





3/374 Brunswick Street
PO Box 878
Fortitude Valley QLD 4006
Australia

T (07) 3257 0013
E info@qmusic.com.au
www.qmusic.com.au

Queensland Music Network
Incorporated ABN 14 083 014 720

Promoting the artistic value,
cultural worth and commercial
potential of Queensland music.

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QMusic - The Queensland Music Network - is a registered non-profit association dedicated to developing, servicing and representing the Queensland music industry.

QMusic acknowledges that Aboriginal and Torres Strait Islanders are the custodians of the land and recognise the disadvantage caused by colonisation and dispossession. Aboriginal and Torres Strait Islander music plays a critical role in the broader Australian music context and Australian culture overall.

QMusic is committed to working with community to build opportunities for Aboriginal and Torres Strait Islander artists and music businesses.

QMusic acknowledges the support and funding of the Queensland Government, Australia Council for the Arts and APRA AMCOS.



PRESIDENT'S REPORT



QMusic marked its 24th year of operation in 2018 – making us older than some of the many music industry participants whom we are fortunate to engage with across Queensland. Like any 24-year-old, there have been great years and some years that presented more challenges than most. QMusic will look back on its 24th year as another success, building on the excellent work that has been done across the last decade.

Some of those years in the last decade were tough but they helped to shape the organisation and enabled the successes experienced in 2018. This was the second year of our four-year funding partnerships with Arts Queensland and the Australia Council for the Arts. Both organisations have become valued partners of QMusic. We share a passion for contemporary music, the role it plays in the lives of Australians and the economic and life opportunities that it creates for its participants. We are all privileged to be involved with such an industry.

While these government partners play a vital role in supporting the industry, QMusic again generated the majority of our own revenue in 2018 on the back of the support of our outstanding corporate partners and our members. This support underlines the value of the contemporary music industry to Queensland and beyond. It is an industry that draws support because of its influence and value to the community.

A few highlights of 2018 included:

- A record year of revenue for QMusic, increasing more than 12 per cent on the previous mark established in 2017
- The largest BIGSOUND in the event's history
- The further development of our Industry Connect program to reach audiences across Queensland
- The first Queensland Music Awards to be held at the Royal International Convention Centre
- The success of the Women in Music program, which brings together mentors and artists from across the state. The popularity of this program was astonishing. Thank you to the generosity of mentors and to the applicants.

There were other success stories across 2018 and they're due to the outstanding performance of our tireless QMusic team. Under the outstanding leadership of our CEO Joel Edmondson, this team worked at a remarkable pace across the year. The efforts of the QMusic team – and the contributions of the superb volunteers at our major events – are a credit to the music industry. Queensland can be proud of the output of this group and I thank them for their efforts.

In November 2018, Joel advised the board that he would be leaving QMusic to take up a role at Queensland Music Festival. From a selfish viewpoint, we were extremely disappointed to lose Joel. However, we were delighted for Joel personally. His four years at QMusic were among the most productive and expansive in the organisation's history, building on a foundation that had been laid. Joel remains a friend of QMusic and we look forward to seeing him at our events. We thank Joel for his contribution and we wish him every success with QMF.

Towards the end of 2018, we appointed Karsten Richert to the role of General Manager after Kim Pengelly took up the role of Event Manager. We are pleased that Kim will remain a key part of our QMusic team. Karsten was due to take up his role in early 2019.

The success of last year should not overshadow the challenges – the music industry never travels a smooth road. QMusic continued to work behind the scenes on the ID scanning legislation that impacted the health of the state's live music venues. We thank venue owners for their assistance in raising the importance of this issue for the industry.

Fortunately, the State and Federal Governments continued to recognise the importance of the music industry with their funding partnership with QMusic. With these commitments we were able to strengthen our program delivery to industry members in many parts of the state. QMusic was built to assist the industry in cities and towns across Queensland and this program delivery continued to grow in 2018. We look forward to seeing many more Queensland music success stories that emerge from our programs.



BIGSOUND was a blast – as always – building on the success of 2017 to deliver another memorable week in Brisbane. Our brilliant run with weather ended as showers scudded across the opening days of BIGSOUND. However, the skies cleared towards the end as BIGSOUND brought in thousands of people to our Fortitude Valley precinct. Maggie Collins delivered another excellent program in her second solo year in the role.

Our sincere thanks to Virgin Australia and to Oztix for their partnership roles in BIGSOUND. We have had a long and productive association with both partners. We also welcomed back major partner Levi's®, whose music prize remains much-desired by artists, and music festival presenting partner Mountain Goat. We thank our many loyal partners for these inspiring few days of BIGSOUND in September. I also thank APRA AMCOS for their ongoing commitment to helping to grow the music industry.

The Queensland Music Awards were held for the first time at the Royal International Convention Centre. We thank the RNA for their support of this move. The QMAs continued to grow and we were again well supported by hundreds of Queensland artists seeking recognition for their inspiring work. Thanks again to Hutchinson Builders, Oztix and Mountain Goat for their support along with another dozen valued partners. Congratulations to the artists who were awarded prizes, including Jeremy Neale whose plaque for Song of the Year now features in the Fortitude Valley Mall. Thanks also to our generous judges for their work.

My sincere thanks to fellow members of the QMusic board. This group gives much in its voluntary role and shares a passion for the industry. Their advice is invaluable to QMusic's performance.

In 2019, the QMusic board will continue to focus closely on growing our work in a meaningful way. We will look forward to welcoming a new CEO while we begin working towards our next funding partnerships and to continuing this growth trajectory for our organisation.

QMusic was established to develop Queensland's contemporary music industry. We are privileged to be able to work with people from all facets of the industry. I thank them for their passion, their determination and their creativity. We look forward to continuing to help tell their stories to the widest audiences possible and to working with them again in 2019.

The success of QMusic has always hinged on the input from the industry, particularly our members. We thank our members for their continuing support of the organisation's work, and welcome any and all input from the community we serve.

MICHAEL CRUTCHER
President

TREASURER'S REPORT

QMusic's turnover hit a record high in 2018 with \$2,592,504 against a budget of \$1,858,800 and 2017 revenue of \$2,270,499. This increase of \$322,005 on 2017 turnover reflects the continuing increased recognition for QMusic's contribution to the industry from government and sponsors and an acknowledgement of the value of their investment.

Arts Queensland and the Australia Council remain our key supporters from government whilst we have also enjoyed a sizeable increase in sponsorship from the private sector - enabling an investment from QMusic into our resources and flagship events, BIGSOUND and the Queensland Music Awards amongst other continuing initiatives such as Industry Connect and Women in Music.

This increased revenue in 2018 enabled unprecedented investment into QMusic's resources, including the addition of a General Manager, previously held by Kim Pengelly and now by Karsten Richert. While these investments naturally caused an uplift in expenditure, they were made prudently and with a firm expectation of increased capability in the delivery of our services to the industry into the future.

Indeed, our surplus of \$190,636 in 2018 against a forecast \$45,753 demonstrates the impact of this investment that was evident in the success of several primary drivers in 2018 with BIGSOUND contributing approximately \$133,000, the Queensland Music Awards \$35,000 and Industry Connect events a further \$23,000.

BIGSOUND maintained its impressive growth trajectory with conference registrations generating an increase of \$31,491 upon 2017, and sponsorship revenues rising to \$521,000 from \$419,972. Also encouraging has been an evident increase in grass roots support with membership income up 67% in 2018 from \$21,610 to \$36,195.

QMusic's success in 2018 positions us well for continued growth in 2019 and with our team again operating with its full complement, we are excited to see what will be delivered thanks to their efforts and the support of our members, sponsors and government that well recognise the importance of contemporary music for the Queensland and broader community.

BEN HANCOCK
Treasurer



BIGSOUND 2018
Photo by Claudia Ciapocha



Kwame **BIGSOUND 2018**
Photo by Lechie D



The Grates In Conversation **BIGSOUND 2018**
Photo by Claudia Ciapocha

QMUSIC PROGRAM REPORT

QUEENSLAND MUSIC AWARDS

The 2018 Queensland Music Awards moved to a new venue, Royal International Convention Centre, Brisbane Showgrounds for another sold out show recognising the state's finest songwriters, festivals and venues. The awards night also featured performances from The Kite String Tangle, WAAX, Brad Butcher, May Lyn, Greta Stanley, Carmouflage Rose and Jeremy Neale.

The Grant McLennan Lifetime Achievement Award was awarded to country music veteran Chad Morgan. Achieving platinum and gold album sales over a career spanning 6 decades and testament to an extensive touring career, the 85-year-old was unable to accept the award in person due to touring commitments.

INDUSTRY CONNECT

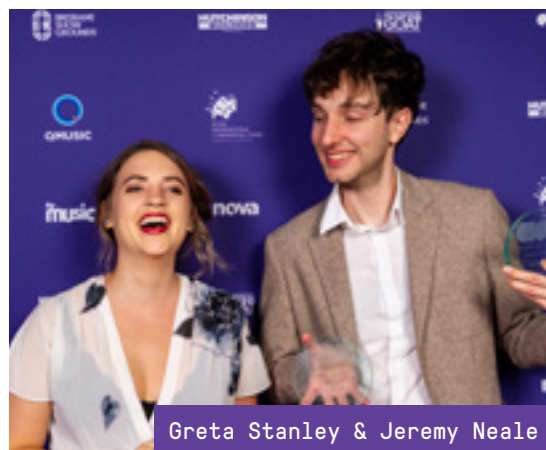
2018 saw Industry Connect enter its second year, growing from 2017 with the addition of 2 regions to the state-wide professional development series. Industry Connect works at bridging the gap between knowledge and know-how for artists and industry looking to create sustainable music industry careers through a combination of workshops, tangible takeaways and performance and networking opportunities. 2018 saw the series run in Brisbane, Gold Coast, Cairns, Sunshine Coast (Nambour, Maroochydore & Noosa), Ipswich and Toowoomba. The program welcomed 683 participants across 7 masterclasses and 33 workshops, while providing 11 performance opportunities and 6 networking opportunities.

For the second year, one Industry Connect participant from each region was awarded the BIGSOUND Bursary. QMusic's donor community funded six participants to attend BIGSOUND Festival, to further their networks and learn from some of the best minds around the globe. The bursary included delegate passes, flights to Brisbane and accommodation.

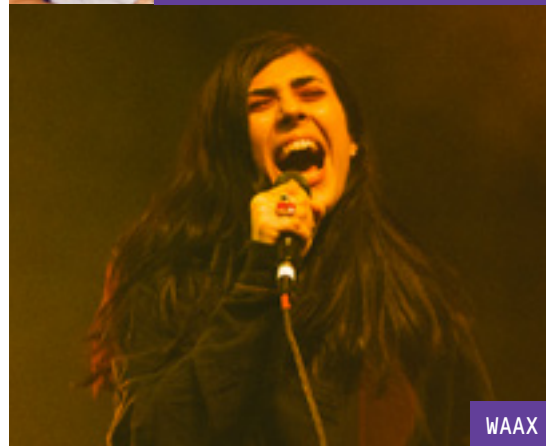
AMPLIFY

2018 also saw the first year of 'Amplify', an application-based 4 day songwriting retreat where 8 participants and 5 facilitators were welcomed to Heliport Studios in Buderim to collaborate and create together. Participants converged from Brisbane, Sunshine Coast, Gold Coast, Ipswich, Toowoomba and Cairns and worked with facilitators such as Sahara Beck, Luke McDonald and Mel Tickle (Holiday Party), Luke McKay (Tkay Maidza) and Alex Henricksson (Matt Corby) to create some wonderful new songs.

Not only did the retreat allow for 2 full days of co-writing opportunities, where individuals worked in rotating groups, 'Amplify' also welcomed APRA AMCOS to provide information on royalties and licensing when co-writing, along with yoga sessions and breathing exercises to promote positive mindsets for those attending. Feedback



Greta Stanley & Jeremy Neale



WAAX



The Jungle Giants



Carmouflage Rose

QUEENSLAND MUSIC AWARDS

Photos by John Stubbs & Bianca Holderness

from attendees presented the retreat as a very positive experience not only to develop their skills, but also as a networking and community building opportunity.

LITTLE BIGSOUND

Held at The Edge, in partnership with Brisbane City Council, Little BIGSOUND came back in its revamped form in November 2018. The one-day event tailored towards 15-25 year olds who are interested in a career in music included a mini-keynote from WAAX frontwoman Maz DeVita, a series of roundtable sessions, the return of the Ableton Studio and breakout workshops covering everything from event management to a song writing breakdown. Beyond this, a lunch time performance in the Auditorium invited local artists to perform and welcomed groups such as APRA AMCOS, 4ZZZ and local educational institutions to talk to participants about available pathways and provide even more industry knowledge. With 102 youth participants, 24 speakers and 9 individual artists, Little BIGSOUND gained shining reviews from participants and holds its stance as a premier youth focused industry event.

GRANT ADMINISTRATION

In 2018 QMusic once again administered the Grant McLennan Fellowship on behalf of Arts Queensland. The much respected and one-of-a-kind fellowship is funded by Arts Queensland and APRA AMCOS and consists of an award of \$25,000 to a Queensland contemporary songwriter or songwriting duo to undertake a trip to either London, Berlin or New York in order to inspire their creativity and songwriting. The recipient of the 2018 Grant McLennan Fellowship was Danny Harley (The Kite String Tangle) who was announced in early December.

QMusic also again administered the Billy Thorpe Scholarship which is fully funded by the Queensland Government through Arts Queensland. The \$10,000 Scholarship is awarded to an emerging Queensland based contemporary musician or band and provides the opportunity for the recipient/s to record with an established producer. Greta Stanley was announced as the Scholarship recipient during the 2018 Queensland Music Awards ceremony.

QMUSIC AT SXSW

In 2018 QMusic, with support from SOUNDS AUSTRALIA, hosted a party to activate AUSTRALIA HOUSE in Austin, Texas during SXSW. The BIGSOUND Brunch programmed six BIGSOUND alumni acts including Gordi and Stella Donnelly. Guests were offered BIGSOUND's traditional Bloody Marys and Bacon & Egg rolls as well as discounts to attend the event at the early bird rate. Accompanied by QMusic staff, the event was well attended and provided exposure at SXSW with Austrade to leverage international existing marketing activities.



Danny Harley (The Kite String Tangle)
GRANT McLENNAN FELLOWSHIP Photo by LaVonne Bobongie



QMusic Staff, Facilitators & Participants
AMPLIFY

LEVI'S® MUSIC PRIZE

2018 saw the second year of the Levi's® Music Prize, administered by QMusic and SOUNDS AUSTRALIA. The quarterly prize awarded to BIGSOUND alumni acts provides \$25,000 plus \$5,000 in travel support courtesy of Stage & Screen to help them achieve their export goals. The winners for 2018 were Alex Lahey, Rolling Blackouts Coastal Fever, Hatchie and Emerson Snowe.

CULTURAL AWARENESS TRAINING

QMusic staff undertook a half day Cultural Capability Training workshop at the Kuril Dhagun Indigenous Knowledge Centre at the State Library on 24 April 2018. Facilitated by BlackCard the workshop was attended by ten staff members including QMusic's newly appointed First Nations' Producer and Engagement Advisor Alethea Beetson. Additional learning materials were provided post event for staff to access and reference.

WINTON'S WAY OUT WEST FEST

QMusic presented 3 workshops over the 3 days of the event. The first was with The Pub Choir where participants deconstructed Banjo Patterson's Waltzing Matilda, for a special performance by the town folk in the iconic North Gregory hotel courtyard. The second one featured a I Heart Songwriting Workshop aimed to inspire, support and challenge songwriters to develop their skills in a safe and inclusive environment. The third was a QMusic professional development workshop facilitated by QMusic Program Manager, Trina Massey which focused on skill sharing to help break down barriers in to the music industry for regional and remote artists and industry.

VALLEY FIESTA

In 2018, QMusic was contracted by Brisbane City Council to introduce a new format and vision for Valley Fiesta which resulted in a 5-day curated program showcasing local performers and visual artists in October. Various events took place throughout the Fortitude Valley precinct, encouraging people to come and explore the area as it hosted a range of inventive visual arts installations, imaginative performances and creative live music. These events took place inside local traders and in public spaces. The festival ran over 5 days commencing on Wednesday 29th August until Sunday 2nd September. In 2017, the event took place over 2 days and nights (October 27 and 28).



ADVANCING WOMEN IN BUSINESS

In 2018, QMusic received funding from the Department of Small Business, Education and Training through the Advancing Women in Business initiative. The program was designed to connect women in the music industry with women 'at the top of their game' in the business community to learn business skills. We were overwhelmed by the calibre of women wanting to share their knowledge as mentors. Most had written multiple books, run companies all over the world, one was the Director of Tourism and Events Queensland for 7 years. We received a total of 59 applications for 8 positions to be mentored, proving a huge demand for a program like this to exist. Each mentee received 3 x 90-minute mentoring sessions where the mentor and mentee identified some gaps in the mentee's skillset. The mentees then submitted a pitch for the available \$16,000 funding pool to invest in further skills development. The program will conclude at the end of April 2019.

One of the mentors, Kayleen Allen, a former Director of Tourism and Events Queensland, is now a free-lance business consultant. She approached us to run a one-day crash business course for Women in Music Mentees. Ovooloo Hotels gave us free venue hire and Kayleen ran the workshop for 7 mentees and 1 QMusic staff member and a representative from the funding Department. The workshop was an incredibly inspiring day and all mentees took away tangible outcomes of how to write a business and marketing plan.

THE SAINTS COMMUNITY

QMusic's philanthropic program has been simplified to allow donors, as individual or organisations, to choose the initiative they'd like to contribute to. The three initiatives donors could choose from were;

- Women in Music - \$1,865 raised
- BIGSOUND Regional Queensland scholarship fund - \$1,000 raised
- Music equipment for disadvantaged schools - \$9,250 raised

All three initiatives have led to outcomes including:

- Podcast production studio equipment supplied to the Aboriginal & Islander Independent Community School in Acacia Ridge
- Contemporary band equipment and PA for the Centre Education School in Kingston
- Contemporary band equipment and PA for a Logan Schools project to be held across Marsden SHS, Loganlea SHS, Woodridge SHS, Kingston SC, Mabel Park SHS, Windaroo Valley SHS and Beenleigh SHS.
- Regional Queensland scholarship allowed a group of young musicians from Longreach to travel to Brisbane, be accommodated and receive BIGSOUND passes.
- The launch of the Women in Music mentoring program

QMUSIC LIFETIME MEMBERS

Tim Collett, Matt Connors, Leanne de Souza & Greg Dodge were inducted as QMusic Lifetime Members at the BIGSOUND VIP Opening Party.



Tim Collett, Matt Connors, Leanne de Souza & Greg Dodge
QMUSIC LIFETIME MEMBERS Photo by Bobby Rein

BIGSOUND 2018 EVENT OVERVIEW



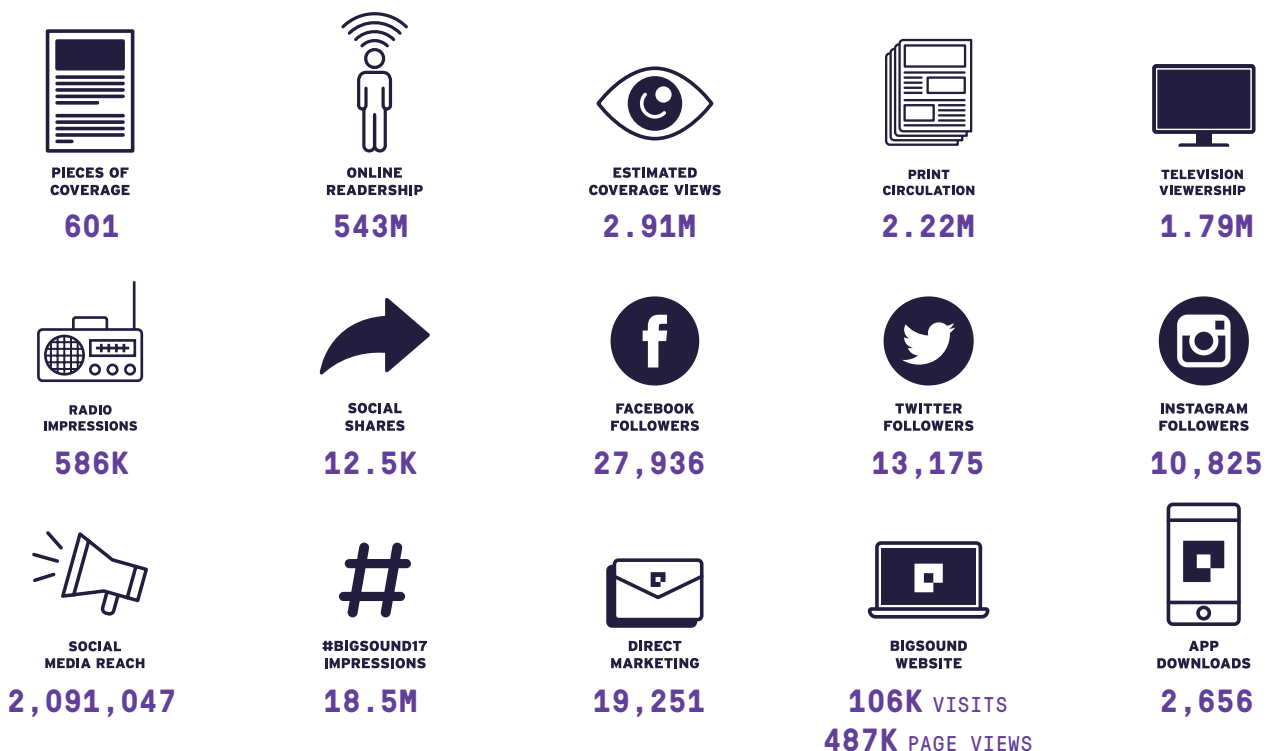
BIGSOUND GROWTH

- Second year of expanded 4 day program
- Visual Arts and Music Tech showcases
 - **14 visual artists.** Supported by the BIGSOUND Festival Producer and Production Designer, the visual artists again gave Fortitude Valley a facelift with creative lighting, projection and installation works featured across the precinct.
 - **8 tech companies.** These emerging tech companies were chosen from a pool of applicants and were given the opportunity to be mentored by some of Australia's leading tech entrepreneurs and venture funds. They began their time at the event with a talk from Tixel (2017 alumni) to inspire them and share where they were before BIGSOUND and where they are now. These 8 start-ups then demonstrated their tech to the rest of the BIGSOUND delegates at a showcase event on the Wednesday and Thursday of BIGSOUND.
- 10.1% increase in conference registration revenue
- 5.1% increase in Audience Sales revenue
- 5.1% increase in BIGSOUND application revenue

KEY STATISTICS



EXPOSURE





AUDIENCE

Occupations:

Artists / Industry / Students
Creatives / Young Professionals

Types:

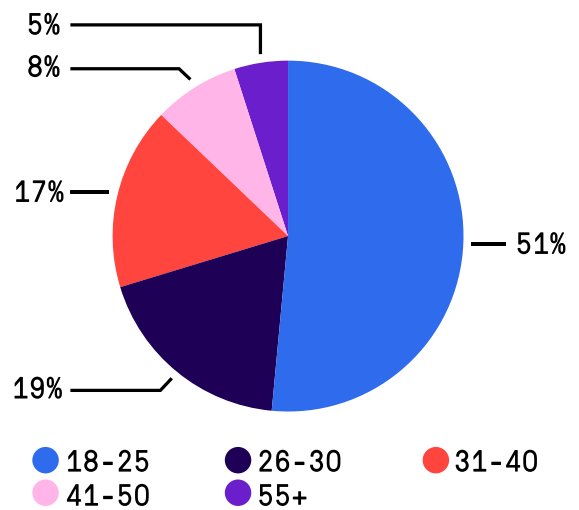
Avant / Variety-seeking
Open-minded / Creative / Music Fans

Gender Split:

- Male 51%
- Female 48%
- Non-Binary 1%

56% attended all four nights of the festival
96% say they will attend BIGSOUND Festival 2019

AGE DEMOGRAPHICS



SOUNDS AUSTRALIA MEETINGS

- 483 one-on-one meetings were set up with 42 international speakers
- This was for 77 Australian artists – of those 12 were from QLD, 4 of those QLD acts identified as being regional and 1 identified as Indigenous
- On top of this, 2 additional sessions were set up for these acts to connect with Australia Council for the Arts, Arts Queensland and APRA AMCOS representatives

VOLUNTEERS & CONTRACTORS

- 195 volunteers
- 3,700+ volunteer hours
- 48 contractors (20 key positions, 20 stage managers, and 8 ground crew)

ASSOCIATED EVENTS & PARTIES

- 6 Associated BIGSOUND Events
- 22 Official BIGSOUND Parties

LOCAL TRADER PROGRAM

- 59 local businesses participated in the Local Trader Program

QMusic REACH



In 2018, combined visits to the QMusic websites was 323,217. Facebook continues to be the main source of referrals to QMusic’s websites.

- 40,938 combined Facebook followers (11% increase)
- 19,531 combined followers on Twitter (8% increase)
- 12,820 combined followers on Instagram (25% increase)
- 6,521 Broadcast subscribers (48% increase)

QMUSIC MANAGEMENT COMMITTEE



SCOTT HUTCHINSON
QMusic Patron

Scott is Chairman of Hutchinsons Builders, Queensland's largest privately owned building company. Hutchies, as it is affectionately termed by staff and industry, is a family company which has been known and respected within the State's building scene for four generations. Hutchinson Builders celebrated its 100 year anniversary in 2012 - representing a century of service to Queensland and Australia and testament to the company's commitment, expertise and integrity. From its beginning as a one man operation in 1912, J Hutchinson Pty Ltd has expanded and strengthened and, today, stands as one of Australia's major award winning construction companies. Scott is also an avid music lover and holds the sites of The Triffid and Fortitude Hall, breaking the cycle of developers turning inner city land into residential or office uses.

MICHAEL CRUTCHER
President

Michael was the editor of The Courier-Mail, Queensland's largest source of news and analysis from 2010 to 2013. His appointment followed stints as the newspaper's deputy editor, chief of staff and investigations editor. Earlier in his journalism career, Michael spent a decade as a sportswriter, covering the Australian cricket and rugby union teams. In his spare time, Michael tries valiantly to prevent his music collection from overloading his mobile phone storage levels. Michael joined the QMusic management committee in April 2013.

STEPHEN GREEN
Vice President

With over fifteen years in Brisbane's music community, Stephen has had experience in many different facets of the industry including roles as a music publicist, radio plugger, journalist, marketing manager, conference programmer, radio announcer, inflight entertainment producer, vocalist and music retailer. Currently managing director of SGC Media (a joint venture with MGM's Sebastian Chase working on international new media marketing for Australian artists), Stephen works with projects including John Butler Trio, The Waifs, British India, Triple J's Hottest 100 compilation, Blue King Brown and San Cisco as well as with organisations including D-Star (where he consults on both their national music promo delivery service and radio monitoring system) and QMusic. Stephen is also board member of Brisbane music education not-for-profit Starving Kids. Stephen joined the QMusic management committee in April 2010.

BEN HANCOCK
Treasurer

Ben is a Partner of the independently owned financial services firm, Stonehouse Wealth Management and a Director of mid-tier accounting firm, Bach & Company Chartered Accountants. Ben has completed studies in commerce, accounting and finance including a Master of Business Administration and Master of Financial Planning. He is a Graduate Member of the Australian Institute of Company Directors and is a fervent supporter of Queensland music. Ben joined the QMusic management committee in April 2011.



TINA RADBURN
Secretary

Tina has extensive government and business development experience, having worked across multiple departments and industries with high-level Government officials and senior executives for over 25 years. This includes 14 years of international business development experience in the Americas, including the United States, Canada, and Latin America. She has worked across multiple industries, including music and the creative industries, tourism, biotechnology and life sciences, information and communication technology. Tina's strengths have been to work across government, engage industry and collaborate. She received numerous public sector awards for the development and delivery of the United States Creative Industries Export Strategy and Program and for Queensland's Contemporary Music Export Project, a collaboration between Trade Queensland, Arts Queensland and QMusic. She is passionate about music and the arts, international development, philanthropy, and the community and has worked with many non-profits and development agencies, including the United Nations. Tina is also a board member for the Queensland Poetry Festival. Tina joined the QMusic management committee in April 2016.

D-J WENDT

D-J is a promoter, tour producer, live performance producer and manager. He is the owner of Dmand Pty Ltd, a company that specialises in producing and promoting concert tours and theatrical productions in Australia, Europe and The United States for theatre and arena productions. He is also the owner and executive producer for Frog in a Sock Pty Ltd and Tenorissimo USA LLC which produce live concerts, TV specials, DVD's and albums for The TEN Tenors. In his spare time he enjoys all forms of sport and hanging out with his family. D-J joined the QMusic management committee in April 2014.

JESSE BARBERA

Jesse is co-owner of several venues and managing director of The Fans Group - a group of companies comprising artist management, venue marketing, operations & bookings and an events company. In his spare time he drinks whisky on planes. Jesse joined the QMusic management committee in April 2014.

ROZ PAPPALARDO

Roz has been a constant in the Australian music industry for approximately 20 years, as musician, (one half of women in docs, independent original and international touring act, and as a solo artists) as well as presenter, programmer and producer based in regional Queensland, currently heading up Tanks Arts Centre, Cairns Civic Theatre and Cairns Festival as Program Manager. She is heavily involved in consulting on artist pathways for many regional Queensland artists, including indigenous group and choir, Sounds of Austronesia (Cairns and Torres Strait Island based). She is also currently touring as one of the songwriters in the Soldiers Wife project which has seen Queensland songwriters work artistically with women who've lost their partners in war. Roz has also worked heavily in community arts and development projects with remote Indigenous communities in Northern Territory and Queensland. She is extremely happy to be once again sitting on the board of QMusic, excited to be part of the next chapter of this organisation's growth and development across Queensland. Roz joined the QMusic management committee in April 2014.



NATALIE STRJLAND

Natalie is a lawyer and director of New Farm law firm NR Barbi Solicitor Pty Ltd. She has been part of the Brisbane legal scene since 1997, working in various areas including Arts Law, Civil and Commercial Litigation and Building and Construction Litigation. As a director, she heads the litigation team within her firm which is a general practice firm. She enjoys all aspects of the Arts and is passionate about the fostering of new Australian talent. She is an avid cricket fan, enjoys theatre and travelling and all genres of music. Natalie joined the QMusic management committee in January 2016.

DAVID FAGAN

David's professional life has led him to being at the centre of change in two industries that rely on creativity and innovation - the media industry and the higher education industry. As Director, Corporate Transition at QUT, David has a hand in the university's digital strategy and particularly in driving the understanding of the need to change. Before joining QUT in 2014, David was editorial director of News Corporation in Queensland and led its transition from a print only to a multimedia news operation. In his decade as editor and editor in chief, he was passionate about initiatives that would develop and enhance the unique culture of Queensland - whether through music, writing, art or film. David is a graduate of the Australian Institute of Company Directors. He is also a director of Carers Queensland, a statewide organisation that acts interests of carers and sits on the adjudication panel of the Australian Press Council. David is an amateur musician (guitar, blues harps and mandolin) in a covers band. David joined the QMusic management committee in March 2017.

RHIANNA PATRICK

Rhianna started at the ABC as a news and current affairs cadet in Sydney. During her 15 years at the national broadcaster, Rhianna has worked across triple j news, television documentaries, RN and co-hosted an aviation podcast. She is the former presenter of ABC Radio's national Indigenous programme, Speaking Out. Since 2015, Rhianna has been the presenter of #ABCRhi, a national programme broadcast across ABC Radio every Sunday evening. Rhianna joined the QMusic management committee in July 2017.

JOHN MULLEN

John is Head of A&R and Executive Producer at Dew Process Recordings and has worked with such artists as Sarah Blasko, The Grates, Bernard Fanning, Tkay Maidza, Eves the Behaviour, Mallrat and more. John joined the QMusic management committee in July 2017.

VIVIENNE MELLISH

Vivienne is a former music journalist with over a decade of experience in publicity, communications and marketing. She has worked in roles across a range of sectors including as a political media advisor, film promotions for Roadshow Films and Warner Brothers and as a theatre marketing manager at Canberra Theatre Centre. Currently, Vivienne is a co-founder and Head of Marketing and Publicity at independent Australian digital aggregator and music services company GYROstream. Vivienne's roles as a music publicist have allowed her to work with projects including Brother Ali, Meg Mac, Gypsy & The Cat, the church, Divinyls, Dustin Tebbutt & Lisa Mitchell and WAAX. On weekends you can find Vivienne at a local gig or hanging out with her two dogs Max and Bentley. Vivienne joined the QMusic management committee in May 2018.

STU WATTERS

Resigned April 2018

BRIAN 'SMASH' CHLADIL

Resigned October 2018



JOEL EDMONDSON
CEO

Joel Edmondson has been the QMusic CEO since January 2015. Joel's career has spanned a diverse range of music industry roles, as well as over a decade in change management and change leadership roles in the government and non-profit sectors. Joel is a distinction alumni of Griffith University and the University of Edinburgh, and has tertiary qualifications in management, digital media production, music in the community, and cultural studies. He specialises in leading the evolution of cultural and community institutions by developing innovative partnerships and services, and transforming organisational culture. Joel is passionate about how the creative industries can transform the places we live in.

KIM PENGELLY
General Manager

Kim began her career in the music industry managing the commercial aspects of festivals, designing systems to ensure financial stability and organisational sustainability in an event context. Employed then by Woodfordia Inc. promoters of The Woodford Folk Festival, Planting and Festival of Small Halls, her role was primarily to manage all of the businesses within the organisation. This included managing a team of 43 people overseeing 800 volunteers across 13 departments including; 16 bars, 180 stalls, performers merchandise (460 artists), official merchandise, visual arts workshops, art galleries, restaurants, and general stores collectively turning over in excess of \$2.5M in six days. At 26, Kim was promoted to Deputy General Manager to engage in the strategic management of the organisation and in addition to her role as Commercial Manager began managing grant applications, negotiating sponsorships and completed top-level negotiations with local, State and Federal Governments contributing to an annual economic impact of \$34.5M.



TRINA MASSEY
Program Manager

Trina first started working in the music industry, organising small live music events and working for live music venues. Since then, she has worked in multiple aspects of the industry, from booking live music venues, artist management, creating warehouse parties, curating DJ rosters, to being a DJ herself. In November 2012, Trina became a partner in Smack Face Records, a Brisbane independent label. Specifically, working in marketing, strategy, finance and A&R. Under the label, she coordinated releases for such artists as Flea (RHCP), The Growlers, The Coathangers, Dot Hacker and On an On. Apart from her work at the label, she's currently contracted to QMusic as the Producer of the Queensland Music Awards as well as Artist Liaison for BIGSOUND. She strives to create sustainability within her industry and introduce talented artists into the domestic and international markets.

MICHAEL WATT
Business Development
Manager

Michael's music industry career began in personal and event security for international touring artists such as Prince, Motley Crüe, Nirvana, Faith No More, and Guns N Roses. A fondness for electronic music would see Michael later become a promoter and pioneer at the forefront of an emerging musical movement, staging ground-breaking events like Strawberry Fields and NASA at Brisbane's most iconic music spots, including The Site in Fortitude Valley. Michael consulted for government departments on health and safety practices for music venues and festivals, before a stint in radio as executive producer of Ministry of Sound Radio Sessions - Australia's largest syndicated radio show which aired on 75 stations nationwide every Saturday night. The show received an ACRA nomination for best-syndicated radio show and promoted record-breaking Ministry of Sound CD compilation sales in Australia. Michael also produced the John Lennon radio special Give Peace a Chance with close friend, journalist and peace activist Ritchie Yorke. As a promoter, Michael has worked with various entertainment groups producing an array of festivals such as Electric Gardens, Carl Cox & Eric Powell's Mobile Disco, Future Music Festival, Parklife, Summafieldayze, and Global Gathering. He has also promoted concerts for prolific artists including Drake, Snoop Dogg, Pharrell Williams, Chic & Nile Rodgers, The Prodigy, The Chemical Brothers, Stone Roses, New Order, The Wombats, Macklemore, and Massive Attack, among others. Joining QMusic in 2017 as Business Development Manager, Michael is responsible for developing partnerships for QMusic's signature events BIGSOUND and the Queensland Music Awards. He also coordinates the development of QMusic's philanthropic giving program.

MICHELLE PADOVAN
Marketing Manager

Michelle joined the QMusic team in February 2015 with a background in media relations, radio broadcasting and business administration. Originally from Sydney, she has worked everywhere from independent record stores, PR/publishing houses to running her own independent record label, Brisbane's Coolin' By Sound. Cutting her teeth in publicity at Two Fish Out Of Water, she has worked on campaigns for The Waifs, Augie March, The Drones, The Jezabels and The Falls Music & Arts Festival. Following her heart to Brisbane in 2011, Michelle has been a Station Manager at 4ZZZ (where she was known as 'Miki' for close to four years) - managing the day-to-day running of the community radio station and its 200 volunteers.



ROXY NOORI
Operations Manager

Working in the music industry for the past ten years, Roxy's long-term administration background has allowed her to streamline many of the functions and roles of the QMusic workspace. Well versed with the online environment and passionate about the Queensland music industry, she continues to oversee the smooth running of the office.

SUE MCCOMBER
Finance Officer

An accountant with extensive experience in the not-for-profit sector, Sue's association with QMusic began at the end of 2005 when she was approached by Denise Foley to review the then quite precarious financial position of QMusic. The review led to an ongoing involvement with QMusic when Sue later took over the responsibility for maintaining the financial records of the organization. Being a part of the team that has seen QMusic return to a vibrant and financially secure organisation has been a professional highlight for Sue.

DEAN MCGRATH
Digital Content Producer

Stepping into the newly created role of Digital Content Producer, Dean joined the QMusic team in March 2017. In addition to his very active involvement in the Queensland music scene, fronting prominent Brisbane bands Rolls Bayce and Hungry Kids of Hungary, Dean has spent the best part of a decade honing his craft as a graphic designer. Previously, he's been commissioned to produce design, branding and illustration work for a broad range of music industry clients including Alberts Music, Select Touring, Brisbane Powerhouse, Red Deer Festival, Emma Louise, The Church and more.

ELIZA HEATH
Project Officer

Eliza entered the music scene as a teenager performing in and managing a variety bands throughout the completion of her undergraduate Bachelor of Music at QUT. Continuing on to complete her Masters in Creative Industries (Creative Production and Arts Management) with a focus on networking in the arts, Eliza built a passion for creating events that aid in the formation of sustainable careers and performance opportunities for emerging artists. This passion lead her to intern with both Jungle Love Festival and APAM 2016 at The Brisbane Powerhouse, and secured her work with BrisAsia Festival 2017. Outside of her work at QMusic, Eliza performs in local collective Golden Age of Ballooning, works as the ongoing Event Manager for Jungle Love Festival, and teaches piano on the side.

QMusic wishes to thank all of the staff, volunteers and contractors for their commitment to the organisation and contribution they have made to the Queensland music scene.



QUEENSLAND MUSIC NETWORK INCORPORATED

ABN 14 083 014 720

**FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2018**

QUEENSLAND MUSIC NETWORK INCORPORATED

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2018**

	NOTE	2018 \$	2017 \$
INCOME			
Member subscriptions		36,195	21,610
Operating grants	2	1,219,422	965,937
Sponsorships		585,750	463,473
Events		546,609	510,752
In Kind Income - Insurance		7,045	6,000
In Kind Income - Flight Vouchers		50,000	50,000
In Kind Income - Advertising		90,000	185,000
Interest income		3,435	7,043
General fees, publications and subletting revenue		54,048	60,684
		2,592,504	2,270,499
EXPENDITURE			
Events Production / Marketing		1,356,293	1,041,009
Depreciation & Amortisation		53,837	22,517
In Kind Expenses - Flight Vouchers		50,000	50,000
In Kind Expenses - Advertising		90,000	185,000
Office expenses		106,605	116,170
Wages		682,642	521,562
Superannuation		62,491	48,027
		2,401,868	1,984,285
Profit before income tax		190,636	286,214
Income tax expense		-	-
Profit after income tax		190,636	286,214
RETAINED PROFITS/(LOSSES) AT THE BEGINNING OF THE FINANCIAL YEAR		643,440	357,226
RETAINED PROFITS/(LOSSES) AT THE END OF THE FINANCIAL YEAR		834,076	643,440

The accompanying notes form part of these financial statements

QUEENSLAND MUSIC NETWORK INCORPORATED

**ASSETS AND LIABILITIES STATEMENT
AS AT 31 DECEMBER 2018**

	NOTE	2018 \$	2017 \$
CURRENT ASSETS			
Cash and cash equivalents	3	946,492	867,162
Trade and other receivables	4	<u>63,639</u>	<u>38,738</u>
TOTAL CURRENT ASSETS		<u>1,010,131</u>	<u>905,900</u>
NON-CURRENT ASSETS			
Property, plant and equipment	5	28,943	31,088
Intangibles	6	<u>203,528</u>	<u>3,423</u>
TOTAL NON-CURRENT ASSETS		<u>232,471</u>	<u>34,511</u>
TOTAL ASSETS		<u>1,242,602</u>	<u>940,411</u>
CURRENT LIABILITIES			
Trade and other payables	7	81,704	89,651
Provisions	8	35,032	38,122
Unexpended sponsorship		60,500	75,500
Grants received in advance	9	<u>231,290</u>	<u>197,544</u>
TOTAL CURRENT LIABILITIES		<u>408,526</u>	<u>400,817</u>
TOTAL NON-CURRENT LIABILITIES		<u>-</u>	<u>-</u>
TOTAL LIABILITIES		<u>408,526</u>	<u>400,817</u>
NET ASSETS		<u>834,076</u>	<u>539,594</u>
MEMBERS' FUNDS			
Retained Profits		<u>834,076</u>	<u>643,440</u>
TOTAL MEMBERS' FUNDS		<u>834,076</u>	<u>643,440</u>

The accompanying notes form part of these financial statements

QUEENSLAND MUSIC NETWORK INCORPORATED

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2018**

	NOTE	2018 Inflows (Outflows) \$	2017 Inflows (Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorships/Sales/Fees		1,411,460	1,226,618
Recurrent Grants		1,238,168	983,691
Memberships		36,195	21,610
Interest Received		3,435	7,043
Cash paid to suppliers and employees		<u>(2,461,977)</u>	<u>(1,847,591)</u>
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES	10	<u>227,281</u>	<u>391,371</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for intangibles		(96,260)	(103,845)
Payment for property, plant and equipment		<u>(51,692)</u>	<u>(36,007)</u>
NET CASH USED IN INVESTING ACTIVITIES		<u>(147,952)</u>	<u>(139,852)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
NET CASH USED IN FINANCING ACTIVITIES		<u>-</u>	<u>-</u>
NET INCREASE / (DECREASE) IN CASH HELD		79,329	251,519
CASH AT THE BEGINNING OF THE YEAR		<u>867,163</u>	<u>615,644</u>
CASH AT THE END OF THE YEAR	3	<u>946,492</u>	<u>867,163</u>

The accompanying notes form part of these financial statements

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The committee have prepared the financial statements of the association on the basis that the association is a non-reporting entity because there are no users dependent on general purpose financial statements. This financial report is therefore a special purpose financial report that has been prepared in order to meet the needs of the committee and the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

The financial statements have been prepared on an accruals basis and are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of the financial statements.

(a) Income Tax

No provision for income tax has been raised as Queensland Music Network Incorporated operates solely as a non-profit association established for the encouragement of music and accordingly it is exempt from income tax under section 50-45 of the *Income Tax Assessment Act 1997*.

(b) Property, Plant and Equipment (PPE)

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

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

Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvement.

(c) Impairment of Assets

At the end of each reporting period, the entity 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 and expenditure statement.

(d) Employee Benefits

Provision is made for the association's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits have been measured at the amounts expected to be paid when the liability is settled.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

(e) 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 maturities of three months or less.

(f) Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from donors. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

(g) Revenue and Other Income

Revenue is measured at the fair value of the consideration received or receivable after taking into account any trade discounts and volume rebates allowed. For this purpose, deferred consideration is not discounted to present values when recognising revenue.

Grant and donation income is recognised when the entity obtains control over the funds which is generally at the time of receipt.

(h) 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 Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

(i) Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(j) Intangible Assets

Website costs are recorded at cost. It has a finite life and is carried at cost less accumulated amortisation and any impairment losses. Website costs have an estimated useful life of five years and assessed annually for impairment.

(k) New Accounting Standards for Application in Future Periods

The AASB has issued a number of new and amended Accounting Standards that have mandatory application dates for future reporting periods, some of which are relevant to the Association. The Committee Members have decided not to early adopt any of the new and amended pronouncements.

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018**

	2018	2017
NOTE 2 - OPERATING GRANTS	\$	\$
Australia Council - Projects	-	75,000
Australia Council - Core	282,800	280,000
Arts Queensland - Core	350,000	350,000
Commonwealth-Projects	28,722	-
Arts Queensland - Projects	80,682	101,242
Other State Government Projects	57,791	77,895
Local Government Projects	141,700	81,800
BCC- Valley Fiesta	190,000	-
Other project/philanthropic	87,727	-
	<u>1,219,422</u>	<u>965,937</u>
 NOTE 3 - CASH AND CASH EQUIVALENTS		
Cash on hand	516	296
Cash at bank	945,976	866,867
	<u>946,492</u>	<u>867,163</u>
 NOTE 4 - TRADE AND OTHER RECEIVABLES		
Trade debtors	42,643	27,113
Less provision for doubtful debts	-	-
Deposits paid	-	-
Prepayments	17,746	8,375
Rental bond	3,250	3,250
	<u>63,639</u>	<u>38,738</u>
 NOTE 5 - PROPERTY, PLANT AND EQUIPMENT		
Office equipment and furniture	78,088	70,669
Less: Accumulated depreciation	(49,145)	(39,581)
	<u>28,943</u>	<u>31,088</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2018**

	2018	2017
NOTE 6 - INTANGIBLES	\$	\$
Websites	259,483	118,950
Less: Accumulated amortisation	<u>(59,378)</u>	<u>(15,105)</u>
	200,105	103,845
Trademarks	<u>3,423</u>	<u>3,423</u>
	<u>203,528</u>	<u>107,268</u>
NOTE 7 - TRADE AND OTHER PAYABLES		
Trade creditors	80,954	89,651
GST Payable	<u>750</u>	<u>-</u>
	<u>81,704</u>	<u>89,651</u>
NOTE 8 - PROVISIONS		
<i>Current</i>		
Provision for audit fees	6,120	6,000
Provision for long service leave	13,300	15,080
Provision for annual leave	<u>15,612</u>	<u>17,042</u>
	<u>35,032</u>	<u>38,122</u>
NOTE 9 - GRANTS RECEIVED IN ADVANCE		
Australia Council - Organisation	142,814	141,400
Australia Council - Bigsound	-	-
Arts Queensland - Projects	18,250	46,935
Unexpended grants - other	53,560	6,400
Unexpended income	<u>16,666</u>	<u>2,809</u>
	<u>231,290</u>	<u>197,544</u>
NOTE 10 - CASHFLOW INFORMATION		
Reconciliation of cash flow from operations with profit after income tax		
Profit / (loss) after income tax	190,636	286,214
Cash flows excluded from profit attributable to operating activities		
<i>Non-cash flows in profit:</i>		
Depreciation and amortisation	53,837	22,517
<i>Changes in assets and liabilities:</i>		
(Increase)/decrease in trade debtors	(15,530)	(8,375)
Increase/(decrease) in trade creditors and other payables	(11,037)	60,521
(Increase)/decrease in prepayments	(9,371)	12,740
Increase/(decrease) in unexpended grants and sponsorships	<u>18,746</u>	<u>17,754</u>
	<u>227,281</u>	<u>391,371</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

NOTE 11 - SUBSEQUENT EVENTS

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

QUEENSLAND MUSIC NETWORK INCORPORATED

STATEMENT BY MEMBERS OF THE COMMITTEE

In the opinion of the committee of Queensland Music Network Incorporated:

- a. The financial statements and notes of the association are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
- i. Giving a true and fair view of its financial position as at 31 December 2018 and of its performance for the financial year ended on that date; and
 - ii. Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) to the extent described in Note 1 and the *Australian Charities and Not-for-profits Commission Regulation 2013*, and
- b. at the date of this statement, there are reasonable grounds to believe that Queensland Music Network Incorporated will be able to pay its debts as and when they fall due.


This statement is made in accordance with a resolution of the committee and is signed for and on behalf of the committee by:



Chair



Treasurer

Dated at Brisbane this 26th day of March 2019 

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF QUEENSLAND MUSIC NETWORK INCORPORATED

We have audited the financial report of Queensland Music Network Incorporated (the Association), which comprises the statement of assets and liabilities as at 31 December 2018, 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 statement by members of the committee.

Audit Opinion

In our opinion, the financial report of Queensland Music Network Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- a) presenting fairly a view of the Association's financial position as at 31 December 2018 and its financial performance for the year then ended; and
- b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 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 Association in accordance with the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)* and 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 ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibility of the Committee for the Financial Report

The Committee 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 ACNC Act and the needs of the members. The Committee's responsibility also includes such internal control as the Committee 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 Committee are 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 Committee 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.

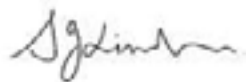
As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- 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 Committee.
- Conclude on the appropriateness of Committee'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.



PKF Brisbane Audit

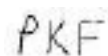
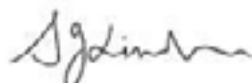


Shaun Lindemann Partner

Brisbane, 26 March 2019

DISCLAIMER TO THE DETAILED INCOME AND EXPENDITURE STATEMENT**To the Members of Queensland Music Network Incorporated for the year ended 31 December 2018**

The additional financial data presented from page 13 is in accordance with the books and records of the association that have been subjected to the auditing procedures applied in our statutory audit of the association for the financial year ended 31 December 2018. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Queensland Music Network Incorporated) in respect of such data, including any errors or omissions therein however caused.

**PKF Brisbane Audit****Shaun Lindemann
Partner**

Brisbane, 26 March 2019

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2018**

	2018	2017
	\$	\$
INCOME		
BIGSOUND Income	510,018	485,345
Qld Music Awards	33,600	22,239
MAP	191	1,146
Little BIGSOUND	2,991	3,168
Advertising	10,690	10,470
Admin & Management Fees	2,500	9,000
General Fees & Service	2,847	1,630
Donor event income	5,805	-
Memberships	36,195	21,610
APRA Contribution	20,000	20,000
QMA Sponsorship	41,000	-
Other Sponsors	524,750	443,473
Gifts and Donations	10,617	9,650
Saints Community Membership	-	2,591
Australia Council - Core	282,800	280,000
Australia Council - One-off	-	75,000
Commonwealth-Projects	28,722	-
Arts Queensland - Core	350,000	350,000
Arts Queensland - Projects	80,682	101,242
BCC- Valley Fiesta	190,000	-
Other State Government Projects	57,791	77,895
Local Government Projects	141,700	81,800
Philanthropic/Other Income	87,727	-
BCC/Sounds Like Brisbane	-	-
Miscellaneous Income	21,398	26,197
Interest Income	3,435	7,043
In Kind Income - Insurance	7,045	6,000
In Kind Income - Flight Vouchers	50,000	50,000
In Kind Income - Advertising	90,000	185,000
	2,592,504	2,270,499
TOTAL INCOME	2,592,504	2,270,499

This statement has been provided for information purposes only.

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2018**

	2018	2017
	\$	\$
EXPENDITURE		
Consultants/Creative personnel	131,501	119,099
BIGSOUND Merchandise	3,270	-
Performers/Artist fees	73,558	20,441
Production/Technical Personnel	93,759	52,836
Big Sound Contractors	32,691	105,901
Wages & Salaries	468,643	508,770
Marketing & Business Dev	179,668	-
Superannuation	62,491	48,027
Annual Leave Expenses	(1,430)	4,252
Workers' Compensation	3,171	2,909
Long Service Leave Expense	(1,780)	1,316
Professional Development	6,305	1,030
Per Diems	5,195	2,460
Staff Recruitment	22,870	825
Venue Hire & Related Equipment	77,236	55,941
Venue Security	6,151	6,691
Audio Visual Production	7,662	1,622
Staging & Equipment Hire	160,991	76,279
Activation Costs	10,813	-
Visual Arts Staging	68,419	52,076
ProjectTravel	28,979	45,685
Project Accomodation	26,233	10,306
BISGOUND Site Crew	18,561	-
Big Sound International Travel	63,348	46,780
Big Sound National Travel	2,596	-
Big Sound Accomodation	44,541	38,985
Big Sound Contribution Payment	650	12,373
BIGSOUND Media Centre	6,078	-
Speaker Fees	9,546	-
Project Event Catering	62,715	69,860
Prize Money, Awards	978	1,080
Merchandise	15,226	14,457
Production Costs - Other	17,333	33,414
Conferences & Workshops	2,473	2,014
Artist development	130,945	37,155
Evaluation and Research Costs	324	428
Media Advertising	14,465	12,262
Display Advertising	23,954	19,806
Social Media	34,715	41,072
Promo Printing	18,946	15,990
Poster Distribution - Promo	3,786	2,450
Promo Design & Artwork	30,745	31,090

This statement has been provided for information purposes only.

	2018	2017
	\$	\$
EXPENDITURE (Continued)		
Banner/Promotional Material	38,780	9,302
Website Devel & Artwork	3,907	48,641
Website Hosting	4,830	4,230
Web Platforms	3,029	6,633
Photography	8,952	7,090
Documentation costs	5,656	2,339
Marketing & PR	23,000	24,850
Sponsorship Commission	31,665	8,240
Hospitality/Meeting Expenses	4,586	955
Other Promotional & Marketing	5,856	-
Copyright, royalties & license	400	337
Travel - non project	1,799	1,701
Accomodation Costs	645	597
Depreciation	53,837	22,517
Rent	34,836	24,768
Cleaning	3,648	3,250
Electricity	2,740	2,609
Repairs & Maintenance	61	3,144
Computer fees	1,656	6,079
Computer Software	846	699
Computer Equipment	1,623	1,351
Membership fees & subscription	8,870	2,098
Minor Equipment (Under \$500)	5,710	3,501
Office Amenities	1,125	1,455
Printing/Copying - non project	613	701
Photocopier Lease	2,808	3,054
Staff amenities	4,959	4,685
Stationary	3,732	1,471
Resources	-	296
Document Storage	3,777	2,512
Waste Removal	372	243
Relocation Cost	-	1,580
Postage/Couriers	1,297	568
Telephone/Internet	9,570	6,762
Parking	4,147	4,028
Insurance	7,045	6,000
Audit Fees	7,276	11,700
AGM & general meetings	1,331	1,184
Bank Charges	326	1,019

This statement has been provided for information purposes only.

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2018**

	2018	2017
	\$	\$
EXPENDITURE (Continued)		
Merchant Fees	7,922	9,999
Board Costs	4,537	6,595
Business/Legal Fees	54	279
Management / Admin Fees	-	3,500
Discounts received	(14,542)	(1,000)
Sundries	261	952
Disposal of assets	-	1,089
In Kind Expenses - Flight Vouchers	50,000	50,000
In Kind Expenses - Advertising	90,000	185,000
	<u>2,401,868</u>	<u>1,984,285</u>
TOTAL EXPENDITURE		
	<u>2,401,868</u>	<u>1,984,285</u>
PROFIT BEFORE INCOME TAX	<u>190,636</u>	<u>286,214</u>

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