

QMUSIC

DIVEBAR YOUTH, BIGSOUND
DARCY GOSS



2024 ANNUAL REPORT

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WE ARE QMUSIC

QMusic is the peak body for Queensland's music sector, the state-wide representative voice for Queensland's musicians, music workers, live music venues and fans. We resource and empower those who are creating the soundtrack of Queensland's future.

From Cairns to Coolangatta and Mackay to Mount Isa, we create artistic, social and economic outcomes for a successful contemporary music industry, with programs that include Australia's largest music industry event, BIGSOUND; the Queensland Music Awards; Valley Fiesta; and industry development programs, scholarships and awards that assist music businesses across our state.

ACKNOWLEDGEMENTS

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 to emerging community leaders. 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, and the continuation of ancient songlines, storytelling and traditions by First Peoples.

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

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.



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PRESIDENT REPORT

2024 marked a significant year of transition and growth for QMusic's leadership. In July, I had the privilege of assuming the President role following Natalie Strijland's impactful tenure, and I'm deeply grateful for the foundation she established. This transition was further strengthened by John 'JC' Collins joining as our new Vice President, bringing valuable dual expertise from his concurrent role as Queensland's First Night-Life Economy Commissioner. I must also acknowledge D-J Wendt's years of dedicated service as our previous Vice President.

Our governance structure has been revitalized with Tina Brandle stepping into the Treasurer position, while industry veterans Maggie Collins and Jake Challenor have brought fresh perspectives to our committee. I extend my sincere thanks to all board members who volunteer their valuable time and expertise each week to advance our mission.

We've made substantial progress in governmental relations this year, developing particularly productive partnerships with Parliamentary Friends of the Music Industry Co-Chairs Sam O'Connor MP and Shane King MP. These strengthened connections provide critical channels for industry advocacy as we navigate the evolving challenges and opportunities in Queensland's music ecosystem.

The success of our initiatives relies heavily on our network of dedicated partners. The consistent support from Arts Queensland, Creative Australia, and Brisbane City Council provides our foundational funding, while corporate partners including McCullough Robertson, Grant Thornton, Oztix, and Brick Lane bring specialized

expertise that enhances our industry development programs. The exceptional team at Fortitude Music Hall deserves special recognition for their collaboration in elevating our event production capabilities.

This year's BIGSOUND festival featured unprecedented international participation, opening valuable pathways for Queensland artists to connect with global industry representatives. These connections are already generating export opportunities and creative collaborations that strengthen our music community's global presence. None of these achievements would be possible without CEO Kris Stewart and the dedicated QMusic team whose tireless efforts bring our vision to life.

As we approach 2025, I'm honoured to lead an organisation surrounded by such dedicated professionals and passionate advocates. Together, we're building toward a more resilient, innovative, and inclusive future for Queensland music. I look forward to connecting with many more members of our vibrant community as we continue this important work.

VIV MELLISH
PRESIDENT, QMUSIC

CEO REPORT

As I reflect on QMusic's journey through 2024, I'm tremendously proud of our organisation's resilience and innovation during a period of significant industry challenges. The revitalized BIGSOUND festival stands as our pinnacle achievement this year, featuring 162 industry speakers, including 38 international delegates representing 14 countries.

Our keynote presentations by Kelis, Amy Taylor, and Tones delivered transformative insights that continue to resonate throughout the industry. The strategic addition of the Brunswick Street Mall stage dramatically increased community engagement in Fortitude Valley, while our expanded Goolwal Goolwal program created Queensland's most comprehensive platform for First Nations music voices.

The Queensland Music Awards underwent thoughtful evolution this year, with restructured categories and presentation formats designed to better reflect our diverse musical landscape. Our Industry Connect initiative also expanded its geographic footprint, with particular success in Far North Queensland where the Cairns Music Industry Gathering brought together 120 participants for specialized training and community building.

On the advocacy front, 2024 delivered concrete wins, including securing specific music industry commitments from all major political parties during the State Election campaign. Our contributions to the Federal Parliamentary Inquiry into Live Music helped shape recommendations that address critical industry challenges. These advocacy efforts have positioned QMusic as an authoritative voice in policy development conversations.

Our commitment to First Nations programming deepened through structured community consultations and workshop delivery in regional communities. We've also commenced our formal Reconciliation Action Plan development process. Parallel efforts in accessibility, environmental sustainability, and safety protocol development demonstrate our holistic approach to industry reform.

Behind the scenes, we've strengthened QMusic's operational foundation through the creation of a Director of Operations role, implementation of comprehensive systems reviews, and enhanced governance frameworks developed in response to member feedback. In a challenging period for the Australian music industry, QMusic has maintained momentum by focusing on long-term resilience while delivering immediate value to our community.

This balance would be impossible without our skilled team, strategic board leadership, committed partners, and the extraordinary creativity of Queensland's music sector. As we enter 2025, we remain dedicated to amplifying Queensland voices, creating meaningful opportunities, and demonstrating the profound impact music has on our cultural and economic landscape.

KRIS STEWART
CEO, QMUSIC



BIGSOUND

The 2024 BIGSOUND festival, held from September 2-5 in Fortitude Valley, marked a year of significant achievement for Queensland's music industry. Total attendance reached 29,575 people—a 48% increase from 2023—with 253 overseas visitors and 528 artists participating in the event. The festival generated an estimated \$3.69 million in overnight visitor expenditure, while partnerships revenue increased by 24.6% to \$681,779 with 72 contributing partners.

BIGSOUND's expanded programming featured 248 showcase performances, 19 workshops, 10 keynote presentations, 47 industry events, and 38 information sessions, all while maintaining exceptionally high satisfaction ratings, with festival attendees giving their experience a 9.26/10 rating.

“ WE HAD A REALLY POSITIVE EXPERIENCE AND MET LOTS OF AMAZING PEOPLE - INDUSTRY AND ARTISTS ALIKE. WE ACTUALLY ACHIEVED OUR GOAL OF CONNECTING WITH A MANAGER, SO WE ARE STOKED.

VELVET TRIP

International representation grew significantly at BIGSOUND 2024, with 108 international guests from 13 nations—a 34% increase from the previous year—including 39 speakers, 24 performers, and 45 industry representatives. The expanded Goolwal Goolwal Indigenous program, hosted prominently at Soundgarden in the Valley Mall, reinforced BIGSOUND's commitment to First Nations talent and amplified diverse Australian voices on the global stage.

The festival employed 142 Queensland-based artists and arts workers and provided valuable experience for 90 volunteers, while the visual arts program transformed Fortitude Valley with installations and projections, enhancing the festival atmosphere and supporting local visual artists.

“ WE PLAYED TO SOME OF OUR BEST CROWDS TO DATE AND ALSO MET SO MANY AMAZING INDUSTRY PEOPLE AS WELL AS FANS, ALL IN ALL WE DON'T THINK BIGSOUND COULD HAVE GONE ANY BETTER FOR US AND EXCEEDED ANY EXPECTATIONS WE HAD.

JUNO

BIGSOUND has proven its value as an export launch pad, with many showcase artists now working with international agencies such as Wasserman and CAA, presenting at international showcases like South by Southwest in Austin, The Great Escape in the UK, and Reeperbahn in Germany, as well as embarking on their first international tours.

The festival has facilitated significant career advancements, including Lane Pittman's progression to supporting Luke Combs on his historic 2025 Australian stadium tour and Amy Taylor's journey from keynote speaker to Amyl and the Sniffers' performance at Coachella in 2025. The partnership with Sounds Australia continued to strengthen international pathways for Australian artists, while visitor experiences were enhanced with creative touches like the Lone Pine Koala visit and Brisbane River cruise, which delighted international delegates.

“MILES (NAUTU) AND THE BAND ARE BLOWN AWAY BY THE LOVE THEY GOT, AND TO HAVE THIS RECOGNISED IS UNREAL. WE’RE ALREADY FIELDING OFFERS FROM ALL OVER THE PLACE NOW FOR PERFORMANCES WHICH COULDN’T HAVE HAPPENED WITHOUT YOU ALL.

EDEN SHER

BIGSOUND refocused in 2024 to better serve the Australian industry through specialized “meet ups” for various music communities, including climate action advocates, Queer and gender-diverse individuals, BIPOC community members, mental health supporters, and heavy music genre specialists. The event ensured representation of the entire music industry ecosystem—from managers to crew, lawyers to lighting designers—providing exceptional value for all participants.

This year also marked Tom Larkin’s final contribution as Conference Programmer after seven impressive years, with incoming co-programmers Cathy Oates and Niriko McLure set to take the helm for 2025, ensuring BIGSOUND’s continued evolution as Australia’s premier music industry event and QMusic’s effectiveness in fostering industry growth, creating economic benefit, and championing diversity within Queensland’s vibrant music sector.



THE BELAIR LIP BOMBS, BIGSOUND
SIMONE GORMAN CLARK

QUEENSLAND MUSIC AWARDS

The 2024 Queensland Music Awards (QMAs) were held on April 17 at the Fortitude Music Hall in Brisbane, celebrating the state's finest musical talents. Hosted by Myf Warhurst and Michael Tuahine, the ceremony began with a Welcome to Country by song woman Maroochy Barambah and featured performances from Matt Hsu's *Obscure Orchestra*, Jude York, Sachém, and other notable Queensland artists.

The night's biggest winners included Cub Sport, who took home Album of the Year for "Jesus At The Gay Bar" and the Electronic Award for their track "Songs About It." Jem Cassar-Daley also emerged as a top recipient, winning both Song of the Year and Pop Award for "King of Disappointment." Bluey composer Joff Bush received dual recognition with the Children's Music Award for "Dance Mode" and Music for Screen Award for "Cricket."

Other notable winners included Busby Marou, who won the Blues/Roots category for "Conversation," Tori Forsyth taking the Country Award for "Sometimes," and DZ Deathrays winning the Heavy Award with "My Mind Is Eating Me Alive." Ozi Jarel claimed the Hip Hop award with "Uptown," while Tia Gostelow won in the Indigenous category with "Spring To Life." In the Soul/Funk/RnB category, Sahara Beck took the crown with "Compromise," and Taitu'uga won the World category with "Falealili Manusamoa."

Country music icon James Blundell was honoured with the Lifetime Achievement Award, recognizing his influential 34-year career that includes 14 studio albums and numerous industry accolades.

His tribute included a collaborative performance of "Way Out West" by country nominees Hayley Marsten, Melody Moko, and Tori Forsyth.

The event attracted 766 attendees (340 paid tickets, 426 free attendances) and involved 41 staff members and 56 paid artists and entertainers.

SCHOLARSHIPS & PRIZES

The Queensland Music Awards feature five significant cash scholarships totaling \$75,000, providing vital support to emerging Queensland musicians. Each scholarship offers \$15,000 to recipients across different categories of musical achievement and development.

The Billy Thorpe Scholarship, established in 2007 to honour the late rock musician, was awarded to Lottie McLeod in 2024. This scholarship enables recipients to record with an established producer and receive career planning from Chugg Entertainment. McLeod has since recorded with producer Josh Beattie and performed at BIGSOUND 2024, with her first funded release "Expire" being added to Triple J's Hitlist.

The Carol Lloyd Award, honouring the late Queensland music icon, supports female-identifying or non-binary singer-songwriters. The 2024 recipient, Jo Davie, has begun recording sessions for a four-song EP scheduled for completion by December 2024, with a digital



release planned for April 2025 followed by a May tour.

The Grant McLennan Fellowship, now in its 15th year, honours The Go-Betweens co-frontman by providing recipients the opportunity to travel to New York, London, or Berlin for creative development. Georgia Potter (known as Moreton) received the 2024 Fellowship and plans to write and record at London's Abbey Road studios.

The Dennis 'Mop' Conlon Scholarship, inaugurated in 2023, supports emerging Indigenous Queensland musicians. The 2024 recipient, Kristal West, has scheduled an EP release for June 2025 to coincide with Mabo Day, honouring her grandfather Eddie Koiki Mabo.

The inaugural Dalwood-Wylie Foundation Scholarship, awarded to Ethan Roberts (known as Favourite Kid) in 2024, specifically supports Queensland-based musicians living with disabilities. Roberts is using the funding to complete his debut album while also pursuing studies in music therapy to help others with autism spectrum disorder.



THE BELAIR LIP BOMBS, QMA
SIMONE GORMAN CLARK

VALLEY FIESTA

The 28th Valley Fiesta returned to its traditional format on October 26, 2024, drawing over 10,000 attendees to Fortitude Valley. QMusic, in partnership with Brisbane City Council, delivered a successful street festival by closing Brunswick Street to create a main performance area between Ann and McLachlan Streets, complemented by additional stages in Bakery Lane and Winn Lane.

The event transformed the Valley precinct into a vibrant celebration from 2:00 PM to 10:00 PM, with programming across multiple locations. The Brunswick Street main stage featured a lineup of acclaimed performers beginning with O1 Thurman, followed by Porpoise Spit, Deafcult, Velvet Trip, and daste. As the evening progressed, The Buoys energized the growing crowd before May-A took the stage with her emotive performances. Headliner Meg Mac closed the night with a captivating set that showcased her powerful vocals and dynamic stage presence.

Simultaneously, the Brunswick Street Mall hosted DJ performances from Zed Mero, DANYON, Eve, and Eljae, maintaining a lively atmosphere throughout the evening. In Winn Lane, the Quivr stage presented a lineup featuring Andras, Sophie McAlister, First Beige DJs, Kodos, DJ EmGem, and Patricia, each bringing distinctive electronic sounds to the festival. Bakery Lane offered additional DJ programming with Luke Brazier and Jimmy Ellis curating tracks that complemented the overall festival experience.

The festival site included partner activations from Red Bull, Quivr, Rydges, Valley Laneways, and Lang's Lounge, enhancing the street party atmosphere. The event appealed to diverse demographics, attracting families during the

day while maintaining a strong appeal for music enthusiasts throughout the event. In total, 112 people contributed to the festival's delivery, including 50 supplier staff, 37 main stage artists and arts workers, 14 performers across the smaller stages, and 11 production crew members. The street bar proved particularly effective in activating the precinct and creating a cohesive festival atmosphere.

Valley Fiesta 2024 successfully achieved its objectives of providing free, all-ages entertainment while activating the Valley precinct and showcasing both established and emerging musical talent from Queensland and beyond.





INDUSTRY CONNECT

QMusic's Industry Connect program has delivered outstanding capacity development across Queensland during 2024, empowering musicians, industry workers, and allied businesses through targeted activities spanning the state. The program successfully engaged over 1,000 participants across 22 locations, creating valuable information sharing, skills development, and networking opportunities.

Working in partnership with eleven local councils, Industry Connect has demonstrated exceptional reach, from remote Far North Queensland to Southeast Queensland. The program's three-tiered approach focused on career development, industry growth, and cultural engagement, with First Nations perspectives at the forefront of all activities.

Throughout 2024, the program delivered workshops, showcases, mentoring, and networking events in collaboration with key partners including APRA/AMCOS, Sounds Australia, Support Act, and BEMAC. Highlights included the second annual Road To BIGSOUND partnership with Gold Coast City Council, which provided emerging artists with personalized mentoring and industry connections.

The program's impact is evident in participant testimonials. Marcus Walkom, Partner at Media Arts Lawyers, praised the program for

“ BUILDING A SENSE OF CONNECTION, ENGAGEMENT AND INCLUSION WITHIN A TOUGH INDUSTRY.

MARCUS WALKOM

While Dr. Anthony Castles of Regional Arts Services Network noted QMusic's

“ INCREDIBLE SUPPORT FOR MUSICIANS IN RURAL AND REMOTE FAR NORTH

DR ANTHONY CASTLES

Artists reported transformative experiences with Gold Coast musician Lyric describing the Road to BIGSOUND mentorship as providing

“ A NEW SENSE OF DIRECTION FOR MY ARTIST PROJECT, AS WELL AS PRACTICAL TOOLS TO FURTHER DEVELOP MY CAREER.

LYRIC

Fellow mentee Chloe Styler similarly praised the program for expanding her professional network.

From major events like the Gympie Music Muster and Cairns Flame Arts to targeted sessions on funding, songwriting, and industry essentials, QMusic Industry Connect has delivered comprehensive support to Queensland's music community, fostering regional development and building sustainable career pathways for participants at all career stages.

THE INDUSTRY CONNECT CALENDAR

FEB:

- 13:** RIFFS ON THE REG'S
FESTIVAL READY (ONLINE)
- 26:** INDUSTRY CONNECT
FUNDING & GRANT WRITING (BRISBANE)

MAR:

- 12:** RIFFS ON THE REG'S
SONG WRITING (ONLINE)
- 13:** DEADLY ARTS YARN
FIRST NATIONS BUSINESS CAPACITY
BUILDING WORKSHOP (AIRLIE BEACH)
- 16:** MUSIC INDUSTRY 101
MANAGEMENT ESSENTIALS
(MORETON BAY)
- 25:** BEMAC & QMUSIC
CONVERSATIONS
CREATIVITY & MIGRATORY GRIEF
(BRISBANE)

APR:

- 8:** ARTICULATE
IPSWICH INDUSTRY CONNECT (IPSWICH)
- 18:** MEET THE BAND
FREIGHT TRAIN FOXES (MORETON BAY)
- 18 - 19:** FNQ
ATHERTON INDUSTRY CONNECT
(ATHERTON)
- 19 - 22:** CAIRNS FLAME ARTS
(CAIRNS)
- 29:** CULTURE CONNECT
THE INTERCONNECTEDNESS OF FIRST
NATIONS ART & HEALING (BRISBANE)

MAY:

- 21:** MUSIC FOR SCREEN
(BRISBANE)
- 26:** NATIONAL FORUM
ARE YOUNG PEOPLE INTO LIVE MUSIC?
(BRISBANE & ONLINE)

JUN:

- 21:** GOLD COAST BAND CAMP
(GOLD COAST)

JUL:

- 4:** PRE-NAIDOC EVENT
8: RIFFS ON THE REG'S
MONEY MONEY MONEY (ONLINE)
- 11 - 14:** NAIDOC WEEK
PERFORMANCES
QUEEN ST MALL MAIN STAGE
(BRISBANE)
- 18:** MEET THE MUSO
MORETON BAY COUNCIL INDUSTRY
CONNECT (MORETON BAY)
- 23:** ROAD TO BIGSOUND
(GOLD COAST)

AUG:

- 6:** RIFFS ON THE REG'S
BEST FOOT FORWARD (ONLINE)
- 22:** REVIVE LIVE
FUNDING BRIEFING FOR VENUES
(ONLINE)
- 23:** GYMPIE MUSIC MUSTER
QMUSIC QUICKVERSE SONG WRITING
WORKSHOP (GYMPIE)

SEP:

- 3 - 5:** ROAD TO BIGSOUND
(GOLD COAST)

OCT:

- 4:** CAIRNS MUSIC MAKER &
YARRABAH COMMUNITY
VISIT
SONG WRITING (ONLINE)
- 5:** DREAM ALOUD
ARTIST CONNECTIONS & MENTORING
(CAIRNS)
- 6:** LAUNCH PAD
ARTIST MENTORING (CAIRNS)
- 14:** UNPACKING ARTS
QUEENSLAND
FUNDING FOR LIVE MUSIC VENUES
(BRISBANE)

NOV:

- 8 - 10:** CAIRNS MUSIC INDUSTRY
GATHERING
(CAIRNS)



FIRST NATIONS

QMusic significantly expanded its First Nations initiatives throughout 2024, with the organisation formally registered for a Reconciliation Action Plan.

Regional engagement featured prominently with the Cairns Music Industry Gathering in October, where Sue Ray and Ant McKenna delivered capacity building workshops in partnership with Queensland Music Festival and Cairns Regional Council. This program engaged industry figures including Alethea Beetson, Mau Power, Bumpy, Kee'ahn, and JK47 to deliver panels on industry skills, copyright, and career development.

The team also conducted community outreach at Yarrabah Arts Centre and provided on-site support for First Nations artists at the Dream Aloud festival. Sue Ray's participation at the Australian Women in Music Awards included leading a panel on First Nations Matriarchy in the music industry, while ongoing administration of the Dennis Mop Conlon Scholarship supported recipient Kristal West with EP creation and release strategy development.

Additionally, Sue Ray attended the Deadly Weavers workshop event in Proserpine in March, furthering QMusic's commitment to building a First Nations-led music industry leadership framework for Queensland.

GOOLWAL GOOLWAL

Goolwal Goolwal, QMusic's dedicated First Nations program within BIGSOUND, delivered remarkable success in 2024. Centralized at Fortitude Valley's Sound Garden (renamed "Goolwal Garden" for the event), the initiative featured 33 First Nations-focused events, representing a 43.47% increase from 2023, and attracted 4,200 attendances—a 72% increase year-over-year.

The program was developed and led by QMusic's First Nations music team including Officer Sue Ray, Producer Kearna Kemister, and Support Officer Natalie Lingwoodock, with guidance from Elders in Residence Uncle Kevin Starkey and Toni Janke, alongside a consultancy group of industry professionals.

The 2024 program engaged 264 First Nations arts workers, 79 of whom were under age 25. It featured 43 Australian First Nations showcases with 39 artists, and a total of 60 music performances. The program generated significant media attention with 90 dedicated media pieces reaching an estimated audience of 6.44 million viewers.

Attendee feedback was overwhelmingly positive, with community partners like Tin Camp Studios reported transformative impacts on their artists, including career advancements, increased confidence, and important cultural connections.

The initiative successfully expanded its industry partnerships, connecting with 7 key partners and 24 additional businesses—a 244% increase from 2023. This growth reflects Goolwal Goolwal's increasing importance as a platform for First Nations artists, culture, and storytelling on an international scale while fostering intergenerational learning and strengthening commitments to Truth-Telling.

ADVOCACY & INCLUSION

ADVOCACY & INDUSTRY LEADERSHIP

In 2024, QMusic expanded its advocacy work, positioning the organisation as a key voice for Queensland's music industry during a challenging period. In the lead up to the state election, we secured written commitments from all three major political parties and established productive relationships with the new government, including direct engagement with the Premier and relevant ministers.

Our advocacy efforts achieved significant outcomes, most notably securing additional government funding for Queensland music venues and artists as a direct result of sustained lobbying and detailed industry data presented to key decision-makers. Another major achievement was our instrumental role in establishing the Office of the Night Life Economy Commission, which will provide critical support for Queensland's evening entertainment sector. These outcomes demonstrate QMusic's growing influence in policy development and resource allocation.

QMusic CEO Kris Stewart represented the organisation at the Federal Parliamentary Inquiry into Live Music, articulating urgent challenges facing small-to-medium venues which have seen attendance drops of approximately 60%. Through media appearances including ABC Brisbane interviews and industry publications, we maintained consistent messaging about the importance of a sustainable music ecosystem.

Our relationships with national bodies strengthened through meetings with Music Australia, participation in Australian Music Industry Network (AMIN) initiatives, and collaboration with the Live Music Office on research into local government funding for music development.

SAFETY, ACCESSIBILITY, & INCLUSIVITY

QMusic is committed to delivering safe and inclusive events, and championing industry safety and inclusivity, through best-practice planning, clear communication, and targeted initiatives. To deliver on this commitment, our team has been working in consultation with community, consultants, and experts with lived-experience, including the QMusic Safety & Diversity Advisory Group.

2024 was a year of growth in many ways. We expanded our community engagement to remove barriers for participation, we built on our accessibility initiatives to open more doors, we grew the footprint of our Concert Care Crew at BIGSOUND, we developed our knowledge and skills through Active Bystander and Cultural Awareness training, and we took time to reflect and refocus on our goal: to facilitate meaningful change and to collaborate towards industry-leading best practice in safety and inclusivity, that welcomes and celebrates the intersectional diversity of our music community.

Internationally, QMusic engaged with Soundcheck Aotearoa and Keychange for cross-border knowledge sharing on safety and inclusivity. Domestically, we worked with organisations like Support Act, Hey Mate, and Crew Care, connected with interstate industry bodies including MusicNT, and contributed to Creative Workplaces consultation sessions.

Our commitment to diversity and inclusion was celebrated through equity-based scholarships at the Queensland Music Awards, including the Carol Lloyd Award (women in music), Dennis 'Mop' Conlon Scholarships (First Nations musicians), Dalwood-Wylie Foundation Scholarship (musicians with disability), and the Accessible Venue of the

Year Award. with disabilities. Roberts is using the funding to complete his debut album while also pursuing studies in music therapy to help others with autism spectrum disorder.

This year's BIGSOUND expanded our community meetup program to include Beats Beyond the Binary - celebrating trans and gender diverse voices in the music industry - complementing our annual meetup for Women and Gender Diverse Folk in Music. We also partnered with Black Music Alliance Australia (BMAA) to host a meetup connecting BIGSOUND delegates from the African Diaspora.

Accessibility remained central for QMusic in 2024, with progress across programs, events, and communications, and we engaged Kathie Elliott-Scott as our BIGSOUND Accessibility Consultant to strengthen planning processes, ensuring accessibility considerations were embedded early. We established a dedicated access@qmusic.com.au inbox across all QMusic events for accessibility enquiries, allowing for proactive planning and responsive support. We enhanced our digital accessibility through closed captions, image descriptions, website features, and screen-reader friendly documentation.

At BIGSOUND, we launched detailed accessibility profiles for five Fortitude Valley venues through Cerge, including interactive virtual tours and sensory guides, which remain online as ongoing resources promoting the accessibility of these venues. We introduced Mobility Access Tickets offering discounted entry to attendees with disability who may face challenges navigating certain venues. Our program of Auslan interpreted events also expanded across free outdoor programming on Brunswick Street Mall.

We also expanded our BIGSOUND Concert Care program with three information points and two breakout spaces for those needing quiet moments away from crowds, and we provided more support, and more access to in-person counselling services during the conference, in partnership with Support Act, and with Hey Mate's Live Event Wellbeing Program.

In 2024, we also developed a new Service Promise outlining our commitments to accountability, consultation, transparency, responsiveness, and privacy, establishing clearer pathways for community feedback. Toward the end of the year, we commenced a comprehensive review process to build on successes, refine scope, and ensure continued momentum with a clear strategic focus into 2025. As we look to the future, we remain committed to listening, learning, and leading with care - ensuring our programs reflect the diversity and needs of the communities we serve.

SUSTAINABILITY

Environmental responsibility formed another key pillar of QMusic's work in 2024. In our third year with Green Music Australia, we implemented several sustainability measures including upcycling old vinyl banners and media walls, and making strategic design decisions for multi-year use of materials. We partnered with Bettercup to minimize single-use plastics in BIGSOUND venues.

Following BIGSOUND, we conducted a comprehensive sustainability review, including a new survey of speakers, artists, and attendees to collect data on travel and accommodation, estimate carbon emissions, and help our audience understand their environmental footprint and offset options.

We have begun developing an action plan with Green Music Australia to strategically embed sustainability across all events, communications, and operations. This work focuses on data-driven emission and waste reduction, sustainable procurement, leveraging our platform to inspire change, and creating scalable frameworks applicable to events of all sizes.

As the industry continues to respond to the climate crisis, QMusic is proud to contribute to a more sustainable future for Queensland's music community.

MARKETING & COMMUNICATIONS

In 2024, QMusic delivered comprehensive marketing campaigns for flagship events including BIGSOUND, and Queensland Music Awards. Beyond this, marketing activities extended to communicate the organisation's broader industry impact. The team delivered campaigns highlighting QMusic's successful advocacy for Creative Australia funding extension through 2028 and new government venue support programs.

Marketing efforts brought visibility to statewide Industry Connect workshops, promoted the First Nations Consultancy Group with its dedicated Elders, and communicated QMusic's contributions to the Federal Parliamentary Inquiry into Live Music, reinforcing our position as Queensland's music industry peak body.

QUEENSLAND MUSIC AWARDS

The 2024 Queensland Music Awards achieved strong promotional success, attracting 766 attendees to Fortitude Music Hall on April 17. Brisbane City Council was prominently acknowledged across all materials, including the QMusic website, printed programs, and venue media wall.

High-quality photography and videography documented the ceremony, extending reach through QMusic's social media platforms and media outlets. The recognition of outstanding Queensland artists like Cub Sport, Jem Cassar-Daley, Joff Bush and Walk of Fame inductee

Thelma Plum generated additional media coverage, with 51 pieces of total coverage, reaching a combined audience of 2.9 million.

With 56 paid artists participating, the event created valuable content for marketing materials and social engagement. The \$15,000 scholarships awarded to emerging artists (Lottie McLeod, Jo Davie, Georgia Potter, Kristal West, and Ethan Roberts) further highlighted QMusic's commitment to developing Queensland talent.

The campaign effectively showcased Queensland's musical excellence while acknowledging crucial funding partnerships.

BIGSOUND

BIGSOUND 2024 achieved remarkable marketing reach, with 298 pieces of media coverage representing a 43.2% increase from 2023. This content reached a combined audience of 648 million people, generating an estimated 13.5 million views and 7,730 engagements.

Festival attendance increased significantly, with the number of spectators up 40% from 2023. The event attracted diverse international participation, including 253 overseas visitors, 24 international performers, and 39 international industry representatives.

The Goolwal Goolwal First Nations program received substantial media coverage, with 90 dedicated media pieces generating an estimated 6.44 million views. This initiative saw a 72%



increase in attendance from 2023, with 4,200 people participating in Goolwal Goolwal events.

The event's promotional strategy included comprehensive material distribution: 450 large outdoor posters, 100 medium outdoor posters, 300 A3 café posters, 2,000 printed maps and timetables, and 1,100 print programs.

The marketing campaign also featured ten media releases (each focusing on significant pillars of the BIGSOUND program), and prominent signage across the event's location in Brisbane's Fortitude Valley.

Feedback from attendees was overwhelmingly positive, with 95% rating the experience as good or very good, demonstrating the marketing campaign's effectiveness in attracting an engaged audience.



WADE FORSTER, BIGSOUND
DARCY GOSS

MEDIA & MARKETING REACH

- **298 PIECES**
OF MEDIA COVERAGE (43.2% INCREASE FROM PREVIOUS YEAR)
- **648 MILLION**
COMBINED AUDIENCE REACH
- **13.5 MILLION**
ESTIMATED MEDIA COVERAGE VIEWS
- **7,730**
SOCIAL MEDIA ENGAGEMENTS

DIGITAL PRESENCE

- **24,200**
INSTAGRAM FOLLOWERS
- **34,000**
FACEBOOK FOLLOWERS
- **166,500**
DIRECT MARKETING CONTACTS

DELEGATE ORIGIN

- **38%**
QUEENSLAND
- **50%**
INTERSTATE
- **12%**
INTERNATIONAL DELEGATES (FROM COUNTRIES INCLUDING CANADA, CHINA, FRANCE, GERMANY, IRELAND, JAPAN, NEW ZEALAND, SINGAPORE, SPAIN, TAIWAN, UK, AND USA)

STAFF & MANAGEMENT COMMITTEE

KRIS STEWART

CHIEF EXECUTIVE OFFICER (CEO)

IAN MCINTOSH

DIRECTOR OF FINANCE & OPERATIONS

DAVID GATI

DIRECTOR OF FINANCE & ADMINISTRATION

KAT BERMINGHAM

OPERATIONS MANAGER

ANGELA KOHLER

DIRECTOR OF MARKETING & COMMUNICATIONS

AMY KERBY

DIGITAL LEAD

ISABELLA GRANT

GRAPHIC DESIGNER

SARAH PONTURO

EXECUTIVE PRODUCER

SARAH FARNSWORTH

PRODUCER

MICHELLE CONNERY

DIRECTOR OF PARTNERSHIPS

HANNAH DELBRIDGE

PARTNERSHIPS MANAGER

VICTORIA MATTHEWS

BIGSOUND PARTNERSHIPS
& SPECIAL EVENTS MANAGER

EDDIE GRESACK

PRODUCTION MANAGER

SUE RAY

FIRST NATIONS MUSIC OFFICER

KEARNA KEMISTER

GOOLWAL GOOLWAL PRODUCER

ANT MCKENNA

DIRECTOR OF PROGRAMMING - INDUSTRY
DEVELOPMENT

MANDI MCINTYRE

DIRECTOR OF PROGRAMMING - KEY EVENTS

MYSTIQUE JONES

PROGRAM ADMINISTRATIVE ASSISTANT

JACQUI GRINZI

SAFETY & DIVERSITY LEAD
QMUSIC BOARD MEMBER

QMUSIC BOARD

NATALIE STRIJLAND

PRESIDENT (OUTGOING)

D-J WENDT

VICE PRESIDENT (OUTGOING)

SARAH CROOKS

TREASURER (OUTGOING)

VIVIENNE MELLISH

PRESIDENT

JOHN COLLINS

VICE PRESIDENT

TINA BRANDLE

TREASURER

TINA RADBURN

SECRETARY

JOHN MULLEN
COMMITTEE MEMBER

AARON DAHL
COMMITTEE MEMBER

JACQUI GRINZI
COMMITTEE MEMBER

CAMERON COSTELLO
COMMITTEE MEMBER

BARTON GREEN
COMMITTEE MEMBER

JAKE CHALLENGOR
COMMITTEE MEMBER

LYDIA MILLER
COMMITTEE MEMBER

KRISTY GOSTELOW
COMMITTEE MEMBER

MAGGIE COLLINS
COMMITTEE MEMBER

FIRST NATIONS ADVISORY GROUP

UNCLE KEVIN STARKEY

CAMERON COSTELLO

TONI JANKE

DELINE BRISCOE

JUNGAJI
FORMERLY TROY BRADY

DAN RENNIE

SUE RAY

BIGSOUND ADVISORS

ANDREW STONE
SARAH HAMILTON

DINA BASSILE
DELINE BRISCOE

KATH DAVANEY
HAU LATUKEFU
NAZLICAN EREN

SOSEFINA FUAMOLI
SI JAY GOULD

DAMEILA VAN DER KLOKE
ALAN HOLT

QMUSIC SAFETY AND DIVERSITY ADVISORY GROUP

JACQUI GRINZI
THELMA PLUM
DAMEILA THOMPSON
JOEL DEVEREUX
BRIDGETTE DI FERDINANDO
MICHELLE PITIRIS
RACH KAYROOZ
SHAAN ROSS-SMITH
ZOE DAVIS
EZARCO DOS SANTOS

QMA 2024 JUDGES

AIDAN HOGG

PRODUCER

ADELE PICKVANCE

ARTIST

ALLY COLE

ISLAND RECORDS AUSTRALIA

ANDREW BUTT

COMPOSER

ANDY IRVINE

GYROSTREAM

ANNIE PETERSON

WOMEN IN VOICE

BEN GREEN

GRIFFITH CENTRE FOR SOCIAL AND
CULTURAL RESEARCH

BRAD HINDS

OZTIX

BRETT WOOD

MUSIC INDUSTRY COLLEGE

BRIDGET GARAY

JOURNEY AHEAD

BRIGID LANGFORD

AMPLIFIRE MUSIC

BRITTNEY KAHL

BRISBANE POWERHOUSE

CAEL JOHNSTON

SECRET SOUNDS

CAMERON ELLIOTT

BMG

CHRIS PALMER

THAT AUSSIE MUSIC GUY

CHRISTINA ELLIOTT

BMG AUSTRALIA

DAN QUIGLEY

JAZZ MUSIC INSTITUTE

DAN RENNIE

NITV

DAN STORK

AUDIO ENGINEER

DAVE SLESWICK

THE TIVOLI

DENNIS CONLON JUNIOR

DOM MILLER

SUNROOM

EDDIE GAZANI

ARTIST / PRODUCER

EDDIE GRESACK

AUDIO ENGINEER

ELIZA HEATH

THE TIVOLI

EMMA GLOEDE

QUEENSLAND PERFORMING ARTS CENTRE

EYAL CHIPKIEWICZ

BEMAC

FERGUS JENKINS

DEW PROCESS

GRACE EDWARD

QPAC

GRAHAM ASHTON

FOOTSTOMP MUSIC

GREG DODGE

OXYGEN42

GRETA KELLY

HUMAN SYMPHONY

HANNAH MORRISON

AMPLIFIRE MUSIC

HARRY YOUNG

DEW PROCESS

HELENA WYLIE

DALWOOD-WYLIE FOUNDATION

HEATHER O'BRIEN

EMI

HELEN GLENGARRY

CITY OF GOLD COAST

JAMES BARTLETT

SOCIAL STATE

JARRAD THESSMAN

THESSMAN EVENTS

JENAE TIEN JENKINS

EXPAND YOUR LIBRARY

JODIE FELD

BMG

JOE NEMER

ILLUSIVE PRESENTS / MUSHROOM GROUP

JOHN KENNY

ENTRELAW

JORDANNE CHANT

DINOSAUR CITY RECORDS

JULIA SOLOMON

QUEENSLAND PERFORMING ARTS CENTRE

JUSTIN HOAREAU

ARTIST MANAGER / CONSULTANT

KATE JOHNSON

THE TIVOLI

KATHIE ELLIOTT-SCOTT

SQUARE PEG CONSULTING

**KATIE NOONAN**

ARTIST

KATIE RYNNE

VILLAGE SOUNDS

KAYLAH TYSON

ARTIST

KAYSEI KRZEWINA

APRA AMCOS

KIRSTY ABRAHAMS

GOLD COAST MUSIC NETWORK

KONSTANTIN KERSTING

ARTIST / PRODUCER

KRISTY GOSTELOW

KADENCE GROUP

KYLE WOODFORD

NO.ONE NETWORK

LARS BRANDLE

BILLBOARD

LOUISE DENSON

ARTIST

LYNN THORPE**MACKENZIE MOOR**

SELECT MUSIC

MADDIE LITTLE

ARTIST / ACCESSIBILITY ADVOCATE

MADISON STEVENSON

THE TIVOLI & THE PRINCESS THEATRE

MAURICE POWELL

NIGHTLIFE MUSIC

MELISSA O'BRYAN

SOLBAR

MICHELLE PADOVAN

COOLIN' BY SOUND

NEIL WILSON

SUITCASE RECORDS

NICHOLAS JONES

NIGHTLIFE MUSIC

NICK QUIGLEY

JAZZ MUSIC INSTITUTE

OWEN NEWCOMB

YAMA-NUI

OZ BAYLDON

GYMPIE MUSIC MUSTER

PATTY PREECE

CQUNIVERSITY

POPPY REID

THE BRAG MEDIA

RACHEL WHITFORD

27 MUSIC / PLUS ONE CO

RICK HERITAGE

4EB / 4ZZZ

RICKY PASCOE

ARTIST / CULTURAL EDUCATOR

RUBY-JEAN MCCABE

SUNROOM

RUSTY THORPE

TOURING AND MARKETING SPECIALIST

RUTH GARDNER

ARTIST / CREATIVE PRODUCER

SAHARA BECK

ARTIST

SEAN FORAN

SAE INSTITUTE

SI GOULD

WONDERCORE ISLAND

STU MCCULLOUGH

MORPH CONSULTING

TIM MCCALLUM

ARTIST

TWISTIE CHANEY

THE MUSIC PRESS / SGC MEDIA

TYLER MCLOUGHLAN

THE SOUND POUND

TYNE COCHRAN

SECRET SOUNDS

UNCLE JOE GEIA

ARTIST

UPILE MKOKA

WEATHERED

WARATAH NICHOLLS

COOK SHIRE COUNCIL

WILL BLACKBURN

EMI MUSIC AUSTRALIA

PARTNERS

QMusic's success in 2024 is the direct result of strong partnerships with a diverse network of sponsors committed to the growth of the Australian music industry. Their support has been critical in creating pathways for emerging artists, driving industry innovation, and expanding Australia's footprint in global markets.

STRATEGIC PARTNERS

- QLD GOVERNMENT THROUGH ARTS QUEENSLAND
- CREATIVE AUSTRALIA
- BRISBANE CITY COUNCIL
- BRISBANE ECONOMIC DEVELOPMENT AGENCY
- TOURISM AND EVENTS QUEENSLAND
- SOUNDS AUSTRALIA
- SCREEN QUEENSLAND

ORGANISATIONAL PARTNERS

- OZTIX
- BRICK LANE BREWING
- APRA AMCOS
- GYROSTREAM
- MANTLE GROUP
- JBL
- LIVE NATION
- SAILOR JERRY
- SPOTIFY
- TIK TOK
- UNTITLED

MEDIA PARTNERS

- 4ZZZ
- 612 ABC RADIO BRISBANE
- TRIPLE J

TREASURERS REPORT

It has been an exciting and rewarding year for QMusic, with major highlights including the delivery of standout events such as the Queensland Music Awards (QMAs), BIGSOUND, and Valley Fiesta. These events continue to celebrate and elevate Queensland's vibrant music scene and are only possible due to the dedication and talent of the exceptional QMusic team.

BIGSOUND 2024 was a personal highlight. It was an incredible experience to be immersed in the Goolwal Goolwal program, and to spend three inspiring nights enjoying live music, as well as thought-provoking sessions during the day led by some of the industry's most insightful speakers and panellists.

In 2024, QMusic recorded income of \$4.2 million, slightly down from \$4.4 million in 2023. This was matched by expenditure of \$4.2 million, also a reduction from \$4.4 million in the previous year. As a result, we achieved a modest surplus of \$3,617, compared to a surplus of \$10,567 in 2023.

Despite a tighter margin, we have maintained our commitment to financial responsibility, resulting in a retained earnings position of \$731,205 as at the end of 2024, an increase from \$727,588 the previous year. These results reflect a sound and sustainable budget position, with particular thanks to a \$145,000 increase in sponsorship income.

A sincere thank you to our valued funding partners including Arts Queensland, Creative Australia, Brisbane City Council, City of Gold Coast, and APRA AMCOS. Also massive thank you to all our

partners and sponsors, your continued support is essential to everything we do.

To our QMusic members, thank you for your ongoing engagement and belief in our mission to grow and support the Queensland music industry.

To Kris and the QMusic team – thank you for your exceptional work delivering another year of outstanding events. Your hard work, professionalism, and commitment are at the heart of our success, and your ability to deliver a balanced and sustainable budget is especially appreciated.

Finally, a heartfelt thanks to my fellow management committee volunteers. As this was my first year on the committee, I've been truly inspired by the passion and dedication behind the scenes. It's been an honour to witness firsthand the commitment to ensuring the continued growth and success of our industry.

We look forward to another dynamic and impactful year ahead.

TINA BRANDLE
TREASURER, QMUSIC

QUEENSLAND MUSIC NETWORK INCORPORATED

ABN 14 083 014 720

FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2024

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31 December 2024

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General information

The financial statements are presented in Australian dollars, which is Queensland Music Network Incorporated's functional and presentation currency.

Queensland Music Network Incorporated is a not-for-profit incorporated association, incorporated and domiciled in Australia.

Its registered office and principal place of business are:

Registered office

Queensland Music Network Incorporated
3/374 Brunswick Street
Fortitude Valley, QLD 4006

Principal place of business

Queensland Music Network Incorporated
3/374 Brunswick Street
Fortitude Valley, QLD 4006

A description of the nature of the association's operations and its principal activities are included in the Committee's report, which is not part of the financial statements.

The financial statements were authorised for issue, in accordance with a resolution of committee members, on 15 April 2025. The committee members have the power to amend and reissue the financial statements.

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 2024.

Committee Members

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

Aaron Dahl
Barton Green
Cameron Costello
David-John Wendt (resigned 17/07/2024)
Jacqueline Grinzi
John Collins
John Mullen
Natalie Strijland (resigned 17/07/2024)
Sarah Crook (resigned 30/04/2024)
Thelma Plumbe (resigned 30/04/2024)
Tina Radburn
Vivienne Mellish
Kristy Gostelow (elected 30/04/2024)
Maggie Collins (appointed 28/08/2024)
Jake Challenor (appointed 28/08/2024)
Lydia Miller (elected 30/04/2024)
Tina Brandle (elected 30/04/2024)

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 surplus after providing for income tax for the 2024 financial year amounted to \$3,617 (2023: \$10,567)

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



Vivienne Mellish (Chair)



Tina Brandle (Treasurer)

Dated this 15th day of April 2025

QUEENSLAND MUSIC NETWORK INCORPORATED

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2024**

	Note	2024 \$	2023 \$
INCOME			
Member subscriptions		31,570	27,310
Operating grants	2	2,316,533	2,824,552
Sponsorships		873,612	728,412
Events		565,683	574,322
In Kind Income - Other		251,822	182,927
Interest income		70,701	38,430
General fees and other revenue		77,387	48,200
		4,187,308	4,424,153
EXPENDITURE			
Events Production / Marketing		2,093,158	2,480,765
Depreciation & Amortisation		100,415	93,277
In Kind Expenses - Other		251,822	182,927
Office expenses		185,486	216,124
Interest expenses		6,354	8,410
Wages		1,397,128	1,304,431
Superannuation		149,328	127,652
		4,183,691	4,413,586
Surplus before income tax		3,617	10,567
Income tax expense		-	-
Surplus after income tax expense for the year attributable to the members of Queensland Music Network Incorporated		3,617	10,567
RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR		727,588	717,021
RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR		731,205	727,588

The above income and expenditure statement should be read in conjunction with the accompanying notes.

QUEENSLAND MUSIC NETWORK INCORPORATED

**ASSETS AND LIABILITIES STATEMENT
AS AT 31 DECEMBER 2024**

	Note	2024	2023
		\$	\$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	1,841,491	1,985,176
Trade and other receivables	4	83,640	71,540
Other assets	5	29,231	9,889
TOTAL CURRENT ASSETS		1,954,362	2,066,605
NON-CURRENT ASSETS			
Plant and equipment	6	14,252	13,698
Intangibles	7	111,884	113,630
Right of use asset	8	91,202	135,132
TOTAL NON-CURRENT ASSETS		217,338	262,460
TOTAL ASSETS		2,171,700	2,329,065
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	154,780	136,538
Provisions	10	92,809	78,056
Lease liabilities	11	45,588	44,596
Unexpended Income		24,146	30,354
Unexpended sponsorship		25,000	35,000
Grant received in advance	12	1,008,000	1,151,546
TOTAL CURRENT LIABILITIES		1,350,323	1,476,090
NON-CURRENT LIABILITIES			
Provisions	10	32,332	23,328
Lease liabilities	11	57,840	102,059
TOTAL NON-CURRENT LIABILITIES		90,172	125,387
TOTAL LIABILITIES		1,440,495	1,601,477
NET ASSETS		731,205	727,588
MEMBER'S FUNDS			
Retained Surplus		731,205	727,588
TOTAL MEMBER'S FUNDS		731,205	727,588

The above assets and liabilities statement should be read in conjunction with the accompanying notes.

QUEENSLAND MUSIC NETWORK INCORPORATED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2024

	Note	2024 \$	2023 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship/Sales/Fees		1,933,254	1,636,212
Operating Grants		2,548,187	3,107,007
Memberships		34,727	30,041
Interest Received		70,701	38,430
Interest Paid for lease liabilities		(6,354)	(8,410)
Cash paid to suppliers and employees		(4,625,679)	(4,190,252)
NET CASH PROVIDED BY/(USED IN) OPERATING ACTIVITIES	15	(45,164)	613,028
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for intangibles		(46,600)	(83,695)
Payment for property, plant and equipment		(8,694)	(46,841)
NET CASH USED IN INVESTING ACTIVITIES		(55,294)	(130,536)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of lease liabilities		(43,227)	(39,355)
NET CASH FROM FINANCING ACTIVITIES		(43,227)	(39,355)
NET INCREASE/(DECREASE) IN CASH HELD		(143,685)	443,138
CASH AT THE BEGINNING OF THE YEAR		1,985,176	1,542,038
CASH AT THE END OF THE YEAR	3	1,841,491	1,985,176

The above statement of cash flows should be read in conjunction with the accompanying notes.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES

Financial Reporting Framework

The accounting policies that are material to the incorporated association are set out below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

New or amended Accounting Standards and Interpretations adopted

The Association 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.

Basis of Preparation

In the Committee's opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

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*, 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*, AASB 124, *Related Party disclosures*, AASB 1048 *Interpretation of Standards* and AASB 1054: *Australian Additional Disclosures* – and the following significant accounting policies, which the Committee has determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless otherwise stated. The amounts presented in the financial report have been rounded to the nearest dollar.

Historical cost convention

The financial statements have been prepared under the historical cost convention.

Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in sub note I.

(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*.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

(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.

(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.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

(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 and App costs are recorded at cost. They have a finite life and are carried at cost less accumulated amortisation and any impairment losses. Website costs have an estimated useful life of five years. App costs have an estimated useful life of four years. They are 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.

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.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

(I) Critical Accounting Estimates and Judgements

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

Lease term

The lease term is a significant component in the measurement of both the right-of-use asset and lease liability. Judgement is exercised in determining whether there is reasonable certainty that an option to extend the lease or purchase the underlying asset will be exercised, or an option to terminate the lease will not be exercised, when ascertaining the periods to be included in the lease term.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 2: OPERATING GRANTS

	2024	2023
	\$	\$
Creative Australia	473,056	459,046
Other Grants	1,843,477	2,365,506
	<u>2,316,533</u>	<u>2,824,552</u>

NOTE 3: CASH AND CASH EQUIVALENTS

	2024	2023
	\$	\$
Cash at bank	1,841,491	1,985,176
	<u>1,841,491</u>	<u>1,985,176</u>

NOTE 4: TRADE AND OTHER RECEIVABLES

	2024	2023
	\$	\$
Trade Debtors	93,500	58,850
Sundry debtors	140	12,690
Provision for doubtful debts	(10,000)	-
	<u>83,640</u>	<u>71,540</u>

NOTE 5: OTHER ASSETS

	2024	2023
	\$	\$
Prepayments	26,231	6,889
Rental bond	3,000	3,000
	<u>29,231</u>	<u>9,889</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 6: PROPERTY, PLANT AND EQUIPMENT

	2024	2023
	\$	\$
Office equipment and furniture	54,021	45,328
Less: Accumulated depreciation	(39,769)	(31,630)
	<u>14,252</u>	<u>13,698</u>

NOTE 7: INTANGIBLES

	2024	2023
	\$	\$
Websites	319,790	290,990
Less: Accumulated amortisation	(220,022)	(177,360)
	<u>99,768</u>	<u>113,630</u>
Trademarks	3,423	3,423
Less: Accumulated amortisation	(3,423)	(3,423)
	<u>-</u>	<u>-</u>
Branding and Logos	17,800	-
Less: Accumulated amortisation	(5,684)	-
	<u>12,116</u>	<u>-</u>
Total Intangible Assets	<u>111,884</u>	<u>113,630</u>

Reconciliations

Reconciliations of the written down values at the beginning and end of the current and previous financial year are set out below:

	Websites
	\$
Balance at 1 January 2023	29,936
Additions	123,753
Amortisation expense	(40,059)
Balance at 31 December 2023	<u>113,630</u>
Balance as at 1 January 2024	113,630
Additions	28,800
Amortisation expense	(42,662)
Balance at 31 December 2024	<u>99,768</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 8: RIGHT-OF-USE ASSETS

	2024	2023
	\$	\$
Leased office	221,141	221,141
Less: Accumulated depreciation	(129,939)	(86,009)
	<u>91,202</u>	<u>135,132</u>

NOTE 9: TRADE AND OTHER PAYABLES

	2024	2023
	\$	\$
Trade creditors	80,197	57,082
GST Payable / (Receivable)	74,583	79,456
	<u>154,780</u>	<u>136,538</u>

NOTE 10: PROVISIONS

	2024	2023
	\$	\$
Current		
Provision for audit fees	6,000	6,100
Provision for annual leave	86,809	71,956
	<u>92,809</u>	<u>78,056</u>
Non- Current		
Provision for long service leave	32,332	23,328
	<u>32,332</u>	<u>23,328</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 11: LEASE LIABILITIES

	2024	2023
	\$	\$
Current		
Lease Liabilities	45,588	44,596
	45,588	44,596
Non- Current		
Lease Liabilities	57,840	102,059
	57,840	102,059

NOTE 12: GRANTS RECEIVED IN ADVANCE

	2024	2023
	\$	\$
Creative Australia - Organisation	237,500	231,818
Other Unexpended Grants	770,500	919,727
	1,008,000	1,151,546

NOTE 13: RELATED PARTIES

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

	2024	2023
	\$	\$
(a) Key management personnel		
Disclosures relating to key management personnel are set out in Note 14.		
(b) Transactions with related parties		
Queensland Music Network Incorporated, is an association controlled by the members, charges service fees during the year on normal commercial terms and conditions.	12,915	11,051
(c) Related party loans		
During the year, loans were advanced to/(received from) member's related parties. At year end, the balances outstanding were:	-	-

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

NOTE 14: KEY MANAGEMENT PERSONNEL DISCLOSURES

Compensation

The aggregate compensation made to key management personnel is set out below:

	2024	2023
	\$	\$
Aggregate Compensation	248,666	216,281

NOTE 15: CASH FLOW INFORMATION

	2024	2023
	\$	\$
Reconciliation of surplus after income tax to net cash from operating activities		
Surplus after income tax expense for the year	3,617	10,567
<i>Adjustments for:</i>		
Depreciation and amortisation	100,415	93,277
<i>Changes in assets and liabilities</i>		
(Increase) / decrease in trade and other receivables	(12,100)	(51,036)
Increase / (decrease) in trade and other payables	18,242	51,899
(Increase) / decrease in Other assets	(19,342)	11,877
Increase / (decrease) in unexpended grants and sponsorships	(159,753)	456,425
Increase/(decrease) in provisions	23,757	40,019
Cash flows from/(used in) operations	(45,164)	613,028

NOTE 16: CONTINGENT LIABILITIES

The Association had no contingent liabilities as at 31 December 2024 (2023: Nil).

NOTE 17: COMMITMENTS

The committee members confirm that the association did not have any commitments as at 31st December 2024. (2023: \$nil)

NOTE 18: SUBSEQUENT EVENTS

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

QUEENSLAND MUSIC NETWORK INCORPORATED

STATEMENT BY MEMBERS OF THE COMMITTEE

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

- a. The financial statements and notes of the association are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - Giving a true and fair view of its financial position as at 31 December 2024 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 2024*, 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:



Vivienne Mellish (Chair)



Tina Brandle (Treasurer)

Dated this

15th day of April 2025

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 Assets and Liabilities Statement as at 31 December 2024, Income and Expenditure Statement and the Statement of Cash Flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Statement by Members of the Committee.

In our opinion the financial report of the Association is in accordance with the *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 2024 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 the *Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022*.

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 auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* 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

Without modifying our opinion, 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 management committee's financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012* to meet the needs of the members. As a result, the financial report may not be suitable for another purpose.



Committee Responsibilities for the Financial Report

The management committee of the Association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards to the extent described in Note 1 and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the management committee determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Management Committee are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Management Committee either intend to liquidate the Associations or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with 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

A handwritten signature in black ink, appearing to read "S Lindemann", written over a light blue horizontal line.

SHAUN LINDEMANN
PARTNER

15 APRIL 2025
BRISBANE

POLICIES & PROCEDURES

QMusic has complied with all applicable Commonwealth and State laws, regulations and statutory instruments relating to industrial relations and work health and safety for its workers. Industry Network (AMIN) initiatives, and collaboration with the Live Music Office on research into local government funding for music development.

ORGANISATIONAL GOVERNANCE

In 2024, the QMusic Management Committee conducted a Strategic Planning Day in March, facilitated by consultants Maz McGann and Paul Mason. A formal member survey on governance expectations was implemented to guide organisational priorities.

Multiple advisory structures were established, including specific BIGSOUND Advisory Groups, in addition to the ongoing QMusic Safety & Diversity Advisory Group, and the First Nations Consultancy Group with Elders in Residence.

The organisation formalised and published Conflict of Interest procedures and leadership transitions occurred smoothly within the Board, with outgoing members formally acknowledging the organisation's structural improvements.

Regular reporting mechanisms were maintained for all major initiatives, ensuring accountability to members, government partners, and industry stakeholders. Governance processes were documented in accordance with funding requirements, with emphasis on transparent decision-making protocols and clear lines of responsibility.

QMusic Management Committee, staff, contractors and board members excuse themselves from any conversations or decision-making processes concerning artists they work with in their related businesses. All artist submissions are checked against the Conflict of Interest Register and in the event of a conflict, a firewall is placed around the submission to ensure it is not assessed by anyone who has a conflict.

OPERATIONAL POLICIES AND PROCEDURES

QMusic created a Director of Operations position in November 2024, with key responsibilities including people and culture strategy, policy, system, and process development, safety and inclusivity, and governance support. Sarah Farnsworth was appointed to this role. The organisation conducted a comprehensive Systems & Process Review in November, with a focus on assessing digital system usability, procedural efficiency, information management and data integrity, and training documentation and resources. We also engaged external consultants from Goodwork HR to lead an audit to help recommend areas for improvement, and to work with us to review our workplace values, refine our HR procedures, and collaboratively develop our people and culture frameworks for implementation in 2025.

In late 2024, we assessed our current suite of policies and reconfirmed our timeline for periodic review. We also sought advice and guidance from McCullough Robertson Lawyers, to identify any current gaps or areas needing review.

CURRENT POLICIES INCLUDE:

- CODE OF CONDUCT
- CONFLICT OF INTEREST POLICY
- COVID-19 POLICY
- DISCIPLINE & TERMINATION POLICY
- DISPUTE RESOLUTION POLICY
- DRUG & ALCOHOL POLICY
- EQUAL OPPORTUNITY & FAIR TREATMENT POLICY
- LEAVE POLICY
- REMOTE WORKING & WORKING FROM HOME POLICY
- RIGHT TO DISCONNECT
- TELEPHONE, MOBILE, & INTERNET POLICY
- WORKPLACE HEALTH & SAFETY POLICY

POLICIES IN DEVELOPMENT:

- PROCUREMENT POLICY
- DELEGATION POLICY





WE ARE LIVE