

2022 ANNUAL REPORT



QMUSIC



Smoking Ceremony Bigsound 2022

WE ARE QMUSIC

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

Music is essential to the cultural heart and the night-time economy of Queensland cities.

QMusic members are from Port Douglas to Brunswick Heads, Mackay to Mount Isa. We produce music events in dozens of different Queensland locations each year – including BIGSOUND, the largest music industry event in Australia.

ACKNOWLEDGMENTS

QMusic acknowledges the many Traditional Custodian groups all across what is now referred to as Queensland. We pay our respect to all elders: past, present and to emerging community leaders. As a peak body we also acknowledge the important role that music has played and continues to play on these lands since the very first sunrise, and the continuation of ancient songlines, storytelling and traditions by First Peoples.

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

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

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



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





Jem Cassar-Daley & Troy CassarDaley performing QMA 2022

PRESIDENT REPORT

2022 was a year of revival for QMusic and the music industry. Whilst the industry continued to experience difficulties such as worker shortages and **audience** hesitancy, there were numerous highlights throughout the year which were a testament to the strength of music workers in Queensland.

The year kicked off with a very special Queensland Music Awards held once again at the majestic Fortitude Valley Music Hall. The format of the QMAs has evolved over the years and it is such a privilege for QMusic to be able to showcase both established and emerging artists through performances, awards and grants. Sasha McLeod (Sycco) literally cemented her name in Queensland history by winning Song of the Year for the second year in a row and earning a second plaque in the Valley Walk of Fame.

In 2022 we welcomed the brilliant and talented singer-songwriter Thelma Plum onto our board. Having played her first BIGSOUND in 2013, she has gone on to achieve international success and recognition. Thelma brings a fresh and necessary perspective and knowledge base to the board and we are privileged to have her as part of our team. We also welcomed Uncle Kevin Starkey as our Elder in Residence. Uncle Kev brings his knowledge and guidance to assist QMusic to create a safe and supportive environment for First Nations people in our industry.

I would like to offer my sincere thanks to all 13 members of the QMusic board who donate their time and expertise every week for the benefit of the Queensland music industry. Cameron Costello has been critical in bringing his knowledge and expertise to elevate First Nation's policy and procedures at QMusic. Jacqui Grinzi continues to spearhead the Safety and Diversity subcommittee and in 2022 was instrumental in launching the Safe Places – Live Music Venue Pilot Program to trial a framework which promotes respectful, safe and inclusive behaviour for women, First Nations and gender non-conforming members of our community in music venues. J-C, our patron Scott Hutchinson and our ever talented CEO Kris Stewart continued to advocate on behalf of the industry in 2022.

We are grateful for the ongoing support from and collaboration with Arts Queensland and

the Australia Council for the Arts. We also once again collaborated with the Brisbane City Council on critical revitalisation projects in Fortitude Valley including Valley Fiesta. We are grateful to the Brisbane City Council for their support which assists QMusic provide hundreds of paid performance opportunities for Queensland artists in Queensland venues.

BIGSOUND celebrated its 21st birthday in 2022 and after a 2 year COVID hiatus, it returned to the Valley bigger and better than ever. Dom, Ruby and Tom delivered a festival and conference that was jammed packed with new music, performances and thought provoking conference topics. New in 2022 was a special focus on country music which was both interwoven throughout the Valley performances and also featured at the JMC Academy Stage as part of Brisbane Festival. BIGSOUND 2022 was also an important opportunity for the industry to reconnect and forge new bonds.

My sincere thanks to the QMusic staff led by Kris Stewart who worked tirelessly in 2022 to improve the sector and also to our supporters and partners including McCullough Robertson and our brilliant board member Aaron Dahl, Grant Thornton and the esteemed Chris Watson, Oztix and Brick Lane and our numerous sponsors who assist us to drive industry development and jobs in the music sector.



Natalie Strijland
President



Holy Holy performing Valley Fiesta 2022

CEO REPORT

In 2022, QMusic continued to prioritise serving the Queensland music industry's diverse body of artists, workers and businesses through advocacy at all levels of government, and the delivery of industry development events that directly gave opportunities to our artists

The ongoing health of our sector is dependent on a strong network of organisations who believe ongoing investment in the music industry will directly lead to essential outcomes for our community. We thank Arts Queensland and the Australian Council for the Arts for their ongoing quadrennial funding support and collaboration, and we're thankful to Brisbane City Council for their commitment to projects such as Valley Fiesta, BIGSOUND and our accessibility work in Fortitude Valley.

The Queensland Music Awards were again staged at the majestic Fortitude Music Hall, where we celebrated the achievements of Queensland artists like Sycco, the Jungle Giants and Amy Shark, and importantly BIGSOUND returned with one of its largest and most successful gatherings on record.

QMusic continued its commitment to creating safer spaces in live music by piloting "Concert Care" and "Tips for a Top Night Out", lead by our Safety and Diversity Advisory Group, and we thank the Queensland Government for their ongoing support in this space. We also would like to acknowledge the support of Youngcare in partnering with us around an Accessible Venue initiative during BIGSOUND.

We would like to extend our sincere thanks to the Management Committee of QMusic, which comprises 13 passionate and engaged specialists, and thank Viv Mellish and Jacqui Grinzi for their work in leading outstanding QMusic initiatives, such as the Parliamentary Friends of Queensland Music. Appreciation and acknowledgment should also be extended to our commercial partners

Oztix, Brick Lane Brewing, Amazon, Virgin, Spotify, Secret Sounds and Live Nation, who enabled us to deliver on our vision for a vibrant and equitable music industry.

Our vision continues to be for a thriving contemporary music sector that is valued for its social, cultural and economic contribution to Queensland. Our mission is more important than ever - to drive industry development and jobs in the music sector - and we look forward to continuing our engagement and focus on these issues.



Kris Stewart
CEO

BIGSOUND 2022

IT'S LIVE!
in Queensland

Presented by **BRICK LANE** **o2tix**

Supported by **triple j**



Adam Newling • Adrian Dzvukey • **AGUNG MANGO** • **Alter Boy** • Andrew Gurruwiwi Band
 Andrew Swift • **Andy Gollledge** • **Anesu** • Aodhan • Asha Jefferies • **Ashwarya** • **Ayesha Madon**
 Babitha • Baby Cool • **Banjo Lucia** • **Beckah Amani** • **BIG SKEEZ** • **BIG WETT** • **Birdz** • **BLOODMOON** • Blusher
 Bones and Jones • **BOY SODA** • **Brekky Boy** • Bud Rokesky • Budjerah • **Bumpy** • **C.O.F.F.I.N** • Caroline & Claude
 Chanel Loren • **Charly** • **Chloe Dadd** • Church & AP • Clea • **CLOE TERARE** • **Club Angel** • Cody Jon • **COLLAR**
CONCRETE SURFERS • **cookii** • Dallas Woods • dameeeela • **Daniel Shaw** • **Dean Brady** • Death by Denim
 Dulcie • **Eastbound Buzz** • **EGOISM** • Eilish Gilligan • Eliza Hull • **Eluize** • **ENCLAVE** • **ENOLA** • Fash • **Five Island Drive**
flowerkid • **FLY BOY JACK** • Folk Bitch Trio • **Forest Claudette** • **FOURA** • Franko Gonzo • Full Flower Moon Band
Future Static • **Germein** • Ghost Care • Girl and Girl • **Gold Fang** • **Grace Cummings and Her Band** • Grand Pine
 Great Sage • **Greatest Hits** • **gretperez** • Greta Stanley • Grievous Bodily Calm • **Hallie** • **HANNI** • Hauskey
 Hinterland • **Holliday Howe** • **Hope D** • **ISUA** • **JACOTÉNE** • **JELLY OSHEN** • **Jem Cassar-Daley** • Jenny Mitchell
 Jerome Farah • **Jess Day** • **JessB** • June Jones • **KANADA THE LOOP** • **Kee'ahn** • **KEYAN** • Kid Pharaoh
 Kutcha Edwards • **LÂLKA** • **Lee Sugar** • Lemaire • **LION** • **Liyah Knight** • **Loren Ryan** • **LOSER** • **MALi JOSE** • **Melaleuca**
Melanie Dyer • **MELODOWNZ** • Memphis LK • **merci, mercy** • **Mia Wray** • Mitch Santiago • Molly Millington
Monnie • **Moonboy** • Moss • **MOUNTAIN WIZARD DEATH CULT** • **Mr Rhodes** • **Mulalo** • **MUNG MUNG** • Mvllholland
Newport • **Nick Griffith** • **Nick Ward** • Noah Dillon • **OK HOTEL** • **Old Mervs** • **Phoebe Go** • **Pink Matter** • **Platonic Sex**
Queen P • **RinRin** • **Romero** • **Roy Bing** • **Ruby Gill** • Ryan Fennis & Voidhood • **Safety Club** • **Saint Ergo**
Sam Windley • San Joseph • **Sappho** • **Sarah Wolfe** • **SayGrace** • **Selfish Sons** • **Selve** • **Shanae**
Shannen James • **Siobhan Cotchin** • **Skeleton** • **Soaked Oats** • **SOPHIYA** • **South Summit** • **Srirachi** • **Stevan**
Suzi • **Talk Heavy** • **Tasman Keith** • **Taylor Moss** • **TE KAAHU** • **Teenage Dads** • **Teenage Joans**
Teether & Kuya Neil • **Tentendo** • **The Atomic Beau Project** • **The Buckleys** • **The Last Martyr** • **The Rions**
THE RIOT • **The Terrys** • **The Wolfe Brothers** • **To Octavia** • **Toby Hobart** • **Troy Kingi** • **Tulliah** • **VOID** • **VOLI K**
Waxflower • **WIIGZ** • **Wildheart** • **WILSN** • **Woodes** • **Yb.** • **yergurl** • **YNG Martyr** • **Zeolite** • **ZPLUTO**

180+ BANDS 23 STAGES 3 NIGHTS
6-9 September Brisbane

OMUSIC

Queensland
Government

Australian Government

Australia
Council
for the Arts

brisbane
CITY OF BRISBANE

the music
COM - AU

RollingStone
AUSTRALIA

BIGSOUND

After several challenging years of cancellations and significantly reduced activities, BIGSOUND returned to celebrate its 21st birthday with a full-scale live event in September 2022.

Major art installations once again transformed Fortitude Valley as more than 1700 national and international delegates descended upon the entertainment precinct to immerse themselves in the four-day industry conference and experience an exhilarating new music showcase with more than 150 acts.

Responding to the phenomenal growth in the Australian country music sector, 2022 saw the launch of BIGSOUND COUNTRY, a dedicated conference stream focussed on maximising the international impact of local country artists. This culminated in a massive live music event at the South Bank Piazza, headlined by celebrated three-time platinum artist Adam Brand, alongside Australia's #1 country duo The Wolfe Brothers and acclaimed alt-rockers Shane Nicholson, all backed by the BIGSOUND Country house band.

Accessibility and safety across live music events continued to be a focus of BIGSOUND with the launch of the world's first fully accessible stage produced in partnership with Youngcare at The Outpost, and the highly visible Concert Care program providing safe spaces and guidelines for appropriate gig behaviour.

Guided by Elder-in-Residence Uncle Kevin Starkey, First Nations programming was embedded across all of BIGSOUND – from keynotes and panels at the Conference to emerging new artists showcases and in countless events across BIGSOUND's four days.

A key element of the commitment to developing ongoing opportunities for First Nations artists was the launch of YADA YATTA-BA (House of First People) in the Brunswick Street Mall, a place for supporting, promoting, and celebrating First Nations music and culture – where artists and industry leaders were invited to drop in for a cuppa or a yarn.

FACTS AND FIGURES:

1,737

Delegates

8,603

Showcase Attendance

12

Artists with
a disability

492

Individual Artists

ECONOMIC IMPACT:

\$4,151,896

Greater Brisbane

\$3,613,633

Queensland

12,838

Visitor Nights

REACH:

681,247

Facebook

201,735

Instagram

251

Pieces of
Coverage

2.72M

Estimated Views

334M

Media Audience



VALLEY FIESTA

In 2022 QMusic once again produced Valley Fiesta - Brisbane City Council's free three-day celebration of music, culture and community. Celebrating its twenty-fifth anniversary, the iconic festival commenced on Friday 25 November at the King Street Food Fiesta, with restaurants along the popular dining strip offering delicious tasting plates alongside pop-up performances from Brisbane's best emerging talent.

Saturday saw people of all ages discovering the secret treasures of the Hidden Lanes Festival Pop-Up as it took over Bakery, Winn and California Lanes with market stalls and music stages. As day turned to night, Valley Fiesta, Live! transformed Brisbane's iconic entertainment precinct into a mecca for live music with free performances across more than eleven venues featuring an incredible line-up of acts, including Holy Holy, Gordi, Kian, WIIGZ, Alter Boy and many more.

A welcome addition to the Valley Fiesta, Live! program was the new Access All Areas Stage, a fully accessible space for both artists and audiences to experience the thrill of live music without barriers. The festival concluded on Sunday with Underground Frequencies, a celebration of everything weird and wonderful within the Valley's creative, alternative and subculture communities.

FACTS AND FIGURES:



115

Events



40,000

Audience



24

Venues



63

Artists



Flamingo Blonde performing Valley Fiesta 2022



OUR AWARDS

QUEENSLAND MUSIC AWARDS

Since inception in 2006, over fourteen thousand songs have been submitted for judging in the Queensland Music Awards. In 2022 Queensland's music community gathered to experience a new, exciting awards format, with performances by The Jungle Giants, Troy and Jem Cassar-Daley, Sached, Zheani, Cloe Terare and Felivand, with father-daughter duo Troy and Jem's rendition of 'Brisbane Blacks', an iconic protest song written by Mop and The Dropouts' Dennis Conlon (who was recognised with the QMusic Lifetime Achievement Award later in the evening) receiving a standing ovation.

In 2022, QMusic received 121 applications from emerging and established Queensland musicians, spanning categories from Pop, Country and Classical to Heavy, and everything in between. These applications resulted in 18 winners, 68 Finalists, and over 35 Highly Commended Acts across 28 awards.

BILLY THORPE SCHOLARSHIP

Established in 2010, the \$15,000 Billy Thorpe Scholarship is named in honour of the late Billy Thorpe, a great Australian rock musician and the frontman of Billy Thorpe and the Aztecs. Billy spent his formative years in Brisbane and made an enormous contribution to the Australian and global music industry over five decades of performing, writing and producing.

The scholarship has been instrumental in the development of many prominent Queensland artists' careers, including Sam Hales (The Jungle Giants), Astrid & The Asteroids, Greta Stanley and Luke Peacock.

Presented by QMusic and supported by the Queensland Government through Arts Queensland, the 2022 Billy Thorpe Scholarship was awarded to Toowoomba-based First Nations singer-songwriter Cloe Terare.

THE GRANT MCLENNAN FELLOWSHIP

Founded in 2007 in honour of the late Queensland singer-songwriter and co-frontman of The Go-Betweens, the prestigious \$25,000 Grant McLennan Fellowship offers the recipients an opportunity to travel overseas and be immersed in a foreign and vibrant musical culture to further develop their own artistic skills.

Presented by QMusic and supported by the Queensland Government through Arts Queensland, Brisbane guitarist, songwriter and singer Jack Bratt was awarded the Fellowship in 2019 and completed his project of traveling to New York City in 2022, after being delayed due to Covid-19 travel restrictions.

In 2023, two Grant McLennan Fellowship rounds will be presented by QMusic, the second, later in the year to catch up the year lost to travel. Future Grant McLennan awards will be announced at the Queensland Music Awards.

QMUSIC CONNECT

In 2022 QMusic's Industry Connect program continued across Queensland, bringing a series of industry development panels and workshops directly into local communities

This included sessions at:

- Central QLD and Mackay
- Gold Coast
- Brisbane
- Cairns
- Sunshine Coast
- Toowoomba
- Noosa and Gympie
- and Townsville.

The wide range of subjects covered in these sessions included:

- The Music Business: Getting Started
- Competition Vs Collective
- It's All About The Music
- How To Make And Get The Gig

- Play Time: Radio And Streaming
- Getting Your Music Out There
- Digital Marketing & Social Media
- The Recording Process
- Musicians Guide To Survival
- The Release Cycle
- It's A Business

Hosted by QMusic's Director of Programming Dom Miller, the range of industry guested invited to present at Industry Connect included Kellie Lloyd and Monique Matthews from APRA; musicians Andrea Kirwin, Sue Ray and Greta Stanley; Alex Wilson and Mike Keyte from GYROstream; and managers Stu McCullough and Maggie Collins.



PARLIAMENTARY FRIENDS

March 2022 saw the launch of the Queensland Parliamentary Friends of the Music Industry with a special event featuring live performances by Sahara Beck and Jem Cassar-Daley on the Parliamentary Annexe Green Deck.

Developed in response to the impacts of the global pandemic, and with a focus on maximising the economic benefits of a robust entertainment industry as the state moves towards presenting the Olympics in 2032, the Queensland Parliamentary Friends of the Music Industry is co-chaired by Shane King MP, Labor Member for Kurwongbah, and Sam O'Connor MP, LNP Member for Bonney.

The group regularly brings industry heavyweights and Queensland politicians of all persuasions together to explore strategies to strengthen and grow the already significant social and economic benefits returned to Queensland by the live music industry, while also enjoying performances from some of the state's foremost and emerging talent.

In November 2022, we delivered the second Queensland Parliamentary Friends of the Music Industry event in the Premier & Speaker's Hall at QLD Parliament House. With spectacular live performances by Yb. & The Dandys, the bustling crowd consisting of various members of Parliament from both sides of the house, and industry representatives from APRA AMCOS, The Music Network & QMF as well as delegates from Conscious Nest and Grant Thornton, were entertained and reminded of the need for a thriving live music scene within QLD and beyond.



SAFETY & DIVERSITY

QMusic events and activities in 2022 continued to evolve our focus on authentic, respectful, and meaningful actions in safety, diversity, inclusion and accessibility.

Highlights included:

Safety & Prevention on ground showcased what safer spaces and better systems could look like setting the ground rules of what is acceptable behaviour.

The Women and GNC In Music Brunch was reignited in a partnership with One of One through BIGSOUND celebrating women and people in music.

BIGSOUND conference programming included several critical discussions that were strong, representative, engaging and provocative, driving the industry to reflect on what we need to do, what we have done so well and what's still yet to come.

Overwhelming feedback from both victim survivors and our community suggested this year's BIGSOUND was the safest they have felt, wanting this to be in place all the time.

In partnership with BCC and Morwenna Collette, an accessibility report of over 20 venues in Brisbane was completed and findings were piloted at both BIGSOUND and Valley Fiesta.

Access for artists and audiences was a considered focus with thanks to Dina Bassile, BIGSOUNDs accessibility consultant, showcasing 12 artists who identify as living with disability.

Partnerships with OFWVP, Support Act, MATE and ConsciousNest powered our Concert Care program; Youngcare and Spinal Life Australia celebrated accessibility through the provision of dedicated stages at BIGSOUND and Valley Fiesta and Grant Thornton supported our first LGBTQIA+ stage at Valley Fiesta

Other support came from the Outpost and Sound Garden providing inclusive venues; Tim McCallum as Accessibility Ambassador and Joel Devereux as programmer. Our QMusic Safety and Diversity Advisory Group along with our Director of Partnerships, Kathie Elliott-Scott provided invaluable support and guidance and we want to thank them for their continued service.

We will continue to shine a spotlight on what can be done and advocate for what needs to be done to provide safe, diverse, inclusive and accessible environments, providing a platform to help drive long term social change for safer, inclusive spaces in the music industry and wider community.

FIRST NATIONS

2022 saw QMusic continue their process towards making our organization a culturally safe space by participating in Cultural Competency training with Auntie Debra Bennet and Nancy Bamaga.

The QMusic First Nations sub-committee continued to meet with significant opportunities planned, and discussions were initiated with community and Arts Queensland regarding the development of a new First Nations focussed award to sit alongside the list of awards and scholarships already offered.

BIGSOUND saw the consolidation of our ongoing partnership with Triple A Murri Country, twenty-two First Nations' led acts apply to showcase, the inclusion of Elder In Residence Uncle Kev Starkey from Darkwood Studios and the continued presence of First Nations House.

In 2022, QMusic was given the phrase Goolwal Goolwal by Gaja Kerry Charlton, a Yagarabul phrase to be used as a name for BIGSOUND's First Nations programming. In addition, we were given Yada Yutta-ba (House of First People) as a name for our place where First Nations people could gather, meet, share and conduct business.

Thanks To Our Bigsound First Nations Team, Including:

ELDER IN RESIDENCE - Uncle Kevin Starkey; Narungga, Adnyamathanha, Saibai Island

FIRST NATIONS CONFERENCE & FESTIVAL PROGRAM ADVISORY GROUP

Chair - Cameron Costello; Quandamooka

Cerisa Benjamin; Jawoyn, Gurindji, Warlpiri

Deline Briscoe; Yalanji, Afghani

William Kepa; Kulkalgal Nation

Fred Leone; Garrwa, Butchulla, Tongan, South Sea

Dan Rennie; Larrakia, Yawuru

Donna Woods; Bujiebara (Wakka Wakka)

FIRST NATIONS EVENT LIAISON - Trudy Gunston ; Kullilli

FIRST NATIONS PRODUCER - Karina Hogan; South Sea Islander, Aboriginal ancestral connections to Northern NSW

FESTIVAL PROGRAM FIRST NATIONS CONSULTANTS - Deline Briscoe, Dan Rennie

BIGSOUND 2022 FIRST NATIONS ARTWORK - Jasmine Miikika Craciun; Barkindji, Malyangapa



Budjerah performing BIGSOUND 2022

OUR TEAM

QMUSIC STAFF

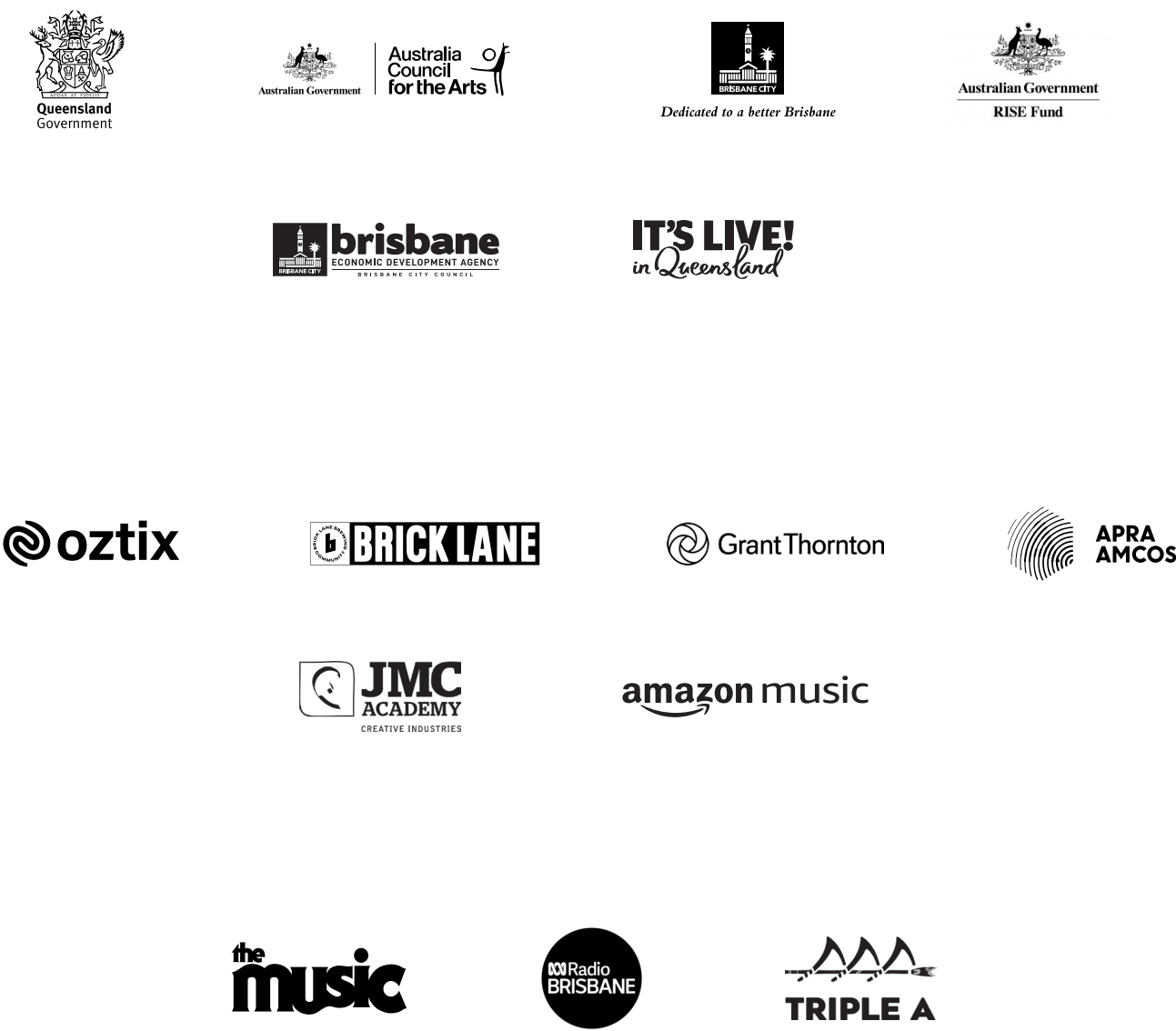
- KRIS STEWART** – Chief Executive Officer
- IAN MCINTOSH** – Director of Finance and Operations
- SEZ FOY** – Office Manager
- ANGELA KOHLER** – Director of Marketing and Communications
- AMY HYSLOP** – Marketing Manager
- NICOLE SNOOK** – Graphic Designer
- KATHIE ELLIOTT-SCOTT** – Director of Partnerships and Philanthropy
- DOM MILLER** – Director of Programming
- RUBY-JEAN MCCABE** – Programming Manager
- ALEISHA MCLAREN** – Operations Assistant

QMUSIC MANAGEMENT COMMITTEE

- NATALIE STRIJLAND** – Chair
- D-J WENDT** – Vice Chair
- SARAH CROOK** – Treasurer
- TINA RADBURN** – Secretary
- JOHN COLLINS, CAMERON COSTELLO, AARON DAHL, JACQUI GRINZI, HAYLEY JOHNSON, VIVIENNE MELLISH, JOHN MULLEN, ROZ PAPPALARDO** – Management Committee Members
- SCOTT HUTCHINSON** – Patron

OUR PARTNERS

KEY PARTNERS SUPPORTING MULTIPLE EVENTS INCLUDE:





Wiigz performing BIGSOUND 2022

TREASURER REPORT

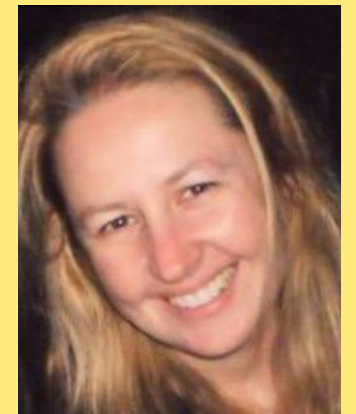
2022 saw the world return to a “new normal”. There was an influx of touring and events all around the country including the long-awaited return of BIGSOUND. Feedback from the event was resoundingly positive.

The QMusic team have worked hard throughout the year to deliver the events we all love including BIGSOUND, QMAs, Valley Fiesta, and QMusic Connect to name a few.

As a result of the delivery of these events and other activities throughout the year the total income was up 42% to \$2.851 million. Total expenses were also up 47% to \$2.849 million. The net profit for the 2022 year was \$1,939. Retained Earnings are steady at \$717,021.

Congratulations to Kris and the entire QMusic Team including contractors, volunteers, and the board for a successful 2022.

I’d also like to thank our partners the Australia Council for the Arts, Arts Queensland, and APRA|AMCOS as well as our sponsors for their continued support to the organisation. With your support QMusic will continue its efforts to provide opportunities, education and advocacy for the industry and its workers to help build a brighter, safer, and more inclusive future.



Sarah Crook
Treasurer

QUEENSLAND MUSIC NETWORK INCORPORATED

ABN 14 083 014 720

FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2022

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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 2022.

Committee Members

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

Aaron Dahl
Cameron Costello
David-John Wendt
Hayley Johnson
Jacqueline Grinzi
John Collins
John Mullen
Natalie Strijland
Roslyn Pappalardo
Sarah Crook
Thelma Plumbe (appointed 22 March 2022)
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.

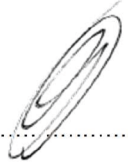
Significant Changes

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

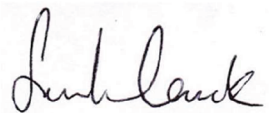
Operating Result

The surplus after providing for income tax for the 2022 financial year amounted to \$1,939 (2021: \$60,870)

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



Natalie Strijland (Chair)



Sarah Crook (Treasurer)

Dated this 21 day of March 2023

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	2022 \$	2021 \$
INCOME			
Member subscriptions		24,280	33,100
Operating grants	2	1,382,335	1,538,250
Sponsorships		607,500	141,750
Events		660,496	90,440
In Kind Income - Other		140,552	1,800
Interest income		8,432	127
General fees and other revenue		27,186	111,573
Cash flow boost		-	-
Other State Government – Covid Support		-	40,000
JobKeeper subsidy		-	42,000
		2,850,781	1,999,040
EXPENDITURE			
Events Production / Marketing		1,491,540	1,040,340
Depreciation & Amortisation		99,674	94,888
In Kind Expenses - Other		140,552	1,800
Office expenses		173,045	114,645
Interest expenses		5,442	1,624
Wages		860,590	627,433
Superannuation		78,000	57,440
		2,848,843	1,938,170
Surplus/ (deficit) before income tax		1,939	60,870
Income tax expense		-	-
Surplus/ (deficit) after income tax		1,939	60,870
RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR		715,082	654,212
RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR		717,021	715,082

The accompanying notes form part of this financial report.

**ASSETS AND LIABILITIES STATEMENT
AS AT 31 DECEMBER 2022**

	Note	2022	2021
		\$	\$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	1,542,038	1,029,887
Trade and other receivables	4	20,504	24,175
Other assets	5	21,766	45,940
TOTAL CURRENT ASSETS		1,584,308	1,100,002
NON-CURRENT ASSETS			
Plant and equipment	6	16,205	14,765
Intangibles	7	29,936	48,650
Right of use asset	8	179,061	176,305
TOTAL NON-CURRENT ASSETS		225,201	239,720
TOTAL ASSETS		1,809,509	1,339,722
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	9	84,639	65,114
Provisions	10	51,096	21,714
Lease liabilities	11	39,355	30,901
Unexpended Income		22,046	15,473
Unexpended sponsorship		25,000	35,000
Grant received in advance	12	713,428	300,591
TOTAL CURRENT LIABILITIES		935,564	468,793
NON-CURRENT LIABILITIES			
Provisions	10	10,269	9,371
Lease liabilities	11	146,655	146,476
TOTAL NON-CURRENT LIABILITIES		156,924	155,847
TOTAL LIABILITIES		1,092,488	624,640
NET ASSETS		717,021	715,082
MEMBERS' FUNDS			
Retained Surplus		717,021	715,082
TOTAL MEMBERS' FUNDS		717,021	715,082

The accompanying notes form part of this financial report.

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2022**

	Note	2022	2021
		\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorships/Sales/Fees		1,520,569	447,800
Operating Grants		1,425,723	1,538,250
Government subsidies		-	82,000
Memberships		26,708	33,100
Interest Received		8,432	127
Interest Paid for lease liabilities		(5,442)	(1,624)
Cash paid to suppliers and employees		(2,387,315)	(1,927,967)
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES	13	588,675	171,686
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for intangibles		(30,743)	-
Payment for property, plant and equipment		(8,062)	(7,702)
Net cash used in investing activities		(38,805)	(7,702)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of lease liabilities		(37,718)	(37,598)
NET CASH PROVIDED BY (USED IN)/ FINANCING ACTIVITIES		(37,718)	(37,598)
NET INCREASE / (DECREASE) IN CASH HELD		512,152	126,386
CASH AT THE BEGINNING OF THE YEAR		1,029,887	903,499
CASH AT THE END OF THE YEAR	3	1,542,038	1,029,885

The accompanying notes form part of this financial report.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

Financial Reporting Framework

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

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

Basis of Preparation

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

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

(a) Income Tax

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

(b) Property, Plant and Equipment (PPE)

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation. The depreciable amount of all PPE is depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvement.

(c) Impairment of Assets

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

(d) Employee Benefits

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(e) Cash and Cash Equivalents

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

(f) Accounts Receivable and Other Debtors

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

(g) Revenue and Other Income

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

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

(h) Goods and Services Tax (GST)

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

(i) Accounts Payable and Other Payables

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

(j) Intangible Assets

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

(k) Leases

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

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(k) Leases (continued)

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

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

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

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

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

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

(l) New or amended Accounting Standards and Interpretations adopted

The 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.

(m) Critical Accounting Estimates and Judgements

The Committee evaluates estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Association.

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(m) Critical Accounting Estimates and Judgements (continued)*COVID-19 Pandemic*

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the association based on the known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the Association operates. There does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the association unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

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 2022

NOTE 2: OPERATING GRANTS

	2022	2021
	\$	\$
Australia Council - Core	454,500	315,000
Other Grants	927,835	1,223,250
	<u>1,382,335</u>	<u>1,538,250</u>

NOTE 3: CASH AND CASH EQUIVALENTS

	2022	2021
	\$	\$
Cash on hand	-	85
Cash at bank	1,542,038	1,029,802
	<u>1,542,038</u>	<u>1,029,887</u>

NOTE 4: TRADE AND OTHER RECEIVABLES

	2022	2021
	\$	\$
Trade Debtors	8,239	8,250
Sundry debtors	12,266	15,925
	<u>20,504</u>	<u>24,175</u>

NOTE 5: OTHER ASSETS

	2022	2021
	\$	\$
Prepayments	18,765	42,940
Rental bond	3,000	3,000
	<u>21,766</u>	<u>45,940</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 6: PROPERTY, PLANT AND EQUIPMENT

	2022	2021
	\$	\$
Office equipment and furniture	87,001	78,939
Less: Accumulated depreciation	(70,796)	(64,174)
	<u>16,205</u>	<u>14,765</u>

NOTE 7: INTANGIBLES

	2022	2021
	\$	\$
Websites	299,005	268,263
Less: Accumulated amortisation	(269,070)	(219,613)
	<u>29,936</u>	<u>48,650</u>
Trademarks	3,423	3,423
Less: Accumulated amortisation	(3,423)	(3,423)
	<u>-</u>	<u>-</u>
	<u>29,936</u>	<u>48,650</u>

NOTE 8: RIGHT-OF-USE ASSETS

	2022	2021
	\$	\$
Leased office	221,141	272,554
Less: Accumulated depreciation	(42,080)	(96,249)
	<u>179,061</u>	<u>176,305</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 9: TRADE AND OTHER PAYABLES

	2022	2021
	\$	\$
Trade creditors	73,111	67,054
GST Payable / (Receivable)	11,528	(1,940)
	84,639	65,114

NOTE 10: PROVISIONS

	2022	2021
	\$	\$
Current		
Provision for audit fees	6,000	5,500
Provision for long service leave	-	-
Provision for annual leave	45,096	16,214
	51,096	21,714
Non- Current		
Provision for long service leave	10,269	9,371
	10,269	9,371

NOTE 11: LEASE LIABILITIES

	2022	2021
	\$	\$
Current		
Lease Liabilities	39,355	30,901
	39,355	30,901
Non- Current		
Lease Liabilities	146,655	146,476
	146,655	146,476

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 12: GRANTS RECEIVED IN ADVANCE

	2022	2021
	\$	\$
Australia Council - Organisation	229,523	227,250
Other Unexpended Grants	483,905	73,341
	713,428	300,591

NOTE 13: CASHFLOW INFORMATION

	2022	2021
	\$	\$
Reconciliation of cash flow from operations with surplus / (loss) after income tax		
Surplus / (loss) after income tax	1,939	60,870
 Cash flows excluded from profit / (loss) attributable to operating activities		
 Non-cash flows:		
Depreciation and amortisation	99,674	94,888
Gain on sale of property, plant and equipment		-
 Changes in assets and liabilities		
(Increase) / decrease in trade debtors	3,671	123,525
Increase / (decrease) in trade creditors and other payables	19,525	(42,939)
(Increase) / decrease in prepayments	24,175	(19,172)
Increase / (decrease) in unexpended grants and sponsorships	409,411	(33,979)
Increase/(decrease) in provisions	30,280	(11,505)
Cash flows from operations	588,675	171,686

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

NOTE 14: SUBSEQUENT EVENTS

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

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

NOTE 15: CONTINGENT LIABILITIES

The Association had no contingent liabilities as at 31 December 2022.

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 2022 and of its performance for the financial year ended on that date; and
 - Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) to the extent described in Note 1, *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporations Act 1981 Qld*, and
- b. At the date of this statement, there are reasonable grounds to believe that Queensland Music Network Incorporated will be able to pay its debts as and when they fall due.

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


.....
Natalie Strijland (Chair)


.....
Sarah Crook (Treasurer)

Dated this21..... Day ofMarch..... 2023

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

Report on the Financial Report

Opinion

We have audited the accompanying financial report, of Queensland Music Network Incorporated ("the Association"), which comprises the Assets and Liabilities Statement as at 31 December 2022, Income and Expenditure Statement and the Statement of Cash Flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Statement by Members of the Committee.

In our opinion the financial report of the Association is in accordance with the *Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012*, including:

- a) Giving a true and fair view of the Association's financial position as at 31 December 2022 and of its performance for the year ended on that date; and
- b) Complying with Australian Accounting Standards to the extent described in Note 1 and the *Division 60 the Australian Charities and Not-for-profits Commission Regulations 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report.

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

Independence

We are independent of the Association in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

Emphasis of Matter – Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the management committee's financial reporting responsibilities under the *Australian Charities and Not-for-profits Commission Act 2012* to meet the needs of the members. As a result, the financial report may not be suitable for another purpose.

Committee Responsibilities for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

PKF

PKF BRISBANE AUDIT



SHAUN LINDEMANN
PARTNER

21 MARCH 2023
BRISBANE

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

Thank you to our members, partners and the community, we have been able to work through our toughest year yet, together. We have collectively and will continue to collectively ensure the connectivity and ongoing support of the Queensland music industry is prevalent throughout 2023 and beyond.