

QMUSIC

PISCO SOUR, BIGSOUND
DARCY GOSS



**2025
ANNUAL
REPORT**

**YEAR-END
REVIEW**

WE ARE QMUSIC

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

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

ACKNOWLEDGEMENTS

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

QMusic is committed to building more opportunities for Aboriginal and Torres Strait Islander artists and music businesses. QMusic acknowledges the support and funding of the Queensland Government through Arts Queensland, part of the Department of Education, the Australian Government through Creative Australia, its principal arts funding and advisory body, and APRA AMCOS.

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



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CHAIR REPORT

2025 was a defining year for QMusic - a year in which our organisation demonstrated resilience, leadership, and impact across every corner of Queensland's contemporary music ecosystem. As the peak body for our state's music industry, we continued to champion the artists, workers, venues, festivals and communities who make Queensland's cultural life vibrant and essential.

This year saw QMusic secure long-term stability through the extension of our core funding to 2029. This commitment from the Queensland Government recognises the strength of our programs, the calibre of our team, and the vital role we play in shaping the future of the state's creative economy. We were also appointed as one of six organisations to deliver the new Regional Arts Services Network (RASN), ensuring that music industry professionals across Queensland have access to dedicated, artform-specific support.

Work also commenced on the development of QMusic's 2026-2029 Strategic Plan, ensuring the organisation is well positioned for its next phase of growth, advocacy and sector leadership.

BIGSOUND 2025 was our most ambitious and successful edition yet. With more than 4,200 attendees, 1,700 delegates, 500+ events and a significantly expanded First Nations program, BIGSOUND reinforced its position as the Southern Hemisphere's largest music industry event. The independent economic impact study conducted by the University of the Sunshine Coast confirmed what our community has long known: BIGSOUND is cultural infrastructure. The event generated \$20.15 million in economic activity, supported 269 jobs, and returned \$10.85 in community value for every \$1 of public investment.

Across the year, QMusic deepened its commitment to safety, accessibility, inclusion and sustainability. Our Safety & Diversity Advisory Group continued

to guide best practice, our Concert Care program expanded, and new accessibility partnerships strengthened the experience of artists and audiences at our events. Our sustainability work, delivered in partnership with Green Music Australia, continued to embed responsible practices across BIGSOUND and our broader operations.

The Queensland Music Awards once again celebrated the excellence and diversity of Queensland artists, with new award categories introduced to better reflect the breadth of our industry. Valley Fiesta and Industry Connect continued to grow, with Industry Connect delivering its most geographically extensive program to date.

Internally, QMusic undertook significant organisational strengthening, including a People & Culture audit, a new organisational structure, and improvements to governance, policies and systems. These changes ensure we are well positioned to deliver our strategic goals and support the sector through a period of rapid change.

I acknowledge Aunty Sandra King, QMusic's Advising Elder, whose cultural guidance and leadership continue to support our organisation's connection to Country and our commitment to culturally safe practice.

I extend my sincere thanks to our staff, contractors, volunteers, partners, funders and the QMusic Management Committee. Your dedication, expertise and passion make our work possible. I also acknowledge the artists, industry workers and communities who continue to inspire us with their creativity, resilience and vision.

This year also marked QMusic's first participation in the Board Observer Program, and we were pleased to welcome Danielle Ah Boo and Katriina Heikkanen to the Management Committee.



Their perspectives and engagement enriched our governance conversations throughout the year.

I would also like to acknowledge the contribution of outgoing CEO Kris Stewart and thank him for his five-year tenure. We are energised for the next phase of the organisation's evolution.

QMusic enters 2026 with momentum, clarity and purpose. Together, we will continue to build a thriving, inclusive and sustainable future for Queensland music.

JAKE CHALLENGOR
CHAIR, QMUSIC





ELIZA & THE DELUSIONALS, BIGSOUND
DARCY GOSS

BIGSOUND

BIGSOUND 2025 was the largest and most ambitious edition in the event's 24-year history, reinforcing its position as the Southern Hemisphere's leading music industry conference and showcase festival. Held from 2-5 September across Fortitude Valley, the event brought together more than 4,200 attendees, including 1,700 registered delegates and 143 international participants.

The program featured 130 showcasing artists across 263 performances, 138 speakers, 41 conference sessions, 30 workshops, 27 networking events, 44 partner activations and 16 Goolwal Goolwal special events. Free programming on the Brunswick Street Mall and in the Goolwal Garden attracted up to 10,000 public attendees daily.

Two major new initiatives elevated the BIGSOUND experience. The BIGSOUND Artist Hub, presented by Spotify, provided showcasing artists with a dedicated multi-level space for work, mentoring and networking. The BIGSOUND Content House, presented by Tourism and Events Queensland and CLIPPED.TV, offered a purpose-built environment for content creators, media and partners, including a full-day TikTok takeover.

The networking program expanded significantly, with the introduction of the Delegate Hub presented by Oztix, the Preludes & Encores series, and GYRO Roundtables. These formats facilitated structured, high-value connections between artists, delegates and industry leaders.

International engagement reached new heights, with delegations from Mexico, Taiwan, Singapore, France, Canada and Aotearoa participating in panels, showcases and meetings. Sounds Australia facilitated 625 one-on-one meetings between international buyers and Australian artists.

QMusic also expanded its international engagement, hosting a BIGSOUND stage at The Great Escape in the UK and participating in industry exchange activities across Asia, including presentations, sector meetings and attendance at the Golden Melody Awards in Taiwan.

The Goolwal Goolwal First Nations program delivered 81 activities, engaged 145 First Nations artists and cultural leaders, and attracted 8,820 attendees. Highlights included BRIGGS' keynote, the Bad Apples Music 10-year celebration, and activations curated by Awesome Black and FN Focus.

An independent economic impact study found that BIGSOUND generated \$20.15 million in economic activity, supported 269 jobs, and delivered a return of \$10.85 for every \$1 of public investment - confirming BIGSOUND's role as essential cultural infrastructure for Queensland.

BIGSOUND returns for its 25th anniversary edition from 1-4 September 2026.

BIGSOUND is produced by QMusic and supported by the Australian Government through Creative Australia, and by the Queensland Government through Arts Queensland and Tourism and Events Queensland.

QUEENSLAND MUSIC AWARDS

The 2025 Queensland Music Awards (QMAs) were held on 25 March at The Fortitude Music Hall, celebrating excellence across more than 30 award categories. Produced by QMusic and supported by the Queensland Government, the QMAs brought together artists, industry professionals and community members from across the state.

At the of 2025 new award categories were introduced to better reflect Queensland's music community ahead of the 2026 Queensland Music Awards, including Producer of the Year, Breakthrough Artist of the Year, Indigenous Artist of the Year and Accessible & Inclusive Venue of the Year. Public voting was expanded through the Album of the Year category.

Electronic artist Young Franco was the night's standout, winning Song of the Year, the Electronic Award and the Export Achievement Award for Wake Up ft. Master Peace. Christine Anu received the Lifetime Achievement Award, with a tribute performance by her daughter, Zipporah Corser-Anu. Troy Cassar-Daley won the inaugural publicly voted Album of the Year, while Jem Cassar-Daley received the Indigenous Award for Big Container.

SCHOLARSHIPS & PRIZES

Four scholarships of \$15,000 each were awarded: the Billy Thorpe Scholarship, the Carol Lloyd Award, the Dennis 'Mop' Conlon Scholarship and the Grant McLennan Fellowship. These awards provide financial support, mentoring and professional development opportunities for emerging Queensland artists. Each scholarship is supported by dedicated industry partners providing mentoring, studio time and professional development alongside the financial award.

The QMAs continue to grow as a platform for celebrating the diversity, creativity and excellence of Queensland's contemporary music sector.

QMusic also supported the unveiling of a new plaque on the Valley Walk of Fame, celebrating the achievements of Jem Cassar-Daley. This prestigious honour recognised her 2024 Queensland Music Awards Song of the Year win, cementing her status as a standout First Nations artist in the Australian music industry.



VALLEY FIESTA

Valley Fiesta 2025 activated Fortitude Valley with a full day of free live music across multiple stages, drawing an estimated 10,000 attendees. Programmed by The Tivoli and delivered in partnership with TLC Events Co, the event showcased emerging and established artists, including Hockey Dad, Sycco, Keli Holiday, Tjaka, Lottie McLeod Special Features and VOIID. TYDE opened the event as winners of the 2025 QUBE Effect Lord Mayor’s Live Event Award.

The Winn Lane DJ stage, curated by QUIVR, hosted ten local DJs and recorded approximately 870 attendees, with QUIVR reporting a full week’s trade achieved in a single day. The event was delivered on budget with no major incidents and received strong positive feedback from venues, stakeholders and the Safe Night Precinct.

The event was delivered on budget with no major incidents, in partnership with TLC Events Co and The Tivoli. Total income was \$214,135, comprising \$209,135 in government funding and \$5,000 in sponsorship, against total expenditure of \$213,754. Stakeholder and venue feedback was consistently positive.





INDUSTRY CONNECT

Industry Connect is QMusic's statewide professional development program, designed to strengthen local music ecosystems through workshops, panels, mentoring and live showcases. The 2025 program ran from April to July and delivered events across ten locations: Toowoomba, Cunnamulla, Townsville, Cairns, Gold Coast, Noosa, Gympie, Sunshine Coast, Logan/Scenic Rim and Redlands.

The program was delivered in partnership with local governments, music organisations and community groups, including the Live Music Office, Cairns City Council, Gold Coast City Council, Sofar Sounds, the Sunshine Coast Music Industry Collective and Redlands City Council. The program generated \$28,500 in partner investment and delivered a surplus of \$13,850.

Industry Connect 2025 represented QMusic's most geographically extensive regional engagement to date, strengthening relationships with councils and local industry leaders and laying the groundwork for expanded activity in 2026.

CALENDAR

APR:	26:	WORKSHOPS & PRESENTATIONS TOOWOOMBA
	30:	WORKSHOPS & PRESENTATIONS CUNNAMULLA
JUN:	06:	PANELS & ROUNDTABLES TOWNSVILLE
	22:	BUSINESS, SYNC & TOURING CAIRNS
	25:	BUILDING A TEAM, FUNDING, FANBASES & RISK GOLD COAST
JUL:	03:	BRANDING, TOURING & REVENUE NOOSA
	04:	MONEY, MARKETING & SYNC GYMPIE
	16:	RIGHTS, ROYALTIES, TEAM-BUILDING, TOURING & SYNC SUNSHINE COAST
	19:	WORKSHOPS & PRESENTATIONS LOGAN AND SCENIC RIM
	21:	ROYALTIES, TEAMS, BOOKING & MENTAL HEALTH REDLANDS
NOV:	06:	VISION TO ACTION: DEFINING YOUR ARTIST IDENTITY & GOALS MORETON BAY



FIRST NATIONS

First Nations engagement remained central to QMusic's work in 2025, guided by cultural leadership, community partnerships and the expertise of First Nations staff and advisors.

The Goolwal Goolwal program at BIGSOUND delivered 81 activities, engaged 145 First Nations artists, speakers and cultural leaders, and attracted 8,820 attendees. The program was produced by Kearna Kemister, supported by Bianca Kemister as Assistant Producer, and shaped by the First Nations Advisory Board comprising Toni Janke (Chair), Will Pawa-Oui and Deline Briscoe. Their leadership ensured the program reflected cultural authority, community priorities and the diversity of First Nations creative practice.

Program highlights included a keynote by BRIGGS, the Bad Apples Music 10-year celebration, and activations curated by Awesome Black and FN Focus. The Goolwal Garden operated as a free, all-ages First Nations hub across all four days of BIGSOUND, providing a culturally safe space for community connection, performance and storytelling.

Beyond BIGSOUND, QMusic supported First Nations industry development through partnerships with Old Lore Studios, Triple A Murri Radio, Support Act, and Singing Our Futures. Peter Thornley, First Nations musician and founder of Old Lore Studios, led the curation and delivery of the Futures Summit in Cairns, working closely with regional First Nations partners.

At the Queensland Music Awards, Rudy Matoy received the Dennis 'Mop' Conlon Scholarship, Jem Cassar-Daley won the Indigenous Artist of the Year, Award, and Miles Nautu received the Billy Thorpe Scholarship.

These awards reflect QMusic's commitment to supporting First Nations artists across all stages of their careers.

QMusic acknowledges the contribution of Sue Ray, who served as First Nations Music Officer until April 2025 and played a key role in strengthening First Nations engagement across programs.

QMusic remains committed to embedding First Nations leadership, cultural safety and community-led practice across all programs, guided by ongoing partnerships with Arts Queensland, Creative Australia and First Nations-led organisations statewide.



ADVOCACY & INCLUSION

ADVOCACY & INDUSTRY LEADERSHIP

QMusic's advocacy work in 2025 strengthened the organisation's role as a key voice for Queensland's contemporary music sector. Building on commitments secured during the 2024 Queensland State Election, QMusic engaged with Ministers, government agencies and national bodies to advance policy priorities including funding, safety, regional development and industry sustainability.

A major milestone was the extension of QMusic's core funding to 2029, providing long-term stability for the organisation and the sector. QMusic was also appointed as one of six organisations to deliver the Queensland Government's new Regional Arts Services Network (RASN), ensuring statewide access to dedicated, artform-specific support for music industry professionals.

QMusic contributed to national policy discussions through a submission to the Productivity Commission and participation in the Regional & Remote Music Summit. The organisation also maintained its national profile through representation at Music Australia announcements, the AAM Awards and the APRA Awards, and through continued engagement with the Australian Music Industry Network and the Live Music Office.

QMusic also strengthened its presence across Queensland and nationally through direct collaboration with Shane King MP and Sam O'Connor MP on the Parliamentary Friends of the Music Industry event, which featured performances by Troy Cassar-Daley and Jem Cassar-Daley. Alongside this work, QMusic maintained strong statewide engagement through representation at the Sunshine Coast Music Awards and the Gold Coast Music Awards. These activities deepened our relationships with artists, industry leaders and elected representatives, ensuring

Queensland's contemporary music sector remains visible, valued and strongly connected across the state and beyond.

The BIGSOUND Economic Impact Study provided a powerful advocacy tool, demonstrating that the event generated \$20.15 million in economic activity, supported 269 jobs, and delivered \$10.85 in community value for every \$1 of public investment. These findings are being used to support the case for ongoing and increased investment in Queensland's music industry.

QMusic continued to participate in the Night Life Economy Expert Advisory Group, ensuring the needs of artists, venues and music workers were represented in statewide planning for the evening and night-time economy.

SAFETY, ACCESSIBILITY, & INCLUSIVITY

QMusic deepened its commitment to delivering safe, inclusive and accessible events in 2025. Guided by the Safety & Diversity Advisory Group, the organisation strengthened its approach to community wellbeing, cultural safety and equitable participation across its programs and BIGSOUND.

At BIGSOUND, the Concert Care program continued to expand through partnerships with Hey Mate, ConsciousNest, Let's Go Support Services and Support Act, providing in-person Mental Health First Aid, quiet breakout spaces, wellbeing resources and culturally safe environments for artists, delegates and audiences.

Accessibility initiatives were further embedded across BIGSOUND, including live captions at Fortitude Music Hall, dedicated strobe-free showcase venues, Auslan interpretation on the Brunswick Street Mall stage, Mobility

Access Discount Tickets, comprehensive venue accessibility profiles, and a dedicated access inbox. These operational initiatives were complemented by safety and accessibility focused meetup events, creating spaces for artist and industry to connect with shared goals for industry inclusion.

Across the organisation, QMusic strengthened staff capability through Active Bystander training and Disability Inclusion training. These initiatives support QMusic's long-term commitment to embedding best practice across all programs and events.

In 2025, QMusic introduced a new Service Promise, formalising organisational commitments to accountability, transparency and community feedback. QMusic remains committed to ensuring the Service Promise reflects community expectations and sector needs, with ongoing consideration of its scope and application.

SUSTAINABILITY

Environmental responsibility remained a key organisational priority in 2025. Now in its fourth year of partnership with Green Music Australia, QMusic continued to embed sustainability practices across BIGSOUND and its broader operations.

At BIGSOUND, sustainability was spotlighted as an industry priority through the No Music On A Dead Planet meetup and the Green Venue Tour at Fortitude Music Hall, led by Green Music Australia. These program highlights were backed by operational initiatives including recycled PET lanyards and wristbands, reduced print volume, multi-year signage reuse, ongoing use of reusable cups through Bettercup, and an optional Green Levy on conference ticket sales.

Our efforts are backed by data, with environmental impact measured via Amidesi tracking year on year since 2022.

In 2025, QMusic developed its first Sustainability Action Plan, formalising our commitment to reducing waste, improving procurement practices,

and delivering more environmentally responsible events. This plan provides a strong foundation for the next phase of QMusic's sustainability work.

QMusic remains committed to strengthening its environmental impact over time, with sustainability considerations increasingly integrated into planning, procurement and program design across the organisation.

MARKETING & COMMUNICATIONS

QMusic's marketing and communications activity in 2025 focused on strengthening audience engagement, amplifying program impact and elevating Queensland artists and industry stories across all channels. BIGSOUND achieved significant digital growth, with website traffic increasing by 55% and more than 5 million impressions generated through PR activity. The digital marketing campaign delivered 4.45 million impressions, with strong performance across organic social, paid social and search. Media coverage totalled 641 clips across online, print, radio and television, with a combined audience reach of 91.5 million. Highlights included coverage from ABC, Billboard, The Music Network, Rolling Stone AU/NZ and international outlets.

The Queensland Music Awards campaign delivered strong engagement across social media, direct mail and digital channels, supported by a refreshed brand and expanded award categories. QMusic also supported national campaigns including Aus Music Month and the Ausify initiative, amplifying Queensland artists across digital platforms.

Across the organisation, the Marketing & Communications team continued to refine EDM processes, strengthen website alignment and develop a more integrated year-round communications framework.

These improvements support QMusic's long-term goal of delivering clear, accessible and impactful communications to artists, industry and audiences statewide. QMusic's marketing and communications activity in 2025 focused on strengthening brand visibility, deepening audience engagement, and amplifying the reach of our programs, events, and

and advocacy work across Queensland and nationally. Through coordinated campaigns across digital, media, and stakeholder channels, QMusic achieved strong growth in audience reach and engagement, supported by refreshed messaging, improved content planning, and strengthened cross-team collaboration.

Our communications approach centred on:

- Clear, consistent storytelling across all programs
- Increased visibility for Queensland artists and industry
- Stronger integration between marketing, partnerships, and programming
- Data-driven decision-making and campaign optimisation
- Improved accessibility and audience-centred content

This resulted in significant increases across media coverage, digital engagement and audience reach, underscored by the following campaign highlights.



BIGSOUND MEDIA & MARKETING REACH

- **641 PIECES**
OF MEDIA COVERAGE (43.2% INCREASE FROM PREVIOUS YEAR)
- **91.5 MILLION**
COMBINED TOTAL PUBLICATION AUDIENCE
- **2.24 MILLION**
ESTIMATED VIEWS OF COVERAGE
- **23.1K**
SOCIAL MEDIA ENGAGEMENTS
- **819K**
ESTIMATED SOCIAL MEDIA VIEWS

DIGITAL PRESENCE

- **26,788**
INSTAGRAM FOLLOWERS
- **33,791**
FACEBOOK FOLLOWERS
- **29,134**
DIRECT MARKETING CONTACTS

DELEGATE ORIGIN

- **39.62%**
QUEENSLAND
- **55.04%**
INTERSTATE
- **5.34%**
INTERNATIONAL DELEGATES (FROM CANADA, FRANCE, GERMANY, IRELAND, JAPAN, MEXICO, NEW ZEALAND, PORTUGAL, SINGAPORE, SPAIN, UK & USA)



ULLAH, BIGSOUND
TIARNA STAHMER

STAFF & MANAGEMENT COMMITTEE

QMUSIC MANAGEMENT COMMITTEE

VIV MELLISH
PRESIDENT

MAGGIE COLLINS
VICE PRESIDENT

TINA BRANDLE
TREASURER

FRANCESCA DE VALENCE
SECRETARY

AARON DAHL

BARTON GREEN

DAVE SLESWICK

JACQUI WIRTH

JOHN MULLEN

ACKNOWLEDGEMENT AND THANK YOU TO OUR OUTGOING BOARD MEMBERS

QMUSIC SINCERELY THANKS OUR OUTGOING BOARD MEMBERS FOR THEIR DEDICATION, EXPERTISE, AND CONTRIBUTION TO QUEENSLAND'S MUSIC INDUSTRY.

TINA RADBURN

JOHN 'JC' COLLINS

CAMERON COSTELLO

KRISTY GOSTELOW

DANIELLE AH BOO
BOARD OBSERVER

KATRIINA HEIKKANEN
BOARD OBSERVER

CONTRIBUTED TO GOVERNANCE PROCESSES THROUGHOUT THE YEAR, SUPPORTING COMMITTEE DISCUSSIONS AND ORGANISATIONAL INSIGHT.

ELDER IN RESIDENCE

AUNTY SANDRA KING
QMUSIC'S ADVISING ELDER (PROVIDING CULTURAL GUIDANCE TO THE BOARD AND STAFF)

FIRST NATIONS ADVISORY GROUP

TONI JANKE

CHAIR

WILL PAWA-OUI

MEMBER

DELINE BRISCOE

MEMBER

QMUSIC SAFETY AND DIVERSITY ADVISORY

JACQUI WIRTH

CHAIR

MEMBERS

DAMEILA THOMPSON

EZARCO DOS SANTOS

BRIDGETTE DI FERDINANDO

MICHELLE PITIRIS

ZOE DAVIS

RACH KAYROOZ

*QMUSIC ACKNOWLEDGES THE CONTRIBUTIONS
OF THE SAFETY & DIVERSITY ADVISORY GROUP,
WHOSE LIVED EXPERIENCE AND EXPERTISE
GUIDE QMUSIC'S APPROACH TO SAFETY,
INCLUSION AND WELLBEING ACROSS ALL*



STAFF & MANAGEMENT COMMITTEE CONT.

TEAM

KRIS STEWART

CHIEF EXECUTIVE OFFICER (CEO)

FRAN HUESTIS

DIRECTOR OF FINANCE & ADMINISTRATION

MICHELLE CONNERY

DIRECTOR OF PARTNERSHIPS

SARAH FARNSWORTH

DIRECTOR OF OPERATIONS

MANDI MCINTYRE

DIRECTOR OF PROGRAMMING

ANTHEA GWYNNE

PROGRAMS MANAGER

AMY KERBY

MARKETING MANAGER & BIGSOUND
DIGITAL LEAD

EDDIE GRESACK

PRODUCTION MANAGER

HANNAH DELBRIDGE

PARTNERSHIPS MANAGER

HARPER KODICEK

EXECUTIVE & PARTNERSHIPS ASSISTANT

ISABELLA GRANT

SENIOR GRAPHIC DESIGNER

KAREN GRAHAM

BOOKKEEPER

KATHRYN BERMINGHAM

OPERATIONS MANAGER

KATLIN MCCULLOUGH

SENIOR MANAGER OF MARKETING &
COMMUNICATIONS COMMUNICATIONS

LUCY JOACHIM

OPERATIONS CO-ORDINATOR

MYSTIQUE JONES

PROGRAMS ASSISTANT & ARTIST
LIAISON

SUE RAY

FIRST NATIONS MUSIC OFFICER

TORI MATTHEWS

SPECIAL EVENTS PRODUCER



ELIZA & THE DELUSIONALS, BIGSOUND
DARCY GOSS

PARTNERS

QMusic's success in delivering our annual programs and events is a testament to the strong partnerships curated over the year, with a diverse network of sponsors committed to the growth of the Australian music industry. Our partners' support has been critical in creating pathways for emerging artists, driving industry innovation, and expanding Australia's footprint in global markets.

STRATEGIC PARTNERS

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

MAJOR PARTNERS

- AETHER BREWING
- AMAZON MUSIC
- AMERICAN APPAREL
- APRA AMCOS
- BREWDOG
- G.Y.R.O GROUP
- LIVE NATION
- SELECT MUSIC
- SONY
- TIKTOK
- THE TIVOLI
- TIXEL
- TRIPLE J & ABC
- UNIFIED
- VINYL GROUP

TREASURERS REPORT

2025 was a strong and steady year for QMusic, with a surplus of \$53,674—a jump from last year’s \$3,617. It’s a great result and shows we’ve managed to keep things running efficiently while still delivering a huge year of activity for the Queensland music community.

Income held steady at \$4.24 million, with the bulk coming from operating grants, alongside solid contributions from sponsorships and events.

On the spending side, we came in at \$4.18 million, very much in line with last year. Most of this went into delivering events and supporting our people—basically, putting the money where it matters. Costs were well managed across the board, which helped us land the stronger surplus.

Our net assets grew to \$784,879, and we saw a higher balance held in term deposits (\$1.21 million) at year end.

Liabilities reduced overall, and we’re still holding over \$1 million in grants received in advance, which puts us in a good position to deliver future programs. We also saw a positive turnaround in operating cash flow, ending the year ahead rather than behind.

In short, QMusic is in a healthy financial position—stable, sustainable, and set up well for what’s next. The independent auditor confirmed that the financial report gives a true and fair view of the organisation’s financial position and performance and complies with relevant Australian standards and legislation.

Since year end, we’ve taken a big step by transitioning to a company limited by guarantee, and we’ve begun a leadership transition with our CEO. It’s an exciting time of change, and the finances are in a solid place to support it.

TINA BRANDLE
TREASURER, QMUSIC

QUEENSLAND MUSIC NETWORK INCORPORATED

ABN 14 083 014 720

FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2025

QUEENSLAND MUSIC NETWORK INCORPORATED

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General information

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

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

Its registered office and principal place of business are:

Registered office

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

Principal place of business

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

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

The financial statements were authorised for issue, in accordance with a resolution of committee members, on 28 April 2026. The committee members have the power to amend and reissue the financial statements.

QUEENSLAND MUSIC NETWORK INCORPORATED

COMMITTEE'S REPORT

Your committee members submit the financial report of Queensland Music Network Incorporated (the Association, QMusic) for the financial year ended 31 December 2025.

Committee Members

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

Aaron Dahl

Barton Green (re-elected 3/6/2025)

Cameron Costello (resigned 31/12/2025)

Jacqueline Grinzi (re-elected 3/6/2025)

John Collins (retired at AGM 3/6/2025)

John Mullen

Tina Radburn (retired at AGM 3/6/2025)

Vivienne Mellish (re-elected 3/6/2025, stepped down as President 20/01/2026)

Kristy Gostelow (elected 30/04/2024, resigned 5/12/2025)

Maggie Collins (appointed 28/08/2024, elected 3/6/2025)

Jake Challenor (appointed 28/08/2024, elected 3/6/2025, Jake was voted in as Acting President of the Incorporated Association on 20/01/2026 and was voted as Chair of the new CLBG Queensland Music Network Limited on 10/03/2026 in a first meeting of Directors.)

Lydia Miller (elected 30/04/2024)

Tina Brandle (elected 30/04/2024)

Francesca de Valence (elected 3/6/2025)

Dave Sleswick (elected 3/6/2025)

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 2025 financial year amounted to \$53,673 (2024: \$3,617)

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



.....
Jake Challenor (Chair)



.....
Tina Brandle (Treasurer)

Dated this 28th day of April 2026

QUEENSLAND MUSIC NETWORK INCORPORATED

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2025**

	Note	2025 \$	2024 \$
INCOME			
Member subscriptions		28,980	31,570
Operating grants	2	2,322,530	2,316,533
Sponsorships		851,866	873,612
Events		619,408	565,683
In Kind Income - Other		377,770	251,822
Interest income		25,236	70,701
General fees and other revenue		11,920	77,387
		4,237,710	4,187,308
EXPENDITURE			
Events Production / Marketing		1,871,376	2,093,158
Depreciation & Amortisation		116,001	100,415
In Kind Expenses - Other		377,770	251,822
Office expenses		183,905	185,486
Interest expenses		3,758	6,354
Wages		1,490,314	1,397,128
Superannuation		140,913	149,328
		4,184,036	4,183,691
Surplus before income tax		53,674	3,617
Income tax expense		-	-
Surplus after income tax expense for the year attributable to the members of Queensland Music Network Incorporated		53,674	3,617
RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR		731,205	727,588
RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR		784,879	731,205

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

QUEENSLAND MUSIC NETWORK INCORPORATED

**ASSETS AND LIABILITIES STATEMENT
AS AT 31 DECEMBER 2025**

	Note	2025	2024
		\$	\$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	3	686,907	1,841,491
Trade and other receivables	4	64,277	83,640
Other financial assets	5	1,206,835	-
Other assets	6	28,715	29,231
TOTAL CURRENT ASSETS		1,986,734	1,954,362
NON-CURRENT ASSETS			
Plant and equipment	7	11,883	14,252
Intangibles	8	76,188	111,884
Right of use asset	9	57,849	91,202
TOTAL NON-CURRENT ASSETS		145,920	217,338
TOTAL ASSETS		2,132,654	2,171,700
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	141,887	154,780
Provisions	11	38,109	92,809
Lease liabilities	12	56,498	45,588
Unexpended Income		14,145	24,146
Unexpended sponsorship		-	25,000
Grant received in advance	13	1,055,625	1,008,000
TOTAL CURRENT LIABILITIES		1,306,264	1,350,323
NON-CURRENT LIABILITIES			
Provisions	11	30,633	32,332
Lease liabilities	12	10,878	57,840
TOTAL NON-CURRENT LIABILITIES		41,511	90,172
TOTAL LIABILITIES		1,347,775	1,440,495
NET ASSETS		784,879	731,205
MEMBER'S FUNDS			
Retained Surplus		784,879	731,205
TOTAL MEMBER'S FUNDS		784,879	731,205

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

QUEENSLAND MUSIC NETWORK INCORPORATED

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2025

	Note	2025 \$	2024 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorship/Sales/Fees		1,650,877	1,933,254
Operating Grants		2,567,407	2,548,187
Memberships		31,878	34,727
Interest Received		25,236	70,701
Interest Paid for lease liabilities		(3,758)	(6,354)
Cash paid to suppliers and employees		(4,138,754)	(4,625,679)
NET CASH PROVIDED BY/(USED IN) OPERATING ACTIVITIES	16	132,886	(45,164)
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for investments in term deposits		(1,206,835)	-
Payment for intangibles		-	(46,600)
Payment for property, plant and equipment		(29,226)	(8,694)
NET CASH USED IN INVESTING ACTIVITIES		(1,236,062)	(55,294)
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of lease liabilities		(51,408)	(43,227)
NET CASH FROM FINANCING ACTIVITIES		(51,408)	(43,227)
NET INCREASE/(DECREASE) IN CASH HELD		(1,154,584)	(143,685)
CASH AT THE BEGINNING OF THE YEAR		1,841,491	1,985,176
CASH AT THE END OF THE YEAR	3	686,907	1,841,491

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

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES

Financial Reporting Framework

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

New or amended Accounting Standards and Interpretations adopted

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

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

Basis of Preparation

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

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

The financial report has been prepared in accordance with *Australian Charities and Not-for-profits Commission Act 2012*, the basis of accounting specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101: *Presentation of Financial Statements*, AASB 107: *Cash Flow Statements*, AASB 108: *Accounting Policies, Changes in Accounting Estimates and Errors*, AASB 124, *Related Party disclosures*, AASB 1048 *Interpretation of Standards* and AASB 1054: *Australian Additional Disclosures*— and the following significant accounting policies, which the Committee has determined are appropriate to meet the needs of members. Such accounting policies are consistent with the previous period unless otherwise stated. The amounts presented in the financial report have been rounded to the nearest dollar.

Historical cost convention

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

Critical accounting estimates

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

(a) Income Tax

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

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

(b) Property, Plant and Equipment (PPE)

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

(c) Impairment of Assets

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

(d) Employee Benefits

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

(e) Cash and Cash Equivalents

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

(f) Accounts Receivable and Other Debtors

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

(g) Revenue and Other Income

Revenue from Events, Sponsorships and Other Contracts (AASB 15) - Revenue is recognised when the Association provides goods or services to a customer. Event and ticket income is recognised when the event is held. Sponsorships with specific benefits (such as advertising, logo use, acknowledgements or event benefits) are recognised as these benefits are delivered, either at the event or over the sponsorship period. Amounts received in advance for future events or sponsorship obligations are recorded as contract liabilities until the services are provided.

Grants, Donations and Other Contributions (AASB 15 and AASB 1058) - Income is recognised depending on whether the funding has enforceable and specific requirements. Grants with enforceable and specific obligations are recognised as the related work is performed, with amounts received in advance recorded as contract liabilities. Grants without enforceable or specific obligations are recognised as income when the Association receives the funds.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

(g) Revenue and Other Income (continued)

Donations, bequests and sponsorships without specific benefits are recognised when received, as there are no performance obligations.

In-kind Income and Expense - The Association recognises in-kind contributions of goods or services at fair value when they are received and can be reliably measured. Services are only recognised where the Association would otherwise have paid for them. In-kind items are recorded as both income and the related expense. Material in-kind contributions are shown separately or disclosed in the notes.

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

(k) Leases

At the start of each agreement, the Association assesses whether it contains a lease. For leases where the Association is the lessee, a right-of-use asset and lease liability are recognised.

Short-term leases (12 months or less) and low-value leases are not capitalised and are instead expensed on a straight-line basis.

The lease liability is measured at the present value of future lease payments, discounted using the interest rate in the contract or the Association's borrowing rate. The right-of-use asset is based on the value of this liability plus any upfront payments or direct costs.

Right-of-use assets are depreciated over the lease term, or over the asset's useful life if ownership is expected to transfer to the Association.

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

NOTE 1: STATEMENT OF MATERIAL ACCOUNTING POLICIES (CONTINUED)

(I) Critical Accounting Estimates and Judgements

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

Lease term

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

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025**

NOTE 2: OPERATING GRANTS

	2025	2024
	\$	\$
Creative Australia	482,500	473,056
Other Grants	1,840,030	1,843,477
	2,322,530	2,316,533

NOTE 3: CASH AND CASH EQUIVALENTS

	2025	2024
	\$	\$
Cash at bank	686,907	1,841,491
	686,907	1,841,491

NOTE 4: TRADE AND OTHER RECEIVABLES

	2025	2024
	\$	\$
Trade Debtors	64,277	93,500
Sundry debtors	-	140
Provision for doubtful debts	-	(10,000)
	64,277	83,640

NOTE 5: OTHER FINANCIAL ASSETS

	2025	2024
	\$	\$
Term deposits	1,206,835	-
	1,206,835	-

NOTE 6: OTHER ASSETS

	2025	2024
	\$	\$
Prepayments	25,715	26,231
Rental bond	3,000	3,000
	28,715	29,231

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025**

NOTE 7: PROPERTY, PLANT AND EQUIPMENT

	2025	2024
	\$	\$
Office equipment and furniture	62,171	54,021
Less: Accumulated depreciation	(50,288)	(39,769)
	11,883	14,252

NOTE 8: INTANGIBLES

	2025	2024
	\$	\$
Websites	333,667	319,790
Less: Accumulated amortisation	(267,310)	(220,022)
	66,357	99,768
Trademarks	3,423	3,423
Less: Accumulated amortisation	(3,423)	(3,423)
	-	-
Branding and Logos	25,000	17,800
Less: Accumulated amortisation	(15,169)	(5,684)
	9,831	12,116
Total Intangible Assets	76,188	111,884

Reconciliations

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

	Websites
	\$
Balance at 1 January 2024	113,630
Additions	28,800
Amortisation expense	(42,662)
Balance at 31 December 2024	99,768
Balance as at 1 January 2025	99,768
Additions	13,877
Amortisation expense	(47,288)
Balance at 31 December 2025	66,357

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025**

NOTE 9: RIGHT-OF-USE ASSETS

	2025	2024
	\$	\$
Leased office	225,581	221,141
Less: Accumulated depreciation	(167,732)	(129,939)
	57,849	91,202

NOTE 10: TRADE AND OTHER PAYABLES

	2025	2024
	\$	\$
Trade creditors	112,423	80,197
GST Payable / (Receivable)	29,464	74,583
	141,887	154,780

NOTE 11: PROVISIONS

	2025	2024
	\$	\$
<i>Current</i>		
Provision for audit fees	7,782	6,000
Provision for annual leave	30,327	86,809
	38,109	92,809
<i>Non- Current</i>		
Provision for long service leave	30,633	32,332
	30,633	32,332

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025**

NOTE 12: LEASE LIABILITIES

	2025	2024
	\$	\$
Current		
Lease Liabilities	56,498	45,588
	56,498	45,588
Non- Current		
Lease Liabilities	10,878	57,840
	10,878	57,840

NOTE 13: GRANTS RECEIVED IN ADVANCE

	2025	2024
	\$	\$
Creative Australia - Organisation	239,875	237,500
Other Unexpended Grants	815,750	770,500
	1,055,625	1,008,000

NOTE 14: RELATED PARTIES

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

	2025	2024
	\$	\$

(a) Key management personnel

Disclosures relating to key management personnel are set out in Note 15.

(b) Transactions with related parties

Queensland Music Network Incorporated is an association controlled by the members, charges service fees during the year on normal commercial terms and conditions.

	66,163	12,915
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(c) Related party loans

During the year, loans were advanced to/(received from) member's related parties. At year end, the balances outstanding were:

	-	-
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QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2025

NOTE 15: KEY MANAGEMENT PERSONNEL DISCLOSURES

Compensation

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

	2025	2024
	\$	\$
Aggregate Compensation	247,402	248,666

NOTE 16: CASH FLOW INFORMATION

	2025	2024
	\$	\$
Reconciliation of surplus after income tax to net cash from operating activities		
Surplus after income tax expense for the year	53,674	3,617
<i>Adjustments for:</i>		
Depreciation and amortisation	116,001	100,415
<i>Changes in assets and liabilities</i>		
(Increase) / decrease in trade and other receivables	19,364	(12,100)
Increase / (decrease) in trade and other payables	(12,893)	18,242
(Increase) / decrease in other assets	516	(19,342)
Increase / (decrease) in unexpended grants and sponsorships	12,624	(159,753)
Increase/(decrease) in provisions	(56,398)	23,757
Cash flows from/(used in) operations	132,886	(45,164)

NOTE 17: CONTINGENT LIABILITIES

The Association had no contingent liabilities as at 31 December 2025 (2024: Nil).

NOTE 18: COMMITMENTS

The committee members confirm that the association did not have any commitments as at 31st December 2025. (2024: \$nil)

NOTE 19: SUBSEQUENT EVENTS

On 18 February 2026, the organisation received approval from the Australian Securities and Investments Commission (ASIC) to change its legal structure from an incorporated association to a company limited by guarantee. The change in legal status took effect on that date.

On 30 March 2026, the organisation's Chief Executive Officer stepped down from their role. The Board commenced leadership transition arrangements following this change.

QUEENSLAND MUSIC NETWORK INCORPORATED

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.

STATEMENT BY MEMBERS OF THE COMMITTEE

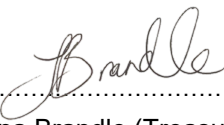
In the opinion of the committee of Queensland Music Network Incorporated:

- 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 2025 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 2025*, 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:

.....

Jake Challenor (Chair)

.....

Tina Brandle (Treasurer)

Dated this 28th day of April 2026

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

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 2025, 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 2025 and of its performance for the year ended on that date; and
- b) Complying with Australian Accounting Standards to the extent described in Note 1 and the Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

Basis for Opinion

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

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

Independence

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

Emphasis of Matter – Basis of Accounting

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



Committee Responsibilities for the Financial Report

The management committee of the Association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards to the extent described in Note 1 and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the management committee determine is necessary to enable the preparation of the financial report that gives us 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 Association or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

PKF

PKF BRISBANE AUDIT

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

SHAUN LINDEMANN
PARTNER

28 APRIL 2026
BRISBANE

GOVERNANCE & ORGANISATIONAL STRENGTHENING

QMusic strengthened its governance foundations throughout 2025, building on the significant policy and structural work completed in 2024. Following the 2025 Annual General Meeting, the organisation commenced its transition to a Company Limited by Guarantee (CLBG), with implementation work progressing across the year.

Final constitutional and governance changes will be completed in 2026, supporting QMusic's long-term stability and alignment with contemporary best-practice standards.

Across the organisation, QMusic continued to embed improved systems, delegations and internal processes, supported by the outcomes of the People & Culture audit and a broader systems review.

The introduction of QMusic's Service Promise further strengthened organisational accountability and transparency, with ongoing reflection to ensure it remains aligned with community expectations and sector needs.

These measures collectively reinforce QMusic's commitment to strong governance, sector leadership and organisational resilience as the organisation enters its next phase of growth.



SLEEPAZOID, BIGSOUND
DARCY GOSS



BIGSOUND
SOME FX



PISCO SOUR, BIGSOUND
DARCY GOSS

WEAR BRAW

