



**QMUSIC**

**2020 ANNUAL REPORT**



WAAX at Valley Fiesta. Photo by Dave Kan.

## OUR VISION

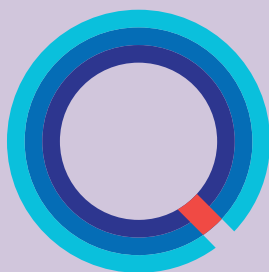
To support and promote a thriving contemporary live and recorded music industry that transforms lives and delivers artistic, cultural, social and economic value to Queensland.

### QMUSIC

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# QMUSIC

## ACKNOWLEDGMENTS

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.

As a peak body we also acknowledge the important role that music has played and continues to play on these lands since the very first sunrise.

QMusic is committed to building more opportunities for Aboriginal and Torres Strait Islander artists and music businesses.

We express our sincere gratitude to the QMusic Team, Management Committee and all the contractors, volunteers and partners who make QMusic events and programs possible and who are helping to support and build the future of Australian music.

Cover: Tired Lion at Valley Fiesta. Photo by Mitch Lowe.

Right: Busby Marou at the 2020 Queensland Music Awards. Photo by Bianca Holderness.

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QMusic acknowledges the support and funding of the Queensland Government through Arts Queensland, the Australian Government through the Australia Council, its principal arts funding and advisory body, and APRA AMCOS.



Queensland  
Government



Australia  
Council  
for the Arts



APRA  
AMCOS



Natalie Strijland, President

## PRESIDENT'S REPORT

Never in its 26 years has QMusic experienced the trials and tribulations that 2020 gave us. The COVID-19 pandemic and its impact on artists, venues, the music industry and the world has significantly changed the way many of us now operate and we must now adapt in this 'new world'.

In March 2020, and before the pandemic, we were able to host our beloved Queensland Music Awards, an important part of Australia's music community. We celebrated local talent and recognised industry leaders, festivals, and live venues in our new home at majestic Fortitude Music Hall. Year after year we continue to grow this world class event and broaden our capacity, bringing together the industry to celebrate and recognise the diverse people and places that make music an invaluable part of our state's cultural heritage.

Within a span of just a few weeks, COVID-19 fundamentally changed the world we live in and life as we know it. The pandemic touched all our lives. Passion and camaraderie gave way to separation and isolation, and artists, venues and other music industry workers instantly lost their livelihoods.

At QMusic our first priority was the well-being of our members and doing what we could to limit the impact of the virus on the industry. The introduction of the QMusic COVID-19 Industry Support Plan paved the way for how we would support our members, the general industry and how we were going to change the way we do business.

This included:

- Free support services
- Regular free online events
- Other virtual initiatives
- Industry Advocacy
- Supporting our First Nations community
- Rolling out our QMentorship

I want to applaud our CEO, Angela Samut and the QMusic team for their ability to adapt and cope with the unprecedented pressures of 2020. Their shared belief that the industry would get through this period was incredible and they showed true resilience. I am particularly proud of how they were able to redesign QMusic Connect and, for the first time in history, transform BIGSOUND to be completely

online and free whilst at the same time passionately advocating to government on behalf of venues and the wider industry.

BIGSOUND 2020 was an event like no other, a space where communities were open to chat directly with conference speakers and panels, creating a more intimate experience, a virtual support network and much needed discussion on critical calls to action in the industry.

To Alethea Beetson, our First Nations Producer & Festival Co-Programmer, I want to acknowledge and thank you for your dedication and for continuing to help us represent First Nations artists and the community. Enabling these artists to share their stories, their culture and give us space on their land throughout our programming gives us an opportunity to learn, grow and continue to enjoy the important contributions they make to our shared story.

2020 also marked the end of an era, where we farewelled two of our most valued long-term employees, Sue McComber and Roxy Noori. With over a combined 30 years of dedication to our organisation, their contribution to both QMusic and the wider industry was invaluable. I want to express our deep gratitude to Sue and Roxy. You will be missed by many, not only the QMusic Team and Management Committee, but industry wide.

We are also thankful for the continued support from Arts Queensland and the Australia Council for the Arts for working with us to mitigate the impacts of COVID and investing in bringing back live music which in turn supports our cultural and tourism recovery. To Brisbane City Council, for their continued dedication in ensuring the Valley Live Entertainment Precinct has a long-term future for music, through supporting events such as the Valley Fiesta, thank you. To those partners, for helping us reimagine and adapt to the times, supporting us to enable the delivery of our online programs, we are forever grateful.

In 2021, we will sadly say goodbye to our CEO, Angela Samut. Her experience working with all tiers of government and advocating for the local industry was what allowed us to work through the challenges that 2020 presented. In her two years with QMusic, Angela has been a strong advocate for the industry. She understands the positive role music plays in the community both socially and economically. In addition to leading the team and fighting for the industry through the pandemic, Angela has advocated for stronger representation of First Nations artists and was committed to combating sexual and gender-based violence working with QMusic to bring together a QMusic Safety Taskforce ensuring there are new initiatives centred around improving safety and the systems to support this. We have been fortunate to have Angela continue with us until the commencement of our newly appointed CEO, Kris Stewart, in June to ensure a seamless transition and to ensure the advocacy that has been so strong, continues. On behalf of the committee, the staff and the wider Queensland music industry, we thank Angela for her efforts.

As we move into the next chapter of QMusic, I would also like to take this opportunity to thank both Michael Crutcher, our Former President, and Stephen Green, our Former Vice President, for the impacts they have made on the industry and their outstanding contributions to the organisation and welcome John "JC" Collins as our newest member.

Reflecting on the year, QMusic will look back at the successes, the excellent advocacy and support they have provided and be proud that together as a community we were able to sustain and rebuild.

**Natalie Strijland**  
President

# CEO'S REPORT



Angela Samut, CEO

In 2020 and through QMusic's four key areas: professional development program, initiatives and events; annual grant opportunities; the Queensland Music Awards and BIGSOUND; and government lobbying and advocacy; we did not waver from our commitment to support and develop our local industry, promote diversity and inclusion, and foster innovation.

QMusic presented the 2020 Queensland Music Awards (QMAs) on Tuesday 3 March at The Fortitude Music Hall. We live streamed the QMAs for the first time to allow better regional engagement as well as celebrating and sharing our stories and storytellers through music to the world.

We introduced the Remote Award and the Emerging Award and the "Ones to Watch and Listen" program providing development opportunities for emerging artists. The 2020 Billy Thorpe Scholarship was awarded to Harry Phillips and we thank our Arts Minister Leeanne Enoch for her ongoing support of this Scholarship.

Our world changed a few weeks after the 2020 QMAs when the COVID-19 pandemic hit Australia with borders closing, social gatherings and non-essential services shut down, and social distancing rules imposed. The impact on Queensland's live music industry was sudden and devastating leading to widespread job losses and drastically diminishing employment prospects that remain until today.

Advocacy and lobbying for our industry were a major focus for me over the course of 2020 (and into 2021). This involved weekly meetings with government to constantly inform them of the impact of COVID-19 on our industry which has been one of the hardest sectors hit.

In July, QMusic administered \$3,000 stART grants on behalf of Arts Queensland to musicians and industry workers following close consultation between QMusic and the government. In 2020, the Grant McLennan Fellowship was postponed with the financial contribution also distributed as stART grants.

Approximately \$2 million in funding to support and stabilise Queensland live music venues has been delivered with the advocacy and assistance of QMusic and its live music taskforce.

In addition, QMusic continues to work with Queensland Health around capacity restrictions in line with the national

cabinet, as we understand the urgency of our state returning to a thriving live music economy which is critical to the livelihoods of the Queensland music industry as a whole.

In March 2020, our small but dedicated team acted fast and overhauled how we delivered our services. QMusic had not offered programs online, but by April, QMusic offered all its programs free and online to ensure Queensland's music community (including regional and remote) could participate during a time of crisis plus connect and upskill for future careers. We experienced exponential growth in our level of engagement with local industry as a result of our digital delivery and service offer.

QMusic rolled out a COVID-19 Response Plan on 31 March 2020, which included ongoing resource and information updates, 'crisis talks' discussing issues on mental health, tax, grants and funding opportunities, alternative income streams and self-promotion and localised regional check-ins and chats over Facebook live streams.

The ripple effect on mental and emotional health and wellbeing across the music industry in 2020 has been devastating and far-reaching. Last year really pushed home the importance of community and connection and this was a main driver for QMusic to forge ahead and offer BIGSOUND free and online for the first time in its 19-year history to help connect an industry when it needed it most.

Mental health, professional development and upskilling and celebrating our First Nations music community were the focus of our 143 speakers and 55 sessions as well as highlighting 50 of Australia's top upcoming acts. We captured a whole new global audience and offered accessibility to people who cannot usually attend BIGSOUND, especially those in regional and remote Queensland. With 6,270 delegates (usually around 1,700) and over 30,000 session streams, BIGSOUND received an estimated 7.7 million online readership, 5.3 million social media reach and 1.1 billion estimated coverage views.

We continued to deliver the Levi's® Music Prize and Relief Fund thanks to the support of the Levi's® team.

QMusic produced a 'new-look' Valley Fiesta, supported by the Brisbane City Council and which achieved 7,894 patrons, 113 acts, 266 paid artists in 14 official venues, as well as our website receiving 6,241 unique page views. Valley Fiesta was designed to provide support to live music venues during restricted trade and stimulate economic activity and audience confidence. I am happy to say we shall be

continuing to present Valley Fiesta and I pay special thanks to our Lord Mayor, our Deputy Mayor, and Brisbane City Council's Community, Arts and Night-time Economy committee, chaired by Fortitude Valley-based councillor Cr Vicki Howard as well as our ambassador who came on to support us this year Ian Haug.

QMusic also successfully delivered the Carol Lloyd Award as part of our Women in Music program, an Award created by Katie Noonan, and which QMusic took over from QMF and presented during Valley Fiesta. QMusic also received an Advancing Women in Business grant from the Department of Employment, Small Business and Training for our QMentorship program.

We teamed up with the Brisbane Powerhouse for Songs From Your Shutdown and Brisbane Festival for Street Serenades presenting The Carol Lloyd Award Showcase.

It has been an honour to serve the Queensland music industry as QMusic CEO.

Thank you to my team for all of their hard work and dedication.

I thank 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 and the Queensland Government for supporting us to deliver BIGSOUND.

I also thank all of stakeholders including our members and our corporate sponsors for their support of our industry during a turbulent year.

Our industry has proven in the past that we can recover from major disruptions and we will again. QMusic will be here to support our members and local music community and help them navigate the drastically changed landscape through recovery, sustainability and growth.

**Angela Samut**  
CEO



Alethea Beetson, QMusic and BIGSOUND First Nations Programmer and Producer

## FIRST NATIONS PROGRAMMER AND PRODUCER REPORT

As a Kabi Kabi/Gubbi Gubbi + Wiradjuri Artist and Producer, all of my work is guided by community engagement practices – listening, learning and responding to the communities I live, work and am ancestrally connected to.

Whether it is working with young people, or learning from Elders or programming music, I am drawn to the work for the stories, and the deep meaning that this has for me culturally.

Following on from a successful collaboration in 2019, BIGSOUND and Spotify worked together to present a digital iteration of BIGSOUND First Nations House (BFNH) presented with Spotify. Similar to the previous year, the focus of BFNH was to support, promote and celebrate Indigenous artists and the music they make. The collaboration involved BIGSOUND, Spotify and an external production company (Made in Katana), with all stakeholders bringing their expertise to the project. As part of BFNH eight of the twenty-two Aboriginal and Torres Strait Islander artists within the BIGSOUND50 list were part of Spotify's Dreaming Loud digital showcases.

Verbatim feedback from community and industry has indicated that the Dreaming Loud showcases are a welcome feature to BIGSOUND, and an opportunity that Aboriginal and Torres Strait Islander artists will want to be part of in the future.

Like all First Nations initiatives, there are KPIs that just cannot be measured by Western metrics. A significant cultural outcome of the project was not something we could have predicted. One of the Indigenous young people volunteering for BIGSOUND got to hear his language and see his country for the first time.

Being able to witness artists performing on country or the place they now refer to as home was an engaging and meaningful experience for audiences. This was an opportunity that the digital platform provided that a physical event may not be able to.

2020 continued BIGSOUND's relationship with Indigenous Music at Manitoba Music with a digital showcase as part of the BFNH programming. Filmed in Treaty 1 Territory (Winnipeg) and the traditional and unceded territory of the Kanien'keh:ka of Kahnawà:ke (Montréal), Indigenous North (showcase) offered electrifying performances and interviews. The collaboration continued ensuring BIGSOUND remains relevant to the International Indigenous music community.

The collaboration between Indigenous Music and BIGSOUND continues vital relationship building amongst First Nations peoples across the world. As the COVID-19



pandemic limits and continues to limit international travel using digital platforms to include Indigenous people from so-called Canada is imperative.

The BIGSOUND50 saw the greatest representation of First Nations artists at a BIGSOUND event. Twenty-two in the list are Aboriginal and Torres Strait Islander artists working across a range of (Western defined) genres.

Based on specific and verbatim feedback BIGSOUND needs to continue to lead disruptive music industry conversations in so-called Australia. To do this more effectively the co-curation model should be explored in greater depth in 2021. This will allow BIGSOUND to create more spaces for communities that have not always felt welcome at this event.

**Alethea Beetson**

QMusic and BIGSOUND First Nations Programmer and Producer



2020 QMAs Indigenous Award winner Mau Power and Alethea



BIGSOUND – The Gathering showcase. Photo by Tai Bobongie.

# PROGRAMMING

Due to the effects of COVID-19 on the state's music industry and QMusic's core business activities, there were huge changes to the proposed 2020 program. QMusic Hookups and the QMusic Connect program which were all to be delivered in person had to be changed when gatherings in public were shut down and then with the subsequent restrictions and travel bans. QMusic successfully pivoted and adapted these activities in a digital place with streamed workshops, panels and masterclasses. Originally, we were planning to offer over 50 events, panels, workshops and masterclasses in person across the year, but due to COVID-19, only the Queensland Music Awards and two Hookups took place in person with 20 QMusic Connect online workshops taking place in digital format as well as BIGSOUND.

With the adverse effects of COVID-19 still impacting the local music sector, QMusic anticipates significant operational and financial impacts to continue into 2021. QMusic will need to continue to innovate in delivering its services and programs online.

## MAJOR ACHIEVEMENTS

- Queensland Music Awards were held at their new home at The Fortitude Music Hall, hailed by industry as the biggest and best in their 14-year history.
- We listened to your feedback from the QMusic COVID-19 Impact Survey and incorporated it into the COVID-19 planning process. Rolling out the QMusic COVID-19 Industry Support Plan.
- Introduced QMusic Connect online – supporting, connecting and up-skilling Queensland's music community through lockdown
- Supported our First Nations music community
- Rolled out our QMusic Mentorship
- Provided Industry Advocacy
- Completely overhauled BIGSOUND to a 100% free and 100% accessible digital platform

# PROGRAM OF ACTIVITIES

## QUEENSLAND MUSIC AWARDS

894

SONG ENTRIES

1589

SONGWRITERS

80

FILMMAKERS

28

QMAs DELIVERED

Just before the COVID-19 pandemic closed the doors to our live music industry we were fortunate enough to host the Queensland Music Awards in our new beautiful home at The Fortitude Music Hall. The calibre of artists entering were unprecedented and the performances included Cub Sport, Busby Marou, Miiesha, Nat Dunn, Jaguar Jonze and Order Sixty6.



Guests arriving at the 2020 Queensland Music Awards. Photo by Bianca Holderness.



Hope D – Emerging Artist of the Year.  
Photo by Bianca Holderness.

This year QMusic introduced new award categories including the Remote and Emerging Artist of the Year Awards. These Awards show our commitment to supporting and developing emerging artists in our local music industry and showcasing artists from remote Queensland. The inaugural recipients of these awards were Miiesha, as the Remote Artist of the Year and Hope D, as the Emerging Artist of the Year Award.

We also saw First Nations Artists representing their stories and sharing their culture across many of the categories within the Queensland Music Awards, winners including Busby Marou, Mau Power, Miiesha and of course Thelma Plum securing the Album of the Year with *Better than Blak* an album telling her story as a Gamilaraay woman's culture, heritage, love and pain, offering incredible strength, courage and heartbreaking tenderness.

Jungle Giants won the coveted Song of the Year, but thanks to COVID-19 the unveiling of the Walk of

Fame was postponed until 2021.

A massive congratulations to all the nominees and winners, notably there were many others including, but not limited to; The Triffid Metro Venue of the Year, Solbar Regional Venue of the Year, The Big Pineapple Festival of the Year.

The QMusic Honorary Award was presented to Sony Music Executive Denis Handlin in recognition of his 50-year tenure at Sony Music Entertainment where he has developed and supported local artists, driven charitable contributions and successfully overseen the Asia Pacific region over the last 10 years.

And icon of the Brisbane punk scene and lead singer of Blowhard, Brentyn 'Rollo' Rollason was posthumously honoured with the Grant McLennan Lifetime Achievement Award after decades of leading the way and inspiring others in the music industry with his work on stage and through Splurt Records.



Conrad Sewell, Denis Handlin & Amy Shark. Photo by Aimee Catt.



Busby Marou's performance at the 2020 Queensland Music Awards. Photo by Bianca Holderness.



The Rollason Family at the 2020 Queensland Music Awards. Photo by Bianca Holderness.



Jaguar Jonze performing at the 2020 Queensland Music Awards. Photo by Bianca Holderness.

# QMUSIC HOOKUPS

QMusic managed to deliver two Industry Hookups before the COVID-19 pandemic restrictions and shutdowns came into effect, namely Townsville on Wednesday 4 March 2020 and Gold Coast on Wednesday 11 March 2020. The Townsville Hookup was held at Otherwise Bar and the Gold Coast Hookup was held at Miami Marketta. Both events had 50+ attendees and were attended by local industry, musicians as well as local government staff.



# QMUSIC CONNECT

18

WORKSHOPS

3000+

PARTICIPANTS

58885

MINUTES WATCHED

16%

GROWTH IN REACH

7

PRIZE PACKAGES DELIVERED TO QMUSIC CONNECTERS FROM SPONSORS GYROSTREAM, YAMAHA MUSIC, HUNTING GROUND STUDIOS AND HUM HUM

As part of the COVID-19's Industry Support Plan, QMusic aimed to support, connect and upskill Queensland's contemporary music community through lockdown.

Helping over 1500 musicians, artist managers and music workers learn how to build a career in music over the past five years, we needed to continue to support the state's music industry and had to completely overhaul how QMusic delivered its programs and services. It was also important to incorporate Indigenous-led conversations, acknowledging the existing barriers for communities prior to the pandemic.

QMusic Connect brought industry leaders and like-minded people together to provide this much needed support during the COVID-19 crisis, the online sessions provided knowledge, advice and experience in 3 stages:

**STAGE 1 – COVID-19 Crisis Talks** providing immediate support, incorporating Mental Health discussions, grants and funding opportunities, accountant discussions, digital service providers, self-promotion and PPCA discussions.

**STAGE 2 – Regional Support** targeted regional discussions aimed at the Gold Coast, Sunshine Coast, Townsville and Cairns (though of course anyone could watch). The regional focus involved local industry workers discussing everything relevant to that region including local grants, initiatives, counselling services, work/gig opportunities, community support and more.

**STAGE 3 – The Masterclass Series** aimed at all Queensland music industry members helped participants upskill and acquire insight and knowledge into all areas of the music industry on a range of topics from starting out, songwriting and streaming to the release cycle, marketing and more.

Online commentary and feedback suggested this was a lifeline to many during the pandemic and even brought like-minded individuals together to collaborate and chat further:

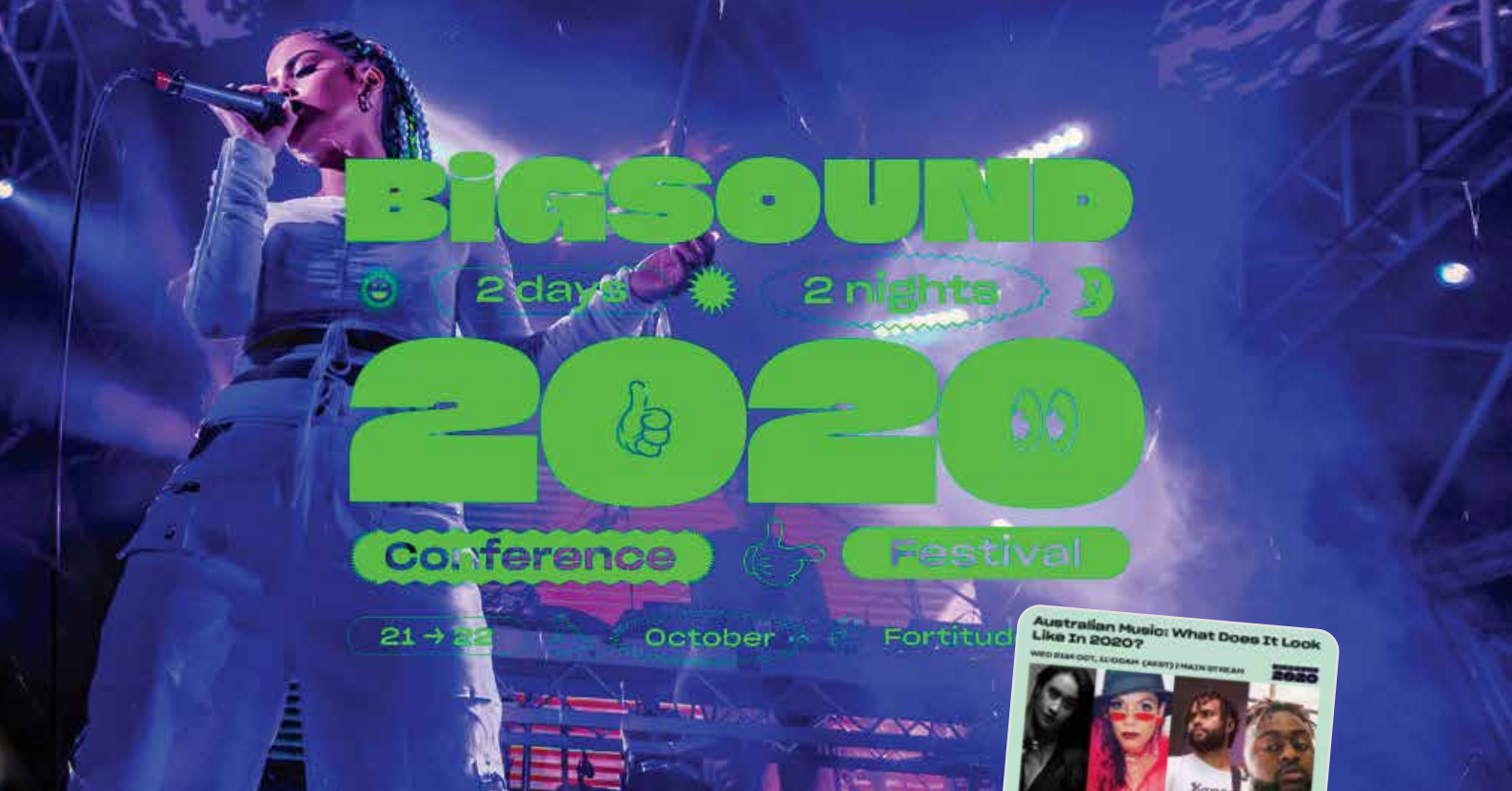
*"Thanks for running a session about musicians and mental health.*

*As both a psychologist and a musician, I think this topic is very important, especially in these uncertain times."*

*"I'm also a psychologist and musician/composer. Lovely to see there are a number of us with this kind of combination of interests/loves."*

*"...It would be great to connect and chat with you more."*

This platform of service delivery allowed us to serve most of our industry members and work in a cohesive and inclusive manner. With a 16% increase in reach, it provided accessibility to regional and remote participation, assisted with supporting the advocacy of First Nations people in the industry and provided connectivity to ensure regional music economies were not isolated and were part of our recovery phase.



## BIGSOUND

On the 14 July 2020, BIGSOUND launched as a live event coming out of the devastations of COVID-19, Queensland restrictions were easing and borders were re-opening. BIGSOUND was going to play a central role in Queensland's plan for recovery. With the recent development of a COVID-19 Safe Events framework we were starting to rebuild and recover. BIGSOUND was going to be a great boost for local businesses at a time when everyone was doing it tough.

*“With the culture of our industry under threat from COVID-19, our industrial culture under scrutiny as we face head-on the structural inequities for women, LGBTQI+ and First Nations people, and our culture as a nation under the spotlight as global trends put even more pressure on local artists and local stories, never has it been more essential for BIGSOUND to proceed and succeed.” – Angela Samut*

Weeks before BIGSOUND's scheduled dates, with COVID-19 restricting travel and concerns reigniting, the team quickly reimagined the conference and festival and for the first time in its 19-year history BIGSOUND was transformed to be completely 100% free and 100% virtual. Ensuring the long-standing role of providing forward thinking, listening, learning, discovering and most importantly industry connection for the music community, was not lost.

In recognition of the difficult times the industry was facing and the need more than ever to have a place to come together regardless of location or means. The virtual space enabled BIGSOUND's panel discussions, keynotes and seminars the ability to reach and connect with more people than ever before. Focussing on the three pillars: **Community**, **Survival**, and **Re-futuring**, building on its history of bringing music, art and business together in a new conference program custom-built for the challenges and awakenings that 2020 has delivered. Entertaining, informing and inspiring participants to rebuild and re-emerge from the COVID-19 crisis.

The online conference sessions saw more delegate registrations than ever before with over 6,100 delegates of which 75% were first time attendees, from over 30 different countries.





*“Our musicians are Australia’s storytellers along with our artists, writers, actors and designers. Music strengthens our economy but just as importantly, it deepens our connections with our First Nations and other nations and cultures. The Australia Council is proud to once again partner in 2020 with BIGSOUND to accelerate and re-ignite the careers of Australia’s best and brightest industry and artists.” – Kirsty Rivers, Head of Music for the Australia Council for the Arts*

BIGSOUND Keynote Speaker, Tom Morello.

**6300+**

DELEGATES, 75%  
FIRST TIME ATTENDEES

**150,000+**

PAGE VIEWS ACROSS THE  
BIGSOUND WEBSITE

**30,000+**

SESSION STREAMS

**143**

CONFERENCE SPEAKERS

**55**

CONFERENCE SESSIONS

**5**

ARTIST SHOWCASES  
WE DANCE FROM SEOUL,  
INDIGENOUS NORTH FROM  
TURTLE ISLAND (CANADA),  
JMC EMERGING ARTIST SHOWCASE,  
PLUS TWO DREAMING LOUD  
SHOWCASES PRESENTED WITH SPOTIFY

**4**

CHANNELS OF  
CONTENT ACROSS TWO DAYS AND NIGHTS.  
ENGAGING AND COLLABORATIVE DISCUSSION  
ACROSS EVERY STREAM

**7800+**

LIVE CHAT COMMENTS

**1832**

UNIQUE VIEWS OF FIRST NATIONS HOUSE WITH  
OVER 482 WATCHING THE LIVE-STREAM

VIEWED ACROSS

**30+ COUNTRIES**



With the new virtual platform also came a new way of showcasing our BIGSOUND artists. Fifty BIGSOUND artists we believe the world should be paying attention to in 2020 and beyond were introduced as the **BIGSOUND50**.

BIGSOUND50 saw the greatest representation of First Nations artists at a BIGSOUND event. Twenty-two in the list are Aboriginal and Torres Strait Islander artists working across a range of (Western defined) genres. As noted by conference speaker and a person who paved the way for First Nations program like the one at BIGSOUND to exist, Rhoda Roberts:

*“For any artist looking at the line up of our first peoples in this program there is much hope and optimism and now the time is right, the platform has swung. And it’s all of [the Indigenous people] who are leading the changes in an industry that has been dominated by a select few.” – Rhoda Roberts*

BIGSOUND First Nations House (BFNH) also moved to a digital platform in 2020 and continued its partnership with Spotify to share the voices of First Nations Artists. Through the collaboration, two showcase events were produced, which were featured on a streaming page across two nights of the Festival. Further to this, Artist profile pages were featured through this platform for the First Nations artists who were part of The BIGSOUND50, with Spotify creating editorial.

In continuing with Indigenous processes around agency, Sosefina Fuamoli and L-FRESH THE LION were asked to curate and co-curate conversations for the BIGSOUND program. As noted by Sosefina this created a more inclusive model for conversations:

*“Being trusted with the responsibility to curate a panel for BIGSOUND 2020 felt incredible and more importantly, genuine. Having the space to create and curate, and have our stories and voices heard without barrier or judgement was an experience I haven’t always felt was guaranteed or ensured in past years, but I definitely feel like things are moving forward.” – Sosefina Fuamoli*

By handing over curation to Sosefina, BIGSOUND was able to reach parts of the community we have not always been reaching. Similarly, the co-curation model where Alethea and L-FRESH worked together to create a dialogue amongst communities the colony does not serve also enabled the conference to have greater impact.

*“Co-curating the panel with Alethea was a great opportunity to put on a conversational style presentation in a culturally safe & grounded way. We subverted the expectations of a panel & rather than present something in a standard way, we made an honest attempt at replicating cross-cultural dialogue in a way that is more natural to our cultural communities. It was a greatly refreshing & empowering experience.” – L-FRESH The LION*

By genuinely sharing space with the music community who have long been ignored by the mainstream sector, BIGSOUND had an even greater influence. From the community chats during many of the sessions, participants were thanking Artists and BIGSOUND for the profound learning and sharing opportunities that were presented.

*“The focus on First Nations artists and the discourse around reconfiguring and rebuilding the music industry into a supportive and inclusive space. Also, the really considered approach to the design of the online events, such as the content in between shows and panels, which created a real hype and mimicked an IRL experience—was really well done.”*

BIGSOUND doubled down on its role in shining a global spotlight on the artists of tomorrow and sharing them with the wider music industry to further expand audiences and connect them with potential business relationships.

As part of the national recovery process BIGSOUND offered industry a place to reconnect and look towards this new era of productivity and growth, addressing the needs of First Nations artists and music industry workers with the online format showcasing emerging artists and put them within arms reach of national decision-makers, new audiences and opened digital doors for international business.



L-FRESH The LION, Barkaa, Nadrean Gharsa, and Ian 'Esky' Escandor





Ian Haug and Councillor Vicki Howard

## VALLEY FIESTA

4  
DAYS

14  
VENUES

266  
PAID ARTISTS

39%  
OF PATRONS  
ATTENDED FOR  
THE FIRST TIME

For more than two decades, Valley Fiesta has been Brisbane’s weekend-long extended party, showcasing the established and emerging talent of Fortitude Valley’s live music scene in new and heritage venues.

Presented by Brisbane City Council and QMusic, reigniting the valley with a four-day line-up of live gigs across 14 venues, Valley Fiesta 2020 was a huge success. All venues sold-out shows prior to the lifting of COVID restrictions and 98% were operating at full capacity. A massive line-up of 113 official acts, 48 shows, 115 sets and 266 paid artists had an overwhelming positive impact for the local music community.

*“Valley Fiesta provided a fantastic platform for the city’s emerging musical and creative talent in the world-renowned Fortitude Valley Live Entertainment Precinct.” – Brisbane City Council Community, Arts and Night-time Economy Chair Councillor Vicki Howard*



Lastlings at the Triffid – Valley Fiesta 2020.  
Photo by Dave Kan.

Kate Miller-Heidke the Fortitude Music Hall 2020.  
Photo by Dave Kan.



Promoting the Valley as “open for business” and showcasing high-profile acts side-by-side with emerging artists and Brisbane heritage acts it reminded the community what is at the heart of the Valley – live music.

Funding was provided to local venues to assist them to program more nights of acts with some venues opening just for the festival. This brought much needed revenue into these establishments and provided hope for the new year ahead.

Introducing an Ambassador to be the “face” of the festival encouraging patrons to visit the local area and support the live music scene, Ian Haugh (Powderfinger and current line-up of The Church), conducted interviews with the press and was an integral part of media releases. Ian worked with venues to encourage retrospective acts to be considered in the venue’s programming and assisted them in connections if required. Ian was also part of the Selection Committee in nominating funding during the judging process.

The general public were offered a variety of different musical genres with Patient Lounge at Woolly Mammoth, experimental solo artists Daniel. J. Lewis at Susie Wongs, emerging First Nations artist Sycco, Robbie Miller, Chris Tamwoy and OKA at The Zoo and well established and much adored Queensland treasures, Kate Miller-Heike and The Go-Between’s Robert Forster at The Fortitude Music Hall and Black Bear Lodge.



Lynn Thorpe, 2020 Billy Thorpe Scholarship recipient  
Harry Phillips, Hon Leeanne Enoch. Photo by Aimee Catt.

## BILLY THORPE SCHOLARSHIP

The Billy Thorpe Scholarship, funded by the Queensland Government through Arts Queensland and named in honour of the late Billy Thorpe, a great Australian rock musician who passed away in February 2007, was designed to help develop the future of “rock and roll.” Billy Thorpe spent his formative years in Brisbane and made an enormous contribution to the Australian and global music industry over five decades of performing, writing and producing. The winner of the Billy Thorpe Scholarship had the opportunity to record with an established producer and to meet with, and receive advice around career planning from a representative from Chugg Entertainment.

Four Queensland songwriters were selected from the incredible pool of talent that applied, alt-rock powerhouse Jaguar Jonze, folk wordsmith Dan Baker, singer songwriter Harry Phillips and pop-rocker Hope D. The scholarship recipient, Harry Phillips was awarded the 2020 Billy Thorpe Scholarship with a prize of \$10,000 at the Queensland Music Awards.



## stART PROGRAM

QMusic was selected as a delivery Partner for Queensland Governments stART grant program.

The stART grant program was part of the state government’s investment into Queensland’s arts and cultural sector to support Queensland independent creative practitioners including artists, artist collaborators, producers, designers, technicians, freelance and other arts workers impacted by the COVID-19 pandemic. Individual applicants had the opportunity to access \$3,000 to support creative development and business activities focussed on future opportunities during the recovery phase.

More than \$700,000 was distributed across Queensland to support Queensland’s independent creative practitioners, including artists, producers, designers, technicians and other arts workers.

In a decision to further support Queensland’s independent creative practitioners, the 2020 Grant McLennan Fellowship was postponed and the funds were reinvested into providing an additional 7 grants through the stART Program.

The Grant McLennan Fellowship was established to honour the late Queensland singer-songwriter Grant McLennan, and offers a songwriter or songwriting duo the opportunity to travel to New York, London or Berlin for up to six months. The intention is for the winner to use the immersive experience of being in a foreign and vibrant musical culture to further develop their skills and career. Grant McLennan was one of Australia’s greatest songwriters and was a founding member of the globally successful 1970’s Brisbane band The Go-Betweens, known for their hit song Streets of Your Town.

We spoke to Grant McLennan’s sister Sally about reallocating these funds, and she agreed that what Grant would want right now is to help local artists create new music when they are not receiving income.

56 applicants were successful in being the recipients of the stART grant program through QMusic as a delivery partner.

# QMENTORSHIP

Under QMusic's Women in Music Program, QMusic partnered with regional councils and the Regional Arts Services Network (RASN) to develop and deliver the QMentorship program.

Supported by Queensland Government's Advancing Women in Business Initiative, female-identifying or non-binary early-career music industry professionals who are pursuing a career within our industry, or who want to explore other skills for gaining employment are given the opportunity to upskill, innovate and become future leaders through pairing with female leaders in the music industry to help plan and facilitate a regional tour.

QMentorship is designed to have experienced industry practitioners share their knowledge with their mentees in the areas of: business development, artist management, venue booking, tour management, sound engineering and marketing and publicity.

QMentorship also included First Nations professionals working as part of the mentor and

mentee groups. These key roles help to continue to develop learnings and skills within the industry, continuing pathways for sharing First Nations stories, and helping to introduce and uplift more Aboriginal and/or Torres Strait Islander managers and music industry professionals into the music community.

It is a vital capacity building program and one which we hope to produce a tour for in 2021 in North Queensland showcasing local artists and injecting much needed economic activity into our regions.

Seventeen outstanding QMentorship recipients were paired with Mentors for at least three 90-minute one-on-one sessions and fortnightly collaborative meetings to plan the tour circuit, develop budgets, book venues and artists and manage events.





## CAROL LLOYD AWARDS

The Carol Lloyd Award honours the contribution the late Carol Lloyd made to the Queensland music scene and awards \$15,000 to support an emerging female-identifying or non-binary singer-songwriter Queensland musicians to record a full-length album or record and tour an EP.

This award gives recipients a head start in their career, the means to broaden their experience within the music industry, and helps them realise their goals as an emerging artist.

Supported by Arts Queensland, APRA AMCOS and Hutchinson Builders, 2020 was the first year that the Carol Lloyd Award called QMusic home and formed part of QMusic's Woman in Music program. Past recipients of the Carol Lloyd Award include Sahara Beck (2019), Leanne Tennant (2018) and Georgia Potter (Moreton) (2017).

The five finalists included Clea, Dana Gehrman, Felivand (Felicity Vanderveen), Hope D and MiCCY, with Hope D announced as the winner.

*"Being recognised as a recipient for such an important award means that I have a correlation with the brave, talented and groundbreaking woman that was Carol Lloyd, and the effect that she had on us. Having something like this directed at woman in the industry is such a huge help as it is quite difficult to make a mark in a predominantly male industry. This means that we can keep being recognised as music makers, and so much more with these greater resources and a brighter spotlight," said Hope D.*





Georgia Flipo aka G Flip

## LEVI'S® MUSIC PRIZE AND MUSIC RELIEF FUND

In its fourth year, the coveted Levi's® Music Prize provides \$25,000 cash courtesy of Levi's® Australia plus an additional \$5,000 in travel from Stage and Screen, financially assisting them in achieving their export goals. The Prize was awarded quarterly to four Australian and New Zealand artists each year totalling \$120,000 and establishing the Levi's® Music Prize as the most significant monetary prize pool available to musicians in Australia.

Administered by QMusic in conjunction with Sounds Australia the prize provided multiple opportunities for BIGSOUND artists as they built their international careers post-BIGSOUND.

In February 2020, before the impacts of COVID-19, a panel of international judges awarded the prestigious Levi's® Music Prize Round 2 (2019/2020) to Melbourne-based singer, producer and multi-instrumentalist, Georgia Flipo aka G Flip.

Head of Marketing at Levi's® Australia, Trent Bos mentions, "G Flip is one of the most multi talented artists that's been involved in the Levi's® Music Prize program, she's such a talented producer, multi-instrumentalist and songwriter. We're so stoked to be able to contribute to the wave of momentum that G Flip already has and see where the Levi's® Music Prize can help take her in the coming months and years ahead."

With COVID-19 cancelling music festivals and live concerts, musicians all over the world took a huge financial hit from the lost ticket sales. In response, Levi's® and QMusic, redesigned the Levi's® Music Prize to the Levi's® Relief Fund to support more artists across Australia and New Zealand and change focus from international touring to national projects, skills development and mental health and well-being.

The Levi's® Music Relief Fund in partnership with BIGSOUND awarded winners \$4,500 cash to go towards their music career plus a BLOCKS by Bolster, customised online workshop, an online course with The Indigo Project to support self-development, insight and personal growth, and an outfit from Levi's®.

The reimagined fund criteria saw New Zealand musician(s) the first-ever in the history of Levi's® and BIGSOUND's partnership – among the first five winners. The winners from 2020 included:

- The Beths (NZ), Tkay Maidza (SA), Miiesha (QLD), Haiku Hands (NSW), Jaguar Jonze (QLD), Angie McMahon (VIC), L-FRESH The LION (NSW), Mo'Ju (NSW), Jesswar (QLD) and Eliza & The Delusionals (QLD).

In 2021, we hope to again reimagine the format, bringing together the prize and relief fund to provide cash boosts to help artists create opportunities that will help turn their dreams into reality. With continued support in self-development, insight and personal growth.

Top left: Mo'Ju, Angie McMahon, Eliza & The Delusionals, Jesswar and L-FRESH The LION.

## OTHER PROJECTS

QMusic worked with Brisbane Powerhouse on “Songs From Your Shutdown” as part of the theatre’s Lights On Program, programming four artists (Robert Forster, Minor Premiers, Sycco, Darren Hanlon) to play and talk about songs they wrote during Lockdown.

QMusic also worked with Brisbane Festival on their Street Serenades program to deliver a Carol Lloyd Award showcase entailing four performances across four weeks with former Carol Lloyd Award winners or nominees.



# INDUSTRY ADVOCACY



Rolling out the QMusic COVID-19 Industry Support Plan. We witnessed incredible generosity and tenacity of the human spirit in our music community. As an industry we continued to innovate, create and push forward to build stronger connections and communities even in physical isolation, and we became more resilient than ever before.

During COVID-19, QMusic conducted surveys with our members and had numerous closed door discussions with venue owners, crew, artists, agents and publicists of the music industry to capture the varying effects of the pandemic on the industry.

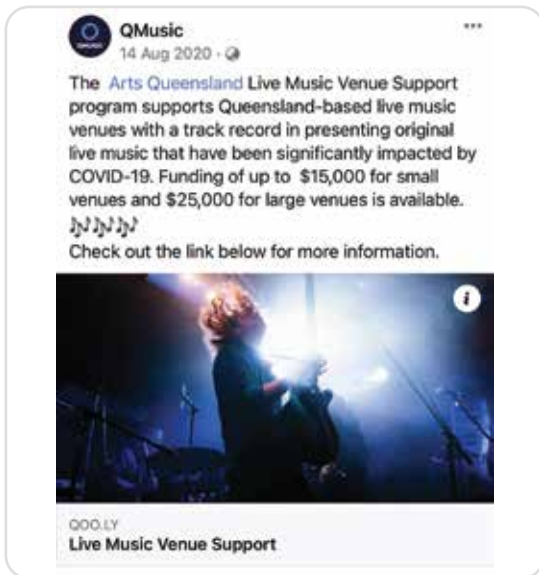
COVID-19 caused economic destruction and hamstrung Queensland's entire live music sector.

Thanks to the Queensland Government and Arts Queensland's support to the Queensland music industry, QMusic worked on a COVID-19 Safe Plan with the Queensland Government that aimed to support live music venues and allow local artists to perform and flourish.



QMusic's research found alarming statistics and a dire request for financial assistance from local, state and federal governments. The commercial collapse of Queensland's live music venues would have a devastating effect on the state's entire contemporary music industry and will affect thousands of jobs, in particular for youth, and dismantle an entire industry.





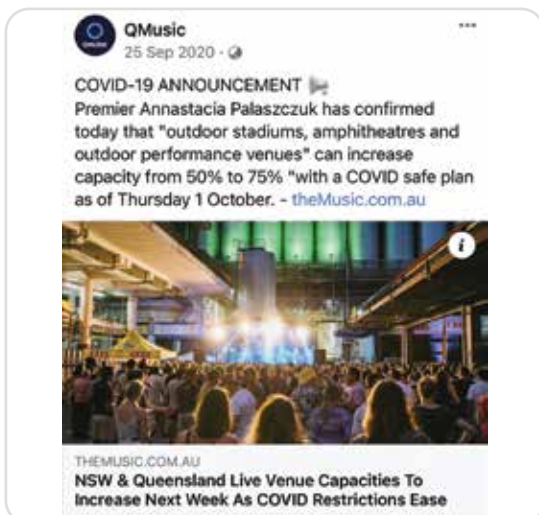
Without the support of the Queensland Government via an Industry COVID-19 Safe Plan, live music venues simply couldn't continue to survive. Artists rely on live performance for the majority of their income (between 80-90 percent of income) along with the infrastructure and businesses that work to support artists and the state's entire music industry. This includes managers, publishers, agents, ticketing companies, engineers, crew, record labels, marketers and publicists, accountants and lawyers, sync and licensing companies.

QMusic was quick to respond to the pandemic and provide this advocacy and support.

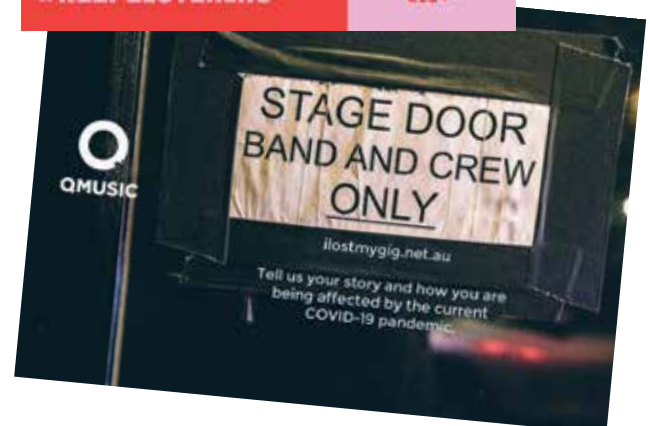
QMusic complemented the fiscal packages offered by state and federal governments by offering our services, programs and initiatives online.

- We were there to listen, advocate and support.
- Our plan included – members' and general industry support services, changing the way we do business with QMusic Connect – free online industry development programs, regular online events and other virtual initiatives.
- Supported our First Nations music community
- Rolled out our QMusic Mentorship

Additionally, we supported the Live Performance Australia to ensure the live performance industry is included in the economic stimulus package, I lost my Gig Australia, Sound of Silence Campaign, Support ACT COVID-19 Emergency Appeal, Live Music Venue Support Program.



By supporting the live music industry where artists can play regular gigs, the Queensland Government with QMusic wanted to safeguard a pipeline of talent to create new music into the future. With no international competition in 2020, this was an opportunity to embrace and grow our local talent and localise live music.



# PARTNERSHIPS

At QMusic, we care deeply for those who partner with us and work consultatively.

## OUR PARTNERSHIP PHILOSOPHY

- Genuine strategic event co-design
- Building mutual brand credibility + goodwill
- Creating value for the music industry
- We want you to be able to take credit for the story of our success, which is itself the success of the Australian music industry.

2020 saw continued partnerships with triple j, The Music, Spotify, JMC Academy, Levi's® and APRA AMCOS. Although cash sponsorship saw a decrease due to COVID-19 related partner budget cuts from head office levels.

2020 opened the doors to new partnerships with international heavyweights Twitter and Apple Music both offering in-kind marketing and product support up to a combined \$500,000.

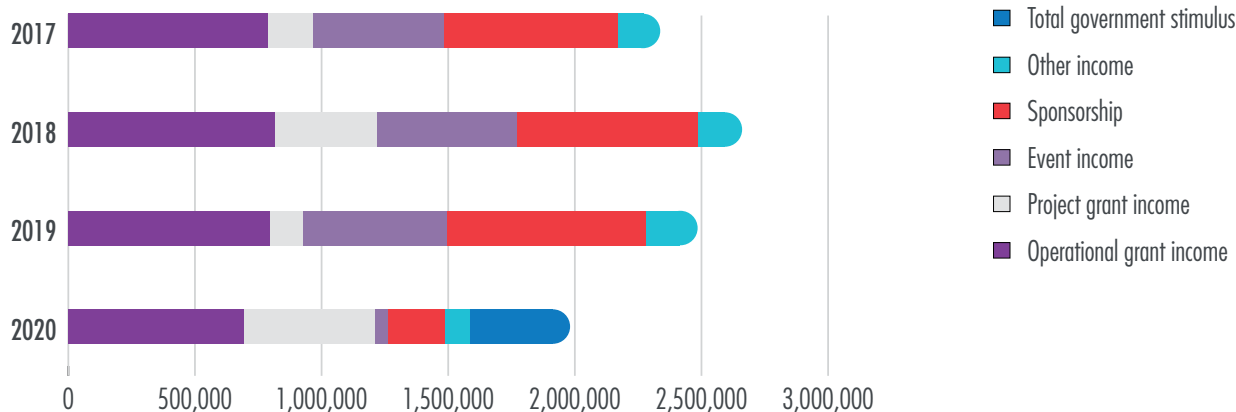
2020 also created meaningful connections with collaborative partnerships adapting to work within the new digital world, delivering unique outcomes that were reimaged and created together.

Spotify, a presenting partner with the BIGSOUND First Nations House, celebrated its second year inclusion with a dedicated stream. Indigenous Music West (Canada) and Manitoba Music (Canada) supported with their very own showcases highlighting their best artists and working with



BIGSOUND on industry development over the next six months.

Beeline Records and High Jinx touring company (South Korea) partnered with BIGSOUND this year to showcase Seoul talent – Wedance – who also toured virtually in Australia in November 2020 and played at Valley Fiesta as an artist.



# QMUSIC FEATURES

## PARTNERSHIP SPOTLIGHT

### JMC ACADEMY (SEAN FORAN)

JMC Academy (JMC) is all about exploring a student's passion, discovering a rewarding career and making a few life-long connections along the way. They help students grow their skills, hone their creativity, and learn as much as they can about their chosen field so that they eventually land the job they have always dreamed of.

The partnership between JMC and QMusic has continued to grow over the years and is a natural connection. The partnership is important to both support the grass roots of the industry, and through student placements allows an important side of industry development. Whilst COVID-19 impacted and redirected partnerships, JMC said this partnership was the backbone of what they do and it was important for them to continue this partnership for 2020.

This year's Queensland Music Awards School Category was presented for the first time on campus at JMC. Sponsoring this category is imperative to JMC as they are invested in working with young artists coming out of high school. It also gives them a way to connect with those from schools and an opportunity to listen to their music.

Student placements are equally as important – getting to work or be a part of such a prestigious event from start to finish.



Charlie Darling performing at the 2020 Queensland Music Schools Awards.



Moving into the new world of COVID-19, the agility of this partnership took BIGSOUND and JMC's showcases digital and allowed them to also convene an educational panel. This allowed their reach to be further afield as participants were able to be on chat and some that wouldn't be there in person were able to join. The opportunity to connect with other educators and the industry was really worthwhile.

JMC suggested that both pre COVID-19 and during, didn't change the partnership outcomes, it just provided some different opportunities.

Key Outcomes:

- Provides students real industry connections
- Provides students real experience out of the classroom
- Delivers micro insights and networking opportunities
- Increases maturity, interacts with professionals
- Allows students the opportunity to work on their communication skills and professionalism
- It is also really about the industry community and it is important to JMC to support the industry they are feeding their students into



HANNI – winner of the Schools Category QMAs 2020. Image by Aimee Catt.

## ADVOCACY SPOTLIGHT

### THE ZOO (PIXIE WEYAND)

COVID-19 was absolutely devastating for the live music industry. The Zoo has been a home to live music in Brisbane since 1992 and was one of many live venues that had to close its doors and like many, were not sure what their future held.

Pixie Weyand, Co-owner of the Zoo, advocated for local venues coming out of the initial nationwide lockdown of COVID-19. In over 6 months, 100s of shows were cancelled at the Zoo alone and for Pixie, this was the hardest time of her life. She felt lost and out of control, like so many others in similar positions. It was their livelihood and the estimates of loss are now in the hundreds of thousands.

Pixie knew The Zoo had to operate out of necessity to keep the industry alive and whilst the Government assistance helped them from closing it wasn't the solution and they couldn't rely on it. Still having to pay rent and overheads regardless of shows going ahead, they were forced to operationally change the business model to remain viable. She engaged the

support of Angela and the QMusic team, working hard to change her mindset and continue to think of financially viable options to get them through.

Three weeks out of lockdown, knowing we were about to reopen, Pixie worked the hardest she ever had and quite quickly pulled together the Anti-Social Series, the first to market, launching the day restrictions lifted with 32 shows and a few hundred local artists, many selling out within minutes.

Whilst the series gave her hope and a light at the end of a very dark tunnel, financially it just wasn't viable, other venues started opening which made it harder. Each time she thought she had a solution, it would fall over again.



Pixie Weyand, The Zoo Co-owner.

*“Angela and Alicia from QMusic were so amazing, they really helped me through what was a really tough time. I felt supported both personally and professionally. They provided sound advice, explaining everything in detail and advocated as hard as they could to keep our voices heard.*”

*Even now The Zoo still operates at 50% or less, there is still more to be done to alleviate restrictions and work out a long-term strategy. QMusic is critical to this process and protecting live music in general and musicians to keep touring. Together we can succeed, and we are capable.” – Pixie*



WELCOME BACK

THANKS FOR  
KEEPING LIVE MUSIC  
ALIVE

MON - SUN, 10AM - 12AM

THE  
ZOO

ZOO

THE  
ZOO

**QMusic**  
10 Jun 2020 · 🌐

Brisbane venue [the zoo](#) has announced an all-QLD live music lineup kicking off next month with some exclusive 100 person gigs! 🎸

**THE ZOO GOES ANTI-SOCIAL**

THEMUSIC.COM.AU  
Live Music To Return To Much-loved Brisbane Venue With New 'Anti-Social' Program



## PARTNERSHIP SPOTLIGHT

### SPOTIFY

Following on from a successful collaboration in 2019, BIGSOUND and Spotify worked together to present a digital iteration of BIGSOUND First Nations House (BFNH) presented with Spotify. Similar to the previous year, the focus of BFNH was to support, promote and celebrate Indigenous artists and the music they made. The collaboration involved BIGSOUND, Spotify and an external production company (Made in Katana), with all stakeholders bringing their expertise to the project. The feedback from Spotify was positive and promising for future collaborations.



*"Spotify was incredibly proud to play a part in bringing BIGSOUND First Nations House to life in 2020. Our common goal was never in doubt; to provide a safe platform to amplify the voices of emerging First Nations creators. How we got there changed and evolved over time leading up to the event. In fact, the only known while we were preparing the BFNH project during the global pandemic was the indefatigable project management of Alethea Beetson and her team. Truly, the gold standard of industry partnership and community engagement has been set by Alethea, we are grateful to have collaborated with you on this project and really hope we can do it again in 2021. We saw more industry people engage with more events than any BIGSOUND I've attended*

*before and we saw a huge number of industry folk and consumers engage with the Dreaming Loud livestream events. Spotify has a responsibility to serve all creator communities, and a responsibility to engage with creators who are underserved by the music industry, so with the success of BIGSOUND First Nations House for the second year in a row, it has become a crucial part of our strategy to amplify the voices of First Nations creators to the wider music industry and consumers."*

**Jonathan Harrison, Spotify**

Artwork by Dylan Mooney.



The collaboration demonstrated potential models for building First Nations content in the music industry. As noted by Alethea Beetson, First Nations Producer of BIGSOUND:

*“The process for delivering BIGSOUND First Nations House was one of the more successful collaborations I have worked within. This was largely due to the clearly defined roles amongst the three main collaborators: BIGSOUND, Spotify and Made in Katana. Spotify and Made in Katana respected my agency and responsibilities as an Indigenous person which ensured First Nations processes were at the forefront of all aspects of the project. In turn, I was then able to draw on non-Indigenous music industry and production expertise from both Spotify and Made in Katana to ensure the best outcomes for the participating artists.”*

**Alethea Beetson**

## ARTIST SPOTLIGHT

### HOPE D

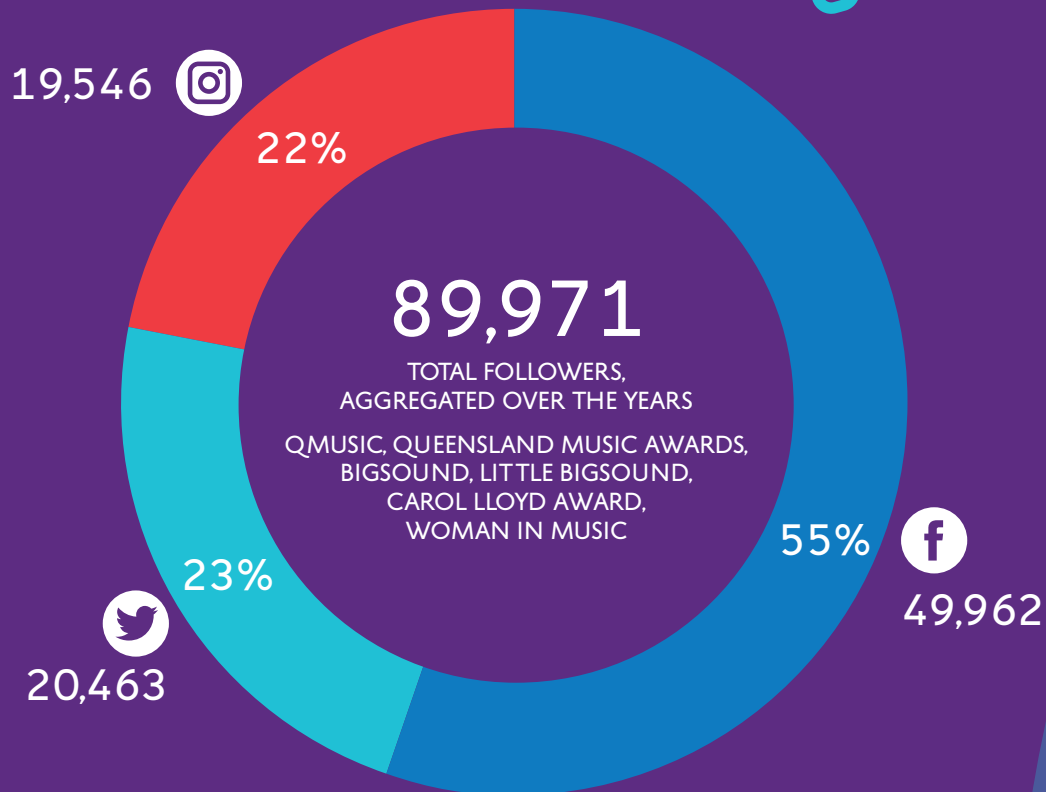


In 2018, Hope D was an artist as part of the BIGSOUND busking program, drawing a crowd of some of the biggest names in the music industry. This opportunity gave her exposure, provided her with valuable insights and welcomed her into the industry community.

Fast forward to 2020 and she is now played on high rotation by many, has sold out a national headline tour, been on several festival and event line-ups and released a number of singles. She is also the recipient of awards including the Emerging Artist at the Queensland Music Awards 2020 and Carol Lloyd Award 2020. Hope D’s music draws you in and captivates you, her talent and capability extends beyond her performance and we are excited to see what the future holds for her as she continues to master her craft.

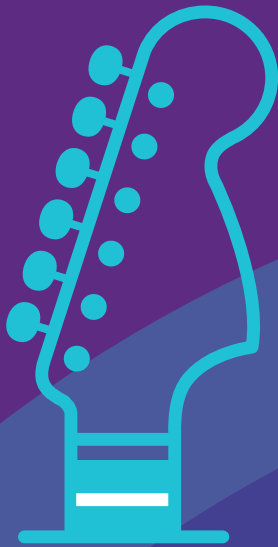
# QMUSIC'S REACH

## SOCIAL COMMUNITY TOTAL FOLLOWERS



# 27,390

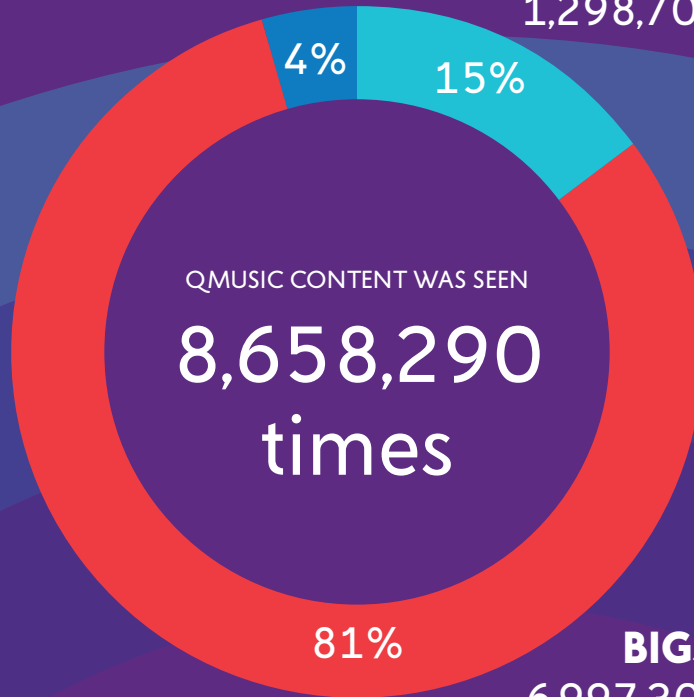
MAILING LIST SUBSCRIBERS



## QMUSIC CONTENT WAS SEEN

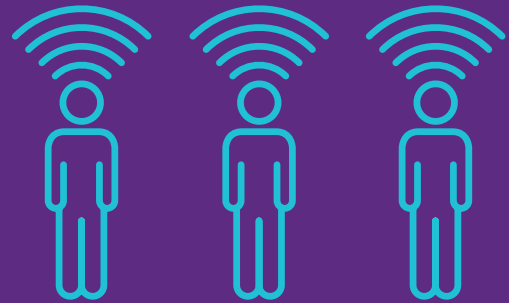
**QMA**  
362,274 times

**QMusic**  
1,298,708 times



**BIGSOUND**  
6,997,308 times

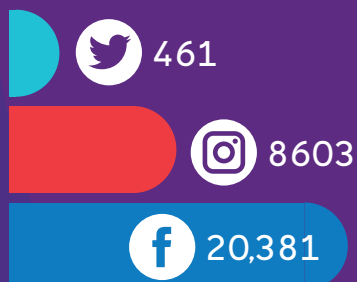
## 288,015 TOTAL SOCIAL ENGAGEMENTS 2020



**QMA**  
10%  
29,445  
engagements

**QMusic**  
29%  
83,142  
engagements

**BIGSOUND**  
61%  
175,428  
engagements





The adaptive nature of 2020, allowed marketing to take a key role in delivering a number of initiatives and campaigns digitally, taking on more internally than ever before.

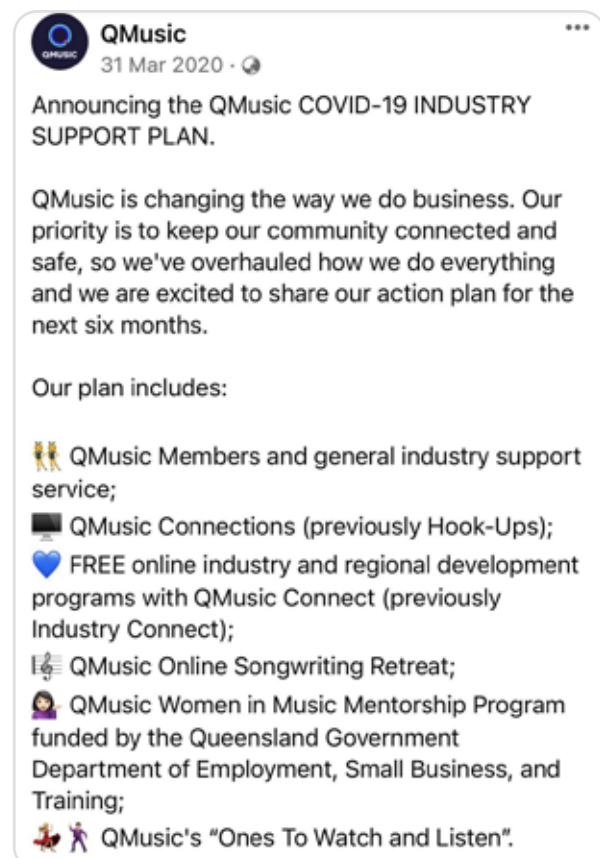
The calls to action and campaign materials were tailored to meet the specific requirements of each program. Digital communications (eDM's, social media & digital advertising) were critical to the success and engagement of 2020.

Publicity attained in excess of \$6.02M ASR value in media coverage, website page views reached over 350K and social media reached over 8 million with >280K engagements.

Queensland Music Awards included a layered campaign to drive ticket sales to the event on Tuesday 3 March 2020 at The Fortitude Music Hall. The campaign leveraged partner opportunities and services to extend the reach, as well as paid and organic social media activations, print advertising and digital direct marketing. A PR campaign was also implemented via SGC Group to key Queensland media and to augment the QMAs brand nationally.

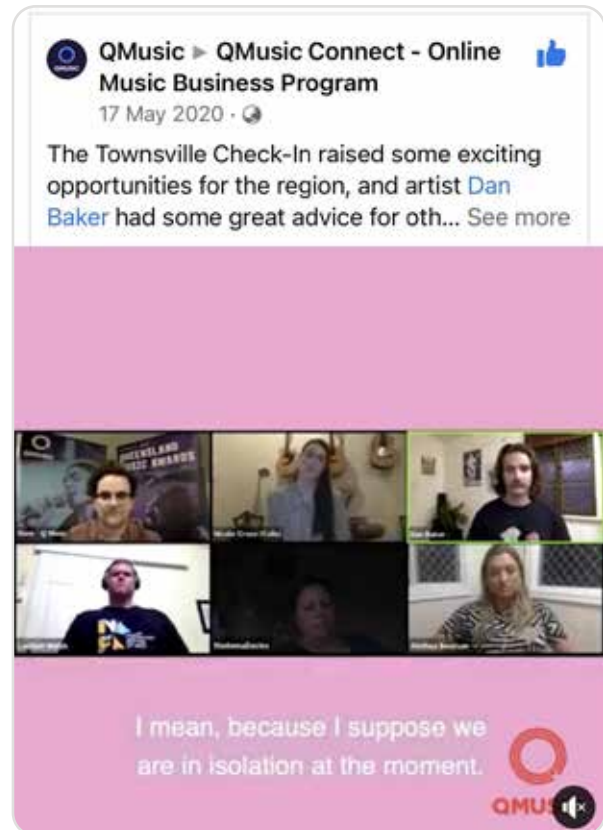
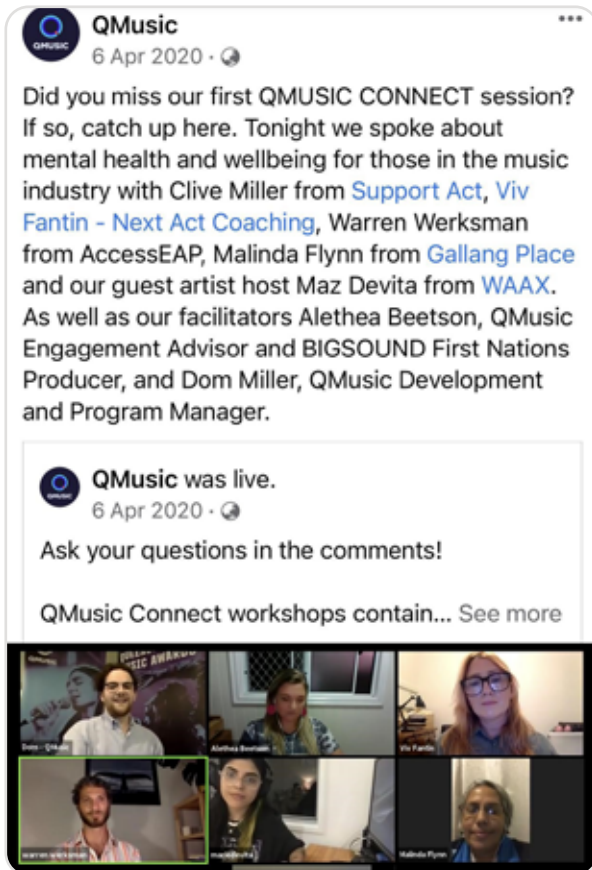
Following COVID-19 shutdowns, QMusic released the **COVID-19 Industry Support Plan** to support the Queensland music industry and paired this with a campaign called "Keep Listening – Supporting Local

Music". This campaign maximised organic social media and digital activations to drive messages to the Brisbane community on how to best support local industry during shutdowns, including requesting local bands on the radio, streaming more Queensland bands, buying merchandise and sharing your favourite Queensland acts with friends and family. Austereo supported this campaign with an in-kind support campaign, including 294 impacts total valued at \$45,100 with the credit line following any Queensland song played being: 'Australia's musicians need you! It's time we all helped the musos to keep Australian Music alive. Find out more at qmusic.com.au'



The marketing campaign developed for **QMusic Connect** targeted metro and regional Queensland regions to generate interest in viewing and participating in the full digital QMusic Connect program. With the campaign being delivered via Facebook (with watch-on-demand available via the QMusic website), the major promotion of this campaign was around organic social media as well as a PR campaign driven by QMusic's team.

- **Accrued over 600 hours of views on workshops**
- **Over 2,200 post engagements have been made (likes, comments, shares)**
- **The estimated reach across the series so far is almost 53,000 with 16,700 attributed to the Regional Response workshops. This is significantly more than 2019, which was 44,482 reach**



Following COVID-19, the Levi's® Music Prize was redeveloped to the **Levi's® Music Relief Fund** to offer support to more musicians during COVID-19 shutdowns and restrictions. A major campaign launched the updated fund, including social and digital activations, national PR drive, development of new assets and content and media partner activations.

- **Over 34 million in PR circulation**
- **Over 92,000 in paid and organic social media reach from BIGSOUND and QMusic accounts**
- **Over 115 hours of video content viewed**
- **Developed a New Zealand audience**

**BIGSOUND** was a major campaign for QMusic and was rolled out in phases to differentiate key messages and targeting specific audiences:

- BIGSOUND announced updated dates and artist applications open. At this point, it was still a physical event, however it was announced the event was condensing to two days. National music media picked up the story and a digital and social campaign ran alongside the media announcement to drive artist applications.
- Announcement that BIGSOUND was moving to 100% digital and 100% free. This was a major change in direction for BIGSOUND with all key messages and artwork being updated across the campaign. This stage was promoted through a PR campaign targeting national media, a digital campaign reaching the BIGSOUND database, organic and paid social media campaign to extend reach to a national audience and print advertising with Scenestr.
- Announcement of the headlining conference speakers and alignment of major partners not yet announced. PR, paid digital and social campaigns led this stage but were supplemented with digital and database activations, affiliate marketing activations, partner promotions and digital advertising.
- Announcement of The BIGSOUND50 artists and next group of conference speakers, supported by all BIGSOUND digital assets and major affiliated marketing campaign through all the artists and groups aligned to the event. Further digital and social advertising supported this phase.

**BIGSOUND**  
20 Oct 2020 · 🌐

Brisbane! Tomorrow a **BIGSOUND 2020** First Nations Showcase as part of 'Brisbane City Council presents Gathering.'

The free showcase features Jacko from the **Beddy Rays** and **JK-47**, two of **#TheBIGSOUND50** First Nations artists.

12:00PM - 1:00PM at the **Queen Street Mall Stage**.



Like Comment Share

**BIGSOUND**  
21 Oct 2020 · 🌐

Are you ready? **BIGSOUND 2020** is going LIVE in **ONE HOUR!** 🌟

Join us for our **100% VIRTUAL** and **100% FREE** **#BIGSOUND20** Conference!

If you haven't already, sign up, log in and start planning your day at [www.bigsound.org.au](http://www.bigsound.org.au)



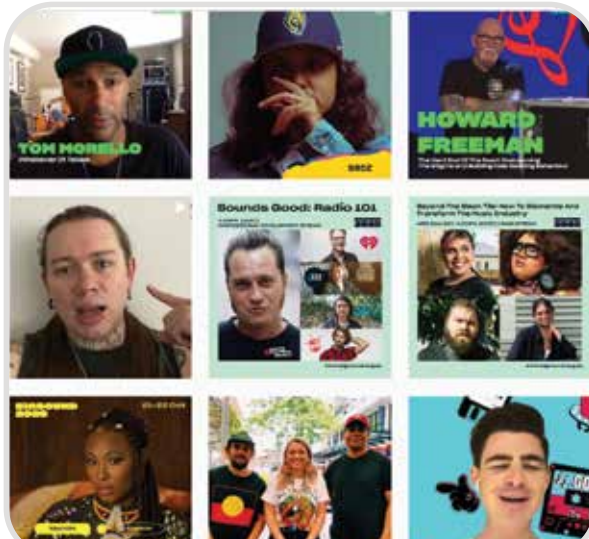
408 views

**QMusic**  
11 Nov 2020 · 🌐

Toowoomba-based artist **Cloe Terare** was part of the Dreaming Loud Showcase for **BIGSOUND** First Nations House presented with **Spotify**. Catch up on the interview and track we premiered during **BIGSOUND** here.



BIGSOUND.ORG.AU  
**Cloe Terare**







Songwoman Maroochy of the Turrbal People – QMAs. Photo by Bianca Holderness.

# MONTH-BY-MONTH YEAR IN REVIEW



Jaguar Jonze at the Tivoli – Valley Fiesta. Credit: Somefx.

## JAN

2020 – 12th QMAs launched 23 QMA finalists announced

## FEB

14th Billy Thorpe Scholarship Finalists announced, 17th QMA Album of the year and People's Choice Awards finalists announced, 28th QMA live performance hosts and special guests announced, 28th G Flip wins Levi's® Music Prize

## MARCH

3rd QMAs winners revealed – COVID-19 closes down business as Australia and the world go into lockdown, 17th QMusic Impact Survey, 23rd LPA and industry bodies calls on Federal Government to be included in the economic stimulus package, 31st QMusic's COVID-19 Industry Support Plan announced

## APRIL

3rd QMusic Connect Launches, 6th Stage 1 – QMusic Connect: COVID-19 Crisis Talks kicks off, 16th Stage 2 – QMusic Connect: Regional Series kicks off, 23rd Stage 3 – QMusic Connect: MasterClass Series is kicked off

## MAY

25th Winners announced in the new Levi's® Music Relief Fund – Round 1

## JUNE

11th \$3000 grants stART program announced

## JULY

1st QMentorship Program announced 3rd Live Music Venue Support Grants, 7th Carol Lloyd Awards applications open, 14th BIGSOUND launches 20th recipients of stART program announced

## AUG

12th Winners announced for Levi's® Music Relief Fund – Round 2

## SEPT

10th Queenslanders win big in US-based unsigned only music competition, 15th First BIGSOUND Conference announcement, 16th Q-Spotlight, 29th The BIGSOUND50 announced and more featured conference speakers announced, 30th Grant McLennan fellowship postponed and funding reinvested into allowing an additional 7 Qld artists to access via the stART program

## OCT

29th Valley Fiesta announced

## NOV

11th 5 finalists announced for Carol Lloyd Award, 20th Hope D announced as winner of Carol Lloyd Award, 20th changes to QMusic Management Committee

## DEC

15th Call out for nominations for 2021 QMAs, 16th Applications for Billy Thorpe Scholarship open, 18th we farwell Sue and Roxy after 15 years



Management Committee Members at the Queensland Music Awards 2020. Photo by Aimee Catt,

## 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.

### **NATALIE STRIJLAND** *President*

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 and commenced as President in 2020.

### **D-J WENDT** *Vice President*

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 and commenced as Vice President in 2020.

### **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.

**ROZ PAPPALARDO**  
*Secretary*

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 committee 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.

**RHIANNA PATRICK**  
*Ordinary Member*

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**  
*Ordinary Member*

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.

**JACK BALL**  
*Ordinary Member*

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.

**VIVIENNE MELLISH**  
*Ordinary Member*

Viv Mellish is a founding partner and Director at independent, Queensland-based music distribution companies, GYROstream and DistroDirect. Viv oversees GYROstream and DistroDirect's global marketing and A&R strategy as well as the wider artist promotions team across DSPs, PR and Digital Marketing. Viv has previously held PR and marketing roles in a range of sectors including music, the 2018 Gold Coast Commonwealth Games, politics, theatre and film. Viv joined the QMusic Management Committee in May 2018.

**JOHN COLLINS (JC)**  
*Ordinary Member*  
*(commencing*  
*November 2020)*

After spending 20 years touring and recording with Brisbane band Powderfinger, JC has turned his focus to the world of live music venues. His first step was opening the Triffid in Brisbane in 2014, filling a huge void in the Brisbane music scene. This venue has since gone on to win countless awards and has become an industry and crowd favourite. JC and team then combined forces with music industry power brokers, Secret Sounds and Live Nation, to present Brisbane's latest music live venue, The Fortitude Music Hall. This state of the art and beautifully appointed venue is located in the vibrant Brunswick Street Mall – long considered the heart of the Brisbane music scene. As Venue Director, JC was instrumental in the design, fit out and delivery of the project. It quickly gained a great reputation for pleasing artists and patrons alike. It is recognised as a world-class venue. JC also proudly sits on a Board of the forward-thinking Music Industry College and revels in the opportunity to help students who share a passion for the industry. JC joined the QMusic Management Committee in November 2020.

**TINA RADBURN**  
*Ordinary Member*

Tina has extensive government and business development experience having worked across multiple government departments and industries with high-level government officials and 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.

Tina has worked extensively with the music and creative industries to deliver Queensland's Creative Industries Export Strategy and Queensland's Contemporary Music Export Program in North America – 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.

Tina initially joined the QMusic Management Committee in April 2016 and served as Secretary until September 2020, and chaired the Queensland Poetry Festival in 2015-2016.

**WITH SPECIAL THANKS**

After eight years at the helm, commencing in April 2013, Former President Michael Crutcher finished with the QMusic Management Committee in November 2020.

Stepping down as Vice President and leaving the QMusic Management Committee after almost 15 years, Stephen Green also finished in November 2020. With roles not only in the Committee during this time, Stephen was the QMusic Program Director (Sept 2007 – Dec 2008 approx.) and BIGSOUND Programmer (2009).

The QMusic Management Committee and staff thank both Michael and Stephen for their outstanding contribution to the organisation.



# QMUSIC STAFF

QMusic is staffed by an approachable and committed team with experience and expertise across every aspect of the music industry. We're thankful to have the opportunity to do what we love every day – working together to create opportunities that can change lives.

## **ANGELA SAMUT** *CEO*

Angela Samut was appointed Chief Executive Officer of QMusic in April 2019 and brings with her over two decades of experience working in entertainment marketing 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 local and international artists and bands.

Angela joined QMusic from Screen Queensland the state government's screen agency and was part of the senior management team that 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 worked with local and international Studios behind international productions including Aquaman, Thor: Ragnarok, 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-focussed clients from early career musicians to film festivals. Also during this time, Angela was a weekly radio entertainment contributor and reviewer across music, theatre and film.

Angela has a wealth of experience working with all tiers of government and advocating the potential of local industry as a key cultural and economic driver that delivers exponential benefits to all Queenslanders.

Music has always been a strong driving force in Angela's life where she has studied and played music since she was very young. 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 live 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.

Studying at UQ in the early 90s, and riding on a third wave of female influences, Angela has a strong interest in addressing issues of gender equity and creating more opportunities for a more inclusive and diverse music industry.

Angela is the current President of the Australian Music Industry Network (AMIN) Board and sits on the Management Committee for the Queensland Writers Centre.

## **ALETHEA BEETSON** *First Nations Producer and Festival Co-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.



**DOMINIC MILLER**  
*Development and  
Program Manager*

Dominic started management and venue booking agency Bluebeard Music in 2010, where he manages two of Australia's most promising up and coming acts, Good Boy and Sweater Curse as well having booked iconic Brisbane venues such as The Zoo, Black Bear Lodge, The Milk Factory and many more. He has also booked festivals and events such as BIG Festival in Geelong, Story Bridge 75, G20 Summit Festival and more.

Since 2010 Dom has become a major contributor to the exponential growth of Brisbane's music scene. Dom joined New World Artists as an agent in 2015, making him the first Brisbane-based agent working at a national level to be appointed by a major agency.

Dom represented all genres of contemporary music with particular expertise and focus in the indie music world with over 15 years experience in the music industry. Over that time he worked with some of the biggest names in the Australian music industry such as Allday, Bugs, Butterfingers, Clea, Grinspoon, Mallrat, Northlane, These New South Whales and many more. He has booked artists onto some of the country's most popular festivals such as Splendour In The Grass, Falls Festival, Laneway Festival and Groovin' The Moo.

Dom joined QMusic in March 2020 as their Development and Program Manager. He has a passion for all things Queensland music and believes that Brisbane is "The Greatest City On Earth".

Dom has played in rock bands and programmed music onto festivals and these days in his spare time, is a highly sought after Awards Event Host and MC, having hosted QMusic's Queensland Music Awards and the National Live Music Awards.

**RUBY-JEAN MCCABE**  
*Project Officer*

After completing a bachelor of Music Business Management at JMC in 2014, Ruby began working at booking & management agency Bluebeard Music. Over her time working at Bluebeard, Ruby was booking agent for The Zoo, Black Bear Lodge, Eat Street Markets, The Milk Factory & Cardigan Bar. Ruby also currently manages guitar-pop trio Bugs, next big thing Hope D and grunge wunderkinds VOIID. Ruby also previously worked for national artist booking agency New World Artists as an assistant agent and as the volunteer coordinator for Laneway Brisbane.



**CATHY DE SILVA**  
*Marketing Manager*

Cathy's responsibilities are in leading the marketing campaigns on all events associated with QMusic, including BIGSOUND, Queensland Music Awards, Industry Connect and Hook Ups. Further to this role, she works with the team to maximise outcomes in Membership acquisition and delivery and support the various departments on their deliverables. Cathy has worked on a number of festivals including MELT, Brisbane Comedy Festival and Wonderland as well as series including PowerKidz and Writers and Ideas at Brisbane Powerhouse and Museum of Brisbane and holds a Bachelor of Business Marketing and Public Relations.

**CARLIA FULLER**  
*Marketing Coordinator*

Carlia works across projects such as BIGSOUND, the Queensland Music Awards, the Levi's® Music Relief Fund and more. In her spare time she volunteers with Green Music Australia, providing marketing assistance for their incredible initiatives and also contracts to several South East Queensland creative organisations. Carlia's portfolio includes brands such as Jungle Love Festival, Brisbane Street Art Festival and Heapsafash Music Publicity.

**JAMES (JIMMY)  
BARTLETT**  
*Marketing Assistant*

After taking a volunteer role at BIGSOUND in 2017, James has been working with QMusic in different capacities until settling into the role of Marketing Assistant in 2019. Currently finishing a double degree, majoring in Marketing and Entertainment at Queensland University of Technology, James has also worked as Media & Marketing Manager at The Foundry, as well as performing as indie-pop project Flamingo Blonde.

**MAZ DeVITA**  
*Digital Content  
Producer*

Maz DeVita is a musician and songwriter known best for her role as lead vocalist of Brisbane band WAAX. Maz has released 3 records – her most recent being WAAX's debut album 'Big Grief' (2019) gaining accolades such as Triple J Feature album along with the track 'Labrador' landing #88 in the Hottest 100 of 2018.

Maz has played venues and festivals of all sizes both nationally and internationally throughout a career spanning over 7 years. Maz has cemented herself as an Aussie staple performer with personal career highlights seeing her share an intimate stage with Kim Gordon (Sonic Youth); debuting in the USA at Central Park, New York; an arena tour with Fall Out Boy; and festivals such as Splendour in the Grass; Falls Festival and Yours and Owls.

**ALICIA (LEESHY)  
SMALLMAN**  
*Events and Business  
Coordinator*

Alicia has worked extensively in the creative business sector for the past 15 years. After having completed a Fine Arts degree in Fashion Design at QUT, she went on to assist in founding and transforming a single brick and mortar retail space into Australia's leading independent women's fashion e-commerce boutique. She has since worked within Queensland's public service sector handling events and engagement within the Department of the Premier and Cabinet, facilitating various awards programs and community events. Alicia also works as the assistant to the creative and decor department at Australia's premier music festival Splendour In The Grass.

**SUE McOMBER**  
*Finance Manager  
(November 2005 –  
December 2020)*

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  
(February 2006 –  
December 2020)*

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.



To both **Sue** and **Roxy**, you have helped shape the QMusic of today and leave a long lasting legacy.

To those employees who finished with us earlier in 2020, Michael Watt and Gav Parry thank you for your hardwork and dedication.



# FINANCIAL REPORT

# TREASURER'S REPORT



Ben Hancock, Treasurer

QMusic along with the whole of the music and broader arts community experienced a very difficult year in 2020 with lockdowns and subsequent restrictions limiting our ability to deliver our unique and inspired offering to the music community.

BIGSOUND draws the music community together both internationally and domestically and has offered countless performers the opportunity to present their art, provide irreplaceable opportunities and support a myriad of venues and specialist businesses all of which are critical to the ecology of the industry.

It was with great heartache that BIGSOUND 2020 was unable to be reproduced and expanded upon as had been hoped yet the ability of QMusic to deliver the event in a virtual context at the eleventh hour is a testament to the agility of its CEO, Angela Samut and the exceptionally talented and dedicated team that operate with her.

The financial implications of such a move were clear in advance and understandably sponsorship revenue fell over 67% in 2019 and other operational revenue suffered to an even greater extent with our inability to deliver services throughout the state.

With much gratitude however QMusic was well supported by our government partners with Arts Queensland and the Australia Council in particular assisting to ensure that our key events in the Queensland Music Awards, BIGSOUND and regional engagement through QMusic Connect can be maintained and built upon into the future.

QMusic is privileged to enjoy such strong relationships as it does from the Queensland and Federal Government, our membership base, sponsors and philanthropists and this is much acknowledged and appreciated as by extension all music enthusiasts are at large.

As QMusic's outgoing Treasurer, I have so very many people to thank for the stability of the organisation: the sound and robust structures it has created, the team for whom we have such high regard and their ability to withstand what no-one could have predicted. I want to thank every single staff and committee member over these years for their contributions, their extreme dedication and most of all, their passion for music.

**Ben Hancock**  
Treasurer

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**ABN 14 083 014 720**

**FINANCIAL REPORT**

**FOR THE YEAR ENDED 31 DECEMBER 2020**

# QUEENSLAND MUSIC NETWORK INCORPORATED

## COMMITTEE'S REPORT

Your committee members submit the financial report of Queensland Music Network Incorporated (the Association, Qmusic) for the financial year ended 31 December 2020.

### Committee Members

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

|                                     |                                       |
|-------------------------------------|---------------------------------------|
| Benjamin Hancock                    | John Mullen                           |
| David-John Wendt                    | Michael Crutcher (Retired 23/03/2021) |
| Jack Ball                           | Natalie Strijland                     |
| John Collins (Appointed 18/11/2020) | Rhianna Patrick                       |
| Roslyn Pappaalardo                  | Vivienne Mellish                      |
| Tina Radburn (Appointed 6/04/2021)  | Stephen Green (Retired 17/11/2020)    |

### Principal Activities

The principal activities of the Association during the financial year were to promote the artistic value, cultural worth and commercial potential of Queensland music.

### Significant Changes

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

### Operating Result

The deficit after providing for income tax for the 2020 financial year amounted to \$173,892 (2019: deficit \$5,971)

Signed in accordance with a resolution of the members of the committee.



.....

Natalie Strijland (Chair)



.....

Benjamin Hancock (Treasurer)

Dated this 18<sup>th</sup> day of May 2021

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2020**

|  | Note | 2020<br>\$       | 2019<br>\$       |
|--|------|------------------|------------------|
| <b>INCOME</b>  |      |                  |                  |
| Member subscriptions   |      | 20,780           | 30,680           |
| Operating grants   | 2    | 1,208,279        | 924,418          |
| Sponsorships   |      | 225,529          | 625,625          |
| Events   |      | 52,662           | 562,757          |
| In Kind Income - Insurance                                   |      | -                | 7,045            |
| In Kind Income - Flight Vouchers                             |      | -                | 50,000           |
| In Kind Income - Advertising                                 |      | -                | 90,000           |
| In Kind Income - Other                                       |      | 30,000           | 32,280           |
| Interest income  |      | 7,308            | 11,248           |
| General fees, publications and subletting revenue            |      | 40,836           | 82,755           |
| Cash flow boost  |      | 100,000          | -                |
| JobKeeper subsidy  |      | 227,700          | -                |
|  |      | <b>1,913,094</b> | <b>2,416,808</b> |
| <b>EXPENDITURE</b>   |      |                  |                  |
| Events Production / Marketing                                |      | 1,057,213        | 1,217,731        |
| Depreciation & Amortisation                                  |      | 111,384          | 108,851          |
| In Kind Expenses - Flight Vouchers                           |      | -                | 50,000           |
| In Kind Expenses - Advertising                               |      | -                | 90,000           |
| In Kind Expenses - Other                                     |      | 30,000           | 32,280           |
| Office expenses  |      | 107,900          | 104,028          |
| Interest expenses  |      | 4,229            | 5,812            |
| Wages  |      | 712,504          | 743,941          |
| Superannuation   |      | 63,756           | 70,136           |
|  |      | <b>2,086,986</b> | <b>2,422,779</b> |
| Surplus/ (deficit) before income tax                         |      | <b>(173,892)</b> | <b>(5,971)</b>   |
| Income tax expense   |      | -                | -                |
| Surplus/ (deficit) after income tax                          |      | <b>(173,892)</b> | <b>(5,971)</b>   |
| RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR      |      | <b>828,105</b>   | <b>834,076</b>   |
| RETAINED SURPLUS /(DEFICIT) AT THE END OF THE FINANCIAL YEAR |      | <b>654,212</b>   | <b>828,105</b>   |

The accompanying notes form part of this financial report.

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**ASSETS AND LIABILITIES STATEMENT  
AS AT 31 DECEMBER 2020**

|                                      | Note | 2020<br>\$       | 2019<br>\$       |
|--------------------------------------|------|------------------|------------------|
| <b>ASSETS</b>                        |      |                  |                  |
| <b>CURRENT ASSETS</b>                |      |                  |                  |
| Cash and cash equivalents            | 3    | 903,499          | 957,143          |
| Trade and other receivables          | 4    | 174,468          | 60,324           |
| <b>TOTAL CURRENT ASSETS</b>          |      | <b>1,077,967</b> | <b>1,017,467</b> |
| <b>NON-CURRENT ASSETS</b>            |      |                  |                  |
| Plant and equipment                  | 5    | 14,308           | 23,811           |
| Intangibles                          | 6    | 102,302          | 159,377          |
| Right of use asset                   | 7    | 54,588           | 101,379          |
| <b>TOTAL NON-CURRENT ASSETS</b>      |      | <b>171,198</b>   | <b>284,567</b>   |
| <b>TOTAL ASSETS</b>                  |      | <b>1,249,165</b> | <b>1,302,034</b> |
| <b>LIABILITIES</b>                   |      |                  |                  |
| <b>CURRENT LIABILITIES</b>           |      |                  |                  |
| Trade and other payables             | 8    | 108,053          | 60,546           |
| Provisions                           | 9    | 34,360           | 39,120           |
| Leased liabilities                   |      | 50,480           | 46,162           |
| Unexpended sponsorship               |      | 22,500           | 13,500           |
| Grant received in advance            | 10   | 362,543          | 255,334          |
| <b>TOTAL CURRENT LIABILITIES</b>     |      | <b>577,936</b>   | <b>414,662</b>   |
| <b>NON-CURRENT LIABILITIES</b>       |      |                  |                  |
| Provisions                           | 9    | 8,230            | -                |
| Leased liabilities                   |      | 8,787            | 59,267           |
| <b>TOTAL NON-CURRENT LIABILITIES</b> |      | <b>17,017</b>    | <b>59,267</b>    |
| <b>TOTAL LIABILITIES</b>             |      | <b>594,953</b>   | <b>473,929</b>   |
| <b>NET ASSETS</b>                    |      | <b>654,212</b>   | <b>828,105</b>   |
| <b>MEMBERS' FUNDS</b>                |      |                  |                  |
| Retained Surplus                     |      | 654,212          | 828,105          |
| <b>TOTAL MEMBERS' FUNDS</b>          |      | <b>654,212</b>   | <b>828,105</b>   |

The accompanying notes form part of this financial report.



**QUEENSLAND MUSIC NETWORK INCORPORATED**

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

|  | Note | 2020<br>\$      | 2019<br>\$  |
|--|------|-----------------|-------------|
| <b>CASH FLOWS FROM OPERATING ACTIVITIES</b>                      |      |                 |             |
| Sponsorships/Sales/Fees  |      | 255,442         | 1,491,791   |
| Recurrent Grants   |      | 1,317,895       | 901,462     |
| Government subsidies   |      | 327,700         | -           |
| Memberships  |      | 20,780          | 30,680      |
| Interest Received  |      | 7,308           | 11,248      |
| Interest Paid for leased liabilities                             |      | (4,229)         | (5,812)     |
| Cash paid to suppliers and employees                             |      | (1,931,163)     | (2,364,051) |
| <b>NET CASH PROVIDED BY / (USED IN)<br/>OPERATING ACTIVITIES</b> | 11   | <b>(6,267)</b>  | 65,318      |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES</b>                      |      |                 |             |
| Payment for intangibles  |      | -               | (8,780)     |
| Proceeds from sale of property, plant & equipment                |      | -               | 2,689       |
| Payment for property, plant and equipment                        |      | (1,214)         | (5,836)     |
| <b>Net cash used in investing activities</b>                     |      | <b>(1,214)</b>  | (11,926)    |
| <b>CASH FLOWS FROM FINANCING ACTIVITIES</b>                      |      |                 |             |
| Repayment of leased liabilities                                  |      | (46,163)        | (42,741)    |
| <b>NET CASH PROVIDED BY (USED IN)/<br/>FINANCING ACTIVITIES</b>  |      | <b>(46,163)</b> | (42,741)    |
| <b>NET INCREASE / (DECREASE) IN CASH<br/>HELD</b>                |      | <b>(53,644)</b> | 10,651      |
| <b>CASH AT THE BEGINNING OF THE<br/>YEAR</b>                     |      | <b>957,143</b>  | 946,492     |
| <b>CASH AT THE END OF THE YEAR</b>                               | 3    | <b>903,499</b>  | 957,143     |

The accompanying notes form part of this financial report.

## QUEENSLAND MUSIC NETWORK INCORPORATED

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

#### NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

##### **Financial Reporting Framework**

The financial statements are special purpose financial statements prepared in order to satisfy the financial reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and *Associations Incorporations Act 1981 Qld*. The committee has determined that the Association is not a reporting entity.

The financial report has been prepared in accordance with *Australian Charities and Not-for-profits Commission Act 2012* and *Associations Incorporations Act 1981 Qld*, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Cash Flow Statements*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, and AASB 1054: *Australian Additional Disclosures*.

##### **Basis of Preparation**

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

The following significant accounting policies, which are consistent with the previous period unless stated otherwise, have been adopted in the preparation of these 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 2020

#### 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) 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.

## QUEENSLAND MUSIC NETWORK INCORPORATED

### NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

#### **(k) Leases (continued)**

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 lease 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 or amended Accounting Standards and Interpretations adopted**

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

#### **(m) Coronavirus (COVID-19) pandemic**

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the association based on the known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the company operates. During the year, conference, ticket sales and sponsorship have reduced significantly due to the pandemic. The decline in income has been partly offset by Government subsidies received. Other than this, there does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the association unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

**QUEENSLAND MUSIC NETWORK INCORPORATED**

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

NOTE 2: OPERATING GRANTS

|                                 | 2020             | 2019           |
|---------------------------------|------------------|----------------|
|                                 | \$               | \$             |
| Australia Council - Core        | 288,484          | 285,628        |
| Arts Queensland - Core          | 350,000          | 350,000        |
| Arts Queensland - Projects      | 270,340          | 30,078         |
| Other State Government Projects | 55,000           | 90,076         |
| Local Government Projects       | 5,000            | 105,000        |
| BCC – Valley Fiesta             | 150,000          | -              |
| Levi's Music Prize              | 89,455           | -              |
| Other project/philanthropic     | -                | 63,636         |
|                                 | <u>1,208,279</u> | <u>924,418</u> |

NOTE 3: CASH AND CASH EQUIVALENTS

|              | 2020           | 2019           |
|--------------|----------------|----------------|
|              | \$             | \$             |
| Cash on hand | 219            | 1,257          |
| Cash at bank | 903,280        | 955,886        |
|              | <u>903,499</u> | <u>957,143</u> |

NOTE 4: TRADE AND OTHER RECEIVABLES

|                                   | 2020           | 2019          |
|-----------------------------------|----------------|---------------|
|                                   | \$             | \$            |
| Trade debtors                     | 147,700        | 40,609        |
| Less provision for doubtful debts | -              | (3,500)       |
| Prepayments                       | 23,768         | 19,965        |
| Rental bond                       | 3,000          | 3,250         |
|                                   | <u>174,468</u> | <u>60,324</u> |

**QUEENSLAND MUSIC NETWORK INCORPORATED**

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

**NOTE 5: PROPERTY, PLANT AND EQUIPMENT**

|                                | 2020     | 2019     |
|--------------------------------|----------|----------|
|                                | \$       | \$       |
| Office equipment and furniture | 71,237   | 79,830   |
| Less: Accumulated depreciation | (56,929) | (56,019) |
|                                | 14,308   | 23,811   |

**NOTE 6: INTANGIBLES**

|                                | 2020      | 2019      |
|--------------------------------|-----------|-----------|
|                                | \$        | \$        |
| Websites                       | 268,263   | 268,263   |
| Less: Accumulated amortisation | (165,961) | (112,309) |
|                                | 102,302   | 155,954   |
| Trademarks                     | 3,423     | 3,423     |
| Less: Accumulated amortisation | (3,423)   | -         |
|                                | -         | 3,423     |
|                                | 102,302   | 159,377   |

**NOTE 7: RIGHT-OF-USE ASSETS**

|                                | 2020     | 2019     |
|--------------------------------|----------|----------|
|                                | \$       | \$       |
| Leased office                  | 148,170  | 148,170  |
| Less: Accumulated depreciation | (93,582) | (46,791) |
|                                | 54,588   | 101,379  |

**NOTE 8: TRADE AND OTHER PAYABLES**

|                 | 2020    | 2019   |
|-----------------|---------|--------|
|                 | \$      | \$     |
| Trade creditors | 77,412  | 60,546 |
| GST Payable     | 30,641  | -      |
|                 | 108,053 | 60,546 |

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

NOTE 9: PROVISIONS

|                                  | 2020          | 2019          |
|----------------------------------|---------------|---------------|
|                                  | \$            | \$            |
| <b>Current</b>                   |               |               |
| Provision for audit fees         | 6,730         | 6,620         |
| Provision for long service leave | -             | 10,190        |
| Provision for annual leave       | 27,630        | 22,310        |
|                                  | <u>34,360</u> | <u>39,120</u> |
| <b>Non- Current</b>              |               |               |
| Provision for long service leave | 8,230         | -             |
|                                  | <u>8,230</u>  | <u>-</u>      |

NOTE 10: GRANTS RECEIVED IN ADVANCE

|                                  | 2020           | 2019           |
|----------------------------------|----------------|----------------|
|                                  | \$             | \$             |
| Australia Council - Organisation | 157,500        | 144,242        |
| Arts Queensland - Projects       | 65,025         | 45,865         |
| Unexpended grants - other        | 135,682        | 46,818         |
| Unexpended income                | 4,336          | 18,409         |
|                                  | <u>362,543</u> | <u>255,334</u> |

**QUEENSLAND MUSIC NETWORK INCORPORATED**

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020

NOTE 11: CASHFLOW INFORMATION

|  | 2020           | 2019          |
|--|----------------|---------------|
|  | \$             | \$            |
| <b>Reconciliation of cash flow from operations with surplus after income tax</b> |                |               |
| Surplus / (loss) after income tax  | (173,892)      | (5,971)       |
| Cash flows excluded from profit attributable to operating activities             |                |               |
| <i>Non-cash flows:</i>   |                |               |
| Depreciation and amortisation  | 111,384        | 108,851       |
| Gain on sale of property, plant and equipment                                    | 3,198          | (850)         |
| <i>Changes in assets and liabilities</i>   |                |               |
| (Increase) / decrease in trade debtors   | (106,841)      | 2,034         |
| (Increase) / (decrease) in trade creditors and other payables                    | 47,507         | (17,070)      |
| Increase / (decrease) in doubtful debt provision                                 | (3,500)        | 3,500         |
| (Increase) / decrease in prepayments   | (3,802)        | (2,219)       |
| Increase / (decrease) in unexpended grants and sponsorships                      | 116,209        | (22,956)      |
| Increase/(decrease) in provisions  | 3,470          | -             |
| <b>Cash flows from operations</b>  | <b>(6,267)</b> | <b>65,318</b> |

NOTE 12: SUBSEQUENT EVENTS

The impact of the Coronavirus (COVID-19) pandemic is ongoing and it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided.

No other 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**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

**NOTE 13: COMMITMENTS**

|  | <b>2020</b>               | <b>2019</b>   |
|--|---------------------------|---------------|
|  | <b>\$</b>                 | <b>\$</b>     |
| Non-cancellable operating leases contracted for but not recognised in the financial statements:<br>Amounts to be expensed: |                           |               |
| Not later than one year  | <b>5,364</b>              | -             |
| Later than one year, but less than five years  | <b>21,456</b>             | -             |
| More than five years   | -                         | -             |
|  | <hr/> <b>26,820</b> <hr/> | <hr/> - <hr/> |

**NOTE 14: CONTINGENT LIABILITIES**

The company had no contingent liabilities as at 31 December 2020 and 31 December 2019.

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:
  - Giving a true and fair view of its financial position as at 31 December 2020 and of its performance for the financial year ended on that date; and
  - Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) to the extent described in Note 1, *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporations Act 1981 Qld*, 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:

.....  
Natalie Strijland (Chair)

.....  
Benjamin Hancock (Treasurer)

Dated this                      18<sup>th</sup> day of May 2021

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

### Report on the Financial Report

#### Opinion

We have audited the accompanying financial report, of Queensland Music Network Incorporated (the Association), which comprises the statement of assets and liabilities as at 31 December 2020, the statement of comprehensive income 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) Giving a true and fair view of the Association's financial position as at 31 December 2020 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 of 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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Independence

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 (including Independence Standards)* (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.

#### 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

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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

PKF BRISBANE AUDIT



SHAUN LINDEMANN  
PARTNER

18 MAY 2021  
BRISBANE



Tired Lion. Photo by Mitch Lowe.



Cub Sport performing at the 2020 Queensland Music Awards. Photo by Bianca Holderness.

*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 Queensland Music Awards and BIGSOUND to stimulate and grow the state's music sector.*

**Thank you** *to our members, partners and the community, we have been able to work through our toughest year yet, together. We have collectively and will continue to collectively ensure the connectivity and ongoing support of the Queensland music industry is prevalent throughout the COVID-19 pandemic and beyond.*



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