



YEAR IN REVIEW

2023
ANNUAL
REPORT
QMUSIC



ABOUT US

**WE ARE
QMUSIC.**

COLDWAVE, BIGSOUND 2023.
PHOTO BY SOMEFX

COVER: FULL FLOWER MOON, BIGSOUND 2023.
PHOTO BY DARCY GOSS



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.

ACKNOWLEDGMENTS

QMusic acknowledges the many Traditional Custodian groups all across what is now referred to as Queensland. We pay our respect to their ancestors, elders, and to emerging community leaders. We 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.

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.



PLATONIC SEX, BIGSOUND 2023.
PHOTO BY DARCY GOSS

PRESIDENT REPORT

2023 was a year of celebration for QMusic and the music industry.

The year kicked off with another amazing Queensland Music Awards held at the unrivalled Fortitude Valley Music Hall. Thank you JC for all your efforts in ensuring that the QMAs are more spectacular each and every year.

It was a privilege for QMusic to showcase both established and emerging artists through performances, awards and grants.

We once again thank Arts Queensland, Creative Australia and the Brisbane City Council for their invaluable partnership, which assists QMusic to provide industry support at our flagship events and year round.

BIGSOUND celebrated its 22nd birthday in 2023 and was highly commended by the industry, performers and attendees. We were able to use the increased Arts Queensland funding to bring an increased level of overseas participants which created higher levels of music business being done in Queensland and for Australian artists. The inaugural BIGSOUND boat party was a special chance to celebrate the music industry and foster new collaborations.

We delivered the first ever Tropic Fiesta in Townsville and brought experts to regions all over Queensland through our Industry Connect Program. Valley Fiesta was a great success and throughout the year we have been able to continue advocating for our values of inclusivity, safety and diversity by creating First Nations and Safety and Diversity advisory groups to assist the board to act in accordance with those values.

In 2023 we welcomed the brilliant Barton Green onto the board and we lost Roz Pappalardo who brought a unique and valuable regional perspective to the board. We thank Roz for her years of dedication to the Queensland Music Industry and to QMusic.

I would like to once again offer my sincere thanks to all members of the QMusic board who donate their time and expertise every week for the benefit of the Queensland music industry especially D-J Wendt who has been a great friend and fierce ally as Vice President but also Jacqui, JC, Viv, Tina, Sarah, Aaron, Cameron, John, Bart and Thelma who all work tirelessly every week to keep QMusic doing great things in the music industry.

My sincere thanks on behalf of the board to the QMusic staff led by Kris Stewart who does a wonderful job as CEO both liaising with industry and stakeholders and representing QMusic and also to our supporters and partners including McCullough Robertson, Grant Thornton, Oztix and Brick Lane who assist us to drive industry development and jobs in the music sector. I know Kris will thank the team individually but special thanks on behalf of the board to Kat who bakes amazing treats for our board meetings and generally does a great job, Ian, Eddie, Sarah, Sarah, Angela, Amy, Ant, Mandi, Sue and the pooches Blackie and Digby.



NATALIE STRIJLAND
President

BIGSOUND

In 2023, BIGSOUND once again solidified its status as the southern hemisphere's premier music industry event, offering an unparalleled platform for artists, industry professionals, and music enthusiasts. Over four days and three nights, Fortitude Valley buzzed with the creative energy of 585 artists and 1694 delegates, alongside an impressive attendance of 26,924 people.

270 unforgettable performances by emerging and established artists were showcased across 19 venues. Special events like the Woman & Gender Diverse Folk in Music Brunch and the Youngcare Accessibility Stage at the Outpost, showcased the festival's commitment to creating safe, inclusive spaces for all participants.

The Goolwal Goolwal program, guided by Elder in Residence Uncle Kevin Starkey and Goolwal Goolwal Cultural Lead Dan Rennie, was a standout, delivering 23 First Nations events and fostering cultural connection and understanding through music. Australian icon Christine Anu and Ziggy Ramo shared invaluable insights alongside 160 First Nations artists and speakers.

Beyond live music, BIGSOUND 2023 featured 46 thought-provoking conference sessions, 35 industry events, and 18 workshops, facilitating critical conversations about the future of music and the industry's role in societal progress. These gatherings underscored BIGSOUND's role as a catalyst for innovation, collaboration, and growth in the Australian music landscape.

A highlight was the opening keynote by Linkin Park's Mike Shinoda, discussing the evolving music landscape with Rolling Stone AU/NZ Editor-In-Chief Poppy Reid. The conference also shone a spotlight on diverse voices, with Georgia Maq discussing gender rights and Bic Runga exploring cultural identity through music. The event addressed pressing industry topics like neurodiversity in music and digital marketing strategies for the TikTok era.

Partnerships played a crucial role in the event's success, with 59 partners and sponsors contributing to a vibrant, engaging experience for attendees. This collaborative effort not only enriched the BIGSOUND experience but also highlighted the importance of community and support within the music industry.

Feedback from participants was overwhelmingly positive, with many citing BIGSOUND as an invaluable opportunity for networking, learning, and musical discovery. The event's dedication to sustainability and environmental responsibility was also applauded, as evidenced by innovative initiatives like the 'pack your own swag bag' area, promoting practical and eco-friendly giveaways.

As BIGSOUND looks to the future, the continued support and enthusiasm of its partners, artists, and attendees are essential for fostering the growth and development of Australia's music scene. With each year, BIGSOUND not only celebrates the diversity and talent within the industry but also paves the way for its vibrant future.

#BIGSOUNDstories

"Several key industry people came to my show - members of triple j, Ollie from TikTok was there, Unified, Mushroom Creative, Spotify, Gaga Distro, Amazon, Support Act and others. My manager has been talking with them since. I also picked up shows at Clancestry, Perth Festival, Bass in the Grass and Field Day since performing at BIGSOUND."

- Artist: J-MILLA

"Since showcasing at BIGSOUND 2023 Ashli signed a global publishing deal with Concord Music, she won the Emerging Artist award at the Australian Women In Music Awards, showcased at SXSW Sydney, released a new single which was premiered on triple j and was invited to support Thelma Plum in Sydney and perform at School Night Sydney in December."

- Artist: Ashli

"In a career-defining moment, the band has been signed to Steve Zapp's UK agency, ITB off the back of the BIGSOUND showcase and we are planning a move to the UK in 2024 to facilitate touring opportunities in conjunction with new releases (coming out via Hell Beach/Onelove)."

- Artist: Johnny Hunter

"Matt Hanner of Runway Artists became my booking agent! A huge addition to the team. I also was able to meet one on one with loads of talented people from all around the world which I hope to stay in contact throughout my career."

- Artist: MF Tomlinson

"Since BIGSOUND, I have had the privilege of being offered to perform two showcases at SXSW Sydney, offered the triple j Unearthed feature set for Spilt Milk Festival, as well as as be triple j Unearthed's feature artist of the week (for this week, 27th Nov-3rd Dec!). We have also been lucky enough to receive a few offers from a few Australian labels, of which we have just signed just this week. A massive thank you to the entire BIGSOUND team!"

- Artist: CHISEKO

MARKETING



KING IVY, BIGSOUND 2023.
PHOTO BY SOMEFX

The marketing campaign for the 2023 instalment of BIGSOUND involved curating, pitching and producing content across online, print, radio and podcast platforms to tell the story of the southern hemisphere's largest music conference and showcasing event.



468,744

Campaign Social Reach



21.2K

Instagram Followers



34K

Facebook Followers



157.5K

BIGSOUND Direct Marketing



34.5M

Media Audience Reach



30,855,028

Potential Readership Reach Over 6 Months



150+

Towns & Cities Seeing Our Content
Across Australia



QUEENSLAND MUSIC AWARDS



YB., QUEENSLAND MUSIC AWARDS 2023.
PHOTO BY SIMONE GORMAN-CLARK



The 2023 Queensland Music Awards (QMAs) shone brightly as an exemplary celebration of Queensland's diverse and vibrant music scene. Following the creative and economic rejuvenation strategies implemented in previous years, the QMAs continued to uplift local talent, earning substantial media coverage and recognition.

Hosted by Katherine Feeney and Kevin Yow Yeh, the evening was a celebration of the music and stories of our state crowning the best musicians across 26 categories to a sold-out audience.

Gamilaraay singer-songwriter Thelma Plum earned Song of the Year and Pop awards for her single 'Backseat Of My Mind'.

Brisbane indie royalty Ball Park Music were awarded Album Of The Year (for their sixth studio album 'Weirder & Weirder') before a surprise performance of 'Stars In My Eyes' and 'Weirder & Weirder'.

The night also enjoyed performances from Casey Barnes, Hope D, Uncle Bob Wetherall, Katie Noonan, Dameeela and a show-starting opening number by Sahara Beck. It was an incredible night for First Nations women with Sycco taking out the Electronic award for her single 'Ripple' and Central Queensland singer Miiesha receiving the Soul, Funk and R&B award for her single 'Still Dream'.

Local industry icon, and drummer for The Go Between, Belinda 'Lindy' Morrison OAM was honoured with the Lifetime Achievement Award for her decades of work as an advocate for First Nations people and women in the music industry as well as her outstanding contribution to Queensland music.


The night also marked significant achievements in inclusivity with the introduction of the Accessible Venue of the Year award, with Kingston Butter Factory being the inaugural recipient.

With performances that spanned the spectrum of Queensland's rich musical tapestry, the event solidified the QMAs as a cornerstone of the state's cultural calendar, honouring both established names and rising talents. This year's awards not only celebrated artistry but also underlined the crucial role of venues and festivals in enriching Queensland's night-time economy and cultural heritage.

VALLEY FIESTA



KUZCO, VALLEY FIESTA.
PHOTO BY WOMBAT VISION



In 2023, Valley Fiesta, presented by Brisbane City Council and produced by QMusic, vibrantly showcased the essence of Brisbane's music and arts scene, attracting an estimated 14,000 people across various venues and activities to the streets of Fortitude Valley.

This year's festival was notably headlined by the sensational Mallrat, who drew an audience of over 2,000 attendees, creating an electrifying atmosphere at the Chinatown Mall main stage.

The lineup also featured standout performances from Jaybird Byrne, whose unique act was a highlight of the festival, alongside the enchanting vibes of Mildlife and Hatchie, each bringing their distinctive sounds to the forefront of Brisbane's live music scene.

Spanning two days, the festival's program was a curated mix of over 30 acts, comprising 47 artists that resonated with a wide audience range. Thanks to Dave Sleswick from The Tivoli for his sensational programming across three main stages; Chinatown Mall, Brunswick St Mall and King St, alongside the team from Quivr who programmed the DJ sets.

King St Food Fiesta once again opened the festival on the Friday evening, with live music, pop-up bars and street food-inspired tasting plates. The introduction of the "Hidden Lanes Small Bar Trail" further enriched the festival experience, incorporating 12 venues into a collective celebration of the Valley Fiesta spirit, with additional live music and special deals offered by 17 local venues to attract and entertain the festival-goers.

Supported by significant contributions from Brisbane City Council and various sponsors, Valley Fiesta 2023 exemplified the strong community and corporate support for the arts in Brisbane. Looking ahead to 2024, Valley Fiesta remains committed to being a pivotal platform for showcasing Brisbane's thriving cultural scene, celebrating the city's rich artistic heritage, and fostering the growth of its talented music and arts community.



BECKAH AMANI, QUEENSLAND MUSIC AWARDS 2023.
PHOTO BY SIMONE GORMAN-CLARK



BETTY TAYLOR, BIGSOUND 2023.
PHOTO BY SIMONE GORMAN-CLARK



TJAKA, QUEENSLAND MUSIC AWARDS 2023.
PHOTO BY SIMONE GORMAN-CLARK



SCHOLARSHIPS & PRIZES

In 2023, QMusic continued to foster the growth and development of Queensland's music scene through its prestigious scholarships program, reinforcing its commitment to nurturing talent and recognising outstanding contributions to the industry, generously supported by the Queensland Government through Arts Queensland. These initiatives highlight the organisation's dedication to promoting a vibrant music culture across Queensland, offering financial support, mentorship, and opportunities for artists to develop their craft and reach wider audiences.

The Billy Thorpe Scholarship, now in its 15th year, awarded \$15,000 to an emerging artist for recording purposes and career planning. The 2023 recipient, Neish, benefited from mentorship sessions to develop a comprehensive recording project plan, underscoring the scholarship's role in facilitating career progression for Queensland musicians.

The Carol Lloyd Award continued to honour the legacy of Carol Lloyd, providing \$15,000 to support female-identifying or non-binary Queensland musicians. The 2023 winner, Bridget Brandolini (PKA Platonic Sex), exemplifies the award's commitment to empowering artists from diverse backgrounds to achieve their musical aspirations.

The Grant McLennan Fellowship remains a cornerstone of QMusic's efforts to honour Queensland's musical heritage. This \$15,000 fellowship enables recipients to immerse themselves in international music cultures, enhancing their artistic development. Kate Herrington, also known as Babyshakes Dillon, a talented songwriter, vocalist, and multi-instrumentalist from the Brisbane rock band Full Flower Moon Band, was awarded the 2023 Grant McLennan Fellowship.

In 2023, QMusic introduced the Dennis 'Mop' Conlon Scholarship, a \$15,000 award for emerging Indigenous musicians, in recognition of Dennis 'Mop' Conlon's contributions. This inaugural award underscores QMusic's dedication to supporting Indigenous artists and promoting cultural anthems that resonate with Aboriginal and Torres Strait Islander communities. Dean Brady, the first recipient, represents the scholarship's potential to champion voices that contribute profoundly to Queensland's musical and cultural landscape.

SPECIAL EVENTS

PARLIAMENTARY FRIENDS

With the success of the Parliamentary Friends of Music in 2022, QMusic continued with another networking event and artist showcase in August. Attendees were serenaded with the sweet sounds of Clea and the honest story telling of Darren Hanlon.

At this event, QMusic had the honour of announcing the winner of the Grant McLennan Fellowship to the very deserving Kate 'Babyshakes' Herrington of Full Flower Moon Band. Kate plans to use this grant to travel to New York as foretold by her bands' hit song 'NY-LA'.

The Parliamentary Friends of Music is co-chaired by Shane King MP, Labor Member for Kurwongbah, and Sam O'Conner MP, LNP member for Bonney. With the 2032 Olympics in our sights, the connection between culture, economic performance and policy has never been more important.

TROPIC FIESTA

In 2023, QMusic in partnership with the Northern Australian Festival of Arts, presented the Tropic Fiesta. A three-week celebration of music and community across Townsville.

Tropic Fiesta grabbed the attention of the locals with the 'Fiesta at the Footy'. A collaboration with the North Queensland Cowboys and Deadly

Choices to celebrate the Indigenous round with a performance by Australian Idol winner, Royston Baira.

Over 50 performances were held across 18 Townsville venues including, Kirwan Tavern hosting country singer-songwriter, Lee Kernaghan. The party continued with a series free gigs and dance parties and closed with a massive night of tropical sounds at Reid Park. The line-up including ARIA winning artists ILLY and Tones & I.

Tropic Fiesta had something for everyone, with over 30,000 attendees. It was a fantastic opportunity for QMusic to connect with our regional towns and support the development of a thriving arts and entertainment scene for all Queenslanders.

ROCK ON RIVERSIDE

In partnerships with Live at Southbank, QMusic programmed 'Rock on Riverside', a live music event happening in conjunction with the Brisbane Truck Show at Southbank Parklands in May 2023.

The two nights of rock and roll featured Australian rock royalty Chris Cheney, Phil Jamieson and The Superjesus, along with local emerging rock acts, The Dandys and Dana Gehrman.

Over 2,700 people came along to watch the free event, many coming from the nearby truck show.



KATE HERRINGTON, PARLIAMENTARY FRIENDS 2023.
PHOTO BY SOMEFX

QMUSIC INDUSTRY CONNECT

In 2023, QMusic Industry Connect solidified its position as a cornerstone for nurturing and empowering Queensland's music community. Building upon the foundation laid in previous years, QMusic's strategic initiatives broadened access to essential information, skills, and networking opportunities for musicians and industry professionals at every career stage.

Emphasising inclusivity and growth, QMusic Industry Connect's partnership with local governments and key industry bodies, including APRA AMCOS, Sounds Australia, and Support Act, facilitated a state-wide embrace of diverse musical talents and entrepreneurial spirit.

Throughout the year, QMusic Industry Connect's commitment to First Nations artists and professionals remained paramount. Innovative programming and focused support mechanisms highlighted the organisation's dedication to career development, industry engagement, and community enrichment within Queensland's vibrant cultural landscape. This holistic approach not only celebrated but actively championed the unique contributions of First Nations communities to the broader music industry.

22 separate sessions were held in cities as diverse as Airlie Beach, Brisbane, Cairns, Cooktown, Gold Coast, Gympie, Moreton Bay and Townsville to more than 2,000 music industry attendees.

QMusic Industry Connect's expansive range of workshops, forums, and showcase opportunities catered to the evolving needs of emerging talents, mid-career professionals, and established artists aiming for international recognition. From career-launching sessions for new entrants to high-level mentoring for artists eyeing global stages, the initiative demonstrated QMusic's adaptive strategy to foster talent and ensure the sustainability of Queensland's music sector.

Furthermore, the organisation's role in facilitating connections between government, community organisations, and the private sector underscored its pivotal role in strengthening regional economies through music. By supporting venues, festivals, and other industry businesses in regional and remote areas, QMusic Industry Connect played a critical role in cultivating vibrant, locally-driven music ecosystems.

As QMusic Industry Connect moves forward, its impact on Queensland's music community is unmistakable. The program's comprehensive approach to career development, community engagement, and industry growth positions it as an essential contributor to the cultural and economic vitality of Queensland's music scene.



SAFETY & INCLUSIVITY

In 2023, QMusic once again set the benchmark for fostering an inclusive, accessible, and safe music industry, with particular emphasis on amplifying First Nations voices and promoting diversity across all spectrums of the music community.

Our efforts have been significantly enriched by the guidance of the Safety and Diversity Advisory Group. This dedicated group of experts from diverse backgrounds were instrumental in shaping our initiatives, ensuring that events like BIGSOUND, Valley Fiesta, and the Queensland Music Awards (QMAs) are welcoming and accessible to all, thereby reinforcing our commitment to diversity, inclusivity, and safety within the music scene.

This year, QMusic's dedication to First Nations artists and the broader community shone brightly, notably through the introduction of the Dennis 'Mop' Conlon scholarship. This initiative, along with the Goolwal Goolwal program at BIGSOUND, featuring music, workshops, and talks within the culturally significant space of Yutta Yutta-ba, played a pivotal role in elevating Indigenous voices and cultures within the industry. By engaging with First Nations artists, establishing advisory groups, and creating spaces for cultural exchange, QMusic contributed to a more inclusive and respectful music community.

Adding to our inclusivity efforts, the Amazon Music Pride event at The Wickham during BIGSOUND spotlighted LGBTQIA+ artists, providing a platform for expression and celebration that is both vibrant and inclusive. Our proactive approach to creating safer spaces was further evidenced by our partnership with MATE for bystander training across Queensland venues, ensuring that respect and understanding are at the forefront of every interaction.

The overwhelming success of the Women and Gender Diverse Folk in Music (WGDFIM) networking event underscored the necessity for spaces that facilitate informal networking and

support, particularly for emerging artists and industry professionals from these communities. Participant feedback from BIGSOUND highlighted the inclusive atmosphere we strive to foster, noting the thoughtful consideration given to sensory experiences, musical diversity, and accessibility, which collectively contribute to a safer and more welcoming environment for all.

Our commitment to accessibility remains unwavering, with initiatives like Auslan interpretation, haptic vests, accessible stages, sensory spaces and wheelchair access to bars breaking down barriers for artists and audiences living with disabilities. The recognition of inaugural winner, Kingston Butter Factory, with the Accessible Live Music Venue Award at the QMAs further exemplifies our dedication to inclusivity.

Looking ahead, QMusic is committed to continuing its work towards a music industry that is reflective of our society's diversity, where safety, inclusivity, and accessibility are not just ideals but realities. Through the expert guidance of the Safety and Diversity Advisory Group, feedback from our community, and our dedicated initiatives, we are forging a path towards a music industry that is truly open and inviting to everyone.



BELLA AMOR, BIGSOUND 2023.
PHOTO BY DARCY GOSS



FELONY., BIGSOUND 2023
PHOTO BY SIMONE GORMAN-CLARK

STAFF & BOARD

KRIS STEWART

Chief Executive Officer

IAN MCINTOSH

Director of Finance & Operations

KAT BERMINGHAM

Operations Manager

ANGELA KOHLER

Director of Marketing & Communications

AMY KERBY

Marketing Coordinator (Digital Lead)

RILEY TOWERS

Graphic Designer

SARAH PONTURO

Executive Producer

KATHIE ELLIOTT-SCOTT

Director of Partnerships & Philanthropy

EDDIE GRESACK

Production Manager

SUE RAY

First Nations Music Officer

ANT MCKENNA

Director of Programming - Industry Development

MANDI MCINTYRE

Director of Programming - Key Events

ALEISHA MCLAREN

Programs Manager

JACQUI GRINZI

Safety & Diversity Lead / QMusic Board Member

NATALIE STRIJLAND

President

D-J WENDT

Vice President

SARAH CROOK

Treasurer

TINA RADBURN

Secretary

JOHN MULLEN

Committee Member

VIVIENNE MELLISH

Committee Member

JOHN COLLINS

Committee Member

AARON DAHL

Committee Member

JACQUI GRINZI

Committee Member

CAMERON COSTELLO

Committee Member

THELMA PLUMBE

Committee Member

BARTON GREEN

Committee Member

QMA 2023 JUDGES

AIDAN HOGG
ADELE PICKVANCE
ALLY COLE
ANDREW BUTT
ANDY IRVINE
ANNIE PETERSON
BEN GREEN
BRAD HINDS
BRETT WOOD
BRIDGET GARAY
BRIGID LANGFORD
BRITTNEY KAHL
CAEL JOHNSTON
CAMERON ELLIOTT
CHRIS PALMER
CHRISTINA ELLIOTT
DAN QUIGLEY
DAN RENNIE
DAN STORK
DAVE SLESWICK
DENNIS CONLON JUNIOR
DOM MILLER
EDDIE GAZANI
EDDIE GRESACK
ELIZA HEATH
EMMA GLOEDE
EYAL CHIPKIEWICZ
FERGUS JENKINS
GRACE EDWARD
GRAHAM ASHTON
GREG DODGE
GRETA KELLY
HANNAH MORRISON
HARRY YOUNG
HELENA WYLIE
HEATHER O'BRIEN
HELEN GLENGARRY
JAMES BARTLETT
JARRAD THESSMAN
JENAE TIEN JENKINS
JODIE FELD
JOE NEMER
JOHN KENNY

Producer
Artist
Island Records Australia
Composer
GYROstream
Women In Voice
Griffith Centre for Social and Cultural Research
Oztix
Music Industry College
Journey Ahead
Amplifire Music
Brisbane Powerhouse
Secret Sounds
BMG
That Aussie Music Guy
BMG Australia
Jazz Music Institute
NITV
Audio Engineer
The Tivoli

Sunroom
Artist / Producer
Audio Engineer
The Tivoli
Queensland Performing Arts Centre
BEMAC
Dew Process
QPAC
Footstomp Music
Oxygen42
Human Symphony
Amplifire Music
Dew Process
Dalwood-Wylie Foundation
EMI
City of Gold Coast
Social State
Thessman Events
Expand Your Library
BMG
Illusive Presents / Mushroom Group
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

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

FIRST NATIONS ADVISORY GROUP

UNCLE KEVIN STARKEY
CAMERON COSTELLO
TONI JANKE
DELINE BRISCOE
JUNGAJI FORMERLY TROY BRADY
DAN RENNIE
SUE RAY

SAFETY AND DIVERSITY ADVISORY GROUP

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



KING IVY, BIGSOUND 2023.
PHOTO BY SIMONE GORMAN-CLARK

PARTNERS



Dedicated to a better Brisbane



TREASURER REPORT

2023 saw the QMusic team produce amazing events once again kicking off with the QMAs celebrating Queensland's amazing artists, then heading to Townsville for Tropic Fiesta.

BIGSOUND was bigger and better than ever before – especially the boat cruise! Valley Fiesta was a great opportunity for artists to play to crowds of all ages and the QMusic Connect series was a place to learn and connect throughout the state.

In 2023 QMusic was fortunate to obtain new multiyear funding from Arts Queensland for BIGSOUND to support the Goolwal Goolwal initiative for First Nations artists and to build stronger international connections.

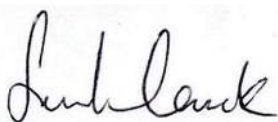
Total income for the year increased to \$4.42 million. (2022: \$2.85 million).

Total expenses increased to \$4.41 million (2022: \$2.85 million).

The 2023 Surplus was \$10,567. (2022: \$1,939).

Retained Surplus increased from \$717,021 to \$727,588.

None of this would be possible without the fantastic team behind it all, so a huge thank you to Kris and all of the staff for their hard work and dedication. Thank you to the Management Committee for the time and expertise you all bring. You are all amazing. I'd also like to thank our sponsors and of course our partners for their continued support of QMusic, Arts Queensland, Creative Australia and APRA|AMCOS.



SARAH CROOK
Treasurer



BECKAH AMANI, BIGSOUND 2023.
PHOTO BY SIMON GORMAN-CLARK

QUEENSLAND MUSIC NETWORK INCORPORATED

ABN 14 083 014 720

FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2023

CONTENTS

31 December 2023

Committee's Report	3
Income and Expenditure Statement	4
Assets & Liabilities Statement	5
Statement of Cash Flows	6
Notes to the Financial Statements	7-15
Statement by Members of the Committee	16
Independent Audit Report	17-18

General information

The financial statements are presented in Australian dollars, which 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 29 April 2024. 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 2023.

Committee Members

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

Aaron Dahl
Barton Green (appointed 18 April 2023)
Cameron Costello
David-John Wendt
Hayley Johnson (resigned 16 March 2023)
Jacqueline Grinzi
John Collins
John Mullen
Natalie Strijland
Roslyn Pappalardo (resigned 21 August 2023)
Sarah Crook
Thelma Plumbe
Tina Radburn
Vivienne Mellish

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.

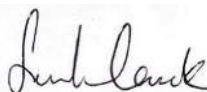
Operating Result

The surplus after providing for income tax for the 2023 financial year amounted to \$10,567 (2022: \$1,939)

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



.....
Natalie Strijland (Chair)



.....
Sarah Crook (Treasurer)

Dated this 29 day of April 2024

INCOME AND EXPENDITURE STATEMENT

QUEENSLAND MUSIC NETWORK INCORPORATED

FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023	2022
		\$	\$
INCOME			
Member subscriptions		27,310	24,280
Operating grants	2	2,824,552	1,382,335
Sponsorships		728,412	607,500
Events		574,322	660,496
In Kind Income - Other		182,927	140,552
Interest income		38,430	8,432
General fees and other revenue		48,200	27,186
		4,424,153	2,850,781
EXPENDITURE			
Events Production / Marketing		2,480,765	1,491,540
Depreciation & Amortisation		93,277	99,674
In Kind Expenses - Other		182,927	140,552
Office expenses		216,124	173,045
Interest expenses		8,410	5,442
Wages		1,304,431	860,590
Superannuation		127,652	78,000
		4,413,586	2,848,843
Surplus before income tax		10,567	1,939
Income tax expense		-	-
Surplus after income tax expense for the year attributable to the members of Queensland Music Network Incorporated		10,567	1,939
RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR		717,021	715,082
RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR		727,588	717,021

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 2023**

	Note	2023	2022
		\$	\$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	1,985,176	1,542,038
Trade and other receivables	4	71,540	20,504
Other assets	5	9,889	21,766
TOTAL CURRENT ASSETS		2,066,605	1,584,308
NON-CURRENT ASSETS			
Plant and equipment	6	13,698	16,205
Intangibles	7	113,630	29,936
Right of use asset	8	135,132	179,061
TOTAL NON-CURRENT ASSETS		262,460	225,201
TOTAL ASSETS		2,329,065	1,809,509
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	136,538	84,639
Provisions	10	78,056	51,096
Lease liabilities	11	44,596	39,355
Unexpended Income		30,354	22,046
Unexpended sponsorship		35,000	25,000
Grant received in advance	12	1,151,546	713,428
TOTAL CURRENT LIABILITIES		1,476,090	935,564
NON-CURRENT LIABILITIES			
Provisions	10	23,328	10,269
Lease liabilities	11	102,059	146,655
TOTAL NON-CURRENT LIABILITIES		125,387	156,924
TOTAL LIABILITIES		1,601,127	1,092,488
NET ASSETS		727,588	717,021
MEMBER'S FUNDS			
Retained Surplus		727,588	717,021
TOTAL MEMBER'S FUNDS		727,588	717,021

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 2023

	Note	2023 \$	2022 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship/Sales/Fees		1,636,212	1,520,569
Operating Grants		3,107,007	1,425,723
Memberships		30,041	26,708
Interest Received		38,430	8,432
Interest Paid for lease liabilities		(8,410)	(5,442)
Cash paid to suppliers and employees		(4,190,252)	(2,387,315)
NET CASH FROM OPERATING ACTIVITIES	15	613,028	588,675
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for intangibles		(83,695)	(30,743)
Payment for property, plant and equipment		(46,841)	(8,062)
NET CASH USED IN INVESTING ACTIVITIES		(130,536)	(38,805)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of lease liabilities		(39,355)	(37,718)
NET CASH FROM FINANCING ACTIVITIES		(39,355)	(37,718)
NET INCREASE IN CASH HELD		443,138	512,152
CASH AT THE BEGINNING OF THE YEAR		1,542,038	1,029,887
CASH AT THE END OF THE YEAR	3	1,985,176	1,542,038

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 2023

NOTE 1: STATEMENT OF SIGNIFICANT 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 2023

NOTE 1: STATEMENT OF SIGNIFICANT 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 2023

NOTE 1: STATEMENT OF SIGNIFICANT 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 2023

NOTE 1: STATEMENT OF SIGNIFICANT 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 2023

NOTE 2: OPERATING GRANTS

	2023	2022
	\$	\$
Creative Australia	459,046	454,500
Other Grants	2,365,506	927,835
	2,824,552	1,382,335

NOTE 3: CASH AND CASH EQUIVALENTS

	2023	2022
	\$	\$
Cash at bank	1,985,176	1,542,038
	1,985,176	1,542,038

NOTE 4: TRADE AND OTHER RECEIVABLES

	2023	2022
	\$	\$
Trade Debtors	58,850	8,239
Sundry debtors	12,690	12,266
	71,540	20,504

NOTE 5: OTHER ASSETS

	2023	2022
	\$	\$
Prepayments	6,889	18,765
Rental bond	3,000	3,000
	9,889	21,766

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023**

NOTE 6: PROPERTY, PLANT AND EQUIPMENT

	2023	2022
	\$	\$
Office equipment and furniture	45,328	87,001
Less: Accumulated depreciation	(31,630)	(70,796)
	13,698	16,205

NOTE 7: INTANGIBLES

	2023	2022
	\$	\$
Websites	290,990	299,005
Less: Accumulated amortisation	(177,360)	(269,070)
	113,630	29,936
Trademarks	3,423	3,423
Less: Accumulated amortisation	(3,423)	(3,423)
	-	-
	113,630	29,936

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 2022	48,650
Additions	30,742
Amortisation expense	(49,456)
Balance at 31 December 2022	29,936
Balance as at 1 January 2023	29,936
Additions	123,753
Amortisation expense	(40,059)
Balance at 31 December 2023	113,630

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023**

NOTE 8: RIGHT-OF-USE ASSETS

	2023	2022
	\$	\$
Leased office	221,141	221,141
Less: Accumulated depreciation	(86,009)	(42,080)
	135,132	179,061

NOTE 9: TRADE AND OTHER PAYABLES

	2023	2022
	\$	\$
Trade creditors	57,082	73,111
GST Payable / (Receivable)	79,456	11,528
	136,538	84,639

NOTE 10: PROVISIONS

	2023	2022
	\$	\$
<i>Current</i>		
Provision for audit fees	6,100	6,000
Provision for annual leave	71,956	45,096
	78,056	51,096
<i>Non- Current</i>		
Provision for long service leave	23,328	10,269
	23,328	10,269

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023**

NOTE 11: LEASE LIABILITIES

	2023	2022
	\$	\$
<i>Current</i>		
Lease Liabilities	44,596	39,355
	44,596	39,355
<i>Non- Current</i>		
Lease Liabilities	102,059	146,655
	102,059	146,655

NOTE 12: GRANTS RECEIVED IN ADVANCE

	2023	2022
	\$	\$
Creative Australia - Organisation	231,818	229,523
Other Unexpended Grants	919,727	483,905
	1,151,546	713,428

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.

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.

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 2023

NOTE 14: KEY MANAGEMENT PERSONNEL DISCLOSURES

Compensation

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

	2023
	\$
Aggregate Compensation	216,281

NOTE 15: CASH FLOW INFORMATION

	2023	2022
	\$	\$
Reconciliation of surplus after income tax to net cash from operating activities		
Surplus after income tax expense for the year	10,567	1,939
<i>Adjustments for:</i>		
Depreciation and amortisation	93,277	99,674
<i>Changes in assets and liabilities</i>		
(Increase) / decrease in trade and other receivables	(51,036)	3,671
Increase / (decrease) in trade and other payables	51,899	19,525
(Increase) / decrease in Other assets	11,877	24,175
Increase / (decrease) in unexpended grants and sponsorships	456,425	409,411
Increase/(decrease) in provisions	40,019	30,280
Cash flows from operations	613,028	588,675

NOTE 16: CONTINGENT LIABILITIES

The Association had no contingent liabilities as at 31 December 2023 (2022: Nil).

NOTE 17: COMMITMENTS

The committee members confirm that the association did not have any commitments as at 31st December 2023. (2022: \$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.

STATEMENT BY MEMBERS OF THE COMMITTEE

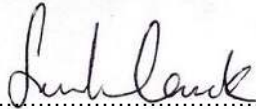
In the opinion of the committee of Queensland Music Network Incorporated:

- 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 2023 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 2022*, 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)



.....
Sarah Crook (Treasurer)

Dated this

29 Day of April 2024



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 2023, the statement of income and expenditure, 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 2023 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 Australian Charities and Not-for-profits Commission Regulation 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 *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

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 *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

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 *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the Committee determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the committee.
- Conclude on the appropriateness of the committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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



PKF BRISBANE AUDIT



SHAUN LINDEMANN
PARTNER

BRISBANE
29 APRIL 2024

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, who we continue to consider our collaborators and friends.



