

QMUSIC



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Queensland Music Network
Incorporated ABN 14 083 014 720

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

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

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



PRESIDENT'S REPORT



QMusic's history has been one of fluctuations across more than two decades – from the exciting vision and enthusiasm of our founders through to the critical work of many when the organisation faced its toughest times. Fortunately, 2016 will go down among the most cherished years for QMusic – one when more than a decade of hard work resulted in ongoing funding commitments that have entrenched QMusic's short-term future. A few highlights of 2016 included:

- Confirmation of four-year funding from the State and Federal Governments for 2017-2020
- The largest surplus in QMusic's history
- The most profitable BIGSOUND in the event's history

For these considerable achievements, we give thanks to the work of Joel Edmondson and his remarkable QMusic team. In his second year as Executive Officer, Joel has positioned QMusic for its most exciting period of growth. The QMusic team, which is now growing given the recent successes, remains one of the most productive groups in Queensland. Its output – and that of the superb volunteers who continue to shine at QMusic events – is something of which QMusic's members can be proud.

However, 2016 had its challenges. It began with the defunding of QMusic's program delivery – the core reason for the organisation's existence for many years. And it was done within the backdrop of the looming lockout laws that would test the viability of live music venues across Queensland.

Fortunately, 2016 would end on a far better note. The State and Federal Governments – through Arts Queensland and Australia Council – showed their recognition of contemporary music's importance by granting QMusic significant four-year funding programs. This followed QMusic's long path to showcasing the value of our work. In 2015, we generated 75 per cent of our own revenues – the rest came from government contributions. In a changing environment for arts funding, both Arts Queensland and Australia Council could look at QMusic's work and know that it was well supported and was financially viable. This was significant in our request to governments to support an industry that is proactive and culturally significant in the everyday lives of Queenslanders. The industry does not have boundaries at big cities – it spreads throughout the state. We are grateful for the support of both Arts Queensland and Australia Council and look forward to working with them.

BIGSOUND was another blast, building on the work of recent years to deliver the biggest and best so far. The BIGSOUND Festival ticket sales soared while delegate passes to the conference again increased. Thanks to Nick O'Byrne for his final year of a most successful programming stint and congratulations to Maggie Collins for her first year as co-programmer. Maggie takes the reins on her own in 2017 and we look forward to her contribution to the growing BIGSOUND history.

Our sincere thanks to Virgin Australia and to Oztix for their partnership roles in BIGSOUND. They have been long-term and valued sponsors among many loyal partners of these unforgettable few days in September. I also thank APRA AMCOS for their ongoing commitment to helping to grow the music industry.

The Queensland Music Awards were again well supported by hundreds of Queensland artists seeking recognition for their inspiring work. Thanks again to Hutchinson Builders and Bank of Queensland for supporting the QMAs and our thanks to Brisbane Powerhouse for again hosting this growing awards event. The caliber of the QMAs grew again in 2016 with Violent Soho among the feature award winners ahead of their successes at the ARIA awards later in the year.



In 2016, we launched QMusic’s first philanthropic program – The Saints Community. The launch at BIGSOUND showcased all that is exciting and vibrant about Queensland’s music industry. Many thanks to our first members of The Saints Community for their support. We look forward to developing new ways of engaging with these supporters in 2017.

My thanks to fellow members of the QMusic board. This group freely gives its time and insights to help steer QMusic through testing times. Their passion, creativity and advice is invaluable to QMusic’s performance. In 2016 we welcomed to the management committee lawyer Natalie Strijland and we welcomed Tina Radburn, who was elected as secretary. They have been excellent additions to the board. Their guidance was important as QMusic moved offices in 2016 – a decision sparked by the need to find more room for our growing team.

In 2017, the QMusic board will continue to focus closely on the vote of confidence provided by our funding bodies and the wider support of the music industry. While our future is secured for the next four years, this is not a time to relax. Instead, it is a time to make strategic decisions that will ensure the success of QMusic beyond this funding term and to propel the organisation towards a fourth decade of success.

And 2017 marks a significant increase in the program delivery that remains so important to QMusic. We exist to ensure the development of Queensland’s contemporary music industry. As part of that, we provide help for Queensland artists to take their talent from their backyards to the widest audiences possible. It’s the creativity, determination and sheer hard work of these artists and for all of those involved in the music industry for which QMusic exists. On behalf of the board, I congratulate those industry participants across Queensland.

The success of QMusic has always hinged on the support of the Queensland music industry, particularly our members. We thank our members for their contributions and for their engagement. Their support is valued. We look forward to another exciting year during which we will continue to promote the importance, value and astonishing output of the contemporary music industry.

MICHAEL CRUTCHER
PRESIDENT

TREASURER'S REPORT



It was yet another record breaking year for QMusic in 2016 which against the headwinds of reduced grant income emerged with the highest level of turnover and surplus income yet recorded.

This was achieved principally through strident efforts to secure existing and new sponsorship income and to manage our expenses prudently in the uncertain environment that our circumstances demanded.

2015 saw a record level of sponsorship income of \$250,000 generated, which 2016 subsequently eclipsed by over 22% as we obtained a total of \$305,273, further confirming the marketability of our organisation and in particular, its flagship event BIGSOUND.

Further, total income ascribed to this event increased by a sizeable \$79,308, including an increase of \$50,745 in BIGSOUND registrations and \$27,321 in BIGSOUND Festival ticket sales on 2015 – both providing very encouraging prospects for the future.

Impressively, these increases were achieved with remarkably constrained expenditure, almost 7% lower than in 2015.

The outcome of these achievements is manifest in an unprecedented surplus for 2016 of \$158,363 which now affords QMusic to make investment into its services and infrastructure to benefit all members through a much needed reengineering of our website and toward the reestablishment of programs to service our highly valued regional centres.

Now in 2017, it is fitting to make mention of the groundwork established in 2016 that give us confidence in the future for QMusic whose endeavours will increase exponentially.

Congratulations go to the Executive Officer and entire team of QMusic in making the outstanding results of 2016 possible and for building on this success for 2017 and well beyond.

Through the efforts made in 2016, this new year sees us looking onward and upward with the establishment of QMusic's Saints program, the support of escalated Arts Queensland unconditional funding to \$270,000 per annum for four years, and \$280,000 per annum for four years from the Australia Council, the first such support yet received.

This provides us with not only the opportunity but also an obligation to make our events more meaningful for the music industry, more impacting on our economy and thereby more beneficial to our members and broader stakeholders than ever before. It is an opportunity that we are certainly seeking to realise and I am sure that we will.

BEN HANCOCK
TREASURER



Alex Lahey • BIGSOUND 2016 • Photo by Elleni Toumpas



BIGSOUND 2016 • Photo by Elleni Toumpas

EXECUTIVE OFFICER'S REPORT

It is with great pleasure that I provide my third annual report as QMusic Executive Officer.

2016 was a year of trials, triumph and transition for QMusic - more so than ever before. Destabilisation of the Australia Council's funding resulted in the inadvertent defunding of the QMusic regional program, which meant that QMusic started 2016 knowing it would be the first time in the organisation's history that we would be unable to deliver a program of industry and artist development to Queenslanders. We also knew that our longer-term fate would be sealed by decisions about four-year funding at the state and federal level towards the end of the year.

This scenario provided a unique opportunity for QMusic to spend meaningful time considering our future, and how we can best serve and collaborate with our many partners. This reimagining process was rewarded by significant 2017-2020 funding outcomes. QMusic will enter this period with double the amount of funding from Arts Queensland (\$1.4m), and for the first time will receive organisations funding for BIGSOUND from the Australia Council for the Arts (\$1.12). This funding is a recognition of the importance of contemporary music to our nation's culture and economy, and QMusic's capacity to deliver effective services to the music industry and the broader public. We are very grateful for the opportunities all our partners grant us when they invest in our service to the music industry.

One major challenge for QMusic in 2016 was the late-2015 cessation of our partnership with our sponsorship contractor, The Boss Agency. BIGSOUND is a complex event that incorporates a multitude of sponsors and partners, and relies heavily on sponsorship income to happen at all. I took on the majority of the sales work related to sponsorship, and then brought on Partnerships Manager Jonny Ruddy internally to help manage the implementation of those deals. After BIGSOUND, we were able to use surplus funds to create a Business Development Manager role to support this function on an ongoing basis, which was filled by Kyria Kokoszka, who joined us from Kobalt's London office. We were proud to exceed the sponsorship target for the year by \$65,000, which was one of many examples of the way the QMusic team was able to pull together to achieve great results in the face of adversity.

This performance against the sponsorship target was a contributing factor to BIGSOUND posting its biggest profit ever, leading to the largest QMusic surplus ever. Special focus was also put on marketing BIGSOUND to a public audience, which resulted in a 30% growth in



*Ben Hancock,
Joel Edmondson & John Kenny
QMusic Networking Drinks*



*The Belligerents • QMAs
Photo by Stephen Booth*



*Georgia Beehag, Trina Massey &
John Collins • BIGSOUND 2016
Photo by Elleni Toumpas*



*BIGSOUND 2016
Photo by Elleni Toumpas*



festival ticket sales. Growth in delegate conference passes remained steady at around 10%. Some of the 2016 surplus will be used to upgrade QMusic's digital infrastructure, bringing our online presence in line with the norms of how young people interact with organisation online, as well as creating new back-end IT systems to manage our customer relationships.

BIGSOUND's performance was also enhanced by the arrival of our new Event Manager, Georgia Beehag. Georgia's years of experience helping to organise events like the Big Day Out and Falls Festival were evident in her seamless transition into the role. Georgia filled me with confidence from the beginning and fulfilled her duties with calm and sophistication. We also benefited greatly from the dual contribution of incoming BIGSOUND Executive Programmer Maggie Collins and her outgoing counterpart Nick O'Byrne. Nick's curatorial imprint on the flavour of BIGSOUND's festival and conference events will resonate through future years of BIGSOUND. We look forward to Maggie's spin on things in 2017.

Finally, a more general thanks to both QMusic staff and management committee are in order. They have handled the ups and downs with nothing but enthusiasm for the possibilities that await us. We have big plans for providing a whole new level of support to artists and industry in Queensland in 2017. I constantly remind myself that these are the best people I've ever had the privilege to work with, and am full of hope for what is to come, given the platform that the organisation has built for itself over the past few years.

JOEL EDMONDSON
EXECUTIVE OFFICER

QMUSIC PROGRAM REPORT

QUEENSLAND MUSIC AWARDS

The 2016 Queensland Music Awards returned to the Brisbane Powerhouse for another sold-out show recognising achievement across our industry. Finalists across the full gamut of genres were identified from a pool of 732 song nominations. This was the first year that the awards recognised Queensland's commercial successes at home and abroad, with Jarryd James and The Veronica's taking out the respective highest selling single and album categories.

Bank of Queensland also donated \$4000 to support emerging songwriters in the male, female and group categories.

Retiring music journalist Noel Mengel was awarded the Grant McLennan Lifetime Achievement award for his tireless service to contemporary music. The Billy Thorpe Scholarship was awarded to Luke Daniel Peacock.

HOOK-UPS

In the absence of internal resources to run a program of professional development, QMusic partnered with industry partners Music Industry Inside Out and 4ZZZ to stage a monthly series of hook-ups in venues across Fortitude Valley. Typically, about 40-50 people attended each session, with topics including management, production and touring. These were great opportunities for emerging industry professionals to meet and gather the wisdom of more experienced practitioners.

MACKAY MUSOACADEMY

In September, QMusic and APRA travelled together to Mackay to assist with the staging of MusoAcademy, a contemporary music camp for young people. We educated the group on royalties and payments, held a session on industry mythbusting, and then spent the rest of the afternoon addressing the individual career needs of each participant.

There is a concentrated but very active community of aspiring young music industry practitioners in Mackay, ably supported by the hosts of MusoAcademy, Kadence Group. We look forward to continuing to support MusoAcademy in 2017.



Noel Mengel



Amy Shark



Luke Daniel Peacock & Lynn Thorpe

QUEENSLAND MUSIC AWARDS
Photos by John Stubbs & Stephen Booth



LIVE MUSIC ROUNDTABLE

QMusic worked closely with the office of the Attorney General, and later Department of Premier and Cabinet (DPC) on the formulation of a live music roundtable to explore the regulatory, communications and industry development barriers that might be overcome to establish a more thriving contemporary music sector in Queensland. 2 initial roundtables were held in 2016, with a larger group meeting in December to identify a broad range of possible solutions to the issues raised.

DPC have committed to following this process through to a productive conclusion in 2017, including the maintenance of an ongoing process to enable close collaboration between industry and government.

AMIN (Australian Music Industry Network)

QMusic continues to conduct other activity on the national level as part of AMIN, the national association of state music organisations. The QMusic Executive Officer is responsible for directing AMIN's flagship programs RELEASE and CONTROL, which are intensive 4-day workshops held in Hepburn Springs for record labels and music managers respectively. The programs combine cutting edge business planning techniques with personal/mental health skills development

MUSIC ACTION PLANS (MAPs)

MAPs were again a popular service that put emerging artists in direct contact with experienced industry professionals so that they could receive tailored career advice.

22 MAPs were provided at the QMusic office in 2016, up from 16 in 2015.



*Heather Bertoli & Jeremy Newell
QMusic Networking Drinks*



*Music Marketing & Social Media Hook-Up
Photo by Martine Cotton*



*Jaddan Comerford, UNIFIED Management
BIGSOUND 2016 • Photo by Elleni Toumpas*

BROADCAST

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

Feedback from subscribers is extremely positive - Broadcast is universally seen as one of QMusic's most valuable contributions to the industry. By year end we had 6,447 subscribers.

WOMEN IN MUSIC

Our annual Women In Music networking event was again held in the lead up to BIGSOUND to provide a specific opportunity for women in the industry to network and do business before the chaos of BIGSOUND begins. Over 100 women attended the event.

GOLD COAST MUSIC AWARDS

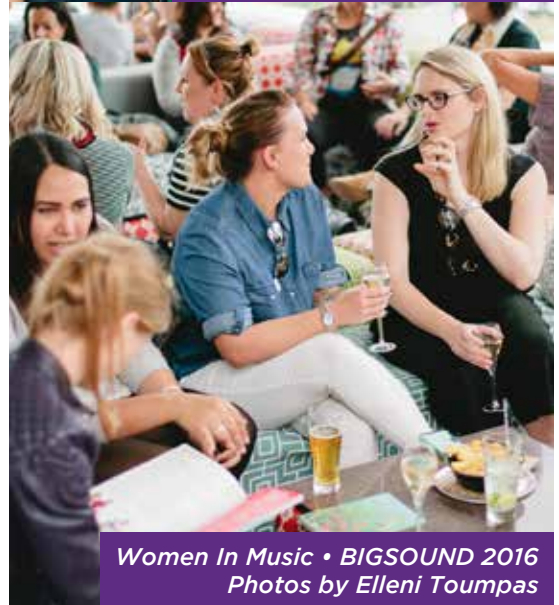
QMusic continued to support the Gold Coast Music Awards by providing a BIGSOUND delegate pass to a category winner.

GRANT ADMINISTRATION

2016 saw QMusic administer the Grant McLennan Fellowship (funded by Arts Queensland in conjunction with APRA AMCOS) on behalf of Arts Queensland, as well as the Billy Thorpe Scholarship (fully funded by Arts Queensland).



Maggie Collins & Lucy Collier



*Women In Music • BIGSOUND 2016
Photos by Elleni Toumpas*



*L-R: Andrew Tuttle, Sally McLennan, Adele Pickvance, Hannah Macklin, Jennifer Howard, Ian Haug
GRANT McLENNAN FELLOWSHIP • Photo by Bobby Rein*



BIGSOUND 2016 • Photos by Elleni Toumpas

BIGSOUND 2016 EVENT OVERVIEW



BIGSOUND ATTENDANCE

- 1,321 Conference delegates
- 6,724 BIGSOUND Festival attendees
- 188 speakers, including 54 international guests
- 33% interstate and international attendees
- 160 BIGSOUND Festival showcasing bands
- 121 interstate and 9 international showcasing bands
- 71% of BIGSOUND Facebook fans under 35 years of age showing an even split between male and female fans
- Conference venue, Judith Wright Centre of Contemporary Arts experienced a ten-fold increase of visitors during BIGSOUND, from 300 - 400 people on a normal day to over 5000 on the first day of the conference.
- 93% of 2016 attendees plan to attend BIGSOUND 2017

ECONOMIC & TOURISM IMPACT

- \$3.72m spending was generated, an increase of 16% on 2015
- 9,547 total visitor nights, a 14% increase on 2015
- Visitors stayed an average of 1.9 nights in Brisbane
- 2,738 event-related visitors to Brisbane, an 8% increase on 2015

SOUNDS AUSTRALIA MEETINGS

- 535 showcasing artist one-on-one tailored meetings were coordinated over two days
- 92 Australian showcasing acts had meetings with international delegates organised on their behalf.
- 39 one on ones undertaken by Millie Millgate and Glenn Dickie representing SOUNDS AUSTRALIA
- 36 International speakers participated



BIGSOUND 2016 • Photos Elleni Toumpas



VOLUNTEERS & CONTRACTORS

- 135 volunteers
- Over 2000 volunteer hours
- 26 contractors (7 key event staff, 17 stage managers and 2 ground crew)
- 682.5 contractor hours

ASSOCIATED EVENTS & PARTIES

- 15 Associated Events
- 15 Official BIGSOUND Parties

LOCAL TRADER PROGRAM

- 38 local businesses participated in the Local Trader Program

EXPOSURE

- 549 print and online media articles & 93 radio interviews
- 3.02M estimated coverage views, 22.1K social shares
- 20,587 unique visitors and 86,108 page views on bigsound.org.au during August
- 23,781 unique visitors and 96,909 page views on bigsound.org.au during Sept
- 23,579 likes on BIGSOUND Facebook page – a 12% increase on 2015
- 11,692 followers on BIGSOUND Twitter page – a 10% increase on 2015
- 5,302 followers on BIGSOUND Instagram – a 47% increase on 2015
- 2,150 app downloads during August and September
- 5,200 subscribers to the official BIGSOUND mailing list

QMusic REACH



In 2016, combined visits to the QMusic websites was 369,320 (121% increase on 2015). Facebook continues to be the main source of referrals to QMusic's websites, although online music publications are a significant secondary source.

- 32,881 combined Facebook followers
- 17,087 combined followers on Twitter
- 5,981 combined followers on Instagram
- 6,447 Broadcast subscribers

QMUSIC MANAGEMENT COMMITTEE



MICHAEL CRUTCHER
PRESIDENT

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

STEPHEN GREEN
VICE PRESIDENT

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

BEN HANCOCK
TREASURER

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

TINA RADBURN
SECRETARY

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



SCOTT HUTCHINSON

Scott is Chairman of Hutchinsons Builders, Queensland's largest privately owned building company. Hutchies, as it is affectionately termed by staff and industry, is a family company which has been known and respected within the State's building scene for four generations. Hutchinson Builders celebrated its 100 year anniversary in 2012 – representing a century of service to Queensland and testament to the company's commitment, expertise and integrity. From its beginning as a one man operation in 1912, J Hutchinson Pty Ltd has expanded and strengthened and, today, stands as one of Queensland's major award winning construction companies. Scott is also an avid music lover.

STU WATTERS

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

D-J WENDT

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

JESSE BARBERA

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

ROZ PAPPALARDO

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



BRIAN “SMASH” CHLADIL

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

TRACEY VIEIRA

Tracey is passionate about the arts and has used her business acumen to turn this interest into a successful career. She spent a decade in Los Angeles as Executive Vice President of International Production for Ausfilm. While abroad, and in partnership with Screen Queensland, she has attracted more than \$1.5 billion of production spend to Australia. In 2014, she relocated her family to Australia to take up the role of CEO at Screen Queensland. In this role, Tracey is responsible for growing the screen industry’s contribution to the economic and cultural wellbeing of Queensland. Tracey is passionate about helping the industry transition into a contemporary screen environment as technology rapidly changes how audiences view content. Under Tracey’s guidance, Screen Queensland is now leading the way in Australia, developing stories and content in the digital environment. Tracey is Telstra’s 2016 Queensland Business Woman of the Year and a non-executive director of RSPCA Queensland, QMusic, MediaRING. The Arts Centre Gold Coast and the Sunshine Coast Arts Advisory Board. She also sits on the Board of Advisors for the US based organisation Australians in Film.

NATALIE STRIJLAND

Natalie is a lawyer and director of New Farm law firm NR Barbi Solicitor Pty Ltd. She has been part of the Brisbane legal scene since 1997, working in various areas including Arts Law, Civil and Commercial Litigation and Building and Construction Litigation. She enjoys all aspects of the Arts and is passionate about the fostering of new Australian talent. She is an associate of the Powerhouse, an avid cricket fan and enjoys theatre and all genres of music.

QMUSIC STAFF



JOEL EDMONDSON EXECUTIVE OFFICER

Joel is a Brisbane-bred musician engaged in a life-long exploration of the role music can play in meaningful social, economic, political and spiritual change. After completing his undergraduate studies at Griffith University, Joel was awarded the Scotland Scholarship by the British Council. He completed his Masters in Music in the Community at the University of Edinburgh. During this time he won numerous awards for his design of innovative musical instruments for children with developmental disorders. In recent years, Joel has further developed his skills as a creative change facilitator, implementing strategic reform across the not-for-profit and local government sectors. Joel was also a founding director of the Red Hill DIY venue Hangar, and its artist-run label, LoFly Records. He joined QMusic as the Executive Officer in January 2015.



KYRIA KOKOSZKA

BUSINESS
DEVELOPMENT MANAGER

In September 2016, QMusic welcomed Kyria Kokoszka into the newly created Business Development Manager role. Kyria began her music industry career at EMI Australia as Digital Project Manager, where she worked on campaigns for LCD Soundsystem, Gorillaz, Hot Chip, Arctic Monkeys, Coldplay, Arcade Fire, Angus & Julia Stone, Beastie Boys, Grinderman and The Beatles. Re-locating to London in 2011, she established the International digital business relationships for Europe's largest independent music distributor Play It Again Sam with partners such as iTunes and Spotify around the world and managed the digital campaign roll-out for album releases by Alt-J, Local Natives, Primal Scream, David Lynch, Temples, Crystal Fighters, Jagwar Ma, Editors, Pixies, First Aid Kit and Bloc Party in the US, Canada, Europe, Latin America, Australia and Asia. Joining Kobalt Label Services at their London head office in 2014 and heading up their Digital Sales and Account Management team globally, Kyria worked closely with artist and management teams on album projects by Nick Cave & The Bad Seeds, Courtney Barnett, Pet Shop Boys, Karen O, Julian Casablancas & The Voidz and Placebo.

MICHELLE PADOVAN

MARKETING MANAGER

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

ROXY NOORI

ADMINISTRATION &
MEMBERSHIP OFFICER

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

SUE MCCOMBER

FINANCE OFFICER

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

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



QUEENSLAND MUSIC NETWORK INCORPORATED

ABN 14 083 014 720

**FINANCIAL REPORT
FOR THE YEAR ENDED 31 DECEMBER 2016**

QUEENSLAND MUSIC NETWORK INCORPORATED

**INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016**

	NOTE	2016 \$	2015 \$
INCOME			
Member subscriptions		25,242	23,979
Operating grants	2	385,173	461,191
Sponsorships		305,273	250,000
Events		415,644	339,366
In Kind Income - Insurance		6,000	-
In Kind Income - Flight Vouchers		50,000	50,000
In Kind Income - Advertising		185,000	185,000
Interest income		3,705	4,109
General fees, publications and subletting revenue		40,528	67,543
		1,416,564	1,381,188
EXPENDITURE			
Events Production / Marketing		563,579	516,463
Depreciation		4,867	3,944
In Kind Expenses - Flight Vouchers		50,000	50,000
In Kind Expenses - Advertising		185,000	185,000
Office expenses		95,223	101,915
Wages		329,349	455,308
Superannuation		30,183	38,121
		1,258,201	1,350,751
Profit before income tax		158,363	30,437
Income tax expense		-	-
Profit after income tax		158,363	30,437
RETAINED PROFITS/(LOSSES) AT THE BEGINNING OF THE FINANCIAL YEAR		198,863	168,426
RETAINED PROFITS/(LOSSES) AT THE END OF THE FINANCIAL YEAR		357,226	198,863

The accompanying notes form part of these financial statements

QUEENSLAND MUSIC NETWORK INCORPORATED

**ASSETS AND LIABILITIES STATEMENT
AS AT 31 DECEMBER 2016**

	NOTE	2016 \$	2015 \$
CURRENT ASSETS			
Cash and cash equivalents	3	615,644	284,753
Trade and other receivables	4	<u>43,103</u>	<u>132,576</u>
TOTAL CURRENT ASSETS		<u>658,747</u>	<u>417,329</u>
NON-CURRENT ASSETS			
Property, plant and equipment	5	17,598	16,324
Intangibles	6	<u>3,423</u>	<u>3,423</u>
TOTAL NON-CURRENT ASSETS		<u>21,021</u>	<u>19,747</u>
TOTAL ASSETS		<u>679,768</u>	<u>437,076</u>
CURRENT LIABILITIES			
Trade and other payables	7	40,698	28,785
Provisions	8	26,554	23,374
Unexpended sponsorship		3,000	3,000
Grants received in advance	9	<u>252,290</u>	<u>183,054</u>
TOTAL CURRENT LIABILITIES		<u>322,542</u>	<u>238,213</u>
TOTAL NON-CURRENT LIABILITIES		<u>-</u>	<u>-</u>
TOTAL LIABILITIES		<u>322,542</u>	<u>238,213</u>
NET ASSETS		<u>357,226</u>	<u>198,863</u>
MEMBERS' FUNDS			
Retained Profits		<u>357,226</u>	<u>198,863</u>
TOTAL MEMBERS' FUNDS		<u>357,226</u>	<u>198,863</u>

The accompanying notes form part of these financial statements

QUEENSLAND MUSIC NETWORK INCORPORATED

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2016**

	NOTE	2016 Inflows (Outflows) \$	2015 Inflows (Outflows) \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Sponsorships/Sales/Fees		985,979	815,691
Recurrent Grants		454,409	434,908
Memberships		25,242	23,979
Interest Received		3,705	4,109
Cash paid to suppliers and employees		<u>(1,132,303)</u>	<u>(1,256,080)</u>
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES	10	<u>337,032</u>	<u>22,607</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for intangibles		-	-
Payment for property, plant and equipment		<u>(6,141)</u>	<u>(6,329)</u>
NET CASH USED IN INVESTING ACTIVITIES		<u>(6,141)</u>	<u>(6,329)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Proceeds from borrowings		-	-
Repayment of loan		<u>-</u>	<u>-</u>
NET CASH USED IN FINANCING ACTIVITIES		<u>-</u>	<u>-</u>
NET INCREASE / (DECREASE) IN CASH HELD		330,891	16,278
CASH AT THE BEGINNING OF THE YEAR		<u>284,753</u>	<u>268,475</u>
CASH AT THE END OF THE YEAR	3	<u>615,644</u>	<u>284,753</u>

The accompanying notes form part of these financial statements

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2016

NOTE 1 - STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

(a) Income Tax

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

(b) Property, Plant and Equipment (PPE)

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

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

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

(c) Impairment of Assets

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

(d) Employee Benefits

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

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2016

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.

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016**

NOTE 2 - OPERATING GRANTS	2016	2015
	\$	\$
Australia Council - Projects	75,000	100,000
Arts Queensland - Core	184,047	204,495
Arts Queensland - Projects	50,126	46,724
Other State Government Projects	66,000	84,972
Local Government Projects	<u>10,000</u>	<u>25,000</u>
	<u>385,173</u>	<u>461,191</u>
 NOTE 3 - CASH AND CASH EQUIVALENTS		
Cash on hand	285	233
Cash at bank	<u>615,360</u>	<u>284,520</u>
	<u>615,644</u>	<u>284,753</u>
 NOTE 4 - TRADE AND OTHER RECEIVABLES		
Trade debtors	18,796	128,611
Deposits paid	909	1,217
Prepayments	21,115	715
Rental bond	<u>2,283</u>	<u>2,033</u>
	<u>43,103</u>	<u>132,576</u>
 NOTE 5 - PROPERTY, PLANT AND EQUIPMENT		
Office equipment and furniture	50,326	44,185
Improvements - leased premises	2,000	2,000
Less: Accumulated depreciation	<u>(34,728)</u>	<u>(29,861)</u>
	<u>17,598</u>	<u>16,324</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016**

	2016	2015
NOTE 6 - INTANGIBLES	\$	\$
Trademarks	<u>3,423</u>	<u>3,423</u>
 NOTE 7 - TRADE AND OTHER PAYABLES		
Trade creditors	<u>40,698</u>	<u>28,785</u>
	<u>40,698</u>	<u>28,785</u>
 NOTE 8 - PROVISIONS		
<i>Current</i>		
Provision for long service leave	13,764	12,074
Provision for annual leave	<u>12,790</u>	<u>11,300</u>
	<u>26,554</u>	<u>23,374</u>
<i>Non-Current</i>		
Provision for long service leave	<u>-</u>	<u>-</u>
 NOTE 9 - GRANT RECEIVED IN ADVANCE		
Arts Queensland - Core	-	92,024
Australia Council - Organisation	140,000	-
Australia Council - Bigsound	75,000	75,000
Arts Queensland - Projects	24,940	6,066
Unexpended income	<u>12,350</u>	<u>9,964</u>
	<u>252,290</u>	<u>183,054</u>
 NOTE 10 - CASHFLOW INFORMATION		
Reconciliation of cash flow from operations with profit after income tax		
Profit / (loss) after income tax	158,363	30,437
Cash flows excluded from profit attributable to operating activities		
<i>Non-cash flows in profit:</i>		
Depreciation	4,867	3,944
<i>Changes in assets and liabilities:</i>		
(Increase)/decrease in trade debtors	109,873	46,972
Increase/(decrease) in trade creditors and other payables	15,093	(39,029)
Increase/(decrease) in doubtful debt provision	-	-
(Increase)/decrease in prepayments	(20,400)	6,566
Increase/(decrease) in unexpended grants	<u>69,236</u>	<u>(26,283)</u>
	<u>337,032</u>	<u>22,607</u>

QUEENSLAND MUSIC NETWORK INCORPORATED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016**

NOTE 11 - SUBSEQUENT EVENTS

On 7 February 2017, the entity signed a funding agreement with State of Queensland, acting through Arts Queensland, Department of the Premier and Cabinet, for a total of \$1,608,000 (excluding GST) over the next 4 years to 2020, with expected completion date of the program 30 April 2021.

Other than those stated above, no matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

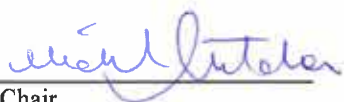
QUEENSLAND MUSIC NETWORK INCORPORATED

STATEMENT BY MEMBERS OF THE COMMITTEE

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

- a. The financial statements and notes of the association are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
- i Giving a true and fair view of its financial position as at 31 December 2016 and of its performance for the financial year ended on that date; and
 - ii Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Australian Charities and Not-for-profits Commission Regulation 2013*, and
- b. at the date of this statement, there are reasonable grounds to believe that Queensland Music Network Incorporated will be able to pay its debts as and when they fall due.

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



Chair



Treasurer

Dated at Brisbane this 21 day of March 2017

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

We have audited the financial report of Queensland Music Network Incorporated (the Association), which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the committee.

Audit Opinion

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

- (a) Presenting fairly a view of the Association's financial position as at 31 December 2016 and its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for opinion

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

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

Emphasis of Matter - Basis of Accounting

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

Responsibility of the Committee for the Financial Report

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

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

PKF Hacketts

PKF Hacketts Audit

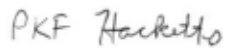


**Shaun Lindemann
Partner**

Brisbane
21 March 2017

**DISCLAIMER TO THE DETAILED INCOME AND EXPENDITURE STATEMENT
To the Members of Queensland Music Network Incorporated for the year ended 31 December
2016**

The additional financial data presented from page 13 is in accordance with the books and records of the association that have been subjected to the auditing procedures applied in our statutory audit of the association for the financial year ended 31 December 2016. It will be appreciated that our statutory audit did not cover all details of the additional financial data. Accordingly, we do not express an opinion on such financial data and we give no warranty of accuracy or reliability in respect of the data provided. Neither the firm nor any member or employee of the firm undertakes responsibility in any way whatsoever to any person (other than Queensland Music Network Incorporated) in respect of such data, including any errors or omissions therein however caused.



PKF Hacketts Audit



**Shaun Lindemann
Partner**

Brisbane
21 March 2017

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016**

	2016	2015
	\$	\$
INCOME		
Big Sound Income	395,218	315,910
Qld Music Awards	20,427	20,082
MAP	1,446	1,359
Little Bigsound	-	3,374
Advertising	11,140	11,755
Admin & Management Fees	16,000	11,000
General Fees & Service	1,642	3,758
Memberships	25,242	23,979
APRA Contribution	20,000	20,000
Beverage & Food Sales	-	19,007
Other Sponsors	285,273	230,000
Gifts and Donations	10,000	-
Australia Council - One-off	75,000	100,000
Arts Queensland - Core	184,047	204,495
Arts Queensland - Projects	50,126	46,724
Other State Government Projects	66,000	84,972
Local Government Projects	10,000	25,000
Miscellaneous Income	298	20,664
Interest Income	3,705	4,109
In Kind Income - Insurance	6,000	-
In Kind Income - Flight Vouchers	50,000	50,000
In Kind Income - Advertising	185,000	185,000
	1,416,564	1,381,188
TOTAL INCOME	1,416,564	1,381,188

This statement has been provided for information purposes only.

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016**

	2016	2015
	\$	\$
EXPENDITURE		
Consultants/Creative personnel	51,635	61,248
Performers/Artist fees	4,050	8,900
Production/Technical Personnel	7,264	4,700
Big Sound Contractors	73,773	-
Wages & Salaries	321,982	431,521
Marketing/Promo/Devel. Fees	-	12,607
Superannuation	30,183	38,121
Annual Leave Expenses	1,490	5,178
Workers' Compensation	2,148	2,072
Long Service Leave Expense	1,690	2,035
Professional Development	795	45
Per Diems	420	1,850
Staff Recruitment	825	-
Venue Hire & Related Equipment	39,868	41,817
Venue Security	2,188	5,455
Audio Visual Production	1,940	-
Staging & Equipment Hire	45,937	69,884
Project Travel	8,172	16,553
Project Accommodation	1,924	2,364
Big Sound International Travel	33,141	46,249
Big Sound National Travel	1,305	-
Big Sound Accommodation	38,614	36,215
Big Sound Contribution Payment	13,100	10,798
Project Event Catering	47,938	42,329
Bar Supplies	-	9,125
Prize Money, Awards	5,179	729
Merchandise	9,539	9,000
Production Costs - Other	4,768	3,545
Recordings	336	390
Community Projects and Programming	36,832	30,800
Evaluation and Research Costs	432	13,797
Media Advertising	9,753	13,877
Social Media	24,170	71
Promo Printing	9,310	8,669
Poster Distribution - Promo	2,900	1,592
Promo Design & Artwork	26,360	18,360

This statement has been provided for information purposes only.

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016**

	2016	2015
	\$	\$
EXPENDITURE (Continued)		
Banner/Promotional Material	12,325	8,093
Website Devel & Artwork	13,821	2,485
Website Hosting	764	600
Web Platforms	1,473	1,237
Photography	6,150	5,350
Documentation costs	5	501
Meeting expenses	475	873
Marketing & PR	18,000	23,100
Sponsorship Commission	5,869	14,896
Other Promotional & Marketing	350	-
Copyright, royalties & license	325	691
Rent	26,163	25,692
Relocation Cost	5,136	-
Cleaning	2,248	2,602
Electricity	2,422	5,987
Repairs & Maintenance	589	1,116
Security Monitoring	45	110
Computer fees	1,614	9,882
Computer Software	351	261
Membership fees & subscription	1,790	1,421
Minor Equipment (Under \$500)	1,062	1,822
Office Amenities	1,486	1,244
Printing/Copying - non project	881	1,068
Photocopier Lease	4,440	4,388
Staff amenities	2,942	905
Stationary	1,548	1,237
Resources	319	36
Document Storage	2,444	2,285
Waste Removal	869	362
Postage/Couriers	996	617
Telephone/Internet	5,780	7,298
Parking	3,427	3,457
Travel - non project	2,881	2,030
Accomodation Costs	717	140
Insurance	6,000	5,835
Audit Fees	5,450	5,250
AGM & general meetings	1,167	791
Bank Charges	776	1,017

This statement has been provided for information purposes only.

QUEENSLAND MUSIC NETWORK INCORPORATED

**DETAILED INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 31 DECEMBER 2016**

	2016	2015
	\$	\$
EXPENDITURE (Continued)		
Merchant Fees	10,282	9,422
Board Costs	2,348	7,005
Bookkeeping Fees	-	-
Business/Legal Fees	2,588	170
Donations	-	-
Admin Fees	-	-
Late fees paid & penalties	-	545
Bad Debts expense	-	-
Depreciation	4,867	3,944
Sundries	55	89
Disposal of assets	-	-
In Kind Expenses - Flight Vouchers	50,000	50,000
In Kind Expenses - Advertising	185,000	185,000
	<u>1,258,201</u>	<u>1,350,750</u>
TOTAL EXPENDITURE		
	<u>1,258,201</u>	<u>1,350,750</u>
PROFIT BEFORE INCOME TAX	<u>158,363</u>	<u>30,438</u>

This statement has been provided for information purposes only.