by Kim Williams AM in honour of the late Kenneth W Tribe AC. It premiered in the 2014 International Concert Season, but an accident to one of the players precluded its being heard around the country: a situation rectified by the Jerusalem Quartet in 2016. Sydney's **Jane Stanley**, long resident in Glasgow, created the first work to be fully funded by Musica Viva's Hildegard Project: *Cerulean Orbits* for the violin and piano duo of Beilman & Tyson. And in the final tour of the year, the French-flavoured elegance of Trio Dali brought memorable beauty to the Piano Trio by **Roger Smalley AM (1943–2015)**.

Other Australian works appeared in the Coffee Concerts series, including world premieres from **Nicole Murphy** and **Gabriella Vici**, alongside **Ross Edwards'** second quartet. And at the Huntington Estate Music Festival, a world premiere from **Alicia Grant** (supported by the Hildegard Project) and existing works from **Carl Vine AO**, **Stuart Greenbaum** and **Richard Mills** rounded out the year in style.

It should be noted that these Australian works sit alongside a host of other Australian material presented by the artist development and educational arms of Musica Viva – this is only a glimpse of our industry-leading work in this arena.

"The presence of new music here performed with such authority and distinction by the composer [Stephen Hough] added a hugely valuable dimension to the concert and I commend Musica Viva for continuing to maintain contemporary music in their programmes."

Stephen Emmerson, Artistic Review Panel (Brisbane)

"The Joseph Twist work was a ripper – one of the best and most accessible new works by an Australian composer I have heard for quite a while. It was haunting and very effective, displayed great variety of ideas and colours, and the choir sang it with great understanding."

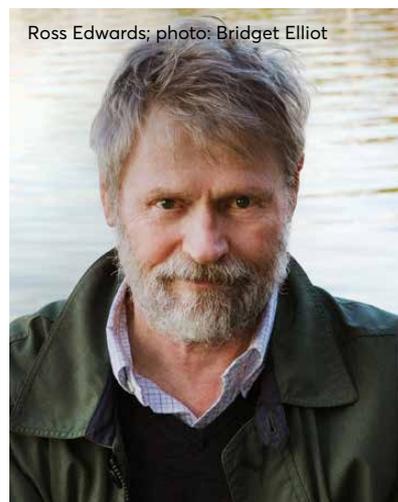
Geoffrey Lowe, Artistic Review Panel (Perth)

"The Smalley was a work well worth revisiting and played with exquisite beauty. I am impressed by Musica Viva's commitment to performing contemporary works – the organisation leads the way nationally in this regard."

Rosalind Appleby, Artistic Review Panel (Perth)



Nicole Murphy



Ross Edwards; photo: Bridget Elliot



Brenton Broadstock



Joe Twist

PROGRAMS: CONCERTS

ARTISTIC REVIEW PANEL

Adelaide

Lucinda Collins
Jula Szuster

"Voyage to the Moon is an elaborate and successful collaboration encompassing music borrowings of various composers, writing of recitatives and establishment of relevant libretto, tasks which were realized unquestioningly by highly skilled masters of the arts."

Huguette Brassine

Brisbane

Huguette Brassine
Stephen Emmerson
Michelle Walsh

"The audience was suitably transfixed. Stephen's playing was both powerful when required, and lyrical and delicate when required. His colour palette was superb."

Geoffrey Lowe on Stephen Hough

Canberra

Tim Hollo

"A strong and diverse program presented by an exciting young ensemble."

Daina Kains on Ensō String Quartet

Melbourne

Michael Leighton Jones
Stephen McIntyre
Elizabeth Sellars

"Very impressive program; the notoriously difficult Martin Mass was flawlessly delivered. Really set the benchmark for their type of choral music in performance."

Michael Leighton Jones on the Choir of Trinity College Cambridge

Perth

Rosalind Appleby
Geoffrey Lowe
Margaret Pride
Stewart Smith
Raymond Yong

"The Jerusalem Quartet demonstrated music making at its highest level. Their every note was considered and shaped with exquisite musical intention and direction."

Margaret Pride

"I came with no preconceptions, but this concert exceeded all my expectations. An extraordinarily fine performance."

Stephen Emmerson on Beilman & Tyson

Sydney

Jenny Eriksson
Daina Kains
Genevieve Lang

"The performance was not only diverse and compelling; it was fiery and spellbinding. Thank you Musica Viva for bringing such fine music to Australia. The virtuosity and musicianship, individually and as an ensemble, was outstanding. I sat through this concert in a trance thinking, 'It doesn't get much better than this.'"

Jenny Eriksson on Trio Dali



Trio Dali in Adelaide



Beilman & Tyson in Sydney



Jerusalem Quartet in Perth

"No words necessary. Musica Viva Australia has to be the most remarkable musical organization ever – have never had a more wonderful experience on a tour ..."

Benjamin Beilman





"What an uplifting experience! The Choir of Trinity College Cambridge. These glorious voices, sophisticated harmonies, exemplifying the goodness and joy that can be a part of the human spirit. More than ever we need to experience the wonder of the human voice soaring with goodness and positivity."

Audience member



PROGRAMS: COUNTRYWIDE

Across 2016 Musica Viva CountryWide provided some vibrant and powerful performance experiences for artists and communities alike.

TOURING PROGRAM

From the masterful playing of pianist Stephen Hough, through the unique sounds of The String Contingent to the powerful telling of Don Juan's story by guitarist Karin Schaupp and actor Tama Matheson, the CountryWide program delivered a range of outstanding concert experiences to communities in regional NSW, Tasmania and Victoria. Many of the performers also led workshops with local performers and students at the regional conservatoriums.



Simon Tedeschi in Gunnedah, NSW

"Congratulations to the players as they gave fantastic masterclasses and lessons – they were truly inspirational. And their concert performance was very impressive."

New England Conservatorium of Music, Armidale on the Flinders Quartet



The String Contingent

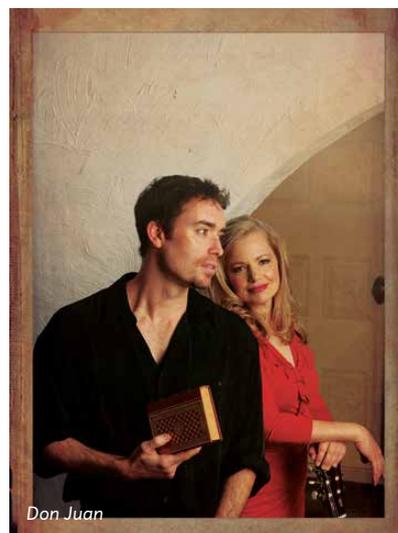
"The audience was delighted and uplifted by the performance. Some said 'an exceptional concert!'"

Musica Viva Tasmania, on Beilman & Tyson

SPECIAL PROJECTS

Musica Viva continued to work with partners in Bathurst including Bathurst Memorial Entertainment Centre, Mitchell Conservatorium and Arts OutWest to present the Inland Sea of Sound Festival in November. The Festival was a celebration of music and music making in which leading visiting musicians including Kate Miller-Heidke and The Black Sorrows with Vika and Linda Bull performed alongside professional and amateur musicians from the Central West region.

Musica Viva also partnered with leading artists to support the initial creative development workshops of two new music-centred projects: performers Genevieve Lacey and James Crabb and director Andy Packer; and composer-performer Andrée Greenwell and writer Hilary Bell. The latter project is also in partnership with the Four Winds organisation in Bermagui, reinforcing Musica Viva's commitment to developing work for and with regional communities.



Don Juan

COUNTRYWIDE CONCERT STATISTICS

CountryWide	NSW	VIC	TAS	TOTAL
Centres/Presenters	11			11
Events	50			50
Audiences	4,532			4,532
Local Producers				
Centres/Presenters	3	1	1	5
Events	4	1	6	11
Audiences	786	101	1,937	2,824

PROGRAMS: EDUCATION

Through its renowned national education program, Musica Viva aims to foster an increased enjoyment and understanding of music, provide support for teachers to deliver music education in the classroom, and engage children in live music making – an aspect that is particularly important for students who face barriers to engagement in school life.

To enrich this program, in 2016 Musica Viva welcomed **Michael Sollis** as the organisation's inaugural Artistic Director, Education, who brings with him a wealth of experience as a composer, artistic director and performer. His aim is to ignite the creative potential of the next generation of Australians through the unique experience of live ensemble music. In particular, Michael has focused on ensuring the artistic vibrancy of the program, to deliver the best imaginable experience to audiences.

"If every school student in Australia were inspired by live music to pursue their own creativity, imagine what the world would look like."

Michael Sollis, Artistic Director, Education

In 2016 Musica Viva's cornerstone education program, Live Performance Plus, saw a range of stellar musicians present a musically diverse program in schools, accompanied by accredited digital education resources for students and teachers.

Twenty-four ensembles, ranging in styles from classical to jazz and from Indonesian to African, toured to 955 schools across Australia, presenting 1,447 concerts. In addition, ensembles Fiddlesticks and Shrewd Brass toured to schools across Hong Kong, reaching 11,124 students. An exciting new show was launched for taiko ensemble Taikoz, leading to sell-out tours for the group in NSW and Queensland.

"This performance was one of the best that we have had. Every student was focused and engaged. The information about Japanese culture and language added fantastic depth for the students."

Teacher feedback on Taikoz performance, Beacon Hill Public School, NSW

TEACHER TRAINING

Musica Viva's accredited and free teacher forums provided invaluable support to both generalist and specialist teachers across Australia. Over 70 forums were presented in metropolitan and regional areas, covering a large range of topics. In Perth, for example, a forum on Information and Communications Technology for music in the classroom led teachers through projects combining Garageband and iMovie, and showed that small creative outcome projects are a great entry point into integrating music into a teacher's workflow. In Sydney, a special needs teacher forum in conjunction with St Lucy's School was adapted to be presented to educators in mainstream classes teaching children with additional learning needs.

Musica Viva's online professional development course, 'Music Education Skills for the Primary Classroom', presented in partnership with the Centre for Professional Learning (NSW Teachers Federation), was again extremely popular, as were workshops for pre-service teachers at various universities in NSW and Queensland, aimed at increasing the music education content of tertiary teaching degrees.

"I found the course very motivating, most interesting and I learned a lot about teaching music that I thought I already knew ... but which I certainly didn't!"

Online professional development course participant, Yamba Public School, NSW



PROGRAMS: EDUCATION

RESIDENCIES, TOURS, COMMUNITY CONCERTS

Musica Viva residency programs and special tours continued to be an exciting opportunity to reach a diverse group of schools, including those disadvantaged by size, geography, economic circumstance or special needs.

In Queensland, a tour to remote parts of Far West Queensland reached over 3,000 people in Cunnamulla, Charleville, Tambo, Barcardine, Mount Isa and Camooweal. In the latter town, ensemble Akoustic Odyssey presented an evening concert on a cattle station to an audience including many Mount Isa School of the Air children and parents, with some families travelling over 200 kilometres to attend.

"It was honestly the most engaged our high school kids have ever been in a musical performance."

Music specialist and secondary teacher, Cloncurry State School, QLD

On the same tour, workshops with composer Nicole Murphy provided lessons on basic musical skills, playing as an ensemble and performing students' own compositions. Teachers at some schools commented that this was the only music activity students would get all year.

"Expensive instruments are not required for children to create their own music, and isolation is not a barrier to have a love for music and to create sounds of their own."

Nicole Murphy, composer

In South Australia, multi-instrumentalist Adam Page toured to disadvantaged students in the remote communities of the Limestone Coast. Concerts, workshops and professional development workshops were all designed to engage school students, teachers and parents.

"Adam Page had every child pumped about music ... even some of the more difficult behaviour students were engaged."

Teacher feedback, quoted in Limestone Coast Tour research report, SA

Also in South Australia, Musica Viva delivered the second year of a residency program for 750 students at Playford Primary School, and the first year of a three-year residency program at Alberton Primary School, engaging the schools in weekly percussion and guitar activities, live concerts, student performances and whole-school teacher training. Musica Viva also established three-year music residency programs at Aldinga Beach B-7 School and Elizabeth Downs Primary, commencing in 2017.

Victorian residencies in special schools were again a highlight for Musica Viva. Programs at Rosamond Special School and Furlong Park School for Deaf Children continued to give evidence of the benefits of music for intellectual, social and neurological growth. In 2016 a further four residencies were added to disadvantaged schools in Victoria: in Sunshine, Mornington Park, Wallaroo and Crib Point.

"One of the little grade 2 girls asked Santa for a violin, after watching Fiddlesticks ... Her mum said she has been entranced by classical music. She has also enrolled her to start lessons on Monday. They are a struggling family ... but the mum and step dad have juggled to make it happen. This little girl spent half an hour with me this morning on yard duty talking about it. Small change in the world – huge change to her!"

Teacher, Benalla College, VIC



PROGRAMS: EDUCATION

In Western Australia, ensembles Fiddlesticks, Adam Hall & the Velvet Players and Mara! presented concerts in Broome, Geraldton and Busselton respectively, including performances at an aged care facility and a hospital. Adam Hall & the Velvet Players presented a series of workshops and concerts with students of Exmouth District High School, culminating in a community concert where students performed with the band.

"As a music teacher in Exmouth I can't express enough how important initiatives such as this are in providing important music education and musical exposure to children in isolated towns."

Music tutor & coordinator, Exmouth Cultural and Arts Centre, Exmouth, WA

In New South Wales, small schools concerts were hosted by local conservatoriums in Orange, Lismore, Port Macquarie and Goulburn. Engagement activity in Orange also included a highly successful masterclass for community members by Senegalese percussion ensemble Teranga.

As part of the Youth Exposed to Disadvantage program, Musica Viva was able to build upon the success of its residencies at Granville Boys High School in Sydney and Frank Baxter Juvenile Justice Centre in Gosford, NSW, and again offer the program in 2016, led by songwriters and producers, the Banton Brothers. The hip-hop duo – whose style of music provides a 'socially acceptable' form of creativity for participants – facilitated composition and self-expression through music. The program has also led to confidence for public performance, improved social cohesion and higher engagement with school. Due to the success of these residencies, further funding has been gained to expand the program in 2017 to secondary schools in Western Sydney.

DIGITAL INNOVATION

Musica Viva's highly lauded education resources have taken the next step in development through a digital innovation partnership between Musica Viva and major broadcast transmission company BAI Group and its subsidiary Hostworks. In 2016, development commenced for resources to move to a comprehensive online platform, with the aim of increased access and useability for teachers and students, as well as flexibility for Musica Viva to be responsive to user needs.

In 2016 Musica Viva also released a fifth title in its *Musicadventures* series of student-facing, interactive books for tablet devices. The latest book, *The Musician's Apprentice*, based on repertoire from distinguished ensemble Mara!, offers rich storytelling, illustration, audio and video content, and interactive instruments to encourage students to learn about music through play and independent exploration. In 2016, My Musica, a music composition app for primary school students, was also developed using repertoire by a range of Musica Viva ensembles, for launch in 2017.

These programs are made possible by generous philanthropic support, as listed on pages 27-30 of this report.



Remote QLD tour



The Musician's Apprentice

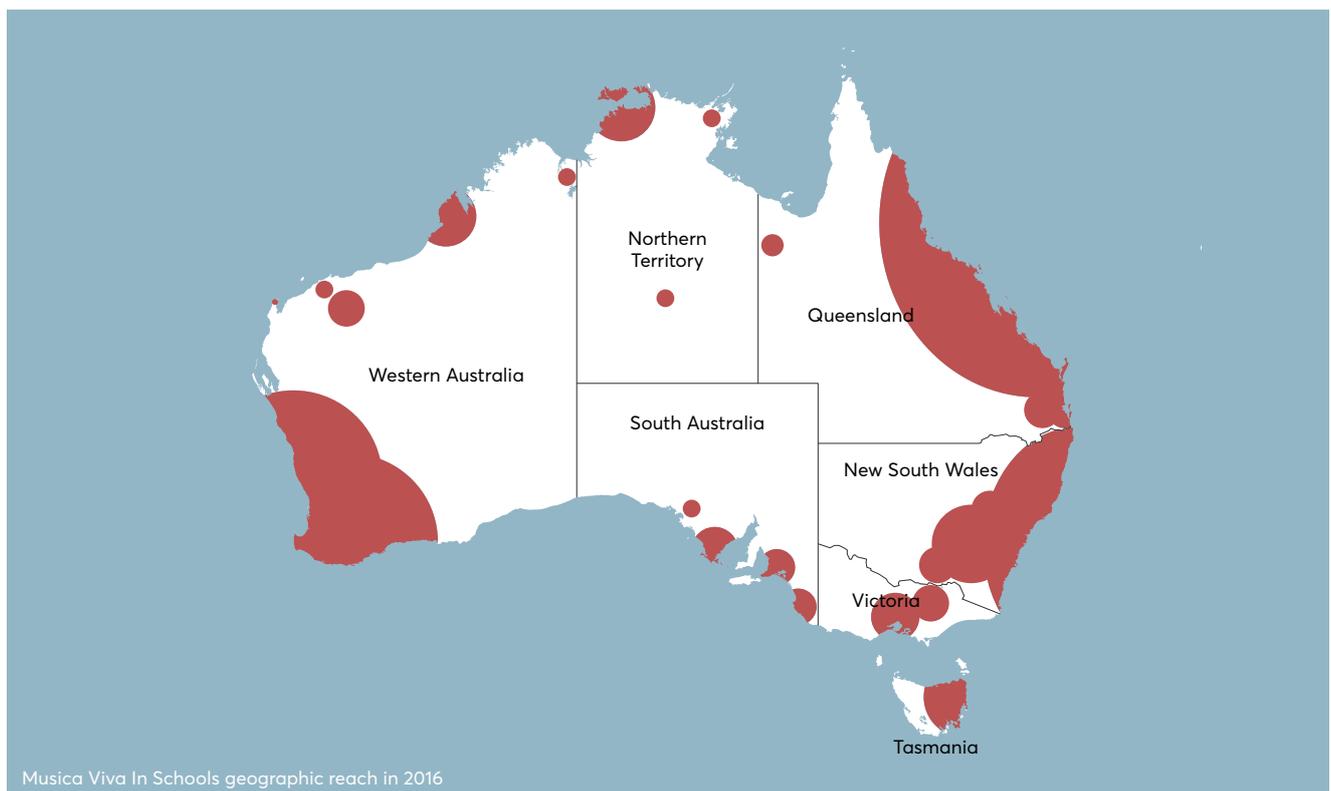


My Musica app

PROGRAMS: EDUCATION

MUSICA VIVA IN SCHOOLS PROGRAM REACH

	Ensembles in state	Schools participating in Live Performance Plus Program	Professional learning courses face to face	Teachers attending professional learning courses	Primary schools concerts	Secondary schools concerts and workshops	Musician/Composer in the Classroom - Primary (days)	Extended residency days	Tutorials	Community concerts/workshops	Students attending concerts	Teachers attending concerts	Parents/donors attending concerts	Students attending other activities	Community concerts/workshop attendance	Total attendance	Total activities
ACT	2	23	4	223	49	1	0	0	0		8,718	381	60	30		9,412	54
NSW	14	456	20	349	758	5	0	12	0	3	130,929	4,108	557	418	314	136,675	798
NT	1	16	4	54	24	1	0	0	0		4,037	148	26	30		4,295	29
QLD	6	122	18	392	161	13	8	15	0	58	27,543	1,055	185	2,520	2,099	33,794	273
SA	4	42	11	222	63	12	0	0	422	1	10,324	421	125	2,686	100	13,878	509
TAS	1	25	1	7	32	0	0	0	0		4,399	144	28	0		4,578	33
VIC	5	77	4	93	117	0	1	154	0		20,188	1,102	208	9,680		31,271	276
WA	4	156	4	60	179	5	0	0	0	4	31,927	1,632	497	150	1,020	35,286	192
HK	2	38	2	80	20	44				3	9,964	190		1,160	820	12,214	69
Digital				2,410										10,692		13,102	
Total	39	955	68	3,890	1,403	81	9	181	422	69	248,029	9,181	1,686	27,366	4,353	294,505	2,233



PROGRAMS: ARTIST DEVELOPMENT

FUTUREMAKERS

"We are trying, literally, to make a future – for the young musicians we work with, for Musica Viva, for audiences and for the artform itself."

Genevieve Lacey, Artistic Director, Musica Viva FutureMakers

Under the direction of Genevieve Lacey, FutureMakers' first participants, Arcadia Winds, were focused in 2016 on growing their business and entrepreneurial capabilities alongside artistic leadership and concrete skill development opportunities, working with lead business mentors Lynette Nixon, Chris Kotur, Kara Ward and Luke Flood, leading performers and many others.

"We've been thrown into the deep end on several exciting new creative projects and have grown immensely. We have investigated what it takes to be a business within Australia's cultural landscape and identify exactly how far we still have go to get to the places we need. We have also been fortunate to have met so many extraordinarily talented individuals and made lots of new friends along the way."

Lloyd Van't Hoff, Arcadia Winds

Performance highlights for the FutureMakers musicians included appearances in the inaugural BBC Proms Australia Chamber Music series, Adelaide Festival Tectonics, Ngeringa Arts Concert Series and Music in the Round at Abbotsford Convent, alongside creative residencies with Circus Oz and singer-songwriter Bertie Blackman. The group gave the premiere performances of works written especially for them by composers Elizabeth Younan, Gabriella Vici and Eyvind Kang and presented workshops to and with tertiary and secondary students.

As part of their career pathway beyond their FutureMakers involvement, three members of Arcadia Winds have formed a trio for the Musica Viva In Schools program, commencing in 2017.

Lead funding for FutureMakers has been generously provided by the Berg Family Foundation with further support from Geoff Ainsworth and Johanna Featherstone and Creative Partnerships Australia.

MASTERCLASSES

Over 160 secondary and tertiary students, emerging professional ensembles, and singers and choirs experienced the unique opportunity to learn from some of the world's finest soloists and ensemble musicians in 23 Musica Viva masterclasses in 2016. Members of the public, teachers and students witnessed some transformative educational advice and support offered by Musica Viva's touring artists, including Emma Matthews, Stephen Layton, members of the Jerusalem and Ensō Quartets, and Benjamin Beilman.

"[The masterclass] was such an amazing experience as I am just a high school student and the fact that I played for someone who is a professional violinist, who plays around the world... is such an honour and an experience that I will definitely not forget!"

Daisy Elliott, Benjamin Beilman masterclass participant (Adelaide)

Musica Viva also supports other opportunities for emerging musicians. In 2016, the organisation sponsored prizes in the Sydney Eisteddfod School Chamber Music (19 & Under) and Instrumental Scholarship (16–25 years) Awards, and partnered with St Mark's Anglican Church Darling Point to award Samuel Giddy the St Mark's Organ Scholarship.



Arcadia Winds



Arcadia Winds at Ngeringa Arts Centre



Stephen Hough masterclass



Benjamin Beilman masterclass

INDIGENOUS PROGRAMS

INDIGENOUS LANGUAGES REVIVAL

In 2016 Musica Viva was thrilled to work with local communities and the federal government on a program to help revive Indigenous languages and strengthen culture. The project builds on the success of the community engagement and digital teaching and materials created for Musica Viva ensemble *Dätiwuy Dreaming*, which celebrate the language and culture of the *Dätiwuy* clan of the Yolngu people from Elcho Island in northeast Arnhem Land.

For its Indigenous Languages Revival project, Musica Viva has worked extensively with the Ngarrindjeri community in South Australia, specifically: elder Phyllis Williams as community co-ordinator; the Kainggi Thunggari Prap (Rainbow Language Class); the Ninkowar Women's Group; Ngarrindjeri man Sydney Sparrow; and linguist Mary-Anne Gale from the community project working group. The technology is being built and maintained by Musica Viva's digital innovation partner, Hostworks, based in South Australia.

The program leverages the best in new technologies to provide a digital platform for mobile, tablet and web applications that is scalable across communities, school classrooms and language centres. It has enabled community engagement through the co-creation of language teaching and learning materials, community learning through daily participation tools, and digital skills development. Expansion of the project is being explored for 2017.

NEW TORRES STRAIT ISLANDER ENSEMBLE

Musica Viva received federal government arts funding in 2016 to develop and tour a new ensemble from the Torres Strait, in conjunction with the National Aboriginal and Islander Skills Development Association (NAISDA), for touring as part of the Musica Viva In Schools program from 2018. The ensemble will present original material by musician and dancer Dujon Niue, and will draw extensively on Dujon's experiences of growing up on Mua Island (Moa Island) in the Torres Strait.

The ensemble will provide a different and complementary experience to ensemble *Dätiwuy Dreaming*, presenting schools with a variety of Indigenous cultures and meeting high demand from schools for authentic and creative Indigenous content.

RECONCILIATION ACTION PLAN

In 2016 Musica Viva's Board endorsed its revised Reconciliation Action Plan, which was developed to provide a structure for building links between Aboriginal and Torres Strait Islander people and Musica Viva's staff and activities. By forging those links, and through collaborative performance and mutual education, Musica Viva aims to help raise the levels of respect and understanding throughout Australia for the culture and traditions of Aboriginal and Torres Strait Islander peoples. In 2016, Musica Viva's national office staff members completed two days of cultural awareness training through NSW TAFE's Eora College, and similar training is being identified for staff nationally. The full plan is available on Musica Viva's website.

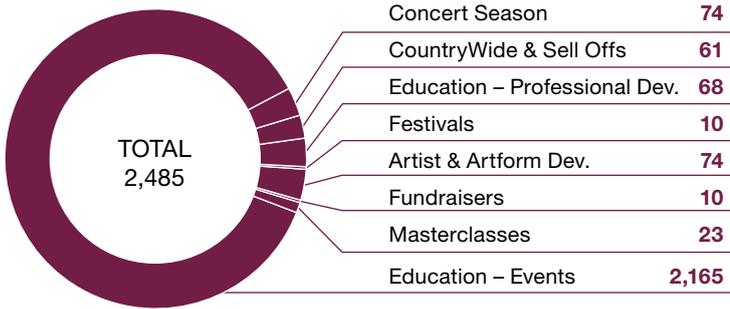
PARTNERSHIP WITH ARTSREADY

In 2016 Musica Viva entered into a partnership with ArtsReady Education and Employment to interview, employ and mentor an Administrative Assistant for a twelve-month period, during which time the candidate also completes a Certificate III in Business. Musica Viva hopes to continue this partnership into the future.

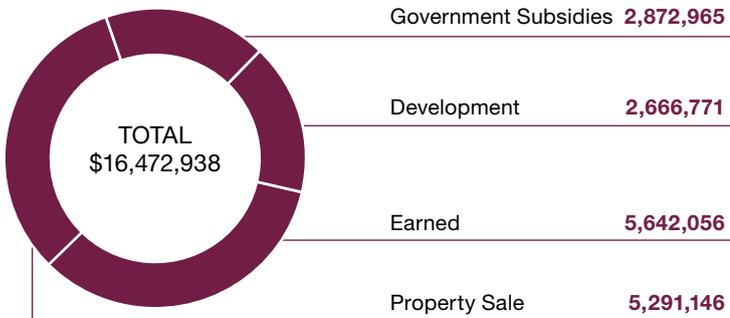


PROGRAM STATISTICS

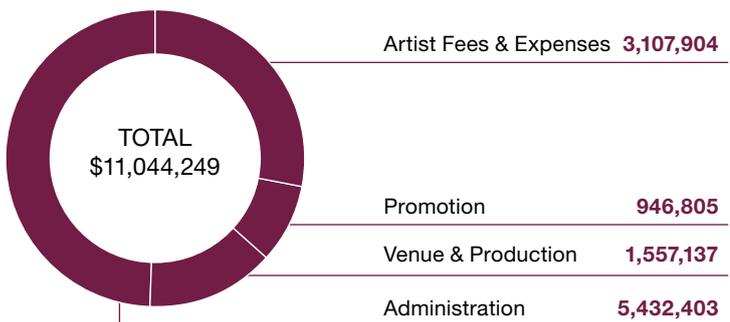
Concerts / Activities 2016



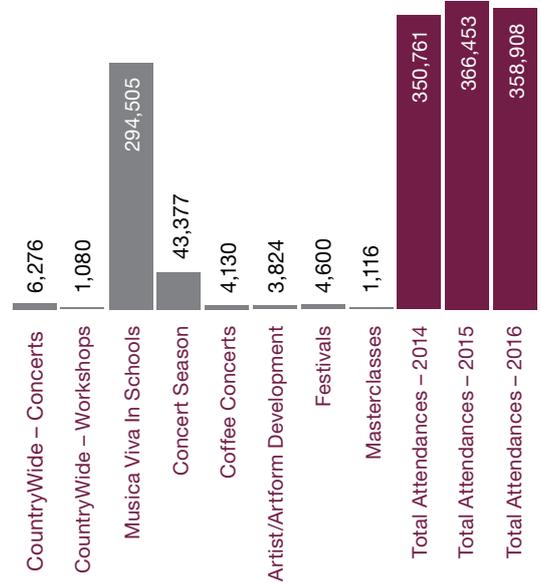
Income 2016



Expenditure 2016



Total Attendances 2016



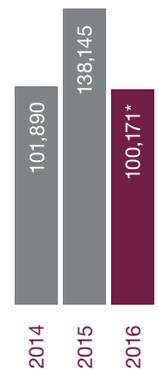
Income & Expenditure 2014 – 2016



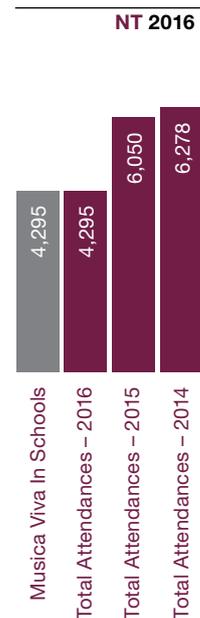
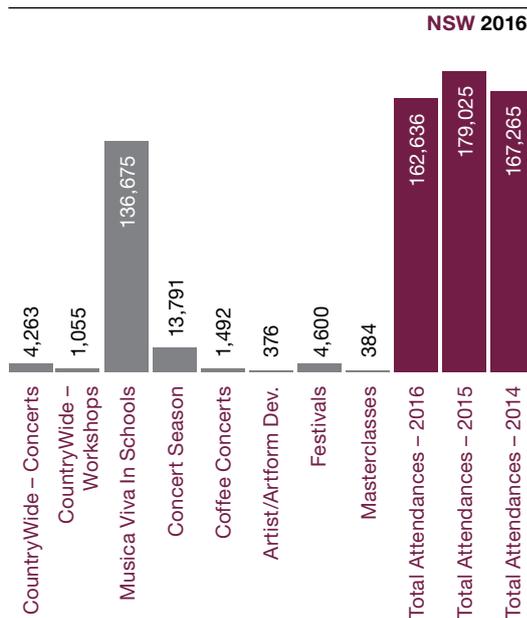
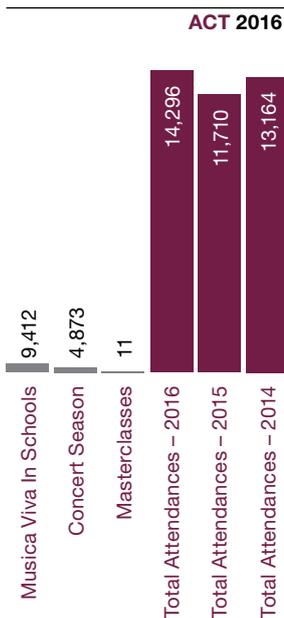
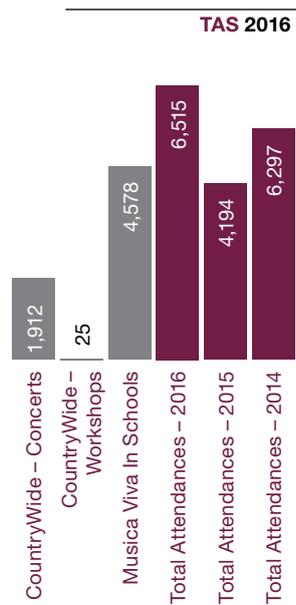
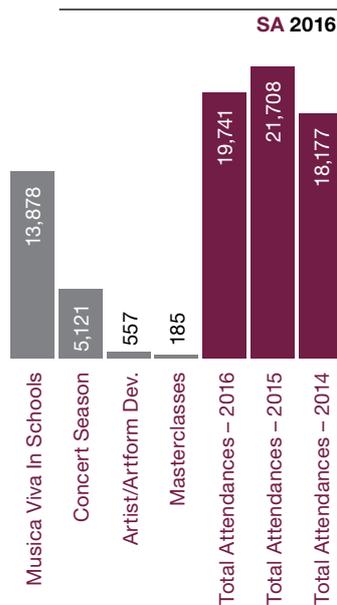
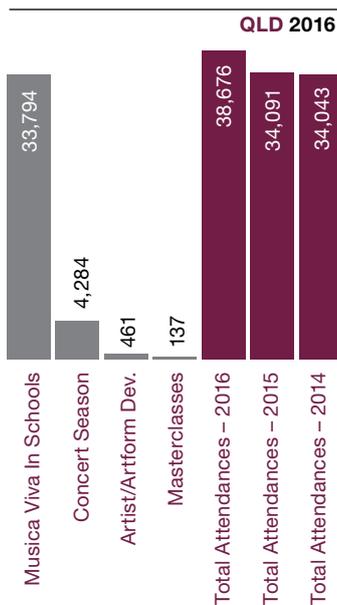
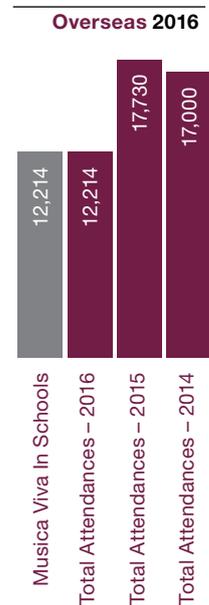
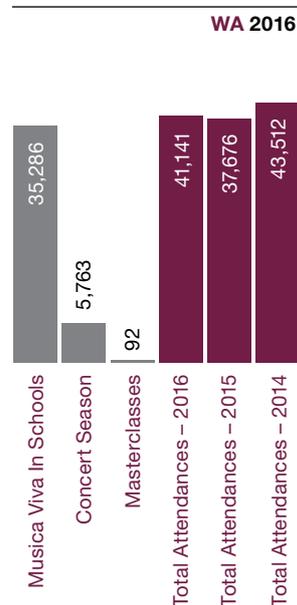
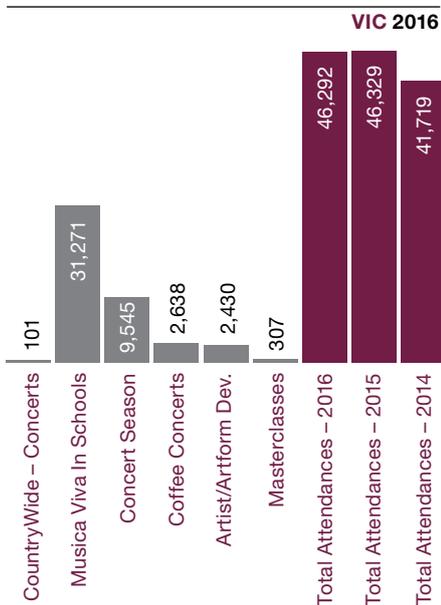
Income – Virtuosi & Major Gifts 2014 – 2016



Income – Branch & Fundraising Events 2014 – 2016



*See Note 20 in Signed Financial Statements



PHILANTHROPY & PARTNERSHIPS

PHILANTHROPY

Musica Viva was founded over 70 years ago by inspired individuals. We are grateful for the continued support of other such inspired individuals whose generosity helps Musica Viva sustain its concert and outreach activities across Australia.

Education and Equal Music

This year we have continued to tour Musica Viva In Schools widely, covering every state and territory from Broome to Bendigo. Our major supporters the Tim Fairfax Family Foundation, have significantly expanded our reach into regional and remote Northern Territory and Queensland, culminating this year in a joyous community concert celebration in Mt Isa. Crossing to regional NSW, The Godfrey Turner Memorial Music Trust has supported a holistic engagement with the Orange region and thanks to their long-term support our relationship with local communities continues to grow. With the support of Vicki Olsson and Anthony Strachan we have continued our work in the NSW juvenile justice system and with youth at risk. In Victoria, Sarah Darling and Foundation 59, and Hyon-Joo Newman and the Newman Family Foundation have supported our special education residency work. Marc Besen AC and Eva Besen AO, and Milan Kantor OAM and Anne Kantor have continued their long-term support of Equal Music. In South Australia, through the leadership of Geoff Day OAM, Veronica Aldridge and the Marsden Szwarcbord Foundation, Musica Viva is able to ensure equal access to music for all children, regardless of circumstance. Musica Viva wishes to thank the generous support of every donor who has supported our music education programs in 2016.

Commissioning New Music

Musica Viva continued its long-standing commitment to new Australian music, commissioning seven new works in 2016. Further strengthening our commitment to supporting women in composition, four of these new commissions were by female composers, including Queensland composer Nicole Murphy, commissioned by Andrea and Malcolm Hall-Brown. We are extremely grateful to every one of the visionary donors who supported new works this year.

Extraordinary Support

The Amadeus Society exists to support the remarkable artistic initiatives of Musica Viva. This year, the Society supported the world premiere and national tour of *Voyage to the Moon*. We extend our special thanks to the Society's Sydney Chair, Ruth Magid, and to Melbourne President, Julian Burnside AO QC.

Inspiring Legacies

All bequests make a lasting contribution to the artistic fabric of our society. Musica Viva wishes to pay special tribute to our Custodians, who have committed to leaving a lasting legacy in their will. Significant programs and artistic advancements have been made possible through such generous legacies as that of Graeme Watson, Ken Tribe, Joyce Marchant and the Nagy sisters, to name but a few.

Melbourne International Chamber Music Competition

In 2016, Musica Viva announced that it will present the Melbourne International Chamber Music Competition. We wish to thank all donors and volunteers who have continued to support the Competition, with special thanks to Beth Brown and Tom Bruce AM, the Robert Salzer Foundation, and to the University of Melbourne for their inspired support and leadership.



Jennifer Hershon and Jane Garling



David Constable AM and Ida Lichter



Veronica and Don Aldridge and Leonie Schmidt



Jim Sinclair, Michelle Wade and Andrea and Malcolm Hall-Brown

PHILANTHROPY & PARTNERSHIPS

CORPORATE PARTNERSHIPS

As Musica Viva embraces new challenges to extend the impact of our vision, we work with partners to strengthen our work together and build for the future. Our alignment reflects this approach and leverages the innovations we apply to core programs to extend the reach of ensemble music-making for people of all ages.

Long-term and continuing partners

The year demonstrated the strength of long-term partners Wesfarmers, whose Managing Director Richard Goyder AO, recipient of the Business Leadership Award, shared the platform with Mary Jo Capps as Arts Leadership Award recipient at the 2016 Creative Partnerships Awards. Our partnership focus with Rio Tinto centred on three very successful programs with local schools and communities in Broome, Geraldton and Busselton. These activities, combined with the extensive regional reach of Musica Viva In Schools activities in Western Australia, are a cornerstone of our partnership with Rio Tinto.

Digital Classroom innovations around the new HTML 5 platform and digital resources have been possible with Rio Tinto's support as National Education Partner, combined with the support of BAI Communications as Digital Innovation Partner. Our relationships with BAI subsidiary companies Hostworks and Media Foundry have been pivotal to the implementation of this key project for Musica Viva In Schools and also with the Indigenous Languages Revival Project.

Our partnership with Dixon Advisory grows from strength to strength; beyond Coffee Concerts and NSW Musica Viva In Schools activities, Dixon Advisory have provided their expertise to the FutureMakers participants and Musica Viva staff and continue to bring ever more clients to experience Musica Viva concerts. A special highlight was their support for students with special needs and their teachers emanating from MVIS activities at St Lucy's School.

The CBH Group supported the MVIS reach in both the wheatbelt region and port areas of Rockingham and Kwinana in Western Australia. Quadrant Energy enabled a residency project and community concert at Exmouth, while Optimum Percussion's support for teacher forums and percussion instruments had national reach.

Urban projects included performances with Brookfield in Melbourne's Southern Cross Lane, Philip Bacon Galleries providing MVIS to disadvantaged metropolitan schools in Brisbane, and Travel Tree's invaluable support for the Perth soirée. Our Arts and Health partnership with St John of God has seen wonderful results integrating singing and music performances into patient care programs at hospitals in Burwood in NSW, Frankston in Victoria and Geraldton in Western Australia.

Business Partners

The expansion of activities and the review of governance has meant that our partnership with Baker & McKenzie was invaluable. We acknowledge the ongoing support of Thomas Davis & Co., Theme & Variations Piano Services, the provision of wine from Laithwaites, Eden Road, the Fogarty Group and Huntington Estate and hotel partners The Langham and Radisson Blu.

International Partners

US Consulate support for tours by American artists Ben Beilman, Andrew Tyson and the Ensō String Quartet brought lively engagement with the US consulates nationally.

We welcomed new partners the IVE Group and Kalido to enjoy enriching experiences around the International Concert Season in Sydney and Melbourne.

Thank you to all our partners. We look forward to vibrant projects over the year ahead.



Helen Carroll, Wesfarmers Arts with Ben Beilman and Andrew Tyson



Students from Mingenew School receiving instruments thanks to the CBH Group



Dixon Advisory staff with Tigramuna at St Lucy's School



Viva Voices workshop at Frankston Hospital, VIC

PHILANTHROPY & PARTNERSHIPS

GOVERNMENT PARTNERSHIPS

Musica Viva collaborates with all levels of Government on Federal, State and Local levels to increase the capacity and reach of our core programs and to deliver strategic special projects. Musica Viva is designated as a Major Performing Arts Company and supported by the Australia Council for the Arts, the arts funding and advisory body of the Australian Government, and by the NSW Government through Arts New South Wales, through a triennial funding agreement. This funding is vital in supporting the critical role of ongoing operations at Musica Viva.

In 2016 Musica Viva has been particularly fortunate to receive funding through the Catalyst Australian Arts and Culture Fund, delivered through the Federal Department of Communications and the Arts, to be able to develop a new Musica Viva In Schools ensemble from the Torres Strait Islands.

Support from the Victorian Government through Creative Victoria has underpinned the future of the Melbourne International Chamber Music Competition through Musica Viva in partnership with Melbourne Recital Centre and the Australian National Academy of Music.

Musica Viva is grateful for the support of State education and arts agencies which provide funding to deliver concert activity and, in the majority of these arrangements, funding the delivery of the Musica Viva In Schools program.

Musica Viva acknowledges and thanks the following Government partners in 2016:

- ACT Education Directorate
- Arts ACT
- Arts NSW
- Arts Queensland
- Australia Council for the Arts
- Carclew
- Creative Victoria
- Healthway
- The Department of Communications and the Arts
- NT Department of Education
- SA Department for Education and Childhood Development
- Tasmanian Department of Education
- Victorian Department of Education and Training
- WA Department of Culture and the Arts
- WA Department of Education



Residency at Rosamond Special School



Residency at Rosamond Special School



Kelli Long, US Embassy Canberra with members of the Ben Franklin Club

PHILANTHROPY & PARTNERSHIPS

TRUSTS AND FOUNDATIONS

The support of Trusts, Foundations and Private Ancillary Funds allows Musica Viva to undertake two critical activities. One is to expand the reach and accessibility of the Musica Viva In Schools program for schools and students who experience multi-faceted disadvantage. Funding support also facilitates access to remote and rural areas which are disadvantaged due to their distance from regional centres. The second activity is to do with a number of projects which sit independently from Musica Viva's core activities and are only possible thanks to the support of Trusts and Foundations. These activities include a suite of extended residencies in schools with children requiring special assistance, as well as funding complete tours to disadvantaged areas, encompassing live performances for school groups and the wider community and workshops for local musicians.

Our Trusts, Foundations and Private Ancillary Fund partners are as diverse as the activities that they facilitate, from major multiyear partners such as the Tim Fairfax Family Foundation through to family trusts which have come together to support extended residencies for disadvantaged schools.

Musica Viva thanks the following Trusts and Foundations in 2016:

Allport Bequest

Musica Viva In Schools in Hobart, Tasmania

Anita Morawetz Gift

Musica Viva In Schools, Melbourne, Victoria

Australian Executor Trustees

Professional development of composer Jakub Jankowski, South Australia

Ballandry (Peter Griffin Family) Fund through the Australian Communities Foundation

Musica Viva In Schools activity on the Mornington Peninsula, Victoria

Berg Family Foundation

Artist Development program – FutureMakers

Besen Family Foundation

Extended music residency at Sunshine Special Developmental School, Victoria

Day Family Foundation

Extended music residency at Playford Primary School and Alberton Primary School, South Australia

Farrell Family Foundation and the San Diego Foundation

Musica Viva In Schools program and teacher professional development, regional NSW

Foundation 59

A suite of Musica Viva In Schools activities on the Mornington Peninsula, Victoria

Godfrey Turner Memorial Music Trust

Musica Viva In Schools and community activity in Orange, NSW

Graeme Watson Bequest

Musica Viva Australia

Hamer Family Fund through Australian Communities Foundation

Musica Viva In Schools, regional Victoria

James N Kirby Foundation

Teacher capacity building and community engagement in Northern NSW

Lang Foundation

Extended music residency at Alberton Primary School, South Australia

Marian & E.H. Flack Trust

Extended music residency at Furlong Park School for Deaf Children, Victoria

Marsden Szwarcbord Foundation

Musica Viva In Schools, South Australia

Michael and Mary Whelan Trust

Musica Viva In Schools

Newman Family Foundation

Extended music residency at Rosamond School, Victoria

The family of the late Paul Morawetz in his memory

International Concert Season, Victoria

Thyne Reid Foundation

Musica Viva In Schools tour of Adam Page in regional South Australia and extended music residency at Alberton Primary School, South Australia

Tim Fairfax Family Foundation

Musica Viva In Schools, regional and remote Queensland and the Northern Territory



Gypsy Tober at Timperary Station, NT

MUSICA VIVA CONCERT PARTNERS

SERIES AND TOUR PARTNERS

Perth Concert Series



Coffee Concert Series



Beilman & Tyson and Ensō String Quartet tours



BUSINESS PARTNERS

Law Firm Partner



Chartered Accountants Partner



Digital Innovation Partner



Piano Partner



HOTEL PARTNERS



ARTS & HEALTH PARTNER



ORATORIO PARTNER



NATIONAL WINE PARTNERS



NSW & QLD WINE PARTNER



ACT WINE PARTNER



WA WINE PARTNERS



MEDIA PARTNER

National Media Partner



COSTUME PARTNER



GOVERNMENT PARTNERS



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

MUSICA VIVA EDUCATION PARTNERS

MUSICA VIVA IN SCHOOLS

National



NSW



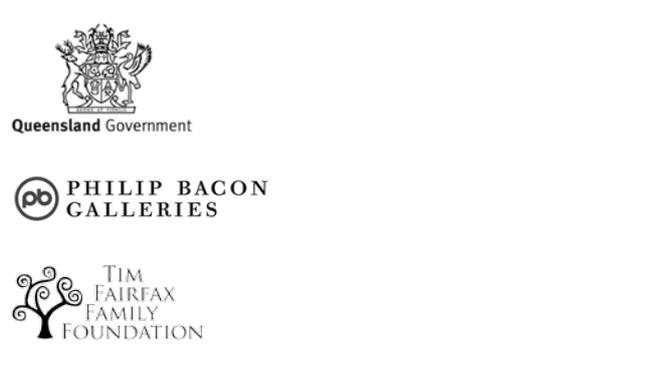
WA



VIC



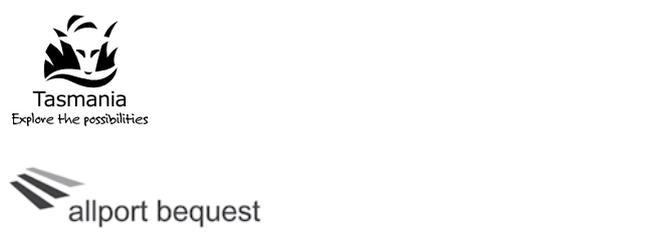
QLD



SA



TAS



ACT



NT



ARTS & HEALTH PARTNER



MUSICA VIVA PATRONS

Based on contributions from
1 Jan 2016 – 31 Dec 2016

MUSICA VIVA CUSTODIANS

ACT

Geoffrey & Margaret Brennan
The late Ernest Spinner

NSW

The late Sibilla Baer
The late Charles Berg
The late Dr Anthony J Bookallil
Lloyd & Mary Jo Capps
The late Moya Jean Crane
Liz Gee
Suzanne Gleeson
David & Christine Hartgill
The late Margaret Hedvig
The late Irwin Imhof
Elaine Lindsay
The late Joyce Marchant
The late Suzanne Meller
Art Raiche
The late John Robson
Dr David Schwartz
The late Alison Terry
The late Kenneth W Tribe AC
Mary Vallentine AO
Deirdre Nagle Whitford
Kim Williams AM
Ray Wilson OAM
The late Elisabeth Wynhausen
Anonymous (4)

QLD

The late Miss A Hartshorn
The late Steven Kinston

SA

The late Ms K Lillemor Andersen
The late Patricia Baker
The late Edith Dubsky
Mrs G Lesley Lynn
Anonymous (1)

TAS

Trevor Noffke
Kim Paterson QC

VIC

Julian Burnside AO QC
In memory of Anita Morawetz
The family of the late Paul Morawetz
in his memory

The late Mrs Catherine Sabey
The late Mrs Barbara Shearer
The late Dr G D Watson
Anonymous (3)

WA

The late Dr Andrew Stewart
Anonymous (2)

AMADEUS SOCIETY

Ruth Magid (Chair, Sydney) & Bob Magid
Julian Burnside AO QC (President, Melbourne) & Kate Durham
The Hon. Dr Annabelle Bennett AO SC
Tony Berg AM & Carol Berg
Marc Besen AC & Eva Besen AO
Ms Jan Bowen AM
Tom Breen & Rachael Kohn
David Constable AM & Dr Ida Lichter
Dr Cyril Curtain
Jennifer Darin & Dennis Cooper
Daryl & Kate Dixon
Dr Helen Ferguson
Ms Annabella Fletcher
William J Forrest AM
Eleanore Goodridge
Alan Goldberg AO QC & Rachel Goldberg
Reg & Katherine Grinberg
Jennifer Hershon & Russell Black
Penelope Hughes
Jacqueline Huie
Michael & Frederique Katz
Peter Lovell
The Hon. Jane Mathews AO
Paul Nisselle AM
Professor John Rickard
Ray Wilson OAM

MAJOR GIFTS

NSW

\$100,000+
The Berg Family Foundation
Katherine Grinberg, in honour of
Adrienne Nagy & Yolanda (Nagy) Daniel

\$20,000–\$99,999

David Constable AM & Dr Ida Lichter
Tom & Elisabeth Karplus
Michael & Frederique Katz
John & Jo Strutt

\$10,000–\$19,000

Ruth Armytage
Geoff Ainsworth AM & Johanna Featherstone
Anne & Terrey Arcus AM
Jennifer Darin & Dennis Cooper
Daryl & Kate Dixon
Jennifer Hershon & Russell Black
Stephen Johns & Michele Bender
The Honourable Jane Mathews AO
Vicki Olsson
David & Carole Singer
Geoff Stearn
Geoffrey White OAM & Sally White
Kim Williams AM

\$5,000–\$9,999

Ms Jan Bowen AM
Tom Breen & Rachael Kohn
Charles & Wallis Graham
Hilmer Family Endowment
Professor Iven Klineberg AM RFD & Mrs Sylvia Klineberg
Ruth & Bob Magid
Lesley & Andrew Rosenberg
Andy Serafin
Ray Wilson OAM
Anonymous (4)

QLD

\$10,000+

Ian & Caroline Frazer
The MacNichol Family
Andrea & Malcolm Hall-Brown
The Hon. Justice A Philippides
Anonymous (1)

VIC

\$5,000–\$9,999

Marc Besen AC & Eva Besen AO
Julian Burnside AO QC
Dr Cyril Curtain
Dr Helen Ferguson
Doug & Ross Hooley, in memory of Beryl Hooley
Penelope Hughes
Professor John Rickard
Greg Shalit & Miriam Faine
Stephen Shanasy
Anonymous (1)

MUSICA VIVA PATRONS

VIRTUOSI

ACT

\$2,500–\$4,999

Dr Seng Thiam Teh
Kristin van Brunschot & John Holliday

\$1,000–\$2,499

Dr Chris Bourke
Garth Mansfield OAM &
Margaret Mansfield OAM
S G & K L Nogrady
Margaret Oates
Sue Packer
Craig Reynolds
Dr Andrew Singer
Sue Terry & Len Whyte
Claudins van der Busserl
Anonymous (2)

\$500–\$999

Christine Bollen
Geoffrey & Margaret Brennan
Anthony Cashman
Lesley Fisk
Margaret Goode
Kingsley Herbert
Dr Marian Hill
Roger & Vivien Hillman
Elspeth Humphries
Claudia Hyles
Clive & Lynlea Rodger
Michael & Kiri Sollis
Arn Sprogis & Margot Woods
Robert & Valerie Tupper
Janice C Tynan
Dr Paul & Dr Lel Whitbread
Anonymous (2)

NSW

\$2,499–\$4,999

Brian Cohen, in memory of Sue Cohen
Martin Family in memory of
Lloyd Martin AM
Patricia H. Reid Endowment Pty Ltd
Kay Vernon

\$1,000–\$2,499

David & Rae Allen
Dr Warwick Anderson
Andrew Andersons AO & Sara Bennett
Penny Beran
Baiba Berzins
Catherine Brown-Watt & Derek Watt
Mr & Mrs N K Brunsdon
Lloyd & Mary Jo Capps
Yola & Steve Center
In memoriam Glendon Coulton

Patricia Curotta
Sarah & Tony Falzarano
Eva & Jerry Fischl
John & Irene Garran
James & Helen Graham
In loving memory of Jose Gutierrez
Robert & Lindy Henderson
Dorothy Hoddinott AO
Angela Isles
Stephen Johns & Michele Bender
Mrs W G Keighley
Kevin McCann AM & Deidre McCann
Robert McDougall
Professor Kenneth McKinnon &
Sue Walker
D M & K M Magarey
Dr Dennis Mather & Mr John Studdert
Michael & Janet Neustein
Paul O'Donnell
Helen O'Neil & Stephen Mills
Paul & Marion Richmond
Sue & John Rogers
Dr Lynette Schaverien
Caroline Sharpen & Andrew Parker
Mary Turner OAM
Charles Wade
John & Flora Weickhardt
Evan Williams AM & Janet Williams
Anonymous (4)

\$500–\$999

Judith Allen
Mrs Kathrine Becker
Gay Bookallil
Denise Braggett
Diana Brookes
Neil & Sandra Burns
Robert Cahill & Anne Cahill OAM
Hilary & Hugh Cairns
Lucia Cascone
Michael & Colleen Chesterman
Pamela Cudlipp
Robin Cumming
Catherine Ellis & Alexander Drake
Kate Girdwood
Michael & Lianne Graf
Mr Robert Green
Anthony Gregg
Miss Janette Hamilton
Sandra Haslam
Roland & Margaret Hicks
Dr Alisa Hocking & Dr Bernie Williams
Marcus Hodgson
David & Jennifer Jacobs
Jacqueline Jago
Owen James
Catherine & Robert Kench
Graham & Sue Lane

A & E Marshall
Robyn Martin-Weber
Timothy Matthies & Chris Bonnily
Donald Nairn
Professors Robin & Tina Offler
Diane Parks
Christina Pender
Beryl Raymer
Penny Rogers
Carl Segal
Kim Slater
Ezekiel Solomon AM
Aveen & Ashley Stephenson
Janet Tepper
Richard Wilkins
Megan & Bill Williamson
Anonymous (6)

QLD

\$2,500–\$4,999

Lyn Hamill & Ian Dover
Andrew & Kate Lister

\$1,000–\$2,499

Roslyn Carter
John & Lynn Kelly
Jocelyn Luck
B & D Moore
Dr Nita Vasilescu
Anonymous (2)

\$500–\$999

Marion Alford
William Edwards
A A & A Grant
Dr Amanda Hume
Marie Isackson
Debra & Patrick Mullins
Jankees van der Have &
Barbara Williams
Michelle Wade & James Sinclair
Dr Karen Watson
Anonymous (1)

SA

\$1,000–\$2,499

Ivan & Joan Blanchard
The Hon D J & Mrs E M Bleby
Beverley A Brown
David & Kate Bullen
Geoffrey Day
Andrew & Hiroko Gwinnett
Brian L Jones OAM
Bronwen L Jones
Jenny & Christopher Legoe
Mark Lloyd & Elizabeth Raupach
Skye McGregor
P M Menz



MUSICA VIVA PATRONS

H & I Pollard
Ms Judy Potter
Tony & Joan Seymour
Ann Woodroffe
Robert & Glenys Woolcock
Anonymous (3)

\$500–\$999

Richard Blomfield
John & Libby Clapp
Josephine Cooper
Jacqueline Cornell
Carolyn Grantskalns
Roderick Shire & Judy Hargrave
Richard Hawkes
Dr E H & Mrs A Hirsch
Elizabeth Ho OAM in honour of
the late Tom Steel
Alison Kinsman AM
Dr Peter & Mrs Jenny Last
Ruth Marshall & Tim Muecke
Trish & Richard Ryan AO
June Ward
Jeffrey Whitford
Dr Richard Willis & Gretta Willis
Jim & Ann Wilson
Anonymous (4)

VIC

\$2,500–\$4,999

Alastair & Sue Campbell
Ralph & Ruth Renard
Helen Vorrath

\$1,000–\$2,499

Dr William Abud
Adrienne Basser
Dr David Bernshaw
Alison & John Cameron
Caroline & Robert Clemente
Tom Cordiner
Dhar Family
Virginia Henry
Dr Anthea Hyslop
Helen Imber & Ian Proctor
Dorothea Josem
John V Kaufman QC
Irene Kearsley & Michael Ridley
Richard & Angela Kirsner
June K Marks
Mr Baillieu Myer AC &
Mrs Myer
Eda Ritchie AM
Murray Sandland
Hywel Sims
Dr Victor & Dr Karen Wayne
Bibi & David Wilkinson
Anna & Mark Yates

Anonymous (3)

\$500–\$999

Suzie & Harvey Brown
Mrs Maggie Cash
John & Mandy Collins
Joan Davidson
Lord & Lady Ebury
Vivien & Jack Fajgenbaum
Geoffrey & Mary Gloster
Brian Goddard
Judy Gordon
Hannah & Larry Neff
Robert Peters
Margaret Plant
Greg J Reinhardt
Juliet Tootell
Sefton Warner

WA

\$2,500–\$4,999

Alan & Anne Blanckensee
Jamelia Gubgub & David Wallace

\$1,000–\$2,499

Mrs Susan Bogle
Michael & Wendy Davis
Alan Dodge & Neil Archibald
Freda & Jim Irenic
Anne Last & Steve Scudamore
M E M Loton OAM
Mrs Frances Morrell
Michael Prichard & Dr Benita Panizza
Elizabeth Syme
Robyn Tamke
Anonymous (5)

\$500–\$999

Harry Anstey
The Honourable Fred Chaney AO &
Mrs Angela Chaney
In memory of Raymond Dudley
Dr Penny Herbert in memory of
Dunstan Herbert
Mr Graham Lovelock &
Mr Steve Singer
Megan Lowe
Jenny Mills in memory of Flora
Bunning
Colleen Mizen
John Overton
Lindsay Silbert
Diane Smith-Gander
Ellie Steinhardt
Margaret Wallace
Helen Westcott

MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION

\$20,000+

Beth Brown & Tom Bruce AM



2016
FINANCIAL
STATEMENTS

Canterbury

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the year ended 31 December 2016

	NOTES	2016 \$	2015 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES			
Income From Operations	1	5,192,556	5,955,649
Local Government Subsidies	2	6,000	0
State Government Subsidies	3	948,603	854,366
Grant by the Australia Council	4	1,698,362	1,671,616
Grant by the Ministry for the Arts (Federal)		220,000	145,000
Other Income	5	3,116,271	3,119,854
		11,181,792	11,746,485
EXPENSES FROM ORDINARY OPERATING ACTIVITIES			
Direct Operating Expenses		5,611,846	6,679,242
Administration and General Expenses		5,432,403	4,999,797
		11,044,249	11,679,039
SURPLUS FROM ORDINARY OPERATING ACTIVITIES			
	6	137,543	67,446
Profit on sale of Property	10	5,291,146	0
SURPLUS FROM OPERATING ACTIVITIES			
	6	5,428,689	67,446
OTHER COMPREHENSIVE INCOME			
Net profit on revaluation of freehold land and buildings		0	0
Net profit/(loss) on revaluation of financial assets		84,497	(11,580)
		84,497	(11,580)
TOTAL COMPREHENSIVE INCOME FOR THE YEAR			
		5,513,186	55,866

The Accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION

As at 31 December 2016

	NOTES	2016 \$	2015 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	7	4,445,937	2,149,366
Financial Assets	8	1,618,801	1,002,680
Receivables	9	968,159	336,709
Prepayments and Sundry Deposits		1,139,446	834,762
TOTAL CURRENT ASSETS		8,172,343	4,323,517
Non-Current Assets			
Property, Plant & Equipment	10	5,861,847	3,818,096
Financial Assets	11	691,276	665,711
TOTAL NON-CURRENT ASSETS		6,553,123	4,483,807
TOTAL ASSETS		14,725,466	8,807,324
LIABILITIES			
Current Liabilities			
Payables		762,672	788,787
Advances	12	2,706,066	2,307,487
Provisions - Current	13	383,907	360,754
TOTAL CURRENT LIABILITIES		3,852,645	3,457,028
Non-Current Liabilities			
Provisions - Non Current	13	30,520	21,181
TOTAL NON-CURRENT LIABILITIES		30,520	21,181
TOTAL LIABILITIES		3,883,165	3,478,209
NET ASSETS		10,842,301	5,329,115
MEMBERS FUNDS			
Accumulated Operating Funds		8,534,625	(165,077)
Centenary Appeal Funds	17	1,413,758	1,462,826
Artist Initiatives Funds		405,200	311,200
		10,353,583	1,608,949
Asset Revaluation Reserve		185,718	3,417,166
Reserves Incentive Scheme Funds	18	303,000	303,000
TOTAL MEMBERS FUNDS		10,842,301	5,329,115

The accompanying notes form part of these financial statements

STATEMENT OF CHANGES IN MEMBERS FUNDS

For the year ended 31 December 2016

	NOTES	2016 \$	2015 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		(165,077)	(344,418)
Surplus from Ordinary Activities		5,428,689	67,446
Transfer from Centenary Appeals Funds		81,382	62,951
Transfer to Centenary Appeals Funds		(32,314)	(53,306)
Transfer from Artist Initiatives Funds		50,000	250,000
Transfer to Artist Initiatives Funds		(144,000)	(147,750)
Transfer of prior revaluation of freehold land and buildings		3,315,945	0
Accumulated Operating Funds at year end		<u>8,534,625</u>	<u>(165,077)</u>
CENTENARY APPEAL FUNDS			
	17		
Opening Centenary Appeal Funds		1,462,826	1,472,471
Transfer to Accumulated Operating Funds		(81,382)	(62,951)
Transfers from Accumulated Operating Funds		32,314	53,306
Centenary Appeal Funds at year end		<u>1,413,758</u>	<u>1,462,826</u>
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		311,200	413,450
Transfer to Accumulated Operating Funds		(50,000)	(250,000)
Transfer from Accumulated Operating Funds		144,000	147,750
Artist Initiatives Funds at year end		<u>405,200</u>	<u>311,200</u>
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		3,417,166	3,428,746
Transfer of prior revaluation of freehold land and buildings		(3,315,945)	0
Revaluation of financial assets		84,497	(11,580)
Asset Revaluation Reserve at year end		<u>185,718</u>	<u>3,417,166</u>
RESERVES INCENTIVE SCHEME FUNDS			
	18		
Opening Reserves Incentive Scheme Funds		303,000	303,000
Transfer from Accumulated Operating Funds		0	0
Reserves Incentive Scheme Funds at year end		<u>303,000</u>	<u>303,000</u>
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		<u>10,842,301</u>	<u>5,329,115</u>

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

STATEMENTS OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements of Musica Viva Australia for the year ended 31 December 2016 were authorised for issue by a resolution of the Directors on 4 April 2017.

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, 33.3% per annum on the cost of Computer Software, and 20% per annum on the cost of other fixed assets.
- (iv) Foreign exchange profits in 2016 amounting to \$1,596, (2015 - \$3,763) 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 a forward foreign currency exchange contract was in place for \$128,370 (2015 - \$128,370).

- (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 2016, Musica Viva provided \$nil grants to the Australian Music Foundation (2015 - \$nil). The Australian Music Foundation provided a grant to Musica Viva Australia of \$2,000 (2015 - \$106,000) 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 65 (2015 - 56).
- (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 \$2,310,077 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 but has not changed materially since the reporting date.

- (xvi) Adoption of New and Revised Accounting Standards. During the year the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory.
- (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 as none are expected to materially affect the company.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

	2016 \$	2015 \$
1 INCOME FROM OPERATIONS		
Subscription Tickets	1,949,890	2,068,991
Box Office Takings	828,484	1,528,034
Broadcast & Television Fees	8,500	10,650
Programs & Merchandising	784	7,828
Fees & Expenses from other Organisations	452,979	441,846
Schools Concerts	1,951,919	1,898,300
	<u>5,192,556</u>	<u>5,955,649</u>
2 LOCAL GOVERNMENT SUBSIDIES EXPENDED		
City of Perth	<u>6,000</u>	<u>0</u>
3 STATE GOVERNMENT SUBSIDIES EXPENDED		
New South Wales Government		
Arts NSW		
– General Grant	400,497	390,729
– Special Funding - Regional	16,695	16,288
– Musica Viva In Schools	128,125	125,000
– Landa Scholarship	0	18,813
Victoria		
Arts Victoria	109,000	0
Department of Education and Early Childhood Development	21,450	22,100
ACT		
ACT Education and Training Directorate	15,000	15,000
Arts ACT	8,800	18,654
Western Australia		
Department of Education	36,000	36,000
Department of Culture and the Arts	32,000	31,946
Healthway	65,000	65,000
South Australia		
Department of Education and Child Development	23,636	23,636
Carclew Youth Arts Board	30,000	30,000
Northern Territory		
Department of Education and Training	28,500	28,500
Queensland		
Arts Queensland	28,700	27,500
Tasmania		
Department of Education	5,200	5,200
	<u>948,603</u>	<u>854,366</u>
4 GRANT BY THE AUSTRALIA COUNCIL		
General Grant	<u>1,698,362</u>	<u>1,671,616</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

	2016 \$	2015 \$
5 OTHER INCOME		
Investment Income	180,484	132,811
Sponsorship & Donations	2,623,095	2,713,281
Bequests	43,676	22,526
Creative Partnerships Australia	50,000	0
Rent Recoveries	182,106	219,491
Sundry Income	36,910	31,745
	<u>3,116,271</u>	<u>3,119,854</u>
6 SURPLUS FROM ORDINARY ACTIVITIES		
The operating surplus is arrived at after (crediting)/charging the following specific items:		
Dividends Received	(59,839)	(58,197)
Interest Received	(120,645)	(74,614)
Depreciation		
Buildings	15,910	17,063
Plant, Equipment & Vehicles	126,941	169,044
	<u>142,851</u>	<u>186,107</u>
Provisions		
Annual Leave	13,652	(2,878)
Long Service Leave	18,840	(25,968)
	<u>32,492</u>	<u>(28,846)</u>
7 CASH AND CASH EQUIVALENTS		
Cash At Bank	158,741	79,168
Cash At Bank - US\$	87,900	46,076
Cash on Hand	5,102	5,817
Commonwealth Bank Deposit	91,205	21,793
Bendigo and Adelaide Bank Ltd	1,000,000	519,245
ING Bank (Australia) Limited	2,451,999	564,065
Rabobank Australia Limited	650,990	413,202
St George Bank	0	500,000
	<u>4,445,937</u>	<u>2,149,366</u>
8 CURRENT FINANCIAL ASSETS		
Available for sale and reinvestment		
Units in Managed Funds		
- At current market value	<u>1,618,801</u>	<u>1,002,680</u>
8(A) MOVEMENTS IN CARRYING AMOUNTS OF CURRENT FINANCIAL ASSETS		
		Financial Assets
Balance at the beginning of the year		1,002,680
Additions		541,213
Revaluation increments		74,908
Carrying amount at the end of the year		<u>1,618,801</u>
9 RECEIVABLES		
Debtors	973,159	341,709
Provision for Doubtful Debts	(5,000)	(5,000)
	<u>968,159</u>	<u>336,709</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

	2016 \$	2015 \$
10 PROPERTY PLANT & EQUIPMENT		
Land and Building		
Land at acquisition 30-Nov-2016	3,217,500	2,737,500
Building at acquisition 30-Nov-2016	2,495,169	682,500
Accumulated depreciation - Building	(5,298)	(25,992)
	<u>5,707,371</u>	<u>3,394,008</u>
Plant and Equipment		
Plant and Equipment at cost	972,696	2,077,343
Accumulated depreciation	(818,220)	(1,653,255)
	<u>154,476</u>	<u>424,088</u>
Total Property, Plant & Equipment	6,685,365	5,497,343
Accumulated depreciation	(823,518)	(1,679,247)
	<u>5,861,847</u>	<u>3,818,096</u>

Musica Viva Australia sold its 75% share of the property at 120 Chalmers Street, NSW 2010 on 15 August 2016 realising a gain on disposal of \$5,291,146. Musica Viva Australia acquired a 75% share of the property at 757 Elizabeth Street, NSW 2017 on 30 November 2016.

10(A) MOVEMENTS IN CARRYING AMOUNTS OF PROPERTY, PLANT & EQUIPMENT:

	Land & Buildings	Plant & Equipment	Total
Balance at the beginning of the year:	3,394,008	424,088	3,818,096
Additions	5,712,669	51,678	5,764,347
Disposals	(3,383,396)	(194,349)	(3,577,745)
Revaluation increments	0	0	0
Depreciation	(15,910)	(126,941)	(142,851)
Carrying Amount at the end of the year:	<u>5,707,371</u>	<u>154,476</u>	<u>5,861,847</u>

11 NON-CURRENT FINANCIAL ASSETS

Available for sale and reinvestment

Units in Managed Funds

- At current market value

691,276

665,711

Information regarding the access to these investments is provided at Note 18.

11(A) MOVEMENTS IN CARRYING AMOUNTS OF NON-CURRENT FINANCIAL ASSETS

Balance at the beginning of the year
Additions
Revaluation increments
Carrying amount at the end of the year

Financial Assets

665,711

15,976

9,589

691,276

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

	2016 \$	2015 \$
12 AMOUNTS RECEIVED IN ADVANCE		
Concert subscriptions and tickets	1,833,764	1,677,691
Sponsorship	658,752	358,796
ACT Education and Training Directorate	15,000	15,000
Carclew Youth Arts Board	0	15,000
Creative Partnerships Australia	0	50,000
Creative Victoria	71,000	0
Ministry for the Arts (Federal)	127,550	155,000
WA Dep't of Education	0	36,000
	<u>2,706,066</u>	<u>2,307,487</u>
13 PROVISIONS		
Current		
Staff Annual Leave	134,233	120,581
Long Service Leave	249,674	240,173
	<u>383,907</u>	<u>360,754</u>
Non-current		
Long Service Leave	<u>30,520</u>	21,181
14 AUDITORS REMUNERATION		
Amounts receivable by the Auditors for:		
Audit of Musica Viva Australia accounts	0	0
Other services	0	0
	<u>0</u>	<u>0</u>
15 COMMITMENTS FOR EXPENDITURE		
	<u>0</u>	<u>0</u>
16 CONTINGENT LIABILITIES		
Contingent Liabilities exist in respect of contracts entered into with artists, and are estimated at:		
Contracts with artists	<u>711,820</u>	<u>13,500</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

	2016 \$	2015 \$
17 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 2016 are:		
Net Centenary Appeal Funds as at 1 January 2016	1,462,826	1,472,471
Additions to The Fund	32,314	53,306
Use of The Fund	(81,382)	(62,951)
	<u>(49,068)</u>	<u>(9,645)</u>
Net Centenary Appeal Funds as at 31 December 2016	<u>1,413,758</u>	<u>1,462,826</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.

18 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 2016	303,000	303,000
Funds received from the Australia Council	0	0
Funds received from Arts NSW	0	0
Funds allocated from Accumulated Operating Funds	0	0
Reserves Incentive Scheme Funds as at 31 December 2016	<u>303,000</u>	<u>303,000</u>

The funds are 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 are not used to secure any liabilities of Musica Viva Australia.

The investment of these funds has given rise to the financial assets disclosed at note 11. Access to \$431,324 (2015 - \$421,734) of these funds is restricted under the terms of the Agreement.

Included within sundry income (see note 5) is an amount of \$14,941 (2015 - \$33,408) representing net income earned from these investments, over which there are no restrictions of use.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

	2016 \$	2015 \$
19 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).		
Remuneration of Key Management Personnel (11 staff, 2015: 8 staff):		
Short term benefits	1,088,280	960,235
Post employment benefits	102,927	87,661
Total remuneration	1,191,207	1,047,896

20 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	936,473	955,929
Fundraising events	100,171	138,145
	1,036,644	1,094,074
Less		
Total costs of fundraising appeals		
Individual giving	61,791	58,636
Fundraising events	28,595	54,779
	90,386	113,415
Net Surplus obtained from Fundraising	946,258	980,659

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 2016:

- General and Personal Appeals for the Centenary Fund, Amadeus Society, Equal Music and for the Virtuosi 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.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year ended 31 December 2016

Comparison by Monetary Figures and Percentages for the year ended 31 December 2016

Comparisons	\$	2016 %	2015 %
Total cost of fundraising / gross income from fundraising	90,386/ 1,036,644	9	10
Net surplus from fundraising / gross income from fundraising	946,258/ 1,036,644	91	90
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:

- the accounts for the year ended 31 December 2016, give a true and fair view of all income and expenditure of Musica Viva Australia with respect to fundraising appeals; and
- the statement of financial position as at 31 December 2016 gives a true and fair view of the state of affairs with respect to fundraising appeals; and
- 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
4 April 2017

STATEMENT OF CASH FLOWS

For the year ended 31 December 2016

	2016 \$	2015 \$
CASH FLOWS FROM ORDINARY ACTIVITIES		
Income from Operations	4,684,652	5,667,262
Government Grants	2,805,315	2,912,968
Investment Income	180,484	132,811
Sponsorship and Donations	2,890,091	2,433,058
Bequests	43,676	22,526
Other Income	36,910	31,745
Rent recoveries	182,106	219,491
Payments to suppliers, employees and performers	(11,073,922)	(11,037,450)
Net cash (used)/contributed by operating activities	<u>(250,688)</u>	<u>382,411</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Net proceeds from sale of property, plant and equipment	8,868,795	0
Payment for property, plant and equipment	(5,764,347)	(71,902)
Payment for investments	(557,189)	(352,980)
Net cash contributed by/(used in) investing activities	<u>2,547,259</u>	<u>(424,882)</u>
Net increase/(decrease) in cash held	2,296,571	(42,471)
Cash held at beginning of the financial year	2,149,366	2,191,837
Cash held at end of the financial year	<u>4,445,937</u>	<u>2,149,366</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:

Short Term Deposits	4,194,194	2,018,305
Cash at Bank and on hand	251,743	131,061
	<u>4,445,937</u>	<u>2,149,366</u>

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

Surplus from Operating Activities	5,428,689	67,446
Provisions for:		
Annual Leave	13,652	(2,878)
Long Service Leave	18,840	(25,968)
	<u>32,492</u>	<u>(28,846)</u>
Depreciation on Property, Plant and Equipment	142,851	186,107
Surplus on disposal of Property, Plant and Equipment	(5,291,050)	0
(Decrease)/Increase in Creditors	(26,115)	315,371
Increase/(Decrease) in Advances	398,579	(187,850)
Increase in Receivables	(631,450)	(12,418)
(Increase)/Decrease in Prepayments	(304,684)	42,601
Net cash (used)/contributed by operating activities	<u>(250,688)</u>	<u>382,411</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 2016 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 2016 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
4 April 2017



THOMAS DAVIS & CO
CHARTERED ACCOUNTANTS
ESTABLISHED 1894

www.thomasdavis.com.au
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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

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 2016, 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, 2016 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 2016, 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.

A member of



Independent legal & accounting firms

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CHARTERED ACCOUNTANTS
AUSTRALIA • NEW ZEALAND

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.

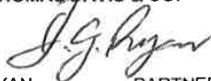
Report on other Regulatory Requirements

Furthmore, in our opinion:

- (a) the accounts show a true and fair view of the financial result of fundraising appeals for the year ended 31 December 2016; and
- (b) 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
- (c) money received as a result of fundraising appeals conducted during the year ended 31 December 2016 has been properly accounted for and applied in accordance with such Act and its Regulations; and
- (d) the Company is solvent.



THOMAS DAVIS & CO.



J.G. RYAN PARTNER
Chartered Accountants
HONORARY AUDITORS

SYDNEY,
4 April, 2017

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STATUTORY REPORT OF THE BOARD

For the year ended 31 December 2016

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

1 The names of the Board members in office during the whole of the financial year and up to the date of this report are:

For whole year:

Thomas Breen
Charles Graham
Katherine Grinberg
Andrew Page
Judy Potter
Michelle Wade

Resigned during year:

(all effective 21 May 2016)

Michael Katz
Anne Last
Margaret Lovell
Carmel Morfuni
Cameron Smith

Appointed during year:

Margaret Seares (from 29 June 2016)
Darren Taylor (from 6 June 2016)

2 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. During 2016 Musica Viva Australia's artist development activities were expanded by the addition of Melbourne Competitions to the portfolio.

3 Musica Viva Australia's short term objectives are to:

- be recognised as an ensemble music company that displays innovation, adventure and excellence;
- demonstrate sector leadership and grow the profile of Australian arts and artists;
- ensure more Australians have access to and engagement with the arts;
- demonstrate sound financial and governance practices.

Musica Viva Australia's long term objective is to be the world leader in creating inspiring connections between audiences and musicians through ensemble music of quality, diversity, challenge and joy.

4 To achieve these objectives, Musica Viva Australia has implemented the following strategies:

- ensure consistent delivery of artistically vibrant programs throughout the company;
- expand engagement with music and culture via digital platforms;
- expand collaborations;
- build financial reserves to enable bold planning for the future; and
- revise its governance structure to better support and reflect the company's programs.

5 Directors:

Thomas Breen B.A. (Sydney). Executive Chairman and CEO of Breen Holdings operating in property development, land rehabilitation and waste management. Formerly (1981-2006) Tom Breen was founder and Managing Director of Status Resources Australia, an advisory firm for the international development of industrial minerals. He has worked extensively in Australia, Asia, the US and Europe, and in the 1990s was a guest of the United Nations and speaker at the Economic Commission for Asia & the Pacific, in China. Tom was a member of the Council of the Employers Federation of NSW. He studied piano at the Sydney Conservatorium and has a life long interest in music. Director since 29 August 2013. Directors' meetings held and attended during the financial year - 6.

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, Vice President of The Harvard Club of Australia, Director of HCA Philanthropy Pty Limited, Barmingo Limited, and the Foundation for National Parks & Wildlife. Director since 14 October 2012. Directors' meetings held and attended during the financial year - 6.

Katherine Grinberg B.Com 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 and Liszt Society. Former Board member, Rose Bay War Memorial Reserve Trust. Director since 1 January 2015. Directors' meetings held during the financial year - 6; attended - 3.

Michael Katz B.Com (Hons) (NSW). Formerly, Group Executive Commonwealth Bank of Australia (CBA). Previous appointments include Morgan Stanley in Tokyo and Zurich and Citicorp in Geneva. Director of a number of companies including ING Bank (Australia) Limited. Former Director of AMPAG (Australian Major Performing Arts Group). Director from 6 March 2002 to 21 May 2016. Eligible Directors' meetings held and attended during the financial year - 2.

Anne Last Bus. Cert. (Insurance). Development Officer, Telethon Kids Institute. President, Western Australian Branch of Musica Viva. Previously Director of Marketing, Perth Convention Bureau. Background in sales and marketing in IT as well as merchant banking and insurance. Past WA Chairman and National Board Member of Institute for Information Management. Extensive voluntary involvement in Youth Focus, a charity supporting young people showing early signs of depression, suicide and self-harm. Previously had extensive voluntary involvement in AFS Intercultural Programs. Director from 1 January 2014 to 21 May 2016. Eligible Director's meetings held during the financial year - 2; attended - 1.

STATUTORY REPORT OF THE BOARD

For the year ended 31 December 2016

Margaret Lovell B.Bus M Acc. Company Secretary and HR Director, National Portrait Gallery of Australia (until 2 May 2016). Treasurer and Executive Council Member, Museums Australia. Previously, Director of Recruitment Services, Australian Public Service Commission, Director of Licensing Australasian Performing Rights Assoc. Limited. Speciality areas include governance, human resource and change management, arts administration (music licensing and film). President, ACT Branch of Musica Viva to 14 December 2015. Director from 12 March 2009 to 21 May 2016. Eligible Directors' meetings held and attended during the financial year - 2.

Carmel Morfuni LL.M (Monash University); Grad Dip. Crim.; LL.B (both University of Melbourne); Barrister-at-Law; Nationally Accredited Mediator; MAICD. Director Musica Viva Australia from 1 February 2010 to 21 May 2016, Victorian State President since 2007 and Victorian Committee Member since 2005. Member Australian Institute of Company Directors. Former guest Lecturer in Organisational Ethics (Arts Administration Course RMIT University); Member, Lord Mayor's Charitable Foundation, Increasing Life Opportunities Grants Panel; Trainer Leo Cussen Centre for Law Practical Training Course and the Victorian Bar Mediation Course. Member of various Commonwealth and State Statutory Administrative Tribunals and Boards; member numerous Professional Committees; Independent Chair, Victorian Ministerial Advisory Committee on Animal Welfare. Former positions include Founding Chair, Suitability Panel Victoria; Senior Registrar Family Court of Australia (Melbourne). Eligible Directors' meetings held and attended during the financial year - 2.

Andrew Page B.Bus, B.Arts, M.Comm. Private Banker, Credit Suisse Private Bank since 2012. Previous, Macquarie Bank from 2005. Member of the Institute of Chartered Accountants in Australia. Director since 1 January 2016. Directors' meetings held during the financial year - 6; attended - 5.

Judy Potter Consultant to HYLIC, the joint venture designing and constructing the new Royal Adelaide Hospital. Chair, Adelaide Festival, Adelaide Botanic Gardens and State Herbarium. Director, Duke of Edinburgh Awards. Previous Board positions include

Chair and Director of various state and national arts organisations, and community, government and tertiary sector organisations including Chair of Adelaide Fringe Festival, South Australian Film Corporation and Adelaide Central School of Art. Previous positions include CEO, SA Great and CEO, 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. She has been a board member for a wide range of cultural and educational organisations, and also has additional experience in the retail sector in her role as board member of Synergy, the West Australian energy retail and generation corporation. In 2013 she received the Gold Medal for outstanding company director from the West Australian division of the Australian Institute of Company Directors. Director since 29 June 2016. Eligible Directors' meetings held during the financial year - 3; attended - 2.

Cameron Smith B Com., LLB (Hons) (University of Tasmania). Partner in Tax at Deloitte Australia. Director, Deloitte Tax Services Pty Ltd. Member of the Institute of Chartered Accountants in Australia. Director from 1 January 2009 to 21 May 2016. Eligible Directors' meetings held and attended during the financial year - 2.

Darren Taylor BBus BA (Swinburne). Darren Taylor is Managing Director and Head of Strategy for Melbourne-based brand agency Taylor & Grace. Formerly of ArtWords, where he worked with the University of Melbourne, ARC Special Research Centres and important not-for-profit organisations such as Centacare, Kildonan and Mental Illness Fellowship Victoria before starting his own agency. An accomplished pianist and pipe organist who served on the board of Chamber Music Australia, having previously been a Musica Viva Victorian Committee member. Darren is a pro-

bono adviser to the Indigenous Art Code and Koala Kids, and a mentor to young marketing professionals. Director since 6 June 2016. Eligible Directors' meetings held and attended during the financial year - 3.

Michelle Wade B.Arts, Grad Dip (Bus Comms) Currently General Manager - International Operations, Trade & Investment Queensland. Previously G20 & Special Projects Director, Brisbane Marketing. Michelle was a Trade Commissioner for the Australian government from 1998 to 2012 and undertook diplomatic postings in Italy, Spain and Malaysia. Michelle has an earlier career in arts and has held development positions for Sydney Symphony and Queensland Symphony Orchestras. Director since 4 December 2013. Directors' meetings held and attended during the financial year - 6.

6 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 each towards meeting any outstanding obligations of the entity. At 31 December 2016 the collective liability of members was \$12,190.

7 Auditors Independence Declaration
The lead auditor's independence declaration for the year ended 31 December 2016 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
4 April 2017



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 2016 there have been

(i) 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

(ii) 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
4 April 2017

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GOVERNANCE

GOVERNANCE RESTRUCTURE

In 2016 Musica Viva undertook a governance restructure, implemented at the May 2016 meeting of the Board and the subsequent AGM. The key features of this restructure include a new Constitution (replacing the Articles of Association formulated in 1972), streamlining of the Board membership structure and the manner in which Board members are elected. A National Members Council of up to 50 people who have made a significant contribution to Musica Viva was put in place, with Members progressively appointed and rotated variously at one-, two- and three-yearly intervals. It is intended that Members will act as advocates for Musica Viva and will have a role in the appointment and election of Board members. Musica Viva's State-based committees continue to play a vital role in support of Musica Viva's activities within their state.

This restructure transitions Musica Viva into a contemporary and agile governance structure and marks the first comprehensive restructure of the organisation's governance model since its inception.

The Board acts in accordance with the Musica Viva Board Charter, adopted on 21 May 2016, and the Constitution. The Board takes seriously the requirements of the essential governance practices for arts organisations, as addressed within the Charter.

PATRON

Mr Tony Berg AM

BOARD OF DIRECTORS

Charles Graham, Chairman, NSW
(Chairman from 21 May 2016)
Tom Breen, NSW
Katherine Grinberg, NSW
Andrew Page, NSW
Judy Potter, SA
Emeritus Professor Margaret Seares AO,
WA (from 21 May 2016)
Darren Taylor, VIC (from 21 May 2016)
Michelle Wade, QLD

We thank the following Board Members who retired on 21 May 2016:

Michael Katz, Chairman, NSW
Anne Last, WA
Margaret Lovell, ACT
Carmel Morfuni, VIC
Cameron Smith, VIC

MEMBERS COUNCIL PRESIDENT

Michael Katz

MEMBERS COUNCIL (ACT)

Professor Geoffrey Brennan
Margaret Lovell
Dan Sloss
Arn Sprogis

LIFE MEMBERS (ACT)

Marjorie Gilby
Donald Sams

MEMBERS COUNCIL (NSW)

Anne Arcus
David Constable AM
Anna Enno (Newcastle)
Richard Gill AO
Dr Tom Karplus
Ruth Magid
The Hon. Jane Mathews AO
John Strutt
Ray Wilson OAM

LIFE MEMBERS (NSW)

Gaston Bauer
Tony Berg AM
Jennifer Bott AO
Dr Catherine Brown-Watt PSM
Don Burrows AO MBE
Suzanne Gleeson
Trish Ludgate
Donald McDonald AC
Donald Magarey
Jill Stowell OAM (Newcastle)
Mary Vallentine AO
Ernest Weiss

Kim Williams AM
Dr Kevin White (Newcastle)
Dr Margaret Wright OAM

MEMBERS COUNCIL (QLD)

Professor Ian Frazer AC

LIFE MEMBERS (QLD)

Christine Gargett
Peter Lyons
Donald Munro AM

MEMBERS COUNCIL (SA)

Veronica Aldridge
Geoff Day

LIFE MEMBERS (SA)

Helen Godlee

MEMBERS COUNCIL (TAS)

Di O'Toole

MEMBERS COUNCIL (VIC)

Tom Bruce AM
Dr Jane Fyfield
Carmel Morfuni
Hyon-Ju Newman
Cameron Smith

LIFE MEMBERS (VIC)

Jacqui Bate
Russell Bate OAM
Michael Bertram
Marc Besen AC AO
David Bradshaw
Peter Burch AM BM
Julian Burnside AO QC
Kate Durham
Anne Kantor

MEMBERS COUNCIL (WA)

Anne Last
Graham Lovelock

LIFE MEMBERS (WA)

Judy Flower
Michael Wishart



STAFF & COMMITTEES

Musica Viva Australia Staff List
(as of December 2016)

NATIONAL OFFICE

Mary Jo Capps
Chief Executive Officer

Carl Vine AO
Artistic Director

CONCERTS

Katherine Kemp
Director of Artistic Planning,
Concerts

Luke Iredale
Artistic Coordinator

ARTIST DEVELOPMENT

Timothy Matthies
Director of Artist
Development

Genevieve Lacey
Artistic Director,
FutureMakers

Melissa Cannon
CountryWide Manager
(Maternity Leave)

Callum Close
Artist Development
Coordinator

OPERATIONS

Janelle McKenzie
Director of Operations

Anna Griffiths
Operations Manager,
Education

Michelle Zarb
Operations Coordinator,
Concerts

Rebecca Whittington
Operations Coordinator,
Concerts

DEVELOPMENT

Anne Cahill OAM and
Amelia Morgan-Hunn
Co-Directors of
Development

Alice Enari
Development Manager

Alex Bellemore
Grants Manager

Claire Burrell-McDonald
Research & Database
Manager

Vennisa Santoro
Development Coordinator

EDUCATION

Michael Sollis
Artistic Director, Education

Colette Vella
Director of Business
Development, Education

Christine Munro
Education Content
Manager

Marita Lacota
Education Content
Coordinator

**Jemma Tabet and
Elaine Slawski**
Professional Development
Managers

Adrian Barr
Digital Strategy Manager,
Education

Mary Scicchitano
NSW Education Manager

Johanna Rosenthal
NSW Education
Coordinator

Karen James
Aboriginal Language
Preservation Project
Manager

MARKETING

Paul Stuart
Director of Sales &
Marketing

Kia Stockdale
Senior Marketing Manager

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As at Dec 2016

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President

Prof Geoffrey Brennan

Christina Cook

Alison Craswell

Gudrun Genée

Roger Hillman

Jeannette Horne

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Anne Morris

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Thank you to all the staff who worked at Musica Viva in 2016:

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