



PORT FAIRY
SPRING MUSIC
FESTIVAL



2022 ANNUAL REPORT

ACKNOWLEDGEMENT OF COMMUNITY

We acknowledge and recognise that the voice and contribution of people and communities with a diverse cultural background and with diverse lived experience of disability, both past and present, are essential in realising an inclusive society.

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge the Gunditjmara people, traditional owners of the areas now encompassing Warrnambool, Port Fairy, Woolsthorpe and Portland, and pay our respects to Elders past, present and emerging.

OUR ORIGINS

The Port Fairy Spring Music Festival was created in 1990 in the western region of Victoria by the late British/ Australian composer Michael Easton ARAM and the pianist Len Vorster. For over 30 years, it has been staged as an annual regional music festival, it's focus on chamber music growing to incorporate orchestral music, jazz, cabaret, music theatre, film, visual arts, masterclasses, a community gala and schools programs. Music lovers and artists have made the pilgrimage to be part of the Festival along with the local community from across the region, galvanised by passionate supporters.

Festival photography:
Silvi Glattauer
www.silvi.com.au





2022 ANNUAL REPORT

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CHAIR'S REPORT

In 2022 we were delighted to welcome our audience back after two years of Covid cancellations. The Festival's Artistic Directors, Monica Curro and Stefan Cassomenos curated a diverse program by outstanding artists – the majority resident in Victoria. Underpinned by the timely themes of 'Regeneration' and 'Regathering', the Festival was enriched by the enduring cultural and creative practices of First People's artists and musicians, including a world premiere by our featured First Peoples composer, Yuin woman Brenda Gifford.

The October Festival was the pinnacle of a year of significance, one in which we made substantial headway on the goals set out by our 2022–2025 Strategic Plan. We expanded our year-round offering of community and education programs, further embedding PFSMF as a creative beacon in the region. We invested in new systems and processes – a refreshed brand, new ticketing system website – to ensure the ongoing sustainability of our business.

2022 was the first year that we had been able to plan a typical PFSMF for 3 years because of the pandemic. We wanted to ensure 2022 would be the opportunity for Monica and Stefan to be ambitious in their programming.

We also planned that 2022 would be a year of significant one-off investment in business system reform by implementing the I-Nex artfuel system. We also planned to invest reserves accumulated during 2020 and 2021 in a significant uplift to our community engagement in the region at festival time and more broadly.

There were several factors that emerged in 2022 which adversely impacted the festival and the performing arts sector more broadly. These included the fact that audience confidence did not return to pre-pandemic levels (and still has not). There was a significant weather event a few days before the festival which impacted travel for audience and artists. Production workforce was harder to source, and production and other costs were higher than anticipated originally.

We also need to acknowledge that we are in an environment of general inflation not experienced for many years and this brings risks and uncertainties that are sometimes unexpected.

We are planning both the program and budget for 2023 taking into account the realities of the current environment.

As for many organisations, it's been a necessary period of consolidation following large-scale disruptions, but one of revitalisation too. In this, our first official Annual Report, we're proud to share 2022's milestones. Many individuals and organisations contribute to the success of the festival. I take this opportunity to send our sincere gratitude to those individuals and organisations as passionate as we are in the role and impact a small festival can have in the community and Australian music sector.

Thank you to the operations and production team. Sincere thanks to Laura Telford who worked tirelessly in 2022 as Festival Operations Coordinator including managing the new ticketing system amongst many other tasks that brought the festival to fruition. Dawn Holland for many years has led the production team and turned the various venues into intimate concert spaces. Barry Levinson has led a team of volunteer ushers and again worked tirelessly with the team of volunteers all Festival weekend.

I also thank and acknowledge all our donors and sponsors for your generosity of support. Many have generously supported the Festival over a number of years. To our principal Government partner, The Victorian Government, through Creative Victoria. This core support through the Creative Enterprises Program is the financial foundation to our festival and we are sincerely grateful.

I thank my fellow Board members who support the Festival in a range of ways, in particular, Barry Levinson who has now retired after many years on the board.

Finally I thank our Artistic Directors, Monica Curro and Stefan Cassomenos for their dedication to their role. Not only in programming a diverse and engaging Festival, but for their commitment to the region and its music students and teachers throughout the year and as performers on many occasions in the Festival. On behalf of the entire Festival community we thank you!

Penny Hutchinson
Chair



REJUVENATION



ARTISTIC DIRECTOR'S REPORT

OVERVIEW

Our objective as Artistic Directors in 2022 was to resume the presentation of our annual October event, with a mix of repertoire serving and representing diverse artists, audiences, and the wider regional community and artistic ecosystem. Our theme for this year was Regeneration, billed as 'the defiant theme of 2022' after consecutive years of absence, and as 'the irrepressible heartbeat of cultural life that will always rise again.' We designed this year's PFSMF as a celebration of Regathering, artistically centred on the concept of the Festival's eponym 'Spring' as the spontaneous regeneration of life's essence. We sought to encapsulate what the Port Fairy Spring Music Festival truly is – as a nostalgic reminder for our returning audience members, and as a comprehensive introduction for new attendees.

We served our artistic rationale in 2022 with a similar mix of artists and programs to the last PFSMF in 2019, which was our first as Artistic Directors. Our artists in 2022 included approximately 80 professional musicians. Our chosen mix of emerging, established, and underrepresented artists demonstrated our commitment to providing pivotal performance opportunities sector-wide. We also significantly expanded our footprint of free and/or educational community engagement events. Artistic and audience highlights summarised on page 9.

Measuring 2022's Achievements Against our Strategic Goals: Artistic Identity and Aspiration

We designed a diverse program employing a series of strong themes and narratives through which our artists' enriching and inspirational stories could be shared. These included the central Regeneration theme, celebrating narratives of spontaneous regeneration, new life, and parenthood and the related Regathering theme, celebrating narratives of tribute, homage, and intergenerational connection. One concert paid tribute to the Festival's patron Lauris Elms; and a total of 5 concerts featuring either performances or compositions by all four past Festival Directors.

This year's program embodied PFSMF's steadfast commitment to the development, support, and presentation of new and existing work by Australian composers, including nine world premieres. We have met regularly with key donors, and have secured significant three-year support from two major philanthropic sources for our ongoing program of commissioning and presenting new work.

A new work highlight was our newly commissioned cross-disciplinary installation, 'The Sensorium', featuring projections of artworks by Southwest Victorian visual

artists, curated by Southwest Victorian artist Gareth Colliton, presented alongside the premiere of new music by Brisbane composer Thomas Green. Expanding on the definition of Regeneration, the artworks were also fed into an Artificial Intelligence image generator, where the AI 'regenerated' the existing artworks into new hybrids. New images were formed live during the performance, generated from the experience itself, with visuals combining to create a symbiotic experience with Thomas Green's digital composition.

PFSMF continues to celebrate the rich and continuing cultural heritage of First Peoples, and our 2022 program reflected our dedicated focus on First Peoples creatives. Yuin woman and First Peoples artistic leader Brenda Gifford was our featured First Peoples composer at PFSMF in 2022. We showcased her compositions across three mainstage Festival concerts, including the world premiere of a new work commissioned by PFSMF. We also presented a musical *Welcome to Country*, collaboratively composed by Gunditjmara woman Mel Steffensen and Gunditjmara man Uncle Locky Eccles together with the Find Your Voice Collective, performed in Peek-Whurrong language.

We have strengthened PFSMF's ongoing relationship with the local First Peoples community, meeting regularly and consulting with First Peoples community leaders from the region. In July, we visited UNESCO World Heritage-listed Budj Bim Cultural Landscape, on a tour conducted by Gunditjmara community leader and musician Braydon Saunders, who joined us in October to deliver a spoken *Welcome to Country* at the Festival opening. We meet regularly with Braydon, and are in the process of planning future collaborative opportunities to highlight the history and culture of the Gunditjmara nation. We have initiated conversations on establishing a partnership with Budj Bim, and commissioning a performance work responding to and celebrating this unique site. We have also connected with Gunditjmara community leaders and musicians, with a view to commissioning the creation of new work for the 2023 and/or 2024 Festivals. We continue to support the development of new compositions by leading First Peoples composers, and have secured a new work by Yuin woman Brenda Gifford, commissioned by chamber ensemble PLEXUS, to receive its world premiere at the 2023 PFSMF.

PFSMF is consultative, inclusive and supportive in serving the people of Southwest Victoria, and our 2022 program represented an even greater shift towards community performer participation, programming tailored towards local attendance, and education – across multiple events. We also continue to explore the local identity of the region, highlighting its environmental distinctiveness, through our programming of events such as *Brolga Dawn*, *The Ancient Sea*, and *The Sensorium*.

PFSMF's commitment to diversity and equitable gender representation was reflected in our 2022 program. Across this year's Festival, 25% of compositions performed were by female composers. 'Find Your Voice', our collaborative concert performed by the Find Your Voice Collective with the PFSMF Chamber Orchestra, featured compositions and performances by many musicians who identify as having a disability. Our performers across the Festival weekend represented a wide range of abilities, identities, and cultural backgrounds.

COMMUNITY AND EDUCATION ACTIVITY

Since our appointment as Artistic Directors, we have identified PFSMF's dedication to serve its local creative community as central to the Festival's philosophy. Our robust commitment to this has led us to expand our year-round offerings of community and education programs, visiting the region monthly in the implementation of a revitalised annual program of community and education-based work. Many of these programs have culminated in the presentation of mainstage concerts at the October festival, featuring large numbers of community members as performers. We have consulted regularly with local stakeholders who share our goals, and have held forums and roundtable discussions to identify mutually beneficial outcomes. Local audience and performer participation in the Festival has already increased substantially, and will continue to grow over the coming years.

Community and Education highlights are summarised on page 10 under Measuring 2022's Achievements Against our Strategic Goals: Community and Education Activity

We also partnered with Musica Viva Australia, through Musica Viva in Schools (MVIS), to provide children's concerts at schools across the Moyne Shire in late July 2022 – 'Music In My Suitcase'. We partnered with them again in October to provide schools' concerts in Port Fairy for students from Warrnambool, Panmure, Cudgee, Allansford, and Port Fairy. The student attendance costs in July were partially subsidised by PFSMF, and in October were fully subsidised by PFSMF and Musica Viva. PFSMF also subsidised the October cost of student bus transport, circumventing one of the main economic obstacles preventing schools from allowing their students to attend October PFSMF activities in Port Fairy.

We raised support for these activities through the 2021 round of the Creative Partnerships Australia Plus One Funding, and through the 2021 round of Moyne Shire Festivals & Events Funding. Musica Viva Australia raised support for their activities partnering with PFSMF through the Federal Government's RISE Initiative.

We have relentlessly advocated for government policy change, cultural infrastructure, and increased institutional support for music education and broader creative activities in Southwest Victoria. We initiated a significant meeting of community leaders in January 2022 to discuss the feasibility of the development of a Conservatorium based in Warrnambool. The outcome of the meeting was to establish a Steering Committee and initiate a pre-feasibility study, which was funded by local trusts and foundations, and delivered in November 2022.

We continue to expand the scope of our partnership with Deakin University, who provide strategic guidance, administrative support, and meeting spaces for the study's steering committee, as well as volunteering empty space at the Warrnambool campus for community music activity. In 2023, we will continue presenting multiple community engagement and education events, and aim to build on this through increased engagement with local schoolchildren, teachers and principals, regional music organisations, the Southwest visual art community, and an expanded student participation component at Festival time.

Monica Curro and Stefan Cassomenos
Artistic Directors



Stefan Cassomenos. Photo Belinda Strodger



Monica Curro. Photo Belinda Strodger

MEASURING 2022'S ACHIEVEMENTS AGAINST OUR STRATEGIC GOALS



GOAL 1 ARTISTIC IDENTITY AND ASPIRATION

Musical experiences that create enrichment, enjoyment and curiosity. Experiences that lead audiences to new artists, repertoire and a fresh perspective of the Festival and the world around them. Musical experiences which also engage with the local community and environment.

What success looks like

- Presentation of an annual October festival with a mix of repertoire that serves and represents diverse artists, audiences, and the wider regional community and artistic ecosystem
- The strengthening of an ongoing relationship with the local First Peoples community, to celebrate their rich and continuing cultural heritage.
- Commissioning new work from composers and creatives of other artistic disciplines to feature annually.
- Continuing our role as champions of emerging and underrepresented artists.
- Vibrant and meaningful long-term creative collaborations and partnerships, for mutual artistic and cultural outcomes.
- Exploration of the local identity of the region, by highlighting its environmental distinctiveness through our programming.

Key 2022 achievements

- In 2022, we returned to the five familiar Festival venues to present **23 regular concerts** (3 on Friday, 13 on Saturday, and 7 on Sunday) including an Opening Gala, Saturday Gala, and Closing Gala.
- We continued the tradition of additionally presenting **2 lunch events**, and **3 satellite events** at a new Festival venue, which this year was St Brigid's Crossley.
- We significantly expanded our footprint of free and/or educational community engagement events, with a total of **3 free schools' concerts**, **3 free masterclasses**, **1 ticketed education-focused event** ('Regenerators'), and **2 free events** ('Spring Festival Worship' and 'The Sensorium').

- Our artists in 2022 included approximately **80 professional musicians** – of whom 15 were soloists or conductors, 22 were instrumentalists forming the PFSMF Chamber Orchestra and the backbone of the PFSMF Orchestra, and the remainder were members of our **10 featured ensembles** – alongside approximately **300 community musicians**.
- This year's program embodied PFSMF's steadfast commitment to the development, support, and presentation of new and existing work by Australian composers. We featured **9 world premieres**, as well as one 'delayed' premiere (of a work jointly commissioned by PFSMF in 2020 but premiered elsewhere due to our two years of cancellation).
- Of these 10 premieres, **5 were commissioned in whole or in part by PFSMF**.
- Across the 2022 festival program, **35% of all compositions performed were by Australian composers**.
- We maintain strong ties with the Australian compositional landscape, and continue to develop fundraising campaigns and strategies to ensure a dedicated pool of funds earmarked for the commissioning of new works.
- We have met regularly with key donors, and have secured significant **3-year support** from **2 major philanthropic sources** for our ongoing program of commissioning and presenting new work.
- Our 2022 program reflected our **dedicated focus on First Peoples creatives**. Yuin woman and First Peoples artistic leader Brenda Gifford was our featured First Peoples composer at PFSMF in 2022. We showcased her compositions across three mainstage Festival concerts, including the world premiere of a new work commissioned by PFSMF.
- PFSMF's commitment to diversity and equitable gender representation was reflected in our 2022 program. Across this year's Festival, **25% of compositions performed were by female composers**.
- 'Find Your Voice', our collaborative concert performed by the Find Your Voice Collective with the PFSMF Chamber Orchestra, featured compositions and performances by many musicians who identify as having a disability.
- Our performers across the Festival weekend represented a wide range of abilities, identities, and cultural backgrounds.

GOAL 2 COMMUNITY ENGAGEMENT

Experiences which engage with the local community in direct ways and support the cultural ecosystem locally and across the state. Experiences which partner with our local First Peoples community. Experiences which build partnerships with other arts organisations and educational institutions across the region and State.

What success looks like

- Increase opportunities to highlight history and culture of the Gunditjmara nation.
- Increase local audience participation in the Festival over the next four years.
- Provide increased opportunity for large-scale community participation in performance through
- a minimum of two Community Gala events annually.
- Expansion of year-round offerings of community and education programs within the region scheduled monthly.
- Partnerships with key institutions including Deakin University, Musica Viva Australia and others.
- Increase the level of organised music-making in the region.

Key achievements in 2022

- Our off-season Autumn Gala, involving significant community performance participation through an Autumn Gala Chorus of **16 participants**, performing alongside Josh Piterman and Stefan Cassomenos.
- 'Closing Gala: Regeneration', which featured **75% local community musicians** on stage, including 20 local orchestral musicians, **28 local adult choristers, and a schools chorus of 34 children**, with a core of professional musicians, performing work collaboratively composed by Dermot Tutty with schoolchildren from Port Fairy primary schools, alongside well-known opera excerpts, and Vaughan Williams' powerfully moving 'Serenade to Music', led by conductor Michael Dahlenburg and Festival Co-Director Monica Curro, and featuring local soloist Leah Oswin. The children's chorus participated in choral and collaborative composition workshops with Dermot Tutty from June through to October.

- 'Find Your Voice', which featured over **90% local community musicians** on stage. The 180-strong Find Your Voice Choir performed alongside the PFSMF Chamber Orchestra, performing multiple works composed by the Find Your Voice Collective, arranged for chamber orchestra by Festival Co-Director Stefan Cassomenos.
- 'Bell Curve', which featured **100% local community musicians** on stage. **13 high-school-age children** performed on the Federation Handbells, after a series of instructional workshops and rehearsals with Speak Percussion. Three performances of Bell Curve were presented at St Brigid's Crossley, a community-owned and operated venue near Port Fairy.
- 'Regenerators', which featured over **90% local community musicians** on stage, performing with Festival Co-Director Stefan Cassomenos, after a year-long series of masterclasses and tutorials held at Hamilton & Alexandra College with Monica Curro and Stefan Cassomenos. **20 students** participated in the programs, of whom **5 were selected to perform** at the festival in October.
- 'Music with Moxie', a series of **8 monthly public masterclasses** held at venues in Warrnambool, with Monica Curro and Stefan Cassomenos, reaching a total of **57 community participants**, and many observers.
- **5 other public masterclasses** held throughout the year, including 3 presented during the October festival, reaching a total of **28 community participants**, and many observers.
- 'The Sensorium', a collaborative installation centrally featuring Southwest Victorian visual landscape artists, and geared towards community attendance as a free all-day event.
- 'Spring Festival Worship', a performance geared towards community attendance, as a free event.
- 'Guardian Spirit', a performance geared towards community attendance from a younger local demographic engaged with the particular featured genre of electronic/classical-crossover/pop-culture.
- 'Lullaby', a performance designed as an accessible concert where new parents were especially invited to bring their babies and toddlers.
- 'Cabaret: After Birth', a performance featuring well-known local singer Anna-Lee Robertson, with a significant and loyal community following.
- We have strengthened PFSMF's ongoing relationship with the local First Peoples community, meeting regularly and consulting with First Peoples community leaders from the region.

- In July, we visited UNESCO World Heritage-listed Budj Bim Cultural Landscape, on a tour conducted by Gunditjmara community leader and musician Braydon Saunders, who joined us in October to deliver a spoken Welcome to Country at the Festival opening. We meet regularly with Braydon, and are in the process of planning future collaborative opportunities to highlight the history and culture of the Gunditjmara nation.
- We have initiated conversations on establishing a partnership with Budj Bim, and commissioning a performance work responding to and celebrating this unique site. We have also connected with Gunditjmara community leaders and musicians, with a view to commissioning the creation of new work for the 2023 and/or 2024 Festivals.

GOAL 3 SUSTAINABILITY

Create a framework for the integrated leadership of the Festival spanning its governance, financial management, organisation, programs and planning. The framework provides a roadmap to refine and grow the operating model to support the expansion of community and education activity and ongoing pursuit of artistic excellence.

What success looks like:

- The development of a management structure that supports a streamlined workflow across paid management, Board and volunteer support.
- The implementation of an integrated and secure IT system incorporating CRM, scheduling, box office and files management integrated with the Xero finance system.
- Maintenance of reserves of a minimum of 33% of turnover.
- Establishment of a Community Reserve to be reinvested annually and directly into community and education programs.
- Continued support through the Moyne Shire and new support through Tourism Victoria.
- Establishment of a longitudinal evaluation framework to measure the Festival's growing impact.
- A continuation of the Philanthropic program to secure long term support from a group of committed donors.

Key achievements

- Ongoing commitment to the implementation of the 2021 Sustainability Strategy
- New IT system developed and fully implemented
- Four-year budget template developed and implemented
- Reserves currently at 10% of turnover with a plan to build to the target of 33% in the next three years

2022 PERFORMANCE HIGHLIGHTS



REGENERATION

Celebrating narratives of spontaneous regeneration, new life, and parenthood

Concerts included Rejuvenation Regenerators; Papa & Pejačević; Cabaret: After Birth; Guardian Spirit; Mothers' Suite Sweet Mothers; Lullaby; and Closing Gala: Regeneration



REGATHERING

Celebrating narratives of tribute, homage, and intergenerational connection

Concerts included Opening Gala: Regathering; Songmakers: Nostalgia; Invocations; Brolga Dawn; Reflections; Australia Fair?; and The Ancient Sea.



THE SENSORIUM

A newly commissioned cross-disciplinary installation, featuring projections of artworks by Southwest Victorian visual artists, curated by Southwest Victorian artist Gareth Colliton, presented alongside the premiere of new music by Brisbane composer Thomas Green



FOCUS ON FIRST PEOPLES CREATIVES

Yuin woman and First Peoples artistic leader Brenda Gifford was our featured First Peoples composer at PFSMF in 2022. We showcased her compositions across three mainstage Festival concerts, including the world premiere of a new work commissioned by PFSMF. We also presented a musical Welcome to Country, collaboratively composed by Gunditjmara woman Mel Steffensen and Gunditjmara man Uncle Locky Eccles together with the Find Your Voice Collective.

GOVERNANCE & MANAGEMENT

OUR BOARD

Penny Hutchinson Chair

Graham Evans AO

Gavin Franklin

Dawn Holland

Alison Lansley Company Secretary

Barry Levinson

William (Bill) Moore

Eda Ritchie AM

Peter Strickland

Christopher Thompson Treasurer

Artistic Directors: Stefan Cassomenos, Monica Curro

Port Fairy Spring Music Festival was incorporated in 1990 and operates under its Statement of Purposes and Rules. The Purpose included in this plan was endorsed by the Board and will be formally considered and adopted at the next AGM.

The Board of the Festival is elected according to the Rules of the organisation. The Members of the Festival include Friends, Full Members, Life Members and Honorary Members.

The Board maintains a current skills matrix that is used to ensure representation across key stakeholder groups and necessary experience and attributes. The Festival is committed to succession planning and has commenced a rolling program of refresh and renewal on a three year cycle.

OUR ARTISTIC DIRECTORS AND MANAGEMENT

The Festival has been led by outstanding Festival Directors since its inception. Every three to five years, we appoint a new artistic leader to bring new ideas, thoughts and creativity to the Festival. We continue the journey with Stefan Cassomenos and Monica Curro from 2019 – 2021. Monica and Stefan have been reappointed for a further three years for festivals through 2024.

In 2020 the Festival agreed it was necessary to increase management resources to develop the overall sustainability and capacity of the Festival. A part time General Manager's role was introduced and commenced in late 2020. The GM developed a sustainability strategy that the Board adopted in April 2021 and will be implemented over the life of this plan. The Festival also introduced the role of Operations Coordinator to take a lead role in the implementation of the box office ticketing system.

OUR POLICIES AND PROCEDURES

We maintain the following policy documents:

- Procedures Manual – currently being updated
- Organisational Roles and Accountabilities
- COVID Safety Policy
- Risk Management Plan (financial, external, event and safety)
- Privacy Policy
- Anti-Bullying Policy
- Working with Children Policy
- Working with First Peoples Policy
- Ticketing terms and conditions
- Sexual Harassment

POLICIES AND PROCEDURES DEVELOPED IN 2021–22

Reconciliation Action Plan

Disability Action Plan

OUR DONORS

The Festival has attracted a dedicated group of passionate Philanthropists who now support the Festival on a regular basis. Every contribution of any size is so gratefully received and makes a real difference to our capacity to deliver an inspirational and uplifting program. To find out how you can support our vision, please visit our website.

DIRECTORS' CIRCLE (\$10K+)

Jennifer Brukner OAM
Cope-Williams Arts Foundation
Ross and Anna Hicks
Isobel and David Jones Family Foundation

FESTIVAL BENEFACTOR (\$2K+)

Prue Brown
Anne and Graham Evans AO
Gassauer – Fleissner Family
Mary-Jane Gething
Lesley Griffin
Rod Hunt
King and Collins
Alison and David Lansley
Hyon-Ju Lee
Joy Selby Smith
Randal and Asako Williams

CONCERT PATRON (\$500+)

Jenny Anderson
Alison Brookman
Elizabeth and Alex Chernov AC QC
Colin Cornish
Tamara Fraser AO
Peter Jopling AM QC
Clare and Neil Kearney
Merran Koren
Harish Rao
Chris Renwick
Eda Ritchie AM
Kaye Salisbury and Bart Wissink
Mary Vallentine AO
Sharon Wallace
Brian Walters and Sally Polmear
Voi Williams OAM

ENSEMBLE PATRON (\$100+)

Anna Affleck
Jennifer Barke
Peter Burch
Alastair and Sue Campbell
Dizzy Carlyon
Hugh and Cherry Collins
Margaret Collins
Margot Costanzo and Chris Arnold AM
Carolyn Crowe
Inez Vivienne Davey
Ellen Day
Anne Dowling
Jean Dunn
Catherine Elder
Rachel Faggetter and Barry Jones AC
John Fast
Anthony Fitzwilliams Hyde
Andrew Ford
Anne Frankenberg
Nolene Fraser
Iain Grandage
Tim Gurry
Norma Hamilton
Susan Howells
Sally and Alan Hutchison
Christine Jeffrey
Pamela Jonas
Mary-Jane Joscelyne
Angela Kirsner
Barbara and Peter Kolliner OAM
Alyson and Charles Kosina
Genevieve Lacey
Penelope Lewisohn
Diane Luhrs
John MacInnes
Susie Mackinnon
June Marks

Jean McMullin
Alana Mitchell
Mary O'Connor
Elizabeth O'Keefe
Isabel Paisley
Hannah and Leon Piterman
Deidre Pope
Andrew Ray
Ralph Renard
Cathy Rogers
Elizabeth Romanowski
John Simpson
Anne and Geoff Skinner
Peter Strickland
Antonia Syme AM
James Tait
Rosemary Tait
Gillian Trahair
Peter and Rosemary Turner
Liz Vinning
Robert Walsh
Susan Warburton
With thanks also to many others

CORPORATE AND GOVERNMENT PARTNERS

OUR CORPORATE AND GOVERNMENT PARTNERS

One of the Festival's core values is 'Our collaborations and partnerships – critical to the way we work'

Our principal funding partner is the Victorian Government through Creative Victoria.

Our local government funding partner is the Moyne Shire Council.

Our list of philanthropic supporters grows each year, and this has been supported in 2022 by the Australian Government through Creative Partnerships Australia.

ARTISTIC COLLABORATION

Recent partnerships and current development

Australian Tapestry Workshop

McClelland Sculpture Park & Gallery

Melbourne Chamber Orchestra

Regional Arts Victoria

Short Black Opera

Speak Percussion

REGIONAL CONSULTATION GROUP

Convened by Regional Arts Victoria

- ACT Natimuk
- Castlemaine State Festival
- Ballarat International Foto Biennale
- Platform Arts
- Flying Fruit Fly
- Kaiela Arts
- Hothouse Theatre
- Port Fairy Spring Music Festival
- Punctum
- Shepparton Festival
- Wangaratta Festival of Jazz & Blues Arena Theatre Company
- Creative Clunes
- Gold Museum at Sovereign Hill
- Arts Mildura
- East Gippsland Art Gallery
- Art Is... Festival



FINANCIAL REPORT



BOARD OF MANAGEMENT REPORT

Your Board members submit the Financial Report of Port Fairy Spring Music Festival Inc. for the financial year ended 31 December, 2022.

Board Members

The names of the Board members throughout the year and at the date of this report are:

Penny Hutchinson
Dawn Holland
Barry Levinson
Alison Lansley
Dr. Peter Strickland
Gavin Franklin
Graham Evans
Bill Moore
Eda Ritchie
Chris Thompson
Monica Curro
Stefan Cassomenos

Principal Activities

The principal activity of the Association during the financial year was to organise the artists, production and ticket and merchandise sales for the Port Fairy Spring Music Festival.

Significant Changes

No significant change in the nature of these activities occurred during the year.

Signed in accordance with a resolution of the Members of the Board.



Chair

Dated this 22 day of April, 2023.

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31 DECEMBER, 2022**

	2022	2021
	\$	\$
INCOME		
Box Office	146,028	24,881
Donations	80,102	49,385
Friends Subscriptions	13,623	13,090
Grants - Creative Victoria	100,000	149,000
Grants - Other	-	35,000
Interest	777	117
Trusts and Foundations	10,000	30,000
Sponsorship	60,039	15,000
Other income	1,235	1,264
TOTAL INCOME	411,804	317,737
EXPENDITURE		
Accountancy & Audit Fees	6,060	2,700
Administrator Salary	24,802	17,500
Administrator Superannuation	2,560	1,706
Artists Commission	-	1,000
Artistic Director Fee	37,500	39,000
Artists Accomodation	28,421	-
Artists Fees	128,161	33,682
Artists Travel	32,933	-
Artists Superannuation	8,100	-
APRA Fees/Royalties	481	1,390
Bank Fees & Charges	885	1,206
Catering & Entertaining	11,168	227
Catering Production	5,623	-
Computer Expenses/Internet Fees	-	956
Consulting fees	102,365	23,965
Depreciation	1,244	902
Education & Community	500	3,536
Executive Accommodation	1,958	378
Executive Travel	375	-
General Manager Fees	41,000	33,000
Insurance	2,967	1,258
Instrument Expenses	29,181	-
Leave Provisions Expense	4,622	2,650
LPA Membership	1,534	564
Lauch/Event Catering	8,884	182
Other Media Expenses	3,956	624
Other Production Expenses	2,410	-
Piano Freight & Tuning	-	220
Postage	287	124

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31 DECEMBER, 2022**

	2022	2021
	\$	\$
EXPENDITURE (Continued)		
Printing & Stationery	4,275	49
Production Accomodation	5,550	-
Production Crew Fees	39,576	1,800
Production Design & Sets	13,324	-
Production Equipment Hire	39,298	1,874
Production Manager Fee	7,750	2,900
Production Storage	4,703	2,764
Production Transport Expense	7,003	-
Program Design	13,506	12,000
Publicity	8,318	1,000
Sundry Administration	1,741	200
Telephone	2,411	1,037
Ticketing Costs	21,830	1,378
Venue Hire	11,707	-
Website Maintenance	9,223	-
Workcover	255	253
TOTAL EXPENSE	678,447	192,025
Surplus/(Deficit) for the year ended 31 December	(266,643)	125,712

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER, 2022**

	Note	2022 \$	2021 \$
CURRENT ASSETS			
Cash and Cash Equivalents	2	49,192	313,783
Trade and other Receivables	3	23,020	2,924
TOTAL CURRENT ASSETS		<u>72,212</u>	<u>316,707</u>
NON - CURRENT ASSETS			
Plant and Equipment	4	4,013	3,105
TOTAL NON - CURRENT ASSETS		<u>4,013</u>	<u>3,105</u>
TOTAL ASSETS		<u>76,225</u>	<u>319,812</u>
CURRENT LIABILITIES			
Trade and other Payables	5	28,166	9,731
Provision for Annual Leave		7,010	1,447
TOTAL CURRENT LIABILITIES		<u>35,176</u>	<u>11,178</u>
NON-CURRENT LIABILITIES			
Provision for Long Service Leave		261	1,203
TOTAL NON-CURRENT LIABILITIES		<u>261</u>	<u>1,203</u>
TOTAL LIABILITIES		<u>35,437</u>	<u>12,381</u>
NET ASSETS		<u>40,788</u>	<u>307,431</u>
MEMBERS FUNDS		<u>40,788</u>	<u>307,431</u>

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER, 2022**

	Note	Retained Earnings \$	Total \$
Balance at 31 December, 2020		181,719	181,719
(Deficit)/Surplus for the year		125,712	125,712
Balance at 31 December, 2021		307,431	307,431
(Deficit)/Surplus for the year		(266,643)	(266,643)
Balance at 31 December, 2023		40,788	40,788

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
STATEMENT OF CASHFLOWS
FOR THE YEAR ENDED 31 DECEMBER, 2022**

	Note	2022 \$	2021 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Receipts from operating activities		390,931	330,808
Interest received		777	117
Payments to suppliers and employees		(654,147)	(202,961)
Net cash generated from operating activities	6	<u>(262,439)</u>	<u>127,964</u>
CASH FLOW FROM INVESTING ACTIVITIES			
Payment for plant and equipment		(2,152)	-
Net cash used in investing activities		<u>(2,152)</u>	<u>-</u>
Net increase / (decrease) in cash held		(264,591)	127,964
Cash and Cash Equivalents at beginning of Financial Year		<u>313,783</u>	<u>185,819</u>
Cash and Cash Equivalents at end of Financial Year	2	<u>49,192</u>	<u>313,783</u>

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER, 2022**

The financial report covers the Port Fairy Spring Music Festival Inc. as an individual entity. The Port Fairy Spring Music Festival Inc. is an association incorporated in Victoria under the Associations Incorporation Reform Act (VIC) 2012.

Note 1: Summary of Significant Accounting Policies

The financial statements are special purpose financial statements prepared for distribution to the members of the Port Fairy Spring Music Festival Inc in order to satisfy the financial reporting requirements of the Associations Incorporation Reform Act (Vic) 2012 (as amended) and Australian Charities and Not-for-profits Commission Act 2012. The accounting policies used in the preparation of this report, as described below, are in the opinion of the Board appropriate to meet the needs of the members.

(a) Plant and Equipment (PE)

The depreciable amount is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

(b) Impairment of Assets

At the end of each reporting period, the association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

(c) Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturity of three months or less.

(d) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of the acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown exclusive of GST.

(e) Investments

Investments held are originally recognised at cost, which includes transaction costs. They are subsequently measured at fair value which is equivalent to their market bid price at the end of the reporting period.

(f) Rounding

The Financial Statements have been rounded to the nearest dollar.

PORT FAIRY SPRING MUSIC FESTIVAL INC.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER, 2022

	2022 \$	2021 \$
Note 2		
Cash and Cash Equivalents		
NAB - Common Fund A1 - 81-460-1550	49,192	313,783
Note 3		
Trade and other Receivables		
Trade Debtors	1,468	281
Prepayments	-	21
GST Refundable	21,552	2,622
	23,020	2,924
Note 4		
Plant and Equipment		
Plant and Equipment at Cost	18,392	19,572
Less: Accumulated Depreciation	(16,002)	(16,467)
	2,390	3,105
Computer Equipment at Cost	2,170	-
Less: Accumulated Depreciation	(547)	-
	1,623	-
Total Plant and Equipment	4,013	3,105
Note 5		
Trade and other Payables		
Trade Creditors	21,065	2,815
Superannuation Payable	5,491	1,672
PAYG Withheld	1,708	975
Corporate Credit Card	(98)	369
Auspice Funds Payable	-	3,900
	28,166	9,731

**PORT FAIRY SPRING MUSIC FESTIVAL INC.
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER, 2022**

	2022	2021
	\$	\$
Note 6		
Reconciliation of Cash to Operating Activities		
Net (Deficit)/Surplus	(266,643)	125,712
Non-cash flows in profit from ordinary activities:		
Depreciation	1,244	902
Changes in assets and liabilities:		
(Increase)/Decrease in Receivables	(20,096)	13,188
Increase/(Decrease) in Payables	18,435	(14,488)
Increase/(Decrease) in Provisions	4,621	2,650
Net Cash flow from Operating Activities	<u>(262,439)</u>	<u>127,964</u>

Note 7**In-kind Contributions**

Significant In-kind Contributions were received by the Association during the financial year, these comprising:

Sinclair Wilson Accounting and Audit Services	1,714	1,139
Volunteers - Festival and Gala	32,000	2,000
Total In-kind Contributions	<u>33,714</u>	<u>3,139</u>

Note 8**Events Occurring After Reporting Date**

The Board is not aware of any events which have occurred subsequent to balance date which would materially effect the Financial Statements at 31 December, 2022.

PORT FAIRY SPRING MUSIC FESTIVAL INC.

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER, 2022**

Note 9

Income Tax

The Association believes it is exempt from income tax under Division 50 - Exempt Entities, section 50-10 Community Services, of the Income Tax Assessment Act 1997.

Note 10

Related Parties

During the year ended 31 December 2022, Port Fairy Spring Music Festival Inc. entered into the following contracts with Board members (amounts stated are inclusive of GST where applicable):

Stefan Cassomenos - Festival Directors Fees - \$18,000 (2021: \$18,000)

Monica Curro - Festival Directors Fees - \$19,500 (2021: \$18,000)

Dawn Holland - Production Management Fee - \$7,750 (2021: \$2,900)

Board members are also re-imbursed for other Festival related costs incurred by them when supporting documentation is provided.

Note 11

Contingent Liabilities

The Board is not aware of any contingent liabilities of the Association either at balance date or at the date of this report.

The Association has no external borrowings for which any of its assets have been provided as security to a third party.

PORT FAIRY SPRING MUSIC FESTIVAL INC.

**ANNUAL STATEMENTS GIVE TRUE AND FAIR VIEW OF FINANCIAL POSITION AND
PERFORMANCE OF INCORPORATED ASSOCIATION**

We, being members of the Board of the Port Fairy Spring Music Festival Inc, certify that:

- the financial statements, as set out on pages 1 to 9, present a true and fair view of the financial position of Port Fairy Spring Music Festival Inc as at 31 December, 2022 and its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements, the requirements of the Associations Incorporation Reform Act (VIC) 2012 and the Australian Charities and Not-for-profits Commission Act 2012.
- at the date of this statement, there are reasonable grounds to believe that Port Fairy Spring Music Festival Inc will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board and subs 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013, and is signed for and on behalf of the Board by:

Chairperson:



Dated this

22

day of April 2023



INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF PORT FAIRY SPRING MUSIC FESTIVAL INC

Opinion

We have Audited the financial report of Port Fairy Spring Music Festival Inc, which comprises the statement of financial position as at 31 December, 2022, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the responsible entities' declaration.

In our opinion the accompanying financial report gives a true and fair view, in all material respects, of the financial position of Port Fairy Spring Music Festival Inc as at 31 December, 2022, of its financial performance and its cash flows for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, the requirements of the *Associations Incorporation Reform Act 2012* and the requirements of Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act).

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 entity 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.

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the association's financial reporting responsibilities under the Associations Incorporation Reform Act 2012. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Our Offices:

Warrnambool
Casterton

Colac
Mortlake

Hamilton
Port Fairy

Mount Gambier
Terang

Camperdown
Timboon

info@sinclairwilson.com.au

www.sinclairwilson.com.au

Liability limited by a scheme approved under Professional Standards Legislation



Responsibility of the Association [and Those Charged with Governance] for the Financial Report

The Board of the Association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Associations Incorporation Reform Act 2012, the ACNC Act [and the needs of the members]. The Association's responsibility also includes such internal control as the Board determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Board is responsible for assessing the Association'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 Board either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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



- Conclude on the appropriateness of the Board's 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 Association'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 Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the Audit and significant Audit findings, including any significant deficiencies in internal control that we identify during our Audit.

A handwritten signature in black ink, appearing to read "F. Melican".

**FELICITY MELICAN
PRINCIPAL**

Dated this 24 April 2023

257 Timor Street
Warrnambool VIC 3280



Port Fairy Spring Music Festival Inc
A0021392G
ABN 51 392 754 636
PO Box 53 Port Fairy, Victoria, Australia 3284
(03) 5568 3030
contact@portfairyspringfest.com.au
portfairyspringfest.com.au

Principal Funding Partner

