



**QMUSIC**

**2017**  
**ANNUAL REPORT**







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**Queensland Music Network  
Incorporated ABN 14 083 014 720**

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

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

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

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

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



## PRESIDENT'S REPORT



Like the wider music industry, QMusic has known its share of challenging times in more than two decades in existence. Those times have helped to place the positive moments into perspective. And 2017 will go down as a strong year for QMusic.

In 2017, QMusic began the first year of our four-year funding program with Arts Queensland and Australia Council. While such funding programs can provide a sense of comfort for organisations, QMusic was determined that we would remain as agile and as energetic as during those challenging years. We viewed our funding partnerships as a way to meaningfully grow QMusic rather than as a way to keep the status quo.

A few highlights of 2017 included:

- The successful start to our four-year funding arrangements with the State and Federal Governments for 2017-2020
- Outside of the funding arrangements, increases in all revenues for QMusic
- The most profitable BIGSOUND in the event's history
- BIGSOUND receiving the award for the Australian Live Music Event of the Year at the National Live Music Awards

These achievements underpin QMusic's performance in 2017 and they're due to the outstanding leadership of our CEO Joel Edmondson and the work of his tireless team. The QMusic team continues to grow given the successes of recent years – from 4 permanent roles in 2015 to 9 in 2017. Under Joel's leadership, the QMusic team worked at a remarkable pace in 2017. Its productivity and attitude – and the output of the superb volunteers at our major events – are something of which the Queensland music industry can be proud. I thank all of them for their efforts.

The success of 2017 for QMusic should not overshadow the challenges – the road is never smooth for an industry as large and as competitive as ours. The lockout laws that changed the live music industry in Queensland continued to cause challenges for venues, transforming into mandatory ID scanning legislation that have caused no less difficulty. QMusic worked with venue owners to assist in discussions with the State Government, hoping to soften the impacts on the industry. We will continue to work with all parties on this matter.

Fortunately, the State and Federal Governments recognised the importance of the music industry with their funding partnership with QMusic. With these commitments we were able to strengthen our program delivery to industry members in many parts of the state. QMusic was built to assist the industry in cities and towns across Queensland and, after a period of minimal activity in our program delivery, it was satisfying to continue this engagement. We look forward to seeing many more Queensland music success stories that emerge from our programs.

With the financial support of Arts Queensland, Brisbane Marketing and Tourism and Events Queensland, we helped oversee an audit into developing Brisbane as a music city. The foundation work has been done for this project and we look forward to the next steps. This shapes as an exciting project that may be able to better promote Brisbane's rich music history. That history is a source of pride for all of QMusic.

BIGSOUND was a blast, delivering the biggest and best conference and festival so far. The BIGSOUND Festival ticket sales soared while delegate passes to the conference again increased. Maggie Collins delivered an exceptional program in her first solo year in the role. Maggie is a professional and her passion and energy shone through the program. We welcomed back to Brisbane many familiar faces for BIGSOUND and some newcomers who experienced this jam-packed week for the first time. Fortunately, the early spring weather was again perfect.

Our sincere thanks to Virgin Australia and to Oztix for their partnership roles in BIGSOUND. We have had a long and productive association with both partners. We were also joined in 2017 by new major partner Levi's, and new music festival presenting partner Mountain Goat. Both were instrumental in taking BIGSOUND to the next level this year. We thank our many loyal partners for these unforgettable few days of BIGSOUND in September. I also thank APRA AMCOS for their ongoing commitment to helping to grow the music industry.



The Queensland Music Awards were held for the final time at the Brisbane Powerhouse. We thank our host for their partnership in recent years. The QMAs will move to the larger RNA venue in 2018. We look forward to the increasing profile of the QMAs. The 2017 version was again well supported by hundreds of Queensland artists seeking recognition for their inspiring work. Thanks again to Hutchinson Builders and Bank of Queensland for supporting the QMAs. The award winners stamped the class of the Queensland music industry – Amy Shark and Violent Soho were among the major award winners on a night in which the likes of Tia Gostelow and Emily Wurramara showed the next wave of talent.

The last year delivered on one of the most significant projects in QMusic's history. Our work with Bigfish upgraded our digital assets, bringing them to the cutting edge for organisations of our type. This project was made possible by the strong financial performances of recent years. The management committee, working with Joel and his executive team, appointed Bigfish, which has worked closely with QMusic to deliver a project that will benefit the organisation, the industry, our paying members and all who interact with us.

In 2017, we welcomed several valuable supporters to our philanthropic program – The Saints Community. We value their support of the industry and we look forward to further engaging in this field in 2018.

My sincere thanks to fellow members of the QMusic board. This group gives much in its voluntary role and shares a passion for the industry. Their advice is invaluable to QMusic's performance. In 2017 we welcomed to the management committee Rhianna Patrick and John Mullen. They have been excellent additions to the board. Their guidance was important during a year of increasing activity for QMusic.

In 2018, the QMusic board will continue to focus closely on growing our work in a meaningful way. Our future may be secured for the next three years but we are looking beyond this funding term and towards a fourth decade of working with the industry in Queensland.

QMusic was established to develop Queensland's contemporary music industry. We were established to help Queensland artists take their talents from their backyards to the widest audiences possible. On behalf of the board, I congratulate those industry participants across Queensland. Their output is remarkable. We look forward to working with them again in 2018.

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

**MICHAEL CRUTCHER**  
President



## TREASURER'S REPORT

QMusic finished with a record high turnover of \$2,270,499 in 2017 with a renewed level of recognition for the contribution of our organisation from both government and the private sector.

A special thanks goes to the Australia Council for its recognition of the significance of our flagship event BIGSOUND, in addition to that from the Queensland Government through Arts Queensland with the support offered through their substantial four year funding agreements – commitments that provide a greater level of confidence as we strive to achieve the level of success that this event, among a number of other initiatives, well deserved.

Exceptional efforts have also been recorded by our CEO, Joel Edmondson and his team through by securing new and increased sponsorship agreements (up 51% on 2016) with businesses that recognise the importance and influence that our organisation has through its key events, BIGSOUND and the Queensland Music Awards.

BIGSOUND once again demonstrated its undeniable impact on the Australian music landscape with an 11% increase in conference registration revenue, 42% increase in BIGSOUND Festival revenue, and 116% increase in BIGSOUND application revenue. It was truly an event not to be missed.

With an increase in capacity comes an increase in costs but these have been judiciously incurred, as endorsed by the Management Committee, with a view to providing an enduring benefit to the organisation in 2018, and well beyond. Our internal capacity has been expanded to help ensure capacity and continuity for the years ahead and the very talented staff added, including our new General Manager Kim Pengelly, Business Development Manager Michael Watt and Program Manager Trina Massey, will only continue to raise the bar through their contacts and added experience in their respective roles.

Further, significant investment has been made into our digital infrastructure throughout 2017, including the development of a fully customised CRM database, and through the modernising of our brand with the recently relaunched QMusic and BIGSOUND websites. These investments, made in association with Bigfish, will yield ongoing benefits to QMusic and help to ensure that our infrastructure needs are adequately met and further enhanced into the future as will soon become even more apparent to our membership as we progress into 2018.

Congratulations again to the QMusic team as we build on the successes of prior years and with the benefit of enhanced infrastructure, seek continued expansion for the benefit of the entire Australian music industry enclave now and into the future.

**BEN HANCOCK**  
Treasurer





Alex the Astronaut **BIGSOUND 2017**  
Photo by Bobby Rein



**BIGSOUND 2017**  
Photo by Stills In Time



## CEO'S REPORT

It is with great pleasure that I provide my fourth annual report as CEO. 2017 represented the crossing of a threshold for QMusic, as we entered a 4-year period assured of significant support from both the Queensland Government and the Australia Council for the Arts. This support was fundamental to growth in our operating capacity and, therefore, our ability to deliver an increased range of services to the music industry community we serve.

Most significantly, QMusic re-established its full regional program of professional development across the state - now called 'Industry Connect'. Under the direction of our new Program Manager Trina Massey, 13 workshops were held in each location - Cairns, Sunshine Coast, Gold Coast and Brisbane - with each experience designed to impart key knowledge and connect participants with a broad national network of industry leaders (and each other). We were glad to be able to fund a BIGSOUND experience for artists from all 4 regions as part of the program. 2018 will see an expansion of this program into new areas, as part of QMusic's ambition to connect people from remote and regional Queensland into potentially life-changing experiences like BIGSOUND and the Queensland Music Awards.

Speaking of which, BIGSOUND 2017 continued to grow significantly on 2016, as you'll find detailed throughout this Annual Report. Maggie Collins's work as Executive Programmer was universally lauded, particularly the curation of the festival program. Personally I derived great satisfaction from the addition of the new Music Tech and Visual Arts showcases, which began a process of strategic diversification that has been the ambition of the organisation for some years. BIGSOUND 2017 really brought the streets of Fortitude Valley alive in a whole new way, in no small part due to the support of a collective of local property developers (led by our patron, Scott Hutchinson) and Brisbane City Council. BIGSOUND has a significant impact on the way people view Fortitude Valley and we are proud that our event has the ability to transform a space that is so often maligned in the mainstream press.

2017 finally saw the launch of the Levi's Music Prize, following a 2 year negotiation. The prize is a partnership between Levi's, QMusic and Sounds Australia, and will provide \$300,000 of grant funding over the next 3 years to support BIGSOUND alumni to develop their international careers. A winner is announced every quarter, including one winner from the BIGSOUND festival line-up. The inaugural winner was WA songwriter, Stella Donnelly. We thank Levi's and all our other event partners for helping make BIGSOUND a reality.

The QMusic team grew to 9 permanent staff roles to support these changes. I'm proud to have had Business Development Manager Michael Watt come onboard to drive significant growth in sponsorship income for BIGSOUND. Building our partnerships base has long been a challenge for our organisation, given our reliance either on finding an interested agency, or cobbling together internal resources to do what is a very time-intensive activity. Michael was instrumental to growing our sponsorships by 51% from the previous year, and I look forward to what he can achieve with a full year ahead of him. We were also blessed to recruit the skills of Digital Content Producer Dean McGrath and Project Officer Eliza Heath, both of whom have given fully of themselves to the challenges of their respective part-time roles.



Joel Edmondson & Denise Foley  
BIGSOUND 2017 Photo by Bobby Rein



Airling Keynote LITTLE BIGSOUND  
Photo by Bobby Rein



Stella Donnelly LEVI'S MUSIC PRIZE  
Photo by Bobby Rein



Kardajala Kirridarra BIGSOUND 2017  
Photo by Savannah van der Niet





There is also a long list of contractors and volunteers who form the substantive number of contributors to QMusic's work, and without whom none of this would happen. 2018 will see new General Manager Kim Pengelly take on the event management of our signature events and oversee the day-to-day operations of QMusic, so that I can focus on the challenge of continuing to grow the organisation and be able to spend more time in dialogue with the community.

QMusic also began a very significant journey with digital agency Bigfish to overhaul the design and websites of our three brands - QMusic, QMAS and BIGSOUND - as well as our CMS and CRM architecture. Our ability to operate effectively in the contemporary digital environment will largely determine how we grow our audience and service base into the future, and this essential infrastructure will enable us to do this in a way that can be documented and analysed for future improvements. It seems symbolic and apt that this re-branding and digital overhaul process also took place in the same year that we moved the team to our new permanent home in Brunswick Street, which for the first time in many years placed us in our own independent office space.

We look forward to 2018 inspired by the achievements of the year just gone, but fully aware of the potential for circumstances to change at any moment. There is nothing to be gained from complacency, even when things are going so well. The culture of our organisation is opportunistic and entrepreneurial, yet clearly aware of the political realities in which non-profit arts organisations operate in Australia. We strive to become more self-sustaining, while at the same time more instrumental to the vision that government has for contemporary music. One thing that does seem to be changing is public sector awareness of the importance of music economies to cities. In late 2017, Brisbane Marketing, Arts Queensland and Tourism and Events Queensland funded a study of Brisbane's capacity to become known as an internationally-significant music city, with a final report due in April 2018. It's clear in the early stages of this research that there will be plenty of opportunities for QMusic to diversify its contribution to such an agenda.

What doesn't ever change is our focus on stimulating growth in the Queensland music industry. QMusic put \$265,921 back in the hands of artswomen in 2017. All Queenslanders can benefit from living in a place that values the artistic, social and economic contribution of contemporary popular music. I know I speak on behalf of the entire staff group when I say that we feel lucky and honoured to be part of the effort to bring the streets alive with the sound of music.

**JOEL EDMONDSON**  
CEO

# QMUSIC PROGRAM REPORT

## QUEENSLAND MUSIC AWARDS

The 2017 Queensland Music Awards returned for the third year at Brisbane Powerhouse for another sold out show recognising achievements of Queensland artists and industry. Finalists from a full gamut of genres were identified from a pool of 896 song applications. The awards night featured performances from Cub Sport, Good Boys, ROMY, Kingfisha, Tia Gostelow and an emotional tribute to Carol Lloyd and Ritchie Yorke by George.

The legendary music journalist Ritchie Yorke was posthumously awarded the Grant McLennan Lifetime Achievement award for his 30+ years of service to contemporary music. The Billy Thorpe Scholarship was awarded to Ash Kerley (Marville).

## INDUSTRY CONNECT

2017 saw the return of QMusic's statewide professional development workshop series after a 3 year gap in funding from Arts Queensland. Minimal workshop engagement was made possible in this period by some minor funding via Australia Council. Industry Connect works at bridging the gap between knowledge and know-how for artists and industry looking to create sustainable careers in the music industry. Industry Connect helps amplify artists through hands-on workshops, tangible takeaways and creating performance and networking opportunities for participants across 4 locations in Queensland: Brisbane, Cairns, Gold Coast and Nambour. In 2017, Industry Connect provided 43 workshops, 7 Masterclasses, 29 performance opportunities, 6 networking opportunities and had 567 participants.

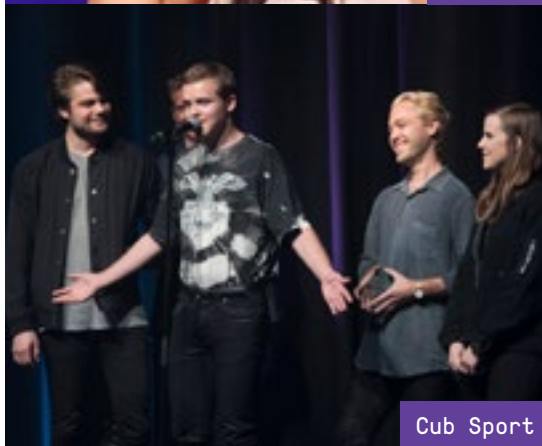
As part of Industry Connect, QMusic also provided sponsorship for the first ever BIGSOUND bursaries. Four participants from each region of the program were chosen who were provided with accommodation, mentoring, transportation and a delegate pass to BIGSOUND 2017. The BIGSOUND bursary is an opportunity to help further develop the skills of program participants.

## LITTLE BIGSOUND

2017 also saw the return of Little BIGSOUND, a one day conference focused on developing the youth music industry in Queensland. Held at The Edge, in partnership with the Brisbane City Council, Little BIGSOUND 2017 featured a mini keynote from Airling, workshop breakaway sessions, hands on experiences like the Ableton Study and Rountables which created networking opportunities between youth and established industry. With 157 youth participants, 6 performance opportunities and 92 facilitators, Little BIGSOUND successfully was relaunched as a premier youth focused industry event.



Dami Im



Cub Sport



Violent Soho



ROMY

## QUEENSLAND MUSIC AWARDS

Photos by John Stubbs & Stephen Booth



## AMIN

QMusic continues to be the administrative hub of the Australian Music Industry Network (AMIN), the association of the state music industry development organisations. Ministry of the Arts Funding for AMIN's flagship residential professional development programs RELEASE (record labels) and CONTROL (managers) ceased at the end of 2017. AMIN will now shift focus to supporting efforts to create a unified approach to culture change in the Australian music industry, lead now by new AMIN Chair Joel Edmondson.

## MUSIC ACTION PLANS

In 2017 MAPs were again a popular service that put artists and industry in direct contact with experienced industry professionals to receive tailored career advice. 18 MAPs were provided at the QMusic office in 2017. QMusic is currently in the process of redesigning MAPs to enable greater access for all artists, particularly regional and remote industry workers.

## BROADCAST

Broadcast is a highly valuable database that enables QMusic to communicate with the music industry in Queensland and beyond. It also provides a conduit for any other contemporary music organisation/activity to communicate opportunities with the industry.

Feedback from subscribers is extremely positive - Broadcast is universally seen as one of QMusic's most valuable contributions to the industry. By year end we had 3,361 subscribers.

## WOMEN IN MUSIC

Our annual Women In Music networking event occurred in 2017 during the first day of BIGSOUND, Tuesday 5th September. The event was spearheaded by Leanne de Souza and had over 150 women and allies in attendance. Occurring early in the BIGSOUND Festival week, Women In Music 2017 provided an unparalleled opportunity for women and allies in the national and international community to do business, reconnect and network.

## GRANT ADMINISTRATION

In 2017 QMusic administered the Grant McLennan Fellowship (funded by Arts Queensland in connection with APRA AMCOS) on behalf of Arts Queensland. The much respected and one of a kind fellowship had an amazingly strong field of finalists with the recipient, Jeremy Neale, being announced in early December.

QMusic also administered the Billy Thorpe Scholarship (fully funded by Arts Queensland). Ash Kerley (Marville) was announced as the Scholarship recipient during the 2017 QMA ceremony.



Lynn Thorpe & Ash Kerley  
BILLY THORPE SCHOLARSHIP Photo by John Stubbs



Trina Massey, Andrew Dooris & John Mullen  
INDUSTRY CONNECT





L - R: Sean Sennett, Adele Pickvance, Jeremy Neale, Sally McLennan, Andrew Tuttle, Joel Edmondson  
**GRANT McLENNAN FELLOWSHIP** Photo by Bobby Rein



Visual Arts Showcase **BIGSOUND 2017**  
Photo by Markus Ravik



Women In Music **BIGSOUND 2017**  
Photo by Savannah van der Niet

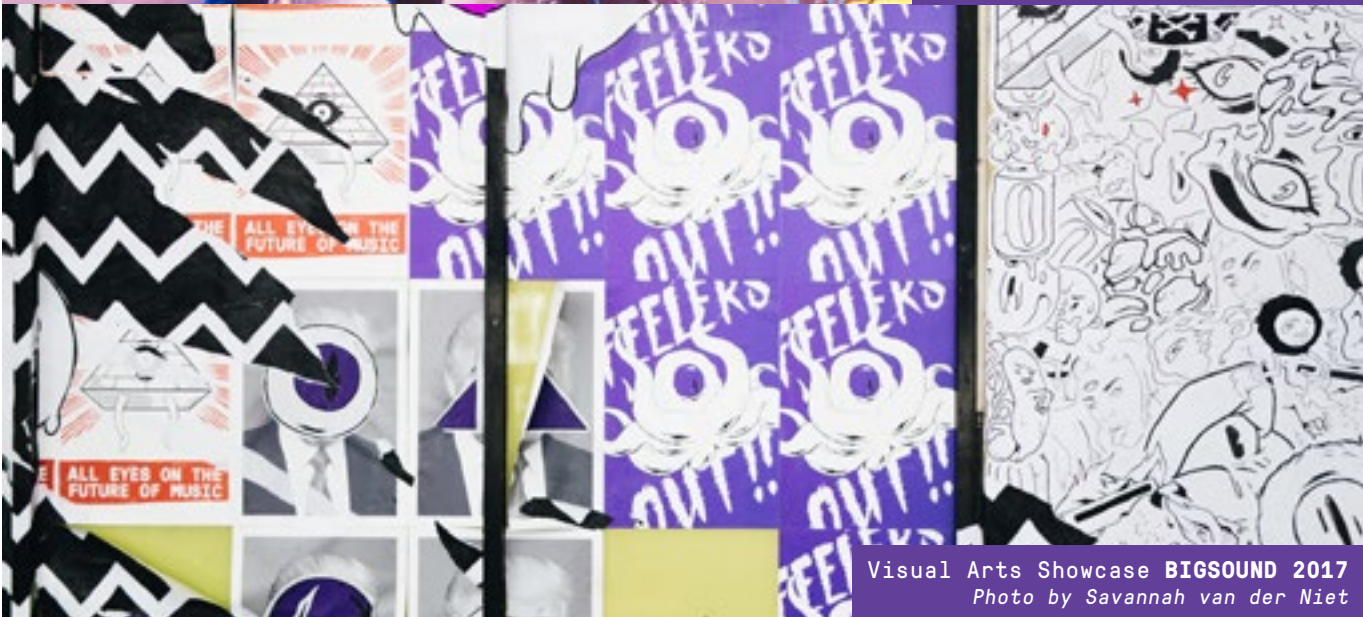




Volunteer **BIGSOUND 2017**  
Photo by Bobby Rein



Midas.Gold **BIGSOUND 2017**  
Photo by Bianca Holderness



Visual Arts Showcase **BIGSOUND 2017**  
Photo by Savannah van der Niet

# BIGSOUND 2017 EVENT OVERVIEW



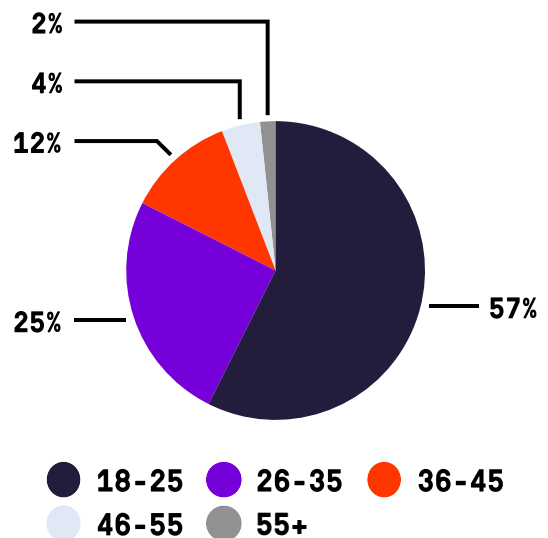
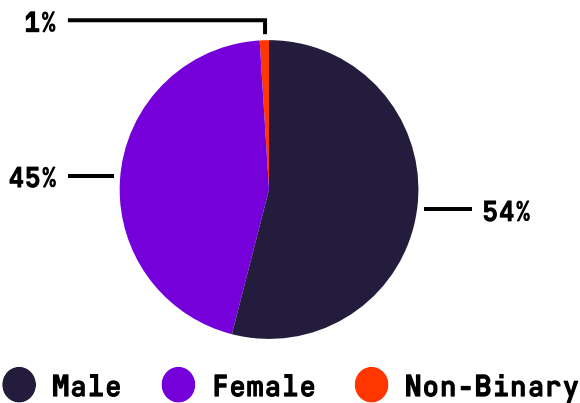
## BIGSOUND GROWTH

- Expanded to 4 day program
- Introduction of **Visual Arts** and **Music Tech** showcases
  - 8 local visual artists, supported by the BIGSOUND Festival Producer and Production Designer, gave Fortitude Valley a facelift this year. Lighting, projection and installation works featured across the precinct.
  - 10 emerging music tech companies were given the opportunity to be mentored by some of Australia's leading tech entrepreneurs and venture funds. These 10 startups then demonstrated their tech to the rest of the BIGSOUND delegates at a showcase event on Wednesday 6 September. All 10 participants have reported business outcomes as a result of the showcase.
- 11% increase in conference registration revenue
- 42% increase in BIGSOUND Festival revenue
- 116% increase in BIGSOUND application revenue

## KEY STATISTICS

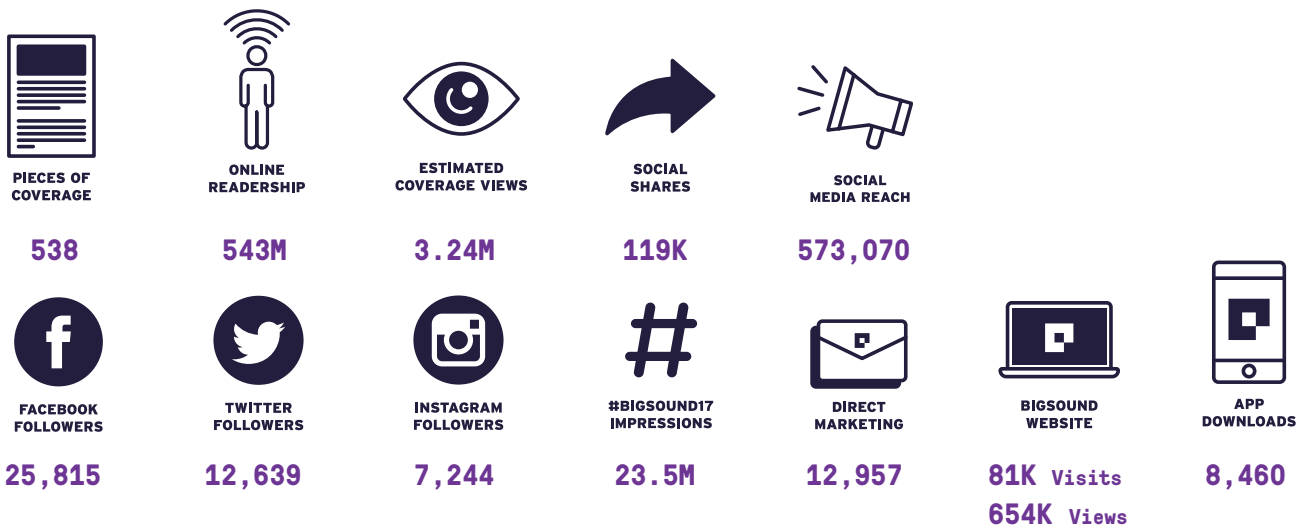


## FESTIVAL AUDIENCE





## EXPOSURE



## SOUNDS AUSTRALIA MEETINGS

- 651 INTERNATIONAL meetings were coordinated for 91 acts with 47 international speakers
- Of those 91 acts, 19 were from QLD
- Of those 19 QLD acts, three identified they were from REGIONAL areas
- 2 QLD acts identified as Aboriginal or Torres Strait Islander

## VOLUNTEERS & CONTRACTORS

- 192 volunteers
- 2,600+ volunteer hours
- 57 contractors (21 key positions, 18 stage managers, 10 visual artists and 8 ground crew)

## ASSOCIATED EVENTS & PARTIES

- 5 Associated BIGSOUND Events
- 22 Official BIGSOUND Parties

## LOCAL TRADER PROGRAM

- 41 local businesses participated in the Local Trader Program

## QMUSIC REACH

In 2017, combined visits to the QMusic websites was 644,280. Facebook continues to be the main source of referrals to QMusic's websites, although online music publications are a significant secondary source.

- 36,176 combined Facebook followers
- 18,016 combined followers on Twitter
- 8,385 combined followers on Instagram
- 3,361 Broadcast subscribers

## QMUSIC MANAGEMENT COMMITTEE



**MICHAEL CRUTCHER**  
President

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

**STEPHEN GREEN**  
Vice President

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

**BEN HANCOCK**  
Treasurer

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

**TINA RADBURN**  
Secretary

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

  
**STU WATTERS**

Stu has been working in the music industry for over 15 years and brings with him a diverse collection of experiences. His previous roles vary broadly from CEO of Australian Independent Record Labels Association (AIR), running the Queensland Music Network (QMusic), serving on the Worldwide Independent Network (WIN) and holding a position on the International Honorary Committee at MIDEM for five years. In 2009 Stuart left AIR with a desire to develop his own film production, publishing, music services and consulting company Morph TV whose clients (past and present) include Nightlife Music Video, The Seed Fund, Arts Queensland, QPAC, Hunted Media, Brisbane City Council, Mix It Up, Fieldworx, The Gin Club, The Medics, Mountain Goat Brewery and QMusic. Stu joined the QMusic management committee in April 2012.

**D-J WENDT**

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

**JESSE BARBERA**

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

**ROZ PAPPALARDO**

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





**BRIAN “SMASH” CHLADIL**

Smash has been self employed in the music business for more than 30 years. Starting as a sound guy, he owned a PA business, became a tour manager then a band manager, owned a studio and then an indie label and since 1990 ran an event management company that produced some of Australia’s best festivals including Livid, Homebake, Big Day Out Queensland and Soundwave Queensland. He even tried promoting (losing both times!). In 2003 he co-founded Oztix which today is Australia’s largest independent ticketing company. His hobbies include rock and roll, motor bikes and politics. In his spare time he does work for the QMusic management committee and joined in September 2015.

**NATALIE STRJLAND**

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

**DAVID FAGAN**

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

**RHIANNA PATRICK**

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

**JOHN MULLEN**

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

## QMUSIC STAFF



### **JOEL EDMONDSON** CEO

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

### **TRINA MASSEY** Program Manager

QMusic is pleased to welcome Trina as our new Program Manager who will begin in January 2017. Trina first started working in the music industry, organising small live music events and working for live music venues. Since then, she has worked in multiple aspects of the industry, from booking live music venues, artist management, creating warehouse parties, curating DJ rosters, to being a DJ herself. In November 2012, Trina became a partner in Smack Face Records, a Brisbane independent label. Specifically, working in marketing, strategy, finance and A&R. Under the label, she coordinated releases for such artists as Flea (RHCP), The Growlers, The Coathangers, Dot Hacker and On an On. Apart from her work at the label, she's currently contracted to QMusic as the Producer of the Queensland Music Awards as well as Artist Liaison for BIGSOUND. She strives to create sustainability within her industry and introduce talented artists into the domestic and international markets.

### **MICHAEL WATT** Business Development Manager

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



**MICHELLE PADOVAN**  
Marketing Manager

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

**ROXY NOORI**  
Operations Manager

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

**SUE MCCOMBER**  
Finance Officer

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

**DEAN MCGRATH**  
Digital Content Producer

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

**ELIZA HEATH**  
Project Officer

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

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





**QUEENSLAND MUSIC NETWORK INCORPORATED**

ABN 14 083 014 720

**FINANCIAL REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2017**

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	NOTE	2017 \$	2016 \$
<b>INCOME</b>			
Member subscriptions		21,610	25,242
Operating grants	2	965,937	385,173
Sponsorships		463,473	305,273
Events		510,752	415,645
In Kind Income - Insurance		6,000	6,000
In Kind Income - Flight Vouchers		50,000	50,000
In Kind Income - Advertising		185,000	185,000
Interest income		7,043	3,705
General fees, publications and subletting revenue		<u>60,684</u>	<u>40,528</u>
		<u>2,270,499</u>	<u>1,416,566</u>
<b>EXPENDITURE</b>			
Events Production / Marketing		1,041,009	563,583
Depreciation & Amortisation		22,517	4,867
In Kind Expenses - Flight Vouchers		50,000	50,000
In Kind Expenses - Advertising		185,000	185,000
Office expenses		116,170	95,220
Wages		521,562	329,350
Superannuation		<u>48,027</u>	<u>30,183</u>
		<u>1,984,285</u>	<u>1,258,203</u>
Profit before income tax		<u>286,214</u>	<u>158,363</u>
Income tax expense		<u>-</u>	<u>-</u>
Profit after income tax		<u>286,214</u>	<u>158,363</u>
RETAINED PROFITS/(LOSSES) AT THE BEGINNING OF THE FINANCIAL YEAR		<u>357,226</u>	<u>198,863</u>
RETAINED PROFITS/(LOSSES) AT THE END OF THE FINANCIAL YEAR		<u>643,440</u>	<u>357,226</u>

*The accompanying notes form part of these financial statements*

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**ASSETS AND LIABILITIES STATEMENT  
AS AT 31 DECEMBER 2017**

	NOTE	2017 \$	2016 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	3	867,163	615,644
Trade and other receivables	4	<u>38,738</u>	<u>43,103</u>
<b>TOTAL CURRENT ASSETS</b>		<u>905,901</u>	<u>658,747</u>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	5	31,088	17,598
Intangibles	6	<u>107,268</u>	<u>3,423</u>
<b>TOTAL NON-CURRENT ASSETS</b>		<u>138,356</u>	<u>21,021</u>
<b>TOTAL ASSETS</b>		<u>1,044,257</u>	<u>679,768</u>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	7	89,651	40,698
Provisions	8	38,122	26,554
Unexpended sponsorship		75,500	3,000
Grants received in advance	9	<u>197,544</u>	<u>252,290</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>400,817</u>	<u>322,542</u>
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>-</u>	<u>-</u>
<b>TOTAL LIABILITIES</b>		<u>400,817</u>	<u>322,542</u>
<b>NET ASSETS</b>		<u>643,440</u>	<u>357,226</u>
<b>MEMBERS' FUNDS</b>			
Retained Profits		<u>643,440</u>	<u>357,226</u>
<b>TOTAL MEMBERS' FUNDS</b>		<u>643,440</u>	<u>357,226</u>

*The accompanying notes form part of these financial statements*

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	NOTE	2017 Inflows (Outflows) \$	2016 Inflows (Outflows) \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Sponsorships/Sales/Fees		1,226,618	985,979
Recurrent Grants		983,691	454,409
Memberships		21,610	25,242
Interest Received		7,043	3,705
Cash paid to suppliers and employees		<u>(1,847,591)</u>	<u>(1,132,303)</u>
<b>NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES</b>	10	<u>391,371</u>	<u>337,032</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payment for intangibles		(103,845)	-
Payment for property, plant and equipment		<u>(36,007)</u>	<u>(6,141)</u>
<b>NET CASH USED IN INVESTING ACTIVITIES</b>		<u>(139,852)</u>	<u>(6,141)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Proceeds from borrowings		-	-
Repayment of loan		<u>-</u>	<u>-</u>
<b>NET CASH USED IN FINANCING ACTIVITIES</b>		<u>-</u>	<u>-</u>
<b>NET INCREASE / (DECREASE) IN CASH HELD</b>		251,519	330,891
<b>CASH AT THE BEGINNING OF THE YEAR</b>		<u>615,644</u>	<u>284,753</u>
<b>CASH AT THE END OF THE YEAR</b>	3	<u>867,163</u>	<u>615,644</u>

*The accompanying notes form part of these financial statements*



## QUEENSLAND MUSIC NETWORK INCORPORATED

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

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

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

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

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

#### **(a) Income Tax**

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

#### **(b) Property, Plant and Equipment (PPE)**

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

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

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

#### **(c) Impairment of Assets**

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income and expenditure statement.

#### **(d) Employee Benefits**

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

## QUEENSLAND MUSIC NETWORK INCORPORATED

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

#### NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

##### **(e) Cash and Cash Equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

##### **(f) Accounts Receivable and Other Debtors**

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

##### **(g) Revenue and Other Income**

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

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

##### **(h) Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

##### **(i) Accounts Payable and Other Payables**

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

##### **(j) Intangible Assets**

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

##### **(k) New Accounting Standards for Application in Future Periods**

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

## QUEENSLAND MUSIC NETWORK INCORPORATED

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017

	2017	2016
	\$	\$
<b>NOTE 2 - OPERATING GRANTS</b>		
Australia Council - Projects	75,000	75,000
Australia Council - Core	280,000	-
Arts Queensland - Core	350,000	184,047
Arts Queensland - Projects	101,242	50,126
Other State Government Projects	77,895	66,000
Local Government Projects	81,800	10,000
	965,937	385,173
<b>NOTE 3 - CASH AND CASH EQUIVALENTS</b>		
Cash on hand	296	286
Cash at bank	866,867	615,359
	867,163	615,645
<b>NOTE 4 - TRADE AND OTHER RECEIVABLES</b>		
Trade debtors	27,113	18,796
Deposits paid	-	909
Prepayments	8,375	21,115
Rental bond	3,250	2,283
	38,738	43,103
<b>NOTE 5 - PROPERTY, PLANT AND EQUIPMENT</b>		
Office equipment and furniture	70,669	50,326
Improvements - leased premises	-	2,000
Less: Accumulated depreciation	(39,581)	(34,728)
	31,088	17,598

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
<b>NOTE 6 - INTANGIBLES</b>		
Websites	118,950	-
Less: Accumulated amortisation	<u>(15,105)</u>	<u>-</u>
	103,845	-
Trademarks	<u>3,423</u>	<u>3,423</u>
	<u>107,268</u>	<u>3,423</u>
<b>NOTE 7 - TRADE AND OTHER PAYABLES</b>		
Trade creditors	<u>89,651</u>	<u>40,698</u>
	<u>89,651</u>	<u>40,698</u>
<b>NOTE 8 - PROVISIONS</b>		
<i>Current</i>		
Provision for audit fees	6,000	-
Provision for long service leave	15,080	13,764
Provision for annual leave	<u>17,042</u>	<u>12,790</u>
	<u>38,122</u>	<u>26,554</u>
<i>Non-Current</i>		
Provision for long service leave	<u>-</u>	<u>-</u>
<b>NOTE 9 - GRANTS RECEIVED IN ADVANCE</b>		
Australia Council - Organisation	141,400	140,000
Australia Council - Bigsound	-	75,000
Arts Queensland - Projects	46,935	24,940
Unexpended grants - other	6,400	-
Unexpended income	<u>2,809</u>	<u>12,350</u>
	<u>197,544</u>	<u>252,290</u>
<b>NOTE 10 - CASHFLOW INFORMATION</b>		
<b>Reconciliation of cash flow from operations with profit after income tax</b>		
Profit / (loss) after income tax	286,214	158,363
Cash flows excluded from profit attributable to operating activities		
<i>Non-cash flows in profit:</i>		
Depreciation and amortisation	22,517	4,867
<i>Changes in assets and liabilities:</i>		
(Increase)/decrease in trade debtors	(8,375)	109,873
Increase/(decrease) in trade creditors and other payables	60,521	15,093
(Increase)/decrease in prepayments	12,740	(20,400)
Increase/(decrease) in unexpended grants and sponsorships	<u>17,754</u>	<u>69,236</u>
	<u>391,371</u>	<u>337,032</u>



# **QUEENSLAND MUSIC NETWORK INCORPORATED**

## **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2017**

### **NOTE 11 - SUBSEQUENT EVENTS**

On 15 January 2018, Ms Kim Pengelly commenced in the position of General Manager with the Association.

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

QUEENSLAND MUSIC NETWORK INCORPORATED

STATEMENT BY MEMBERS OF THE COMMITTEE

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

- a. The financial statements and notes of the association are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
- i. Giving a true and fair view of its financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
  - ii. Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) to the extent described in Note 1 and the *Australian Charities and Not-for-profits Commission Regulation 2013*, and
- b. at the date of this statement, there are reasonable grounds to believe that Queensland Music Network Incorporated will be able to pay its debts as and when they fall due.

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

  
Chair

  
Treasurer

Dated at Brisbane this 27 day of March 2018

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

We have audited the financial report of Queensland Music Network Incorporated (the Association), which comprises the statement of assets and liabilities as at 31 December 2017, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the committee.

### **Audit Opinion**

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

- (a) Presenting fairly a view of the Association's financial position as at 31 December 2017 and its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013*.

### **Basis for opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Association in accordance with the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### **Emphasis of Matter - Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Association's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

### **Responsibility of the Committee for the Financial Report**

The Committee of the Association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The Committee's responsibility also includes such internal control as the Committee determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

**INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF QUEENSLAND MUSIC NETWORK INCORPORATED (CONTINUED)**

**Auditor's Responsibilities for the Audit of the Financial Report**

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

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

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

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

**PKF Hacketts Audit**



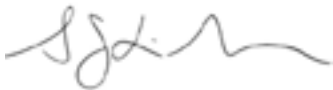
**Shaun Lindemann  
Partner**

Brisbane  
27 March 2018



**DISCLAIMER TO THE DETAILED INCOME AND EXPENDITURE STATEMENT****To the Members of Queensland Music Network Incorporated for the year ended 31 December 2017**

The additional financial data presented from page 13 is in accordance with the books and records of the association that have been subjected to the auditing procedures applied in our statutory audit of the association for the financial year ended 31 December 2017. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Queensland Music Network Incorporated) in respect of such data, including any errors or omissions therein however caused.

**PKF Hacketts Audit**

**Shaun Lindemann**  
**Partner**

Brisbane  
27 March 2018

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**DETAILED INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
<b>INCOME</b>		
BIGSOUND Income	485,345	395,218
Qld Music Awards	22,239	20,427
MAP	1,146	1,446
Little BIGSOUND	3,168	-
Advertising	10,470	11,140
Admin & Management Fees	9,000	16,000
General Fees & Service	1,630	1,642
Memberships	21,610	25,242
APRA Contribution	20,000	20,000
Other Sponsors	443,473	285,273
Gifts and Donations	9,650	10,000
Saints Community Membership	2,591	-
Australia Council - Core	280,000	-
Australia Council - One-off	75,000	75,000
Arts Queensland - Core	350,000	184,047
Arts Queensland - Projects	101,242	50,126
Other State Government Projects	77,895	66,000
Local Government Projects	81,800	10,000
Miscellaneous Income	26,197	298
Interest Income	7,043	3,705
In Kind Income - Insurance	6,000	6,000
In Kind Income - Flight Vouchers	50,000	50,000
In Kind Income - Advertising	185,000	185,000
	<b>2,270,499</b>	<b>1,416,564</b>
<b>TOTAL INCOME</b>	<b>2,270,499</b>	<b>1,416,564</b>

*This statement has been provided for information purposes only.*

**QUEENSLAND MUSIC NETWORK INCORPORATED**

**DETAILED INCOME AND EXPENDITURE STATEMENT  
FOR THE YEAR ENDED 31 DECEMBER 2017**

	<b>2017</b>	<b>2016</b>
	<b>\$</b>	<b>\$</b>
<b>EXPENDITURE</b>		
Consultants/Creative personnel	119,099	51,635
Performers/Artist fees	20,441	4,050
Production/Technical Personnel	52,836	7,264
Big Sound Contractors	105,901	73,773
Wages & Salaries	508,770	321,982
Marketing/Promo/Devel. Fees	-	-
Superannuation	48,027	30,183
Annual Leave Expenses	4,252	1,490
Workers' Compensation	2,909	2,148
Long Service Leave Expense	1,316	1,690
Professional Development	1,030	795
Per Diems	2,460	420
Staff Recruitment	825	825
Venue Hire & Related Equipment	55,941	39,868
Venue Security	6,691	2,188
Audio Visual Production	1,622	1,940
Staging & Equipment Hire	76,279	45,937
Visual Arts Staging	52,076	-
Project Travel	45,685	8,172
Project Accomodation	10,306	1,924
Big Sound International Travel	46,780	33,141
Big Sound National Travel	-	1,305
Big Sound Accomodation	38,985	38,614
Big Sound Contribution Payment	12,373	13,100
Project Event Catering	69,860	47,938
Bar Supplies	-	-
Prize Money, Awards	1,080	5,179
Merchandise	14,457	9,539
Production Costs - Other	33,414	4,768
Photography	-	-
Conferences & Workshops	2,014	-
Equipment Workshops	-	-
Professional Development	-	-
Industry and Community Advocacy	-	-
Artist development	37,155	
Recordings	-	336
Community Projects and Programming	-	36,832
Evaluation and Research Costs	428	432
Media Advertising	12,262	9,753
Display Advertising	19,806	5,683
Social Media	41,072	18,487
Promo Printing	15,990	9,310
Poster Distribution - Promo	2,450	2,900
Promo Design & Artwork	31,090	26,360

*This statement has been provided for information purposes only.*

	2017	2016
	\$	\$
<b>EXPENDITURE (Continued)</b>		
Banner/Promotional Material	9,302	12,325
Website Devel & Artwork	48,641	13,821
Website Hosting	4,230	764
Web Platforms	6,633	1,473
Photography	7,090	6,150
Documentation costs	2,339	5
Meeting expenses	-	475
Marketing & PR	24,850	18,000
Sponsorship Commission	8,240	5,869
Hospitality/Meeting Expenses	955	-
Other Promotional & Marketing	-	350
Copyright, royalties & license	337	325
Travel - non project	1,701	2,881
Accomodation Costs	597	717
Depreciation	22,517	4,867
Rent	24,768	26,163
Cleaning	3,250	2,248
Electricity	2,609	2,422
Repairs & Maintenance	3,144	589
Security Monitoring	-	45
Computer fees	6,079	1,614
Computer Software	699	351
Computer Equipment	1,351	-
Membership fees & subscription	2,098	1,790
Minor Equipment (Under \$500)	3,501	1,062
Office Amenities	1,455	1,486
Printing/Copying - non project	701	881
Photocopier Lease	3,054	4,440
Staff amenities	4,685	2,942
Stationary	1,471	1,548
Resources	296	319
Document Storage	2,512	2,444
Waste Removal	243	869
Relocation Cost	1,580	5,136
Postage/Couriers	568	996
Telephone/Internet	6,762	5,780
Parking	4,028	3,427
Insurance	6,000	6,000
Audit Fees	11,700	5,450
AGM & general meetings	1,184	1,167
Bank Charges	1,019	776

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## QUEENSLAND MUSIC NETWORK INCORPORATED

### DETAILED INCOME AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2017

	2017	2016
	\$	\$
<b>EXPENDITURE (Continued)</b>		
Merchant Fees	9,999	10,282
Board Costs	6,595	2,348
Bookkeeping Fees	-	-
Business/Legal Fees	279	2,588
Management / Admin Fees	3,500	-
Admin Fees	-	-
Late fees paid & penalties	-	-
Discounts received	(1,000)	-
Sundries	953	55
Disposal of assets	1,089	-
In Kind Expenses - Flight Vouchers	50,000	50,000
In Kind Expenses - Advertising	185,000	185,000
	<u>1,984,286</u>	<u>1,258,201</u>
<b>TOTAL EXPENDITURE</b>		
	<u>1,984,286</u>	<u>1,258,201</u>
<b>PROFIT BEFORE INCOME TAX</b>	<u>286,214</u>	<u>158,363</u>

*This statement has been provided for information purposes only.*