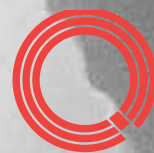
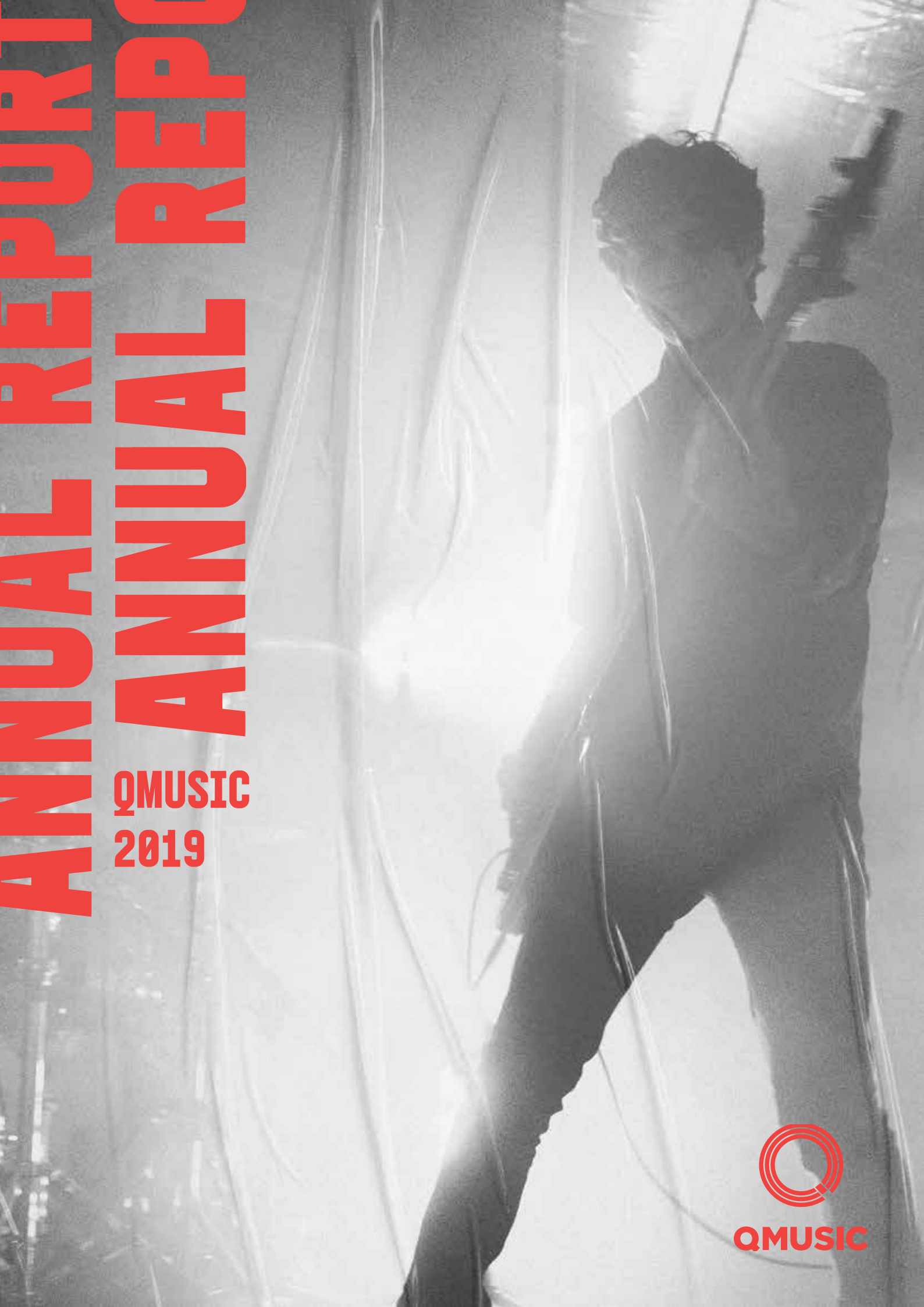


ANNUAL REPORT ANNUAL REPORT

QMUSIC
2019



QMUSIC





OPEN

QMUSIC acknowledges the many Traditional Custodian groups all across what is now referred to as Queensland. We pay our respect to all elders: past, present and emerging.

We also acknowledge the important role that music has played and continues to play on these lands since the very first sunrise.

-
IMAGE TENGAZI.
PHOTO CREDIT: AIMEE CATT.

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Queensland Music Network Incorporated
ABN 14 083 014 720



QMusic welcomed a new CEO in 2019 as the organisation continued to evolve, 25 years after it began working with the state's music industry.

Angela Samut joined us in April 2019 and made a significant impact in her new role. QMusic had operated without a CEO in the first quarter of the year while we completed a recruitment process. During that time, the organisation's seamless performance can be put down to excellent teamwork. Thanks to Angela and our staff for another tireless performance that will enable QMusic to look back at 2019 as another year of success and meaningful growth.

This was the third year of our quadrennial funding partnerships with Arts Queensland and the Australia Council for the Arts. We are privileged to work with both organisations, which share our passion for contemporary music and for the role that it plays within the lives of Queenslanders.

We are always grateful for the collaboration with Arts Queensland and Australia Council for the Arts and for their recognition of the need for investment within this industry.

QMusic again derived the majority of its revenue from outside of government funding which is due to the outstanding support provided by our corporate partners and members. This helped to enable the organisation to claim several highlights in 2019 including:

- Another strong revenue year for QMusic - this was the second highest revenue figure in the organisation's history, falling only slightly short of the record figure of 2018
- The largest BIGSOUND in the event's history
- The continued development of our

PRESIDENT'S REPORT

Industry Connect program to reach audiences across Queensland

- Another significant step forward for the Queensland Music Awards

The support of Arts Queensland enabled us to continue our program delivery to industry members in many parts of the state. QMusic was built to help Queenslanders, wherever they may live, to become more engaged with the music industry. We continue to enjoy the success stories that emerge from our programs.

BIGSOUND was again outstanding as the testing weather of 2018 gave way to the better September conditions that we had almost taken for granted in 18 years of the much-loved event. BIGSOUND moved to Cloudland for the first time and again brought in thousands of people to our beloved Fortitude Valley precinct. Congratulations to Maggie Collins and her team for another memorable year.

Our sincere thanks to Virgin Australia, Oztix and Mountain Goat for their partnership roles in BIGSOUND in 2019. We also thank major partner Levi's, whose music prize remains much-desired by artists. 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 grow the music industry.

The Queensland Music Awards were held again at the

Royal International Convention Centre. Amy Shark performed at the QMAs, interrupting her hectic national tour schedule to return to the awards that helped to spark her career. Thanks to Amy and all of the artists who entered the 2019 awards and congratulations to another stellar batch of winners. Thanks to our generous judges for their work and to our volunteers for the remarkable work they do at all of our QMusic events.

My sincere thanks to fellow members of the QMusic board for their hard work, camaraderie and unfailing support for the organisation. This group gives much in its voluntary role. Their strategic direction is invaluable to QMusic's performance. QMusic entered 2020 with clear goals to continue the organisation's service and growth however the COVID-19 pandemic had other ideas. Its impacts are many, including the historic delay of this AGM. The pandemic isn't the focus of the 2019 report however it will be a significant factor in our next annual report.

QMusic was established to assist in the development of Queensland's contemporary music industry. We are privileged to be able to work with people from all facets of the industry. On behalf of QMusic, I thank them for their passion, their creativity and their sheer hard work.

QMusic has always relied on great support from the industry, including our members. We thank all participants for their support, advice, understanding and generosity.



MICHAEL CRUTCHER
President



TREASURERS REPORT

2019 was a remarkable year for QMusic - a year that presented a number of challenges but none so much as what we'd have anticipated for the one to come.

QMusic, as guided by Angela Samut overcame a difficult start to the year and registered total revenue of \$2,242,982 against a budget of \$2,167,000 which exceeded our expectations and gave us confidence in our ability to continue to deliver services to our members to the extent that we have and to which we aspire to improve.

The Queensland Music Awards in 2019 provided an elevation to the experience and financially, it also enabled our organisation to monetise such a significant event in a meaningful way after having carried it as a proverbial cross for many years - albeit, never reluctantly. BIGSOUND, our flagship event was universally accepted as being the best it could, and it embodied all that we hoped and desired.

Arts Queensland and the Australia Council have remained key supporters of the work that we do and the contribution that QMusic makes to the music industry and society more broadly.

We finished the year down a modest \$5,972 which was pleasing given the challenges that the year presented and while 2020 can't present a

climatic resurgence under current circumstances, our association couldn't be better represented by the quality individuals that embrace the work that we do. We do it for you, our members, our supporters, our people.

The collective wisdom of the executive, staff and board hold QMusic in good stead despite the unprecedented events of the year that became 2020. We had \$835,741 in retained earnings as at 31 December 2019 and while this year has been incredibly difficult, it has enabled us to reaffirm our objectives and gain confidence in our ability to overcome this adversity.

2020 would not have been achievable without the success of 2019 and so, with great respect to Angela Samut, Michael Crutcher, Greenie, Tina, Natalie and most of all, Roxy Nori & Sue McComber, thank you. These are the people you want in an

BEN HANCOCK
Treasurer



“We aim to build the capacity of the Queensland contemporary music industry and champion leaders through an extensive development program, initiatives and major events to forge sustainable and successful careers.”

CEO'S REPORT

I was both honoured and delighted to join the QMusic team as CEO in April 2019.

To join such a committed group of individuals, including our QMusic members, and work within such an inspirational community of creative and talented people, charges me with the daily motivation to make a difference in supporting and growing opportunities for our diverse local music industry across the state.

I would like to thank the support of the QMusic Management Committee who has helped me settle into this new role and under the leadership of President Michael Crutcher.

Along with building a thriving and successful music sector, I came into this role to increase opportunities and representation of First Nation's artists and industry workers, greater gender equity, engagement and inclusion of culturally diverse and linguistic music industry professionals and a greater focus on regional and remote participation.

In 2019, QMusic continued to work closely with a variety of stakeholders including all tiers of government, artists, industry professionals, venues, our corporate sponsors, media and the general public to ensure a successful state music industry.

Thank you to the support of the Queensland Government through Arts Queensland for their ongoing commitment to QMusic and the state's music industry.

I also thank the Australian Government through the Australia Council, its principal arts funding and advisory body, and the Queensland Government for supporting us to deliver BIGSOUND.

I am thrilled to say that QMusic was successful in securing another four years funding from the Australia Council for the Arts safeguarding BIGSOUND's future in the current economic environment.

At the 2019 Queensland Music Awards, Lynne Thorpe and Arts Minister Leeanne Enoch awarded the Billy Thorpe Scholarship to Brisbane based singer-songwriter Jaimee Fryer, member of local indie favourites Major Leagues who began releasing music under the Pool Shop moniker in 2016. Jaimee received \$10,000 to record her next release along with career planning advice from Chugg Entertainment.

The 2019 winner of the Grant McLennan Fellowship was Jack Bratt. Jack's pre-COVID-19 plans were to travel to New York and be inspired by the city's musical significance to write songs for a new album. Jack has been given an extra 12 months to take his Fellowship.

Thanks to the Queensland Government for their ongoing support of the Billy Thorpe Scholarship and the Grant McLennan Fellowship.

QMusic received an Advancing Women in Business grant from the Department of Employment, Small Business and Training. Queensland women working in the music industry could apply for one of eight mentorships and learn in a one-on-one environment from female leaders in the Queensland business community. Included in this program, mentees prepared an investment pitch with a pool of \$16,000 to be distributed across eight mentees for further professional development.

QMusic is dedicated to fostering and promoting the artistic value, cultural worth and commercial potential of Queensland's music industry through its industry development program. In 2019, 359 new and emerging artists attended QMusic's Industry Connect program in Brisbane, the Gold and Sunshine Coasts, Ipswich and Cairns. This result represented a 28 per cent increase on 2018 and was achieved through a number of QMusic initiatives including an increased level of opportunities for songwriting workshops and recording sessions - Industry Connect participants were offered 17 songwriting opportunities to pitch vocals on commercial releases - and building awareness of the program's professional development workshops and masterclasses in regions across Queensland.

Industry Connect was included in the BIGSOUND program for the first time offering performance opportunities and 12 Industry Connect participants receiving one-on-ones with a booking agent, label A&R, publicist and manager.

QMusic's songwriting retreat Amplify took place at Heliport Studios on the Sunshine Coast between the 11 - 14 July 2019 giving 14 artists a chance to co-write, collaborate, connect and learn with industry professionals and each other. Over the four-day retreat, over 19 songs were written and recorded.

QMusic continued to host its Hook Up networking sessions for local artists to engage with their local community. Over 100 artists attended the Gold Coast, Sunshine Coast, Ipswich and Brisbane sessions.

The 2019 Queensland Music Awards was held at the Royal International Convention Centre on 19 March welcoming a combination of 620 artists industry professionals, dignitaries, sponsors and guests. With performances by Amy Shark, DZ Death Rays, Clea, Emma Beau, Tokyo Twilight and The Resin Dogs, the event sold-out in 48 hours. 23 awards were presented across categories

including: Song of the Year, Album of the Year, Jazz, Blues & Roots, Regional, Country, Electronic/Dance Heavy, Hip Hop Rap, Indigenous, Pop, Rock, Singer-Songwriter amongst them.

The success of BIGSOUND is largely due to the efforts of our volunteers and my QMusic team and I thank them all for their generosity in work ethic and spirit.

Over three-days and four-nights from 1-4 September 2019, over 1,500 national and international delegates attended BIGSOUND and 147 artists and bands performed across 18 venues in the Fortitude Valley Entertainment Precinct. BIGSOUND brought the conference closer to the live venues with its move to Cloudland.

Of the 147 artists, 71 were fronted by females and non-binary artists. A large percentage of showcasing artists were also supported with free accommodation, workshops and health and wellbeing services at the YouTube Music Artist Village.

BIGSOUND 2019 offered its strongest program to-date of First Nations speakers and artists and included the introduction of the Spotify First Nations House.

With First Nation's Producer, Alethea Beetson, BIGSOUND continued to recognise Indigenous contribution to the music industry. In the International Year of Indigenous Languages, BIGSOUND wove a thought-provoking and essential Indigenous-led program of discussions, forums, networking events and music designed to inspire, delight and create participants rather than audiences. BIGSOUND worked with Canada in partnership with Manitoba Music showcasing Indigenous artists from Turtle Island/Canada.

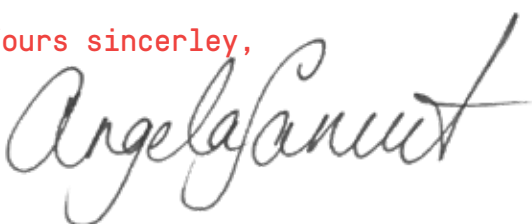
BIGTECH, where music meets technology, grew in scope and engagement and where Queensland's Chief Entrepreneur Leanne Kemp gave a speech to the budding entrepreneurs.

QMusic engaged a Disability Adviser who worked with venues on improving access to the venues and the safety and enjoyment of those members of the community. BIGSOUND's national PR campaign achieved 895 items of press coverage (61 per cent increase on 2018) and an audience global reach of over 510 million.

Thank you to our 2019 sponsors including Virgin Australia, Oztix, Mountain Goat, Levi's, APRA AMCOS, Tourism and Events Queensland, the Brisbane City Council, Brisbane Marketing, our principal media partners themusic and Triple J and our other sponsors.

Finally, in light of COVID-19, I want to say thank you to our state's industry for their strength, resilience and collaborative efforts this year. It has been an extraordinarily difficult year and we will continue to face many challenges in 2021. Our industry has proven in the past that we can recover from major disruptions and QMusic will be here to support our members and local music community.

Yours sincerley,



ANGELA SAMUT
CEO



INDUSTRY CONNECT

2019 saw QMusic's Industry Connect program enter its third year with attendance numbers growing by 106.8% compared to 2018. Industry Connect works at bridging the gap between knowledge and know-how for artists and industry looking to create sustainable music industry careers.

QMusic provides industry development through a combination of workshops, tangible takeaways, performance and networking opportunities. In 2019 the series ran in Brisbane, Gold Coast, Cairns, Sunshine Coast and Ipswich and welcomed 873 participants across 19 masterclasses, while providing

two performance and four networking opportunities.

As part of Industry Connect, QMusic also provided sponsorship for the continuing BIGSOUND bursaries to one participant from each region.

Five participants in total were provided with transportation, accommodation, mentoring, and a delegate pass to BIGSOUND 2019. The BIGSOUND bursary is an opportunity to help further develop the skills of program participants.

OVERALL PROGRAM DELIVERY

4

HOOK UPS

18

WORKSHOPS/
MASTERCLASSES

2

INDUSTRY
CONNECT
GIGS

BREAKDOWN PER REGION	HOOK UPS	WORKSHOPS/ MASTERCLASSES	INDUSTRY CONNECT GIGS	VOLUNTEERS	PAID SPEAKERS	FLIGHTS	NIGHTS ACCOM	RSVPS	TOTAL ATTENDEES
BRISBANE	1	6	1	5	11	6	2	1034	542
IPSWICH	1	3	-	-	8	4	1	65	50
GOLD COAST	1	3	-	-	8	6	2	215	120
SUNSHINE COAST	1	3	1	-	8	4	2	156	97
CAIRNS	-	3	-	-	8	18	9	118	64



2019
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AMPLIFY: 11-14 JULY 2019

AMPLIFY is an application-based three-day songwriting retreat where nine participants and three facilitators are welcomed to Heliport Studios in Buderim to collaborate and create together. The 2019 selected artists came straight off the back of participating in QMusic's free professional development program Industry Connect, tailor made by musicians and music industry professionals for emerging practitioners and artists.

Set in the beautiful Sunshine Coast hinterland, Heliport Studios was the perfect setting for the second year of the AMPLIFY Songwriting Retreat. The multiple recording and writing studios allowed participants to flex their skills and creativity in a range of environments.

The nine participants came from around Queensland to work with industry facilitators Archie Magliulo (Head of A&R at Central Station Records), Jim Alxndr (producer), DVNA (artist/producer) and JANEVA (songwriter/artist) to create

some wonderful new songs. The result was an astounding 19 demos written in under three days, all of which showcased the impressive quality of the artists to the facilitator and guest QMusic management committee member Vivienne Mellish, Head of Marketing and Artist Promotions at GYROstream.

Thanks to partner and industry champions GYROstream, two artists walked away from AMPLIFY with not only a few new tracks up their sleeves but also PR packages.

Feedback from attendees at the retreat relayed an incredibly positive experience not only to develop their skills, but also as a networking and community building opportunity.



GRANT ADMINISTRATION

“Feeling very humbled, overwhelmed and grateful, receiving the QMusic Billy Thorpe Scholarship... Thanks to the judges who made the tough choice.”

- Jaimee Fryer, Pool Shop.

In 2019 QMusic administered the Grant McLennan Fellowship on behalf of the Queensland Government through 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. The Fellowship is awarded 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 2019 and sixth Grant McLennan Fellowship was Jack Bratt who was announced in December 2019.

“I’m beyond excited to be the recipient of the 2019 Grant McLennan Fellowship. Not only is it an absolute pleasure to be recognised amongst the other finalists who are amazing songwriters, but to receive an

award named after the late great Grant McLennan means so much to me.” - Jack Bratt

QMusic also administered the Billy Thorpe Scholarship, which is fully funded by the Queensland Government through Arts Queensland. This is the sixth year that QMusic has administered the \$10,000 Scholarship to an emerging Queensland-based contemporary musician or band.

This scholarship provides the opportunity for the recipient/s to record with an established producer. Pool Shop was announced as the Scholarship recipient during the 2019 Queensland Music Awards ceremony.

“Feeling very humbled, overwhelmed and grateful, receiving the Qmusic Billy Thorpe Scholarship... Thanks to the judges who made the tough choice.” Jamie Fryer, Pool Shop

IMAGE LEFT: (L-R) LYNN THORPE, ANWYN HOWARTH, HON LEANNE ENOCH.
PHOTO CREDIT: BIANCA HOLDERNESS

IMAGE RIGHT:
JACK BRATT - WINNER GRANT MCLENNAN FELLOWSHIP 2019

PROGRAM REPORT



BIGSOUND BRUNCH AT SXSW - MARCH

IMAGE: Angie McMahon performing
at the BIGSOUND Brunch at SXSW
in March 2019 - organised by
Sounds Australia
Photo credit:
SOUNDS AUSTRALIA

In March 2019, QMusic teamed up with Sounds Australia to bring the second BIGSOUND Brunch to SXSW in Austin, Texas. Taking place at Australia House, the BIGSOUND Brunch served up some very welcome Bloody Marys and bacon and egg burgers while Australian bands entertained the audience.

The BIGSOUND Brunch boasted a stellar lineup of BIGSOUND alumni comprised of Amaru Tribe, Rachael Fahim, Mojo Juju, Gabriella Cohen, Feels, Two People, The Gooch Palms, Golden Vessel, Angie McMahon and Kwame.

Also making the trip to SXSW were two Levi's® Music Prize recipients Emerson Snowe and Amyl & The Sniffers and successful BIGSOUND Festival acts WAAX, Oh Pep!, Haiku Hands and San Mei.



IMAGE: Gordon Koang - winner of Levi's Music Prize announced at BIGSOUND in September 2019

L-R: Eliza Harley - Levi's ANZ, Maggie Collins - Morning Belle, Terri Robinson - Stage and Screen (no longer works there though), Gordon Koang - BIGSOUND Artist and winner of the Levi's Music Prize, Paul Biel Kueth - Gordon Koang band, Bridget Hanson - Levi's ANZ

PROGRAM REPORT

LEVI'S® MUSIC PRIZE

2019 was the third year of the Levi's® Music Prize, in partnership with 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 artists achieve their export goals. The prize is aimed at early to mid-career artists seeking to capitalise on the initial success that they have already achieved for themselves. The winners for 2019 were Amyl and the Sniffers, The Teskey Brothers, Ecce Vandal and Gordon Koang who was awarded the Music Prize during BIGSOUND in September, 2019.

ABOUT

The Levi's® BIGSOUND partnership provides a key moment to build genuine relationships with the leaders in the Australian music industry. To further support the music industry via Australia's largest new music festival and conference BIGSOUND, Levi's® offers a Music Prize to further give back to the music community and all that it stands for.

Launched in 2017, the Levi's® Music Prize is both an exciting and unique initiative that enables emerging Australian and New Zealand artists to take their music and creative talent to an international audience.

The prize, administered by QMusic and Sounds Australia, not only provides funding, but also advice and counsel from these leading industry bodies.

All Australian and New Zealand artists who have performed on the official BIGSOUND line-up in the past five years are eligible to apply.

In partnership with BIGSOUND, Levi's® has built brand credibility within the industry as well as directly with artists, by truly understanding the important issues for Australian music.

2019



16

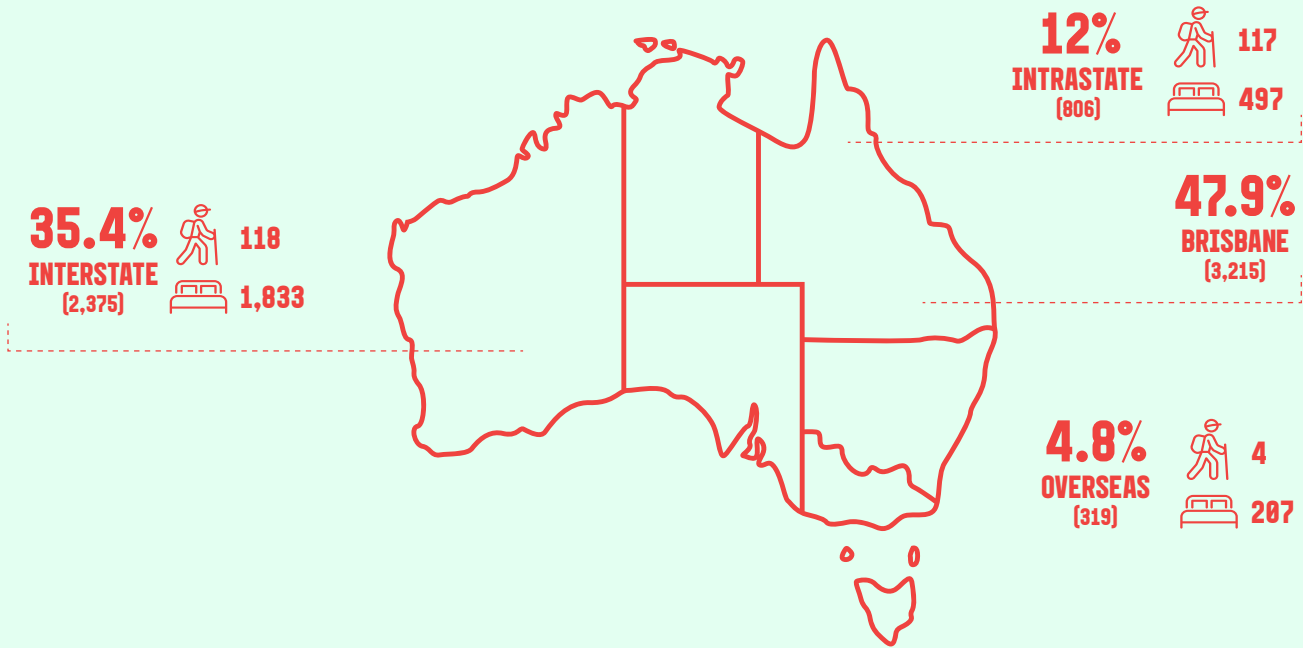


BIGSOUND 2019

EVENT OVERVIEW

VISITOR ORIGINS

PRIMARY PURPOSE VISITORS  DAYTRIPPERS  OVERNIGHT STAY



ECONOMIC AND TOURISM IMPACTS

TOTAL DIRECT AND INCREMENTAL EXPENDITURE FOR BRISBANE



TOTAL DIRECT AND INCREMENTAL EXPENDITURE FOR QUEENSLAND



ATTENDANCES

6,716

TOTAL NUMBER OF INDIVIDUALS



3,921
ATTENDEES

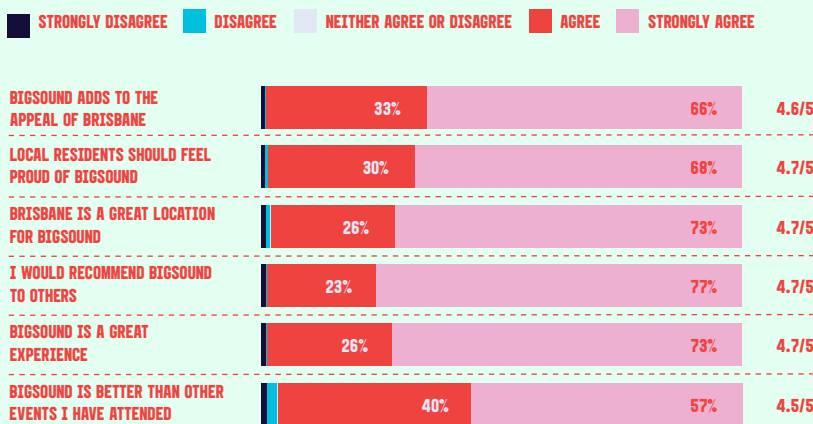
1,769
DELEGATES

1,026
OTHERS



DAYS

COMMUNITY PRIDE



DIRECT VISITOR NIGHTS

11,914 QUEENSLAND TOTAL
INTRASTATE 1,721
INTERSTATE 8,818
OVERSEAS 1,376

10,834 BRISBANE TOTAL
INTRASTATE 1,721
INTERSTATE 8,818
OVERSEAS 1,376

ORGANISER DIRECT AND INCREMENTAL EXPENDITURE

ORGANISER CONTRIBUTION (BRISBANE)

\$1,244,494

GROSS EXPENDITURE - EXPENDITURE FROM OUTSIDE BRISBANE

71.4%

ESTIMATED % OF INCOME OBTAINED FROM OUTSIDE BRISBANE

\$888,935

TOTAL OBTAINED FROM OUTSIDE BRISBANE

ORGANISER CONTRIBUTION (QUEENSLAND)

\$1,429,985

GROSS EXPENDITURE - EXPENDITURE FROM OUTSIDE QUEENSLAND

51.9%

ESTIMATED % OF INCOME OBTAINED FROM OUTSIDE QUEENSLAND

\$742,426

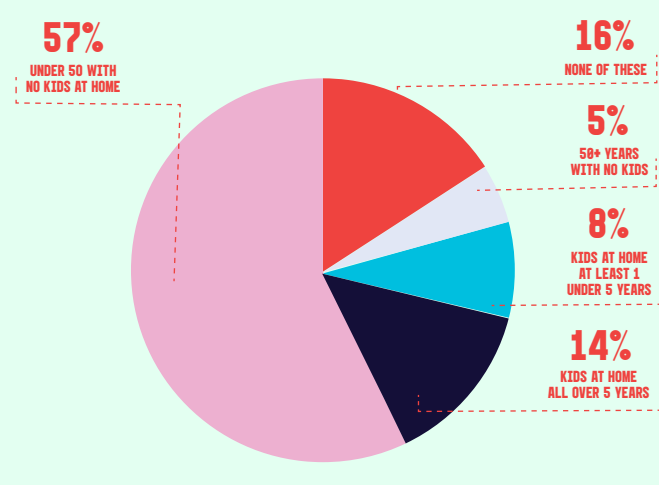
TOTAL OBTAINED FROM OUTSIDE QUEENSLAND

OVERNIGHT VISITOR EXPENDITURE

INTRASTATE	INTERSTATE	OVERSEAS
497 VISITORS	1,833 VISITORS	207 VISITORS
\$171.01 AVG DAILY SPEND	\$191.96 AVG DAILY SPEND	\$184.39 AVG DAILY SPEND
4.3 AVG NIGHTS STAY	4.8 AVG NIGHTS STAY	6.3 AVG NIGHTS STAY
\$361,801 OVE	\$1,692,013 OVE	\$241,201 OVE

TOTAL OVERNIGHT VISITOR EXPENDITURE **\$2,295,015**

DEMOGRAPHIC PROFILE



\$60,623
DAY TRIP EXPENDITURE

238
VISITORS

\$254.70
AVG SPEND PER VISITOR

18

BIGSOUND 2019 EVENT OVERVIEW

BIGSOUND GROWTH



6.1%

**INCREASE IN
CONFERENCE
REGISTRATION
REVENUE**



22.6%

**INCREASE IN
VOLUNTEERS**



14.6%

**INCREASE IN
BIGSOUND
FESTIVAL
APPLICATION
REVENUE**



35%

**INCREASE IN
CONTRACTOR
NUMBERS**

ANDY KING
KEYNOTE BIGSOUND 2019



SARHARA HERALD
KEYNOTE BIGSOUND 2019



BIGSOUND 2019

EVENT OVERVIEW

BIGSOUND MEETINGS

111

AUSTRALIAN
ACTS



675

ONE-ON-ONE
MEETINGS

SOUNDS AUSTRALIA

- 490 one-on-one meetings were set up with 42 international speakers along with representatives dealing with international strategy from APRA AMCOS, Australia Council for the Arts, Arts Queensland and Sounds Australia.
- This was for 65 Australian acts - of those 8 were from QLD (made up of 28 different artists), 3 of those QLD acts identified as being regional, 1 identified as Indigenous, 1 as Torres Strait Islander and 3 CALD (culturally and linguistically diverse).
- 61 one-on-one meetings with international speakers/delegates were for QLD acts.

APRA AMCOS

- 185 one-on-one meetings were coordinated with 38 local speakers.
- This was for 46 Australian artists.
- An additional 2 sessions were set up for artists to meet with Australia Council for the Arts.

VOLUNTEERS & CONTRACTORS

239

VOLUNTEERS

12

JMC INTERNS

3,950+

VOLUNTEER HOURS

12

KEY POSITIONS

15

SUPPORT POSITIONS

18

STAGE MANAGERS

8

GROUND CREW

ASSOCIATED EVENTS & PARTIES

13

ASSOCIATED
BIGSOUND
EVENTS

12

OFFICIAL
BIGSOUND
PARTIES

FIRST NATIONS STREAM

V BIGSOUND is committed to providing space for First Nations-led programming that respects sovereignty alongside the barriers Indigenous people face within the music industry. In 2019 BIGSOUND's First Nations program expanded to include more artists, conversations and partnerships. 2019 saw the largest cohort of Aboriginal and Torres Strait Islander artists showcasing at BIGSOUND.

In 2019, BIGSOUND First Nations House was launched in partnership with Spotify. This was a First Nations take-over of TSO, a venue in the Fortitude Valley, to create a hub of Indigenous music. The house was a space for supporting, promoting and celebrating First Nations music and included workshops, a dedicated space for First Nations artists, as well as events showcasing diverse Indigenous music for the community and the wider BIGSOUND delegate audience.

The Spotify Industry Mixer event spotlighting First Nations music was well attended and increased mainstream participation within Indigenous programming.

BIGSOUND also continued its longstanding relationship with Virgin Australia to present the HOME: Official BIGSOUND Welcome Party, which showcased some of this continent's finest Indigenous artists including Electric Fields, DRMNGNOW, Deline Briscoe and Mambali.

As part of BIGSOUND'S commitment to provide spaces for the global Indigenous music network, BIGSOUND was delighted to partner with Manitoba Music to present the Indigenous North Showcase with three First Nations artists from Turtle Island/Canada.

In continuing its commitment to connect with the wider Indigenous community, BIGSOUND presented the BLAKSOUND Community Showcase in partnership with Gathering (Brisbane City Council), which was a community event celebrating the First Nations stream of BIGSOUND 2019. A public BIGSOUND First Nations Showcase was also presented as part of Gathering's usual Wednesday programming in the Queen Street Mall.









BIGSOUND 2019 EVENT OVERVIEW

YOUTUBE MUSIC ARTIST VILLAGE

QMusic offered YouTube Music, a leading international music streaming service, an opportunity to engage with BIGSOUND in a unique and genuine way. This was the first time a partner has been invited to be an official naming rights partner of the BIGSOUND Artist Village.

By partnering with the BIGSOUND Artist Village, YouTube Music was given naming rights to place the brand directly in front of the country's leading emerging artists, playing a key role in nurturing the future of the music in the country.

The challenge faced each year for some 150 bands that make their way to BIGSOUND are the long distances and costs for accommodation.

Two key outcomes from the partnership were to:

1. Provide financially challenged artists travelling to BIGSOUND an opportunity to stay for the duration of the event at the artist village for free.

2. Create a branded, comfortable and safe place for artists to stay during the daytime while resting and preparing for their afternoon and evening showcases.

As part of the partnership, the YouTube Music Artist Village accommodated for free over 150 BIGSOUND travelling artists per day including complimentary breakfast, a bed and 24 hour front desk service.

The YouTube Music Artist Village provided a vital artist-specific hub with exclusive artist services such as mental health counsellors, an alcohol free zone, yoga sessions, chair massages, heated spa pool, hair and makeup salon, content creation spaces, free Wi-Fi lounges, band rehearsal space presented by Yamaha Music, complimentary beverages and snacks, band equipment repairs presented by Fender, band equipment transportation trolleys and the opportunity to attend artist specific workshops, panels and mentoring sessions presented by YouTube Music.

The perfect location for the YouTube Music Artist Village was the award winning budget accommodation facility BUNK,

centrally in the heart of the BIGSOUND foot-print in Brisbane's Fortitude Valley entertainment precinct. Upon announcement to all BIGSOUND showcasing artists the artist village was booked fully within 24 hours.

Key Outcomes:

- Provided free accommodation to travelling BIGSOUND artists.
- Created an artist-only hub and safe place.
- YouTube Music curated artist specific workshops, panels and mentoring sessions.
- Offered a range of artists specific free services.

BIGSOUND 2019

EVENT OVERVIEW

OVOLO OFFICIAL BIGSOUND HOTEL

QMusic offered the multi-award winning Ovolo The Valley Hotel an opportunity to engage with BIGSOUND as the Official Hotel.

By partnering with BIGSOUND, Ovolo was given naming rights which placed its brand directly in front of some of the country's key music industry.

A key outcome from the partnership:

1. Provide delegates travelling to BIGSOUND an opportunity to stay for the duration of the event at the official hotel at a reasonable price and enhance their ability to be closer to each other for networking opportunities.

As part of the partnership, the BIGSOUND Hotel accommodated over 90 BIGSOUND travelling delegates per day for the duration of the event.

Key Outcomes:

- Provided affordable accommodation to traveling BIGSOUND delegates.
- Created a safe place and delegate networking hub.
- Provided free delegate services and benefits.
- Hosted BIGSOUND Welcome party, APRA AMCOS breakfast, The Saints charity fundraiser and label showcases.

V





QMusic partnered with Bettercup to create smart and simple environmental solutions that reduce unnecessary waste at BIGSOUND. By partnering with Australia's leading music conference and festival of new music, Bettercup was able to be front and centre of the thriving entertainment scene and encourage the continuation of the industry's increasing appetite for environmental innovation.



BETTERCUP PARTNERSHIP – CASE STUDY

Bettercup reduces the amount of waste produced at events and venues by applying two of the foundational principles of the waste hierarchy:

1. Reduce the number of cups needed at a event that end up in landfill.
2. Reuse by implementing systems that support reusable cups.

Bettercups was able to work with BIGSOUND venues to implement reusable solutions that reduce waste at the source without negatively affecting the operations of an event.

This was demonstrated at the annual BIGSOUND Bloody Mary Brunch where the brand curated the event to show the products and systems at a live event.

Key Outcomes:

- Provided free reusable BIGSOUND designer cup for all delegates.
- Curated the BIGSOUND Bloody Mary Brunch to demonstrate the use of reusable cups.
- Received introductions to 18 official BIGSOUND venues.
- Offered a range of specific free hire cups and cleaning services to official venues.
- Developed stronger national brand recognition that generated a wider awareness of the Bettercup brand and event services.
- Led to multiple leads to work with some of the largest festival events such as The Falls Festival as well as brands such as Jack Daniels.

BIGSOUND 2019 EVENT OVERVIEW

VISUAL ARTS PROGRAM

The BIGSOUND visual arts program exists to provide local visual arts workers an opportunity to showcase their work and to bring the valley precinct alive to create a bustling and vibrant festival atmosphere.

Over the last three years the visual arts program has engaged Queensland artists to create works to be displayed throughout the BIGSOUND valley precinct.

The BIGSOUND artworks have included sculpture, projections, puppetry, paste ups, murals and customised original inflatables. Artists participating in the BIGSOUND visual arts program have gone on to receive paid contracts and commissioned work for events including End Of The Line Festival and Falls Festival.

LOCAL TRADER PROGRAM

BIGSOUND is also a Fortitude Valley community event that needs the support of local traders to help make it a success. Local businesses were invited to participate in raising the profile of the event and get as many people as possible visiting and spending money in their businesses.

They participated in various ways such as a free listing on the BIGSOUND website and official app and inclusion on special offers to registered delegates and artists via email. In 2019, 49 local businesses participated in the Local Trader Program.

BIGTECH

BIGTECH 2019 hosted eight new and emerging tech companies chosen from a pool of 18 applicants. These companies spent the day prior to BIGSOUND being mentored by some of Australia's leading tech entrepreneurs, including a NASA engineer.

Warner Music sponsored the BIGTECH Pitch event where the winner was awarded \$10,000 to assist them on their journey to commercial success. Paperchain - a company utilising blockchain technology and founded in Sydney were awarded the major prize.

All eight companies demonstrated their products and services to delegates at a showcase event on the Wednesday and Thursday of BIGSOUND.



IMAGE BIGTECH PITCH WINNERS, PAPERCHAIN
PHOTO CREDIT JESS GLEESON



QUEENSLAND MUSIC AWARDS

On 3 March 2019, the Queensland Music Awards (QMAs) were hosted for the second year at the Royal International Convention Centre, Brisbane Showgrounds. The QMAs sold out quickly recognising Queensland's finest songwriters, festivals and venues. The awards night also featured performances from Amy Shark, Bobby Alu, Tokyo Twilight, DZ Deathrays, Emma Beau, Clea and Resin Dogs.

Henry 'Seaman' Dan was honoured with the Grant McLennan Lifetime Achievement Award for his work, blending traditional Torres Strait Islander songs and pearling songs with jazz, hula and the blues, which he began recording at the age of 70. Best known for writing T.I Blues (1983), it would become a hit first for The Mills Sisters before he finally recorded it for his debut album in 2000.

Affectionately known as Uncle Seaman, the multi-award winning singer-songwriter is the oldest person to win an ARIA and was nominated again in the World Music category as an 87 year old. Uncle Seaman has also won the Red Ochre Award in 2005 and received the Hall of Fame Award at the National Indigenous Music Awards in 2013. He turned 90 in August 2019 and made the trek from Cairns to accept the award in person on the night.

-
IMAGE TOP LEFT: CLEA AT THE QUEENSLAND MUSIC AWARDS 2019

IMAGE BOTTOM LEFT: DZ DEATHRAYS AT THE QUEENSLAND MUSIC AWARDS 2019

PHOTO CREDIT: Bianca Holderness



QMUSIC REACH

In 2019, combined page views to the QMusic website was 915,974 views, with 743,126 unique visitors. Visit Brisbane's website was the highest ranking external referral website, with Facebook continuing to be the main source of social media referrals to the QMusic websites.

As of 31 Dec 2019, the following accounts had the below subscriptions/followers:



BROADCAST eNEWS

 **13.7%**

7,419
SUBSCRIBERS



FACEBOOK

 **8.4%**

42,767

COMBINED FACEBOOK
FOLLOWERS

ACCOUNT FOLLOWERS BREAKDOWN

QMUSIC:	1 JAN 2019 - 5312
	31 DEC 2019 - 5973
BIGSOUND:	1 JAN 2019 - 27,481
	31 DEC 2019 - 29,262
QMAs:	1 JAN 2019 - 4586
	31 DEC 2019 - 5371
LittleBIGSOUND:	1 JAN 2019 - 1070
	31 DEC 2019 - 1086
WOMEN IN MUSIC:	1 JAN 2019 - 990
	31 DEC 2019 - 1075



TWITTER

 **1.5%**

19,820

COMBINED TWITTER
FOLLOWERS

ACCOUNT FOLLOWERS BREAKDOWN

QMUSIC:	4770
BIGSOUND:	13,500
QMAs:	1500
LittleBIGSOUND:	200
WOMEN IN MUSIC:	356





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, which ran in 2019, 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. QMusic was overwhelmed by the calibre of women wanting to share their knowledge as mentors. Most had written multiple books, run companies all over the world and included the Director of Tourism and Events Queensland.

QMusic received a total of 59 applications for eight positions to be mentored, proving a huge demand for a program like this to exist. The program concluded at the end of March 2019 with each mentee receiving 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.

KEY ACHIEVEMENTS

- **59** applications for **eight** mentoring places.
- **33** mentor applications were received - **eight** were selected to participate.
- **\$14,519** (inc GST) was invested in furthering mentee education in the form of scholarships.
- **Eight** women received **3 x 90 minute mentoring sessions**.
- **Two** mentors offered additional mentoring at no cost.
- **One** mentor ran a one-day business workshop as a value add for all Women in Music Mentees to learn how to write a business plan.



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, in-flight 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.

QMUSIC MANAGEMENT COMMITTEE



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.



NATALIE STRIJLAND

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.



JACK BALL

Jack is currently a National Music Director for the Hit Network (Radio Network); overseeing the music strategy for multiple cities and playlists in Australia. Jack was awarded the 2018 Australian Commercial Radio Award for Australia's Best Music Director, the second time he's received this award.

With over 10 years' experience in the radio industry, he's a renowned champion of new Australian music on Commercial Radio. Jack joined the QMusic management committee in February of 2019.





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 Maida, Eves the Behaviour, Mallrat and more. John joined the QMusic management committee in July 2017.



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.

QMUSIC MANAGEMENT COMMITTEE



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.





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.



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.



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.

QMUSIC STAFF



ANGELA SAMUT

CEO (APR 2019 - PRESENT)

Angela Samut was appointed CEO of QMusic in April 2019 and brings with her over two decades of experience working in the media and entertainment industry across music, film and television. Angela has worked for Paramount Pictures, Network Ten, Planet Hollywood and was National Publicist for Festival Mushroom Records (Sydney-based) where she looked after a large roster of artists and bands.

Angela joins QMusic from Screen Queensland (SQ), the state government's screen agency, and was part of the senior management team that has led Queensland to its most prolific period of production in the history of the state, an industry that is worth \$1 billion to the local economy. Working with local industry from early to established practitioners, Angela also handled all media and working with Studios behind international productions including Aquaman, Thor: Ragnarok, Dora the Explorer, Godzilla Vs. Kong,

San Andreas, Kong:Skull Island and Pirates of the Caribbean. Prior to Screen Queensland, Angela ran her own private company, Box Office Publicity, a boutique business that provided strategic and creative counsel for its entertainment-focused clients from early career musicians to film festivals.

Also during this time, Angela did weekly radio entertainment reporting and reviewing. Whilst studying a double major in Political Science at the University of Queensland in the early 1990s against a backdrop of Brisbane's thriving live music scene, and being fiercely proud of Brisbane's Livid Festival and our state's capital city's placement in the national music scene, Angela has always been a strong advocate for music and the role it plays from a cultural, social, economic, community and mental health point-of-view. Angela is the Deputy Chair of the Australian Music Industry Network (AMIN) Board and sits on the the management committee of the Queensland Writers Centre.

ALETHEA BEETSON

FIRST NATIONS PROGRAMMER

Alethea Beetson is a Kabi Kabi and Wiradjuri artist and programmer living on stolen land in so-called Brisbane. She squirms in her seat when her 'professional bio' is read out because, despite the grandeur of it all, she mostly answers a lot of emails.

Every job she now has, Alethea owes to the often-silenced work of Indigenous people who have gone before her. And although her appearance might suggest she likes AC/DC, going to the footy and never sleeping, in reality she is all about decolonisation, cultural resurgence and ancestral connection.

KARSTEN RICHERT
GENERAL MANAGER (JAN - DEC 2019)

Karsten started in the event industry after studying economics in Germany in 1991 organising festivals and corporate events. In 1996, Karsten moved to Australia working in the hospitality industry before joining Staging Connections in Sydney as a Technical Event Manager where he would be involved as part of the event team for the Sydney 2000 Olympic Games at Stadium Australia. After a short stint managing Nitmiluk Tours at Katherine Gorge in the Northern Territory he moved back to Germany for 5 years working back in the hospitality industry as a catering manager and an event manager. In 2008, Karsten was appointed General Manager of the Staging Connections office in Canberra before being promoted to Regional General Manager of Queensland, New Zealand and Fiji, one of the leading event staging companies in the Asia/Pacific region with over 1,000 staff and \$80m turnover.

GAV PARRY
PROGRAM MANAGER

Gav has been involved in the music industry in one form or another for the past 8 years. It began with Brisbane-based duo YesYou, after their first single 'Half Of It' was added to rotation on triple j. The duo went onto toured with the likes of Rufus Du Sol, Ms Mr and Midnight Juggernauts. Over the coming years they released music on Yuksek's label (Partyfine), Wonderlick/Sony and continue to work with Melbourne based label Onelove.

In 2016 Gav stepped into artists development signing of Melbourne based R&B artists and songwriter JANEVA who has gone onto ink a deal with Sony ATV, which has seen her go onto write with Hermitude, Young Franco, Shockone, LDRU, Basenji, Maribelle, Paces, Kota Banks to name a few. Since then he's have gone onto work with Melbourne artist Blush'ko, who's debut mixtape (released last year) has clocked up more than two million streams, he's supported Jhene Aiko at Margaret Court Arena, SG Lewis in Melbourne/NZ and currently releases music through Majestic Casual/Yunizon Records. Gav also Vocal A&R's for a number of projects including Luude, Exist Recordings, Onelove and A&R's locally for French based independent label Yunizon Records.

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 groundbreaking 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.

RUBY-JEAN McCABE
PROJECT OFFICER

After completing a bachelor of Music Business Management at JMC in 2014, Ruby began interning at booking & management agency Bluebeard Music. This internship soon turned into a full time role, which has seen Ruby as the primary booking agent for The Milk Factory and assistant booking agent for the likes of The Zoo, Black Bear Lodge, Eat Street Markets & Cardigan Bar. Alongside booking agent duties at Bluebeard, Ruby also worked for national artist booking agency New World Artists as an assistant agent. She currently manages guitar-pop trio Bugs and is the volunteer coordinator for Laneway Brisbane.

ELIZA HEATH
PROJECT OFFICER
(APRIL 2017 - MARCH 2019)

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 led her to work with both Jungle Love Festival and APAM 2016/2018 at The Brisbane Powerhouse, along with BrisAsia Festival 2017 and Brisbane City Council's QUBE Effect initiative. Eliza also performs in local collective Golden Age of Ballooning, works at various events across the city, and slings beers at iconic venue, The Tivoli.

QMUSIC STAFF

MICHELLE PADOVAN
MARKETING MANAGER
(FEB 2015 - NOV 2019)

Michelle joined the QMusic team in February 2015 with a background in Marketing Manager 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.

CARLIA FULLER
MARKETING COORDINATOR

Carlia is a digital marketer and project manager who loves to take on unique projects in the music and creative industries. Her focus lies in digital marketing strategy, marketing management and implementing plans for crazy ideas. With a penchant for working with emerging entrepreneurs and musicians, Carlia pushes the envelope to build lasting connections within the creative community. Her portfolio includes working with brands and companies such as Jungle Love Festival, Brisbane Street Art Festival and Heapsafflash Music Publicity.

KIM PENGELLY
EVENT MANAGER
(JAN 2019 - SEPT 2019)

Kim began her career in the music industry managing the commercial General Manager 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.

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

SUE MCCOMBER
FINANCE MANAGER

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.

ROXY NOORI
OPERATIONS MANAGER

Working in the music industry for the past 13 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.

DEAN McGRATH
DIGITAL CONTENT PRODUCER
(MARCH 2017 - AUGUST 2019)

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.



QUEENSLAND MUSIC NETWORK INCORPORATED
ABN 14 083 014 720

FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2019

QUEENSLAND MUSIC NETWORK INCORPORATED

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QUEENSLAND MUSIC NETWORK INCORPORATED

INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2019

	NOTE	2019 \$	2018 \$
INCOME			
Member subscriptions		30,680	36,195
Operating grants	2	924,418	1,219,422
Sponsorships		625,625	585,750
Events		562,757	546,609
In Kind Income - Insurance		7,045	7,045
In Kind Income - Flight Vouchers		50,000	50,000
In Kind Income - Advertising		90,000	90,000
In Kind Income - Other		32,280	-
Interest income		11,248	3,435
General fees, publications and subletting revenue		82,755	54,048
		<u>2,416,808</u>	<u>2,592,504</u>
EXPENDITURE			
Events Production / Marketing		1,217,731	1,356,293
Depreciation & Amortisation		108,851	53,837
In Kind Expenses - Flight Vouchers		50,000	50,000
In Kind Expenses - Advertising		90,000	90,000
In Kind Expenses - Other		32,280	-
Office expenses		104,028	106,605
Interest expenses		5,812	-
Wages		743,941	682,642
Superannuation		70,136	62,491
		<u>2,422,779</u>	<u>2,401,868</u>
Profit before income tax		<u>(5,971)</u>	<u>190,636</u>
Income tax expense		<u>-</u>	<u>-</u>
Profit after income tax		<u>(5,971)</u>	<u>190,636</u>
RETAINED PROFITS/(LOSSES) AT THE BEGINNING OF THE FINANCIAL YEAR		<u>834,076</u>	<u>643,440</u>
RETAINED PROFITS/(LOSSES) AT THE END OF THE FINANCIAL YEAR		<u>828,105</u>	<u>834,076</u>

The accompanying notes form part of these financial statements.

QUEENSLAND MUSIC NETWORK INCORPORATED

**ASSETS AND LIABILITIES STATEMENT
AS AT 31 DECEMBER 2019**

	NOTE	2019 \$	2018 \$
CURRENT ASSETS			
Cash and cash equivalents	3	957,143	946,492
Trade and other receivables	4	<u>60,324</u>	<u>63,639</u>
TOTAL CURRENT ASSETS		<u>1,017,467</u>	<u>1,010,131</u>
NON-CURRENT ASSETS			
Property, plant and equipment	5	23,811	28,943
Right of use asset	7	101,379	-
Intangibles	6	<u>159,377</u>	<u>203,528</u>
TOTAL NON-CURRENT ASSETS		<u>284,567</u>	<u>232,471</u>
TOTAL ASSETS		<u>1,302,034</u>	<u>1,242,602</u>
CURRENT LIABILITIES			
Trade and other payables	8	60,546	81,704
Provisions	9	39,120	35,032
Leased liabilities		46,162	-
Unexpended sponsorship		13,500	60,500
Grants received in advance	10	<u>255,334</u>	<u>231,290</u>
TOTAL CURRENT LIABILITIES		<u>414,662</u>	<u>408,526</u>
NON-CURRENT LIABILITIES			
Leased liabilities		59,267	-
TOTAL NON-CURRENT LIABILITIES		<u>59,267</u>	<u>-</u>
TOTAL LIABILITIES		<u>473,929</u>	<u>408,526</u>
NET ASSETS		<u>828,105</u>	<u>834,076</u>
MEMBERS' FUNDS			
Retained Profits		<u>828,105</u>	<u>834,076</u>
TOTAL MEMBERS' FUNDS		<u>828,105</u>	<u>834,076</u>

The accompanying notes form part of these financial statements.

QUEENSLAND MUSIC NETWORK INCORPORATED

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019**

	NOTE	2019 Inflows (Outflows) \$	2018 Inflows (Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorships/Sales/Fees		1,491,791	1,411,460
Recurrent Grants		901,462	1,238,168
Memberships		30,680	36,195
Interest Received		11,248	3,435
Interest Paid for leased liabilities		(5,812)	-
Cash paid to suppliers and employees		<u>(2,364,051)</u>	<u>(2,461,977)</u>
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES	11	<u>65,318</u>	<u>227,281</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for intangibles		(8,780)	(96,260)
Proceeds from sale of property, plant & eqmt		2,689	-
Payment for property, plant and equipment		<u>(5,836)</u>	<u>(51,692)</u>
NET CASH USED IN INVESTING ACTIVITIES		<u>(11,926)</u>	<u>(147,952)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of leased liabilities		<u>(42,741)</u>	<u>-</u>
NET CASH USED IN FINANCING ACTIVITIES		<u>(42,741)</u>	<u>-</u>
NET INCREASE / (DECREASE) IN CASH HELD		10,651	79,329
CASH AT THE BEGINNING OF THE YEAR		<u>946,492</u>	<u>867,163</u>
CASH AT THE END OF THE YEAR	3	<u>957,143</u>	<u>946,492</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 2019

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 2019

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.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

(k) Leases

At inception of a contract, the Committee assesses if the contract contains or is a lease. If there is a lease present, a right-of-use asset and a corresponding lease liability is recognised by the Committee where the Committee is a lessee. However, all contracts that are classified as short-term leases (ie a lease with a remaining lease term of 12 months or less) and leases of low-value assets are recognised as an operating expense on a straight-line basis over the term of the lease.

Initially, the lease liability is measured at the present value of the lease payments still to be paid at commencement date. The lease payments are discounted at the interest rate implicit in the lease. If this rate cannot be readily determined, the Committee uses the incremental borrowing rate.

Lease payments included in the measurement of the lease liability are as follows:

- fixed lease payments less any lease incentives;
- variable payments that depend on an index or rate, initially measured using the index or rate at the commencement date;
- the amount expected to be payable by the lessee under residual value guarantees;
- the exercise price of purchase options, if the lessee is reasonably certain to exercise the options;
- lease payments under extension options, if the lessee is reasonably certain to exercise the options; and
- payments of penalties for terminating the lease, if the lease term reflects the exercise of an option to terminate the lease.

The right-of-use assets comprise the initial measurement of the corresponding lease liability as mentioned above, any lease payments made at or before the commencement date, as well as any initial direct costs. The subsequent measurement of the right-of-use assets is at cost less accumulated depreciation and impairment losses.

Right-of-use assets are depreciated over the lease term or useful life of the underlying asset, whichever is the shortest.

Where a lease transfers ownership of the underlying asset, or the cost of the right-of-use asset reflects that the Committee anticipates to exercise a purchase option, the specific asset is depreciated over the useful life of the underlying asset.

(l) New and Amended Accounting Policies Adopted

Initial application of AASB 16

The Company has adopted AASB 16: Leases retrospectively with the cumulative effect of initially applying AASB 16 recognised at 1 January 2019. In accordance with AASB 16, the comparatives for the 2018 reporting period have not been restated. The Company has recognised a lease liability and right-of-use asset relating to the Company's office lease. These amounts have been subsequently measured at year end as per Note 1 (k).

The following practical expedients have been used by the Committee in applying AASB 16 for the first time:

- leases that have remaining lease term of less than 12 months as at 1 January 2019 have been accounted for in the same way as short-term leases;

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2019

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

(I) New and Amended Accounting Policies Adopted (Continued)

Initial application of AASB 16 (Continued)

The Committee's weighted average incremental borrowing rate on 1 January 2019 applied to the lease liabilities was 4.06%. The difference between the undiscounted amount of operating lease commitments at 31 December 2018 of \$160,088 and the discounted operating lease commitments as at 1 January 2019 of \$148,170 was \$11,918 which is mainly due to discounting the operating lease commitments at the Company's incremental borrowing rate.

Initial application of AASB 15 and AASB 1058

The Committee has applied *AASB 15: Revenue from Contracts with Customers (AASB 15)* and *AASB 1058: Income of Not-for-Profit Entities (AASB 1058)* using the cumulative effective method of initially applying AASB 15 and AASB 1058 as an adjustment to the opening balance of equity at 1 January 2019. Therefore, the comparative information has not been restated and continues to be presented under *AASB 118 : Revenue* and *AASB 1004 : Contributions* .

The Company has elected to apply AASB 1058 retrospectively only to contracts that are not completed contracts at the date of initial application.

The impact of applying AASB 15 and AASB 1058 in the current year is nil.

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2019**

	2019	2018
	\$	\$
NOTE 2 - OPERATING GRANTS		
Australia Council - Core	285,628	282,800
Arts Queensland - Core	350,000	350,000
Commonwealth-Projects	-	28,722
Arts Queensland - Projects	30,078	80,682
Other State Government Projects	90,076	57,791
Local Government Projects	105,000	141,700
BCC- Valley Fiesta	-	190,000
Other project/philanthropic	63,636	87,727
	<u>924,418</u>	<u>1,219,422</u>
NOTE 3 - CASH AND CASH EQUIVALENTS		
Cash on hand	1,257	516
Cash at bank	955,886	945,976
	<u>957,143</u>	<u>946,492</u>
NOTE 4 - TRADE AND OTHER RECEIVABLES		
Trade debtors	40,609	42,643
Less provision for doubtful debts	(3,500)	-
Prepayments	19,965	17,746
Rental bond	3,250	3,250
	<u>60,324</u>	<u>63,639</u>
NOTE 5 - PROPERTY, PLANT AND EQUIPMENT		
Office equipment and furniture	79,830	78,088
Less: Accumulated depreciation	<u>(56,019)</u>	<u>(49,145)</u>
	<u>23,811</u>	<u>28,943</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2019

	2019	2018
NOTE 6 - INTANGIBLES	\$	\$
Websites	268,263	259,483
Less: Accumulated amortisation	<u>(112,309)</u>	<u>(59,378)</u>
	155,954	200,105
Trademarks	<u>3,423</u>	<u>3,423</u>
	<u>159,377</u>	<u>203,528</u>
NOTE 7 - Right-of-Use Assets		
Leased office	148,170	-
Less: Accumulated depreciation	<u>(46,791)</u>	<u>-</u>
	<u>101,379</u>	<u>-</u>
NOTE 8 - TRADE AND OTHER PAYABLES		
Trade creditors	60,546	80,954
GST Payable	<u>-</u>	<u>750</u>
	<u>60,546</u>	<u>81,704</u>
NOTE 9 - PROVISIONS		
<i>Current</i>		
Provision for audit fees	6,620	6,120
Provision for long service leave	10,190	13,300
Provision for annual leave	<u>22,310</u>	<u>15,612</u>
	<u>39,120</u>	<u>35,032</u>
NOTE 10 - GRANTS RECEIVED IN ADVANCE		
Australia Council - Organisation	144,242	142,814
Arts Queensland - Projects	45,865	18,250
Unexpended grants - other	46,818	53,560
Unexpended income	<u>18,409</u>	<u>16,666</u>
	<u>255,334</u>	<u>231,290</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2019

NOTE 11 - CASHFLOW INFORMATION

**Reconciliation of cash flow from operations with profit after
income tax**

Profit / (loss) after income tax	(5,971)	190,636
Cash flows excluded from profit attributable to operating activities		
<i>Non-cash flows in profit:</i>		
Depreciation and amortisation	108,851	53,837
Gain on sale of property, plant and equipment	(850)	-
<i>Changes in assets and liabilities:</i>		
(Increase)/decrease in trade debtors	2,034	(8,375)
Increase/(decrease) in trade creditors and other payables	(17,070)	60,521
Increase/(decrease) in doubtful debt provision	3,500	-
(Increase)/decrease in prepayments	(2,219)	12,740
Increase/(decrease) in unexpended grants and sponsorships	(22,956)	17,754
	<u>65,318</u>	<u>327,113</u>

NOTE 12 - 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 2019 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~~ Secretary

Dated at Brisbane this 18 day of March 2020

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF QUEENSLAND MUSIC NETWORK INCORPORATED

Report on the Financial Report

Opinion

We have audited the financial report of Queensland Music Network Incorporated of 31 December 2019 (the Association), which comprises the statement of assets and liabilities as at 31 December 2019, 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.

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 2019 and of its performance for the year ended on that date; 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 responsibility is to express an opinion on the financial report based on our audit. Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individual or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at <http://www.auasb.gov.au/Home.aspx>. This description forms part of our auditor's report.

PKF BRISBANE AUDIT



SHAUN LINDEMANN
PARTNER

BRISBANE
18 MARCH 2020

DISCLAIMER TO THE DETAILED INCOME AND EXPENDITURE STATEMENT

To the Members of Queensland Music Network Incorporated for the year ended 31 December 2019

The additional financial data presented from page 15 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 2019. 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
18 MARCH 2020





The work of QMusic is critical to the success of Queensland's contemporary music economy. It is the only significant and established non-government organisation in Queensland dedicated to delivering sector development and major music events including BIGSOUND and the Queensland Music Awards to stimulate and grow the state's music sector.

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IMAGE: AMY SHARK PERFORMING AT THE
QUEENSLAND MUSIC AWARDS 2019
PHOTO CREDIT: BIANCA HOLDERNESS