



2021

**QMUSIC**  
ANNUAL  
REPORT





# WE ARE QMUSIC

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

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

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

## ACKNOWLEDGMENTS

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

As a peak body we also acknowledge the important role that music has played and continues to play on these lands since the very first sunrise, and the continuation of ancient songlines, storytelling and traditions by First Peoples.

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

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

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

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







Kymie performance

# PRESIDENT'S REPORT

Throughout the uncertainty of 2021, QMusic made it our top priority to serve the Queensland music industry's diverse body of artists, workers and businesses through advocacy at all levels of government.

The success of our sector's recovery is dependent on a strong network of organisations who believe ongoing investment is key to its vitality. In 2021, we renewed our quadrennial funding partnerships with Arts Queensland and the Australian Council for the Arts, and we're immensely grateful for their ongoing support and collaboration. We're also thankful for Brisbane City Council's commitment to projects including Valley Fiesta and Winter Sessions, which were integral in our efforts to resuscitate live entertainment in Fortitude Valley: Council's support allowed QMusic to provide over 300 paid performance opportunities to Queensland artists in Queensland venues.

We welcomed Kris Stewart to our organisation as CEO, following his eight-year tenure as Artistic Director at Brisbane Powerhouse. Kris has quickly made good on his promises to fearlessly champion our industry's workers, collaborating with John Collins from the QMusic Management Committee to secure over \$13 million in grants from the Queensland government to date. He has maintained and enriched an established base of relationships with industry and government, which have been invaluable in strengthening QMusic's platform.

I would like to extend my sincere thanks to the Management Committee of QMusic, which comprises 13 passionate and engaged specialists, several who were new to the board in the past year, including Sarah Crook, Cameron Costello, Aaron Dahl, Jacqui Grinzi and our most recent member joining for 2022, Thelma Plum.

Viv Mellish and Jacqui Grinzi should also be commended for their work in establishing outstanding new initiatives that lay the foundations for exciting growth in years to come: the Parliamentary Friends of Queensland Music

group, in conjunction with Shane King MP and Sam O'Connor MP; and Safety and Diversity Advisory Group which will fill a longstanding absence in Queensland's music industry landscape.

Appreciation and acknowledgment should also be extended to our partners Oztix, Brisbane City Council, Brick Lane Brewing, Arts Queensland, Australia Council who enabled QMusic to deliver events, grants, awards and workshops to emerging industry members across Queensland. Our vision continues to be for a thriving contemporary music industry that is valued for its social, cultural and economic contribution to Queensland. Our mission is more important than ever - to drive industry development and jobs in the music sector - and I look forward to continuing our engagement and focus on these issues.



Natalie Strijland





Chakra Efreudi at Valley Fiesta 2021

# CEO REPORT

2021 saw another set of undeniably tough challenges thrown at the Queensland music industry. COVID-19 restrictions continued to wreak havoc, causing unscheduled lockdowns, patron uncertainty, gig postponements and cancellations. And after the second year of pandemic-induced mayhem, a large portion of our community has experienced a long-term impact to mental health, and the loss of talent to other sectors.

In spite of an unpredictable and often disheartening landscape, music prevailed. The Queensland Music Awards were again staged at the majestic Fortitude Music Hall, where we celebrated the achievements of Queensland artists like Sycco, the Jungle Giants, Beddy Rays, Ball Park Music and Amy Shark. A highlight of the Queensland calendar, the QMAs were an opportunity for industry to reunite in a meaningful way and support each other whilst showcasing established and emerging artists.

Whilst BIGSOUND was unable to proceed in its usual format because of COVID-19 uncertainties, I commend Digi Youth Arts for their digital delivery of BLAKSOUND in 2021. QMusic supports and respects First Nations-led delivery, and the 2021 BLAKSOUND program provided virtual attendees with thought-provoking speakers and panel discussions with names like Naomi Wenitong, Fred Leone, Patricia Adjei and the incomparable Christine Anu.

November's BIG SUMMER BLOCK PARTY in November shut down Warner Street in Fortitude Valley for end-of-year celebration like no other. We celebrated the start of BIGSOUND's 21st Birthday with 21 Queensland artists including Jesswar, Beckah Amani and Eve Karydas amped up audiences in 7 iconic Brisbane venues including The Zoo, The Outpost and Brightside.

QMusic continued its commitment to creating safer spaces in live music by piloting "Concert Care" and "Tips for a Top Night Out". We took

an accessible approach to changing problematic societal behaviours and attitudes about gender and sexuality through prominent messaging and open discussion. The work in this space continues wholeheartedly and is front of mind at QMusic.

QMusic has also taken the opportunity to reflect on the amazing work and achievements of our past. With a view to grow and evolve as an organisation we commenced a journey of discovery to redefine our identity, to better connect with our members, stakeholders and the wider music industry. We look forward to sharing this journey with you and where it takes us into 2022 and beyond.



Kris Stewart





Sycco at QMAs 2021

# FIRST NATIONS PROGRAMMING

We welcomed Cameron Costello to the QMusic Management Committee in 2021 and most recently Thelma Plum.

Cameron is a Quandamooka man who sits on the Queensland Tourism Industry Council and the Arts Queensland First Nations Arts and Culture Panel. He served as CEO for the Quandamooka Yoolooburrabee Aboriginal Corporation (QYAC) for 7 years.

Thelma is a Gamilaraay woman, musician, creator and advocate for the industry. Both Thelma and Cameron bring a wealth of knowledge and experience to our Management Committee.

QMusic firmly believe in First Nations led delivery and are committed to working towards developing a reconciliation action plan, reviewing our internal policies and looking at external opportunities to build capacity and develop strategies to create significant cultural outcomes. We acknowledge the important contributions and dedication provided to us by our First Nations collaborators in learning, listening and hearing their stories and giving us space on their land.

Broadcasted globally online from Meanjin, BLAKSOUND 2021 was a 100% First Nations youth-led virtual music conference, curated by Sycco, Jem Cassar-Daley, DOBBY, and Loki Liddle who brought powerful conversations from some of so-called Australia's most important, young First Nations voices. The curators were in turn mentored by Artistic Director and Founder of Digi Youth Arts, Alethea Beetson.

BLAKSOUND invited the music industry to listen and explore how the next generation of Aboriginal and Torres Strait Islander cultural and arts leaders can be placed at the forefront of industry conversations.

The event took place from Monday 6 September to Wednesday 8 September, and hosted a series of online workshops and discussions, designed to elevate, celebrate and represent the voices and perspectives of current and future First Nations artists and industry workers.

Whilst BIGSOUND was cancelled, several ideas were discussed around First Nations House and the space it provides to our First Nations community. This space will continue to evolve and is now a permanent fixture in BIGSOUND Conferencing and Festival.

BIG SUMMER BLOCK PARTY, (QMusic's answer to BIGSOUND's cancellation) showcased an incredible display of First Nations talent. The showcase included Indigenous artists such as Sachem and Dameeela and others with First Nations heritage, such as Jesswar (Fijian), Jelly Oshen (PNG) and Beckah Amani (African heritage), all delivering incredible performances to help both industry and supporters alike re-acquaint with the Queensland Music Industry.

At the 2021 Queensland Music Awards, 60 percent of the performances were delivered by First Nations Identifying-acts.

These performances were delivered by Sycco, No Money Enterprise (Pacific Islander and/or Maori) and Beddy Rays. QMusic celebrates and acknowledge that over 40 percent of QMA nominees (including Beddy Rays, Aya J, ELEEA etc.) identified as Aboriginal or Torres Strait Islander. Winners such as Sycco, Mieesha, Cloe Terare, Beckah Amani and Jesswar made up 24 percent of the overall winners.



# ADVOCACY, SAFETY & DIVERSITY

Government lobbying and advocacy were essential in 2021 to continue to help venues in funding and easing of restrictions, getting artists across borders, and most importantly lifting the visibility of the health and financial vulnerability of our community.

During 2021 we continued to listen, advocate and support our community where we could through services, programs and initiatives such as:

- In partnership with Arts Qld delivered the Live Music Venue Program with an additional \$7m ensuring the viability of live music in Queensland
- Open MIC (Music Industry Committee) Program – with over 90 music organisations this program led to group investment and a creation of the five-point industry plan lobbying and advocating at all levels of Government to show the actions that were critical to survival and future confidence in rebuilding the capacity of our industry
- Lobbying Department of Employment, Small Business and Training to recognise sole traders to ensure that a larger percentage of music businesses could access funds.
- stART quick response grant program – providing \$3000 grants to local independent creatives whose employment had been reduced or ceased due to the pandemic.
- Commenced the Live Music Action Plan with Committee of Brisbane.
- Created awareness of the COVID-19 casualties, shining a spotlight on some of the hidden victims of COVID-19 - from technicians and sound engineers to managers, hire companies and more.
- Participated in Vax the Nation – a campaign to end the constant interruptions to our live entertainment culture by encouraging everyone to get vaccinated

- Supported 'Our Soundtrack Our Stories' campaign targeting Australia to see more local music soundtracking the important moments.
- Established the Queensland Parliamentary Friends of the Music Industry group in conjunction with co-chairs Shane King MP Labor Member for Kurwongbah and Sam O'Connor MP, LNP Member for Bonney, an invaluable conduit for the music industry and government to ensure relationship stability and bipartisan support for sector growth.

Safety, diversity and cultural change needs to be restorative and we commit to evolving our ways in managing events and working with the both the industry and community. 2021 for us was the year of true change, we:

- Joined Support Act in Leadership in Action Training, Bystander Intervention Training and Workplace check ins for our staff, Management Committee and our community.



- Worked with Office of the Women to drive a roundtable discussion with the Attorney General, Commissioner of Liquor and Gaming, Assistant Commissioner of Police, QHA, Clubs, Venue representation, RSLs, Union, Security. This was the first of a continued focus where we all agreed we need to set a standard for Qld together.
- Secured a grant from Investing in Queensland Women, from Department of Justice and Attorney-General, towards a Venue Pilot Program for 2022
- Created the Concert Care Program to develop protocols, systems, communication, awareness and education making our QMusic events a safer space.
- Established the QMusic Safety & Diversity Advisory Group (QSDAG) who will help guide and steer collective outcomes and accountability for QMusic. The group includes Michelle Pitiris (Chair), Bridgette Di Ferdinando, Cat Clarke, Thelma Plum, Dameeela, Shaan Ross-Smith, and Zoe Davis and will meet for the first time in 2022.
- Appoint an accessibility consultant and continue work with Brisbane City Council towards to make our city a more accessible space
- Engaged BIGSOUND curators for First Nations, LGBTIQA+ and Accessibility

We would like to acknowledge and applaud the work of the National Working Group in the Review into Sexual Harm, Sexual Harassment and Systemic Discrimination in the National Music Industry. We thank the many victim survivors for their strength in raising their voices to drive this attitudinal change.

We are committed to doing our part to help drive long term social change for safer spaces in the music industry and wider community.



BIG SUMMER BLOCK PARTY 2021



# QUEENSLAND MUSIC AWARDS

From household names Keith Urban, Amy Shark and Sheppard to emerging artists like Jaguar Jonze, Jesswar and Hope D, the Queensland Music Awards is an annual celebration of the state's best music.

Since its inception in 2006, then known as 'QSong', the Queensland Music Awards has always been the best celebration of the talent that we host across the sunshine state. Over 15 years later, more than 14,000 songs have been submitted for judging, on the journey to discover the household names that we know today.

With an ever-evolving roster of categories, the ceremony has shone a light on Queensland artists across many different genres, videos, festivals, and venues. The success of Regional Queenslanders over the years proves that our brightest talents are spread far and wide, coming together on Queensland music's night of nights.

In 2021, QMusic received over 1000 applications from emerging and established Queensland musicians, spanning categories from Pop, Country and Classical to Heavy, and everything in between. These applications resulted in 99 Finalists, and over 55 Highly Commended Acts across 28 awards.

## The winners of the night included

**Song Of The Year** - Dribble by Sycco (Also won the Pop Music Category)

**Album Of The Year** - Ball Park Music, by Ball Park Music

**Emerging Artist of the Year** - Beckah Amani (Also the recipient of the Billy Thorpe Scholarship)

**Highest Selling** - Everybody Rise, by Amy Shark

**Grant McLennan Lifetime Achievement Award** - Lynette Irwin

Queensland music history was made under the decadent chandeliers of the Fortitude Music Hall as some 700 musicians, industry and local music lovers gathered at the sold-out Queensland Music Awards on 5 May, 2021. Hosted by The Creases' Aimon Clark and The Grates' Patience Hodgson, 30 awards were presented, with show-stopping performances by Ball Park Music, Sycco, Beddy Rays and Mzaza.



# BILLY THORPE SCHOLARSHIP

The Billy Thorpe Scholarship, supported by the Queensland Government through Arts Queensland, is a \$10,000 prize that provides the opportunity for an emerging artist or band to record with an established producer and receive career-planning advice from Chugg Entertainment.

The 2021 winner of the Billy Thorpe Scholarship was Queensland artist Beckah Amani.

*"Congratulations to Beckah Amani, the 2021 Billy Thorpe Scholarship winner, who impressed the judges with her incredible voice and mature songwriting. The judging panel were impressed with her incredible story and believe that this funding will help Beckah continue her work over the next 12 months."*

- Hon Leeane Enoch, Queensland Arts Minister at the Queensland Music Awards, 2021

# GRANT MCLENNAN

The Grant McLennan Fellowship honors the musical legacy of Queensland singer-songwriter Grant McLennan and is jointly funded by the Queensland Government and APRA AMCOS.

The Fellowship was postponed for 2021 due to the on-going COVID-19 pandemic. However, QMusic reinvested the Fellowship through an extension of Queensland Government's stART Grant for seven artists to perform and create new work.

With the postponement of the 2021 award, the 2019 winner Jack Bratt was given an extra 12 months to take his Fellowship. His pre-COVID-19 plans were to travel to New York and be inspired by the city's musical significance to write songs for a new album. This plan is still underway.

# QMUSIC LIFETIME ACHIEVEMENT AWARD

Taking a moment in the ceremony to recognise her lifetime contribution to Queensland music with a special tribute by Trichotomy ft. Zac Hurrant, Lynette Irwin was awarded the Grant McLennan Lifetime Achievement Award for her prolific and ongoing support of the Jazz Community over the past 20+ years, including artistic director at Brisbane International Jazz Festival and president at Jazz Queensland.

# WOMEN IN MUSIC PROGRAM

QMentorship is an important initiative under QMusic's Women In Music (WIM) program that supports early-career industry professionals who are pursuing a career within the music industry, or who want to explore other skills for gaining employment.

From Cairns and Mackay, to Bundaberg, Gold Coast, Brisbane and Ipswich, these eight emerging music industry professionals were mentored by eight industry-leading mentors to plan and execute a regional tour circuit in Far North Queensland. This process allowed real-world industry insight into developing budgets, booking venues, management of artists, project management and event management.

The Regional Tour that was planned and executed by the eight emerging industry-professionals was called Grrrls to the North (GTTN). The ultimate goals of the QMusic Women In Music Program was

not only encouraging, engaging and propelling emerging music-industry-professionals forwards in their careers, but also to maximise employment opportunities for regional venue staff, artists and arts workers. It is a critical capacity building program that showcases local artists and injects much needed economic activity into Queensland's regions.

Mentees of the program worked over the course of five months in the planning, preparation and delivery of the inaugural Grrrls to the North tour, the strategic outcome of the mentorship program. Each mentee with the support of their assigned mentor and the project manager, delivered on their assigned departments roles and responsibilities, ranging from venue booking/producing, marketing and development, tour management and sound engineering.

## OUTCOMES:



**1,759.9**

kilometres travelled up the Queensland Coast from Brisbane to Cairns



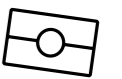
**\$14,510**

Government funded support secured by the Business Development Mentee (Please see Attachment 1)



**250**

(approximately) total audience attendance



**40%**

of artists First Nations identifying



**10**

Queensland performing artists



**6**

Queensland road crew

**4**

regional venues



**2**

touring artist headliners (Jesswar)

All performers and crew will receive high quality professional photos of their performance/work to use for their own promotional/employment purposes.





# QMUSIC CONNECT

**QMusic Connect's professional development sessions delivered 23 sessions across 7 regions throughout June + July.**

The format of QMusic Connect 2021 was familiar but different. While the main focus of QMusic Connect was our panel and workshop series, 2021's QMusic Connect was as much about reconnection with the industry and with each other as it was about learning and educating. We wanted 2021 to be the year when the Queensland music industry reinvents itself and reacquaints itself with who we are, and who we want to be.

2021 year saw the return of many of the well-established sessions, as well as further developing areas such as streaming and the release cycle with curated experts.

We covered 7 different topics including -

|                |  |
|----------------|--|
| <b>Panel 1</b> | <b>Starting From Zero</b>                            |
| <b>Panel 2</b> | <b>It's All About The Music</b>                      |
| <b>Panel 3</b> | <b>It's A Business</b>                               |
| <b>Panel 4</b> | <b>Streaming</b>                                     |
| <b>Panel 5</b> | <b>Getting Your Music Out There</b>                  |
| <b>Panel 6</b> | <b>Digital Marketing and Social Media</b>            |
| <b>Panel 7</b> | <b>The Release Cycle Plus Networking roundtables</b> |
| <b>Panel 8</b> | <b>Business Essentials Panels</b>                    |
| <b>Panel 9</b> | <b>The Business of Playing Live</b>                  |

SPARK Ipswich, Ipswich Festival and QMusic presented Waghorn to West in July, bringing Ipswich's first multi-venue indie live music crawl!

16 artists across 8 sessions took over 4 live music venues along Brisbane Street in Ipswich (between Waghorn and West Streets) to bring you one epic night of indie live music.

Featuring 2021 Queensland Music Awards nominees No Money Enterprise, DVNA, Felivand, and many more.

During the day, QMusic is hosted a FREE QMusic Connect Industry Mega-Panel with a heap of special guests covering some of the hottest topics!



# VALLEY FIESTA

Valley Fiesta 2021 was a great success with tens of thousands of people celebrating more than 150 artists performing throughout the Valley precinct over the October long weekend.

Valley Fiesta celebrates the uniqueness of the Fortitude Valley Entertainment Precinct, with 21 venues each presenting a program of Brisbane's hottest homegrown acts. This year saw the addition of a Saturday market to support local businesses provided opportunities for members of the local scene and stakeholders to gather and network.

Valley Fiesta provided essential funding to local venues, which would flow on to Brisbane artists at a critical time of COVID-19 recovery. It enabled venues to program more nights of music than they would have previously, bringing in much-needed revenue and financial support to a precinct that is still largely recovering from the prolonged impact of the COVID-19 pandemic.

Valley Fiesta also worked to connect our music industry back together, after over eighteen months of ruthless restrictions, venue capacity legislation and constant show cancellations.



Valley Fiesta 2021

## OUTCOMES



56

events



22

venues



450+

paid participants



20,000+

estimated festival attendance



415

Paid Supporting and Technical staff



\$115,500k

paid to professional direct from QMusic

15



Volunteer Supporting Roles and Technical Staff

## LINEUP

A Love Supreme • Alivian Blu • Allora • Amarri • Amy L • Annoying Neighbours • Asphyxia  
 B-boy • Cielo • B-girl • Tinylocks • Bad Neighbour • Band 42 • BBTK • Beddy Rays  
 Being Jane Lane • Betty Taylor • Big Dinner • Birdman Randy & The Ivory Street Preachers  
 Blonde on Blonde • Blussh • Bombshell Academy • Breakfast at Nans • BRIA • Brief Habits  
 Brixton Alley • Buttered • Butterfingers • Callin Malley Big Band • Carmouflage Rose  
 Charlesworth • Chelsea Drive • Chukale • Clarence Kent • Colourblind • Cooper Riley  
 Creed Tha Kid • Curtis Sciliba (DJ) • Dahlia Dyer • Dahlia Gunn • David Carberry  
 Day of Embers • De La Vinx • DJ Bacon • DJ Fukhed • DJ Lil J • Don Rual • Dream Coast  
 Dumb Things • DVNA • DZ Deathrays (DJ) • Ebony Ruth • Echowave • Ella Fence • Eloelo  
 Ethan Enoch • Feelsclub • First Beige (DJ) • Flamingo Blonde • FOMI • Foul Face  
 Frenchie Darling • Friends of Friends • General Press: GPO01 • Halfway Holiday • Hive Mind  
 Hope D • Hot Reno • J-Funk • Jack Davies and The Bush Chooks • Jacob Tompkins • Jesswar  
 Kessin • King Stingray • Kweir La bOum • Lacy Pop • Late November • Lazy Leis  
 Lila Lux • Lilith Revere • LO'99 • Local Safari • Loiter • Lotus Ship • Lunchtime  
 Madeline Glasseater • Malibu Stacey • Margeaux Le Gogo • Melaleuca  
 Mellow • Miranda vs Arizona • Mou • MoZZa • Nerve • Nice Biscuit • Nicole McKinney  
 Oh Bailey • Parachute Youth • Passionfruit • People Mover • Phatnug • Phil Smart  
 Pocketlove • Pure Milk • Pvcker Up • Radolescent • Ramjet • Rose Rogers • Ruckus Slam  
 S\*A\*S\*H Halloween • Sachem • Saint Lane • Sametime • Selfish Sons • Sellma Soul  
 Set The Record • Shifting Sands • Siala • Sid The Entertainer • SixFtHick • Skanalosos  
 Skies Collide • Skrub • Sleeping • Slowrip • Slurpee Jerks • Smak • Soviet X-Ray Record Club  
 Start Together • Stone & Wood Garden Sessions • Strictly Classics • Sunsets • syrup, go on  
 Teen Sensations • The Buzzing Towers • The Double Happiness • The Lonesome  
 The Mangroves • The New Black • The Sleepyheads • The Wolston Butchers • Toby Hobart  
 TOWNS • Trilla D • VERUM • VOIID • Waxflower • Wet Season • Wetlands • Wharves  
 White Light Station • Yellowcatredcat • Yr Familiar • Zed Charles

## VENUES

There were 20 official venues for Valley Fiesta 2021. The full list of venues included:

BackDock Arts, Black Bear Lodge, Birdees, The Brightside, The Brightside - Outdoors, Cloudland, Greaser, Kings, La La Land, O'Skulligans, Press Club, The Prince Consort, Queens, Suzie Wongs Good Time Bar, Ric's Bar & Cafe, The Tivoli, The Triffid, The Zoo, The Wickham, Woolly Mammoth and Ivory Tusk



# WINTER SESSIONS

Brisbane Winter Sessions was a brand new annual music festival that was initially to be held in August 2021. The event was proudly supported by Brisbane City Council, and was presented by QMusic.

After a challenging past 12 months for the live music industry, Winter Sessions was all about celebrating our city's amazing live music scene. Taking place in Brissie's most iconic venues, from the CBD to the suburbs, the Winter Sessions program featured a stellar lineup of established and emerging artists, across a wide range of music genres.

The inaugural year of this festival included more than 30 free and ticketed events, with over 100 artists performing in 16 venues. This music festival delivered 6 days and nights of programming, including performances with Brisbane music legends, as well as an epic street party.

With the announcement of a lockdown in Brisbane that extended throughout the proposed festival dates, Winter Sessions events were postponed and rescheduled.

QMusic was able to keep cancellations to a minimum by working with venue bookers to engage local bands (rather than interstate talent) for headline acts. Most programmed events were rescheduled to roll out from late-August to October, with the final Winter Sessions event funded by Brisbane City Council scheduled to be held at The Tivoli in January 2022.

The shift in dates meant the Winter Sessions were no longer a 6-day festival as planned, the vast majority of shows within the program still went ahead, with some of our funded venues going above and beyond to put on epic Winter Sessions themed series during Spring. As there were numerous shows over 16 venues, we will summarise the outcomes for a few selected events.



Flamingo Blonde at Winter Sessions 2021

## OUTCOMES



**30+**  
events



**16**  
venues



**90+**  
paid creative participants



**45+**  
paid supporting roles and technical staff



**45+**  
volunteer supporting roles and technical staff



**2500+**  
estimated audience attendance

## LINE UP

- Miiesha • Felivand • Hallie • Sofia Isella • Sweater Curse • RVG
- A.Swayze and The Ghosts • Dopamine • Girl and Girl • Slowrip
- Thy Art is Murder • Skin on Skin • Nina Las Vegas
- No Money Enterprise • JamesJamesJames • Creed Tha Kid • Zheani
- DJ Homoc1d3 • Trophy Eyes • The Dreggs • Hayley Mary (The Jezabels)
- Cheap Fakes • Meg Ripps • McDermott & North • Hazel Mei • Last Dinosaurs
- Egoism • Flamingo Blonde • Staples • The Dead Love • Being Jane Lane
- BLUSSH • King George • Life Admin • RAT!Hammock
- Teen Jesus and the Jean Teasers • The Lazy Eyes • Melaleuca • WALKEN
- The Minor Threats • Olivia's World • Garage Sale • Minor Premiers • Pipin Mouse,
- GRMLN • Ben Ely • Bad//Dreems • Ian Haug • Tyrone Noonan
- Nik Phillips • First Beige • Dream Coast • Jess B, Pablum • Concrete Palms
- Plateau • Velociraptor • Oscar Borschmann • Total Pace • Tejavu
- Platonic Sex • Eratas • Slow Rip • Rattus • Great Sage • Square
- Samm • MozZA • Pelican Moon • Radium Dolls • Gabe Freshh
- Sinkin' Schooners • Sky Valley • Ban Solo • The Buzz • Colt Seavers Band
- Ramjet • Dave Webster Solo • Imessa • The Skandolosos
- LR March The Lazy Leis • Dan Lewis • La bOum • Life on Earth
- Refedex • The Cassowarys • Eloelo

## VENUES

The Brightside, The Brightside Outdoors, Ric's Bar, The Zoo, OSkulligan's, Can You Keep a Secret?, The Bearded Lady, La La Land, Woolly Mammoth, Felons Barrel Hall, Greaser, The Fortitude Music Hall, The Tivoli, The Prince Consort and The Triffid



# BIG SUMMER BLOCK PARTY

Due to border closures and wider COVID-19 issues, QMusic's and Fortitude Valley's significant annual event BIGSOUND was unable to occur, which significantly impacted Brisbane and the wider local live music sector.

In conversation with partners such as Brisbane City Council as well as State and Federal Government, QMusic looked to a solution that could be BIGSOUND-aligned and offer a much needed boost to the local music industry, and community at large.

Kicking off BIGSOUND's 21st birthday celebrations, BIG SUMMER BLOCK PARTY was created as a free, all out blow-out closing off Fortitude Valley's Warner Street for five hours of non-stop music, food trucks, pop up bars, local DJs; and 21 of Queensland's hottest acts taking to the stages in 7 of the city's most beloved venues.

Aligning the event to BIGSOUND, the lineup featured BIGSOUND showcasing alumni Eves Karydas, First Beige, Jesswar, Sampology, Golden Vessel, Clea, Eliza & The Delusionals and LÂLKA; as well as a selection of the sunshine state's most exciting new artists like LISI, THE RIOT, dameeeeela and more.

We piloted our new safety program Concert Care. Raising awareness and providing a shared language to address specific behaviours and attitudes with messaging including 'Groping is for Gronks', 'Clothing isn't Consent', 'Don't be a D!ck'. It's time to create a new social code that no longer blurs the lines of what is ok and what isn't, and to offer more support and intervention options on-ground at events.

QMusic also introduced a number of on-ground measures, including a dedicated safe space crewed by counsellors, roaming mental health peers and an increase of female-identifying security guards to provide more options for those seeking help or support at events.

In collaboration with Chrysalis Projects, we presented LOVE TV as part of the #YourInnerCircles campaign to amplify awareness of gendered violence against women, Aphrodite hosted critical conversations with artists and audience about what consent means, what does healthy loving feels like and how can we make our city safer for women and children.

The event also provided key networking opportunities for partners, including a pre-event VIP street party with participating sponsors, notable industry and artists alike.



BIG SUMMER BLOCK PARTY 2021

## OUTCOMES

 **7**  
Venues

 **300**  
Paid Creative Participants

 **415**  
Paid Support Roles and Technical Staff

**15**   
Volunteer Supporting Roles and Technical Staff

 **\$58,000 -**  
total amount paid to professional artists direct from QMusic

 **3000+**  
Estimated Audience Attendance

## LINEUP

**Eves Karydas • LISI • Jesswar • Eliza & The Delusionals**  
**First Beige • Sampology • Golden Vessel • Clea • dameeeeela**  
**Asha Jefferies • Karl S Williams • THE RIOT • Hayley Marsten**  
**Moss • LÂLKA • Being Jane Lane • Jelly Oshen • Wildheart**  
**Beckah Amani • Sachém • Colie**

## VENUES

Black Bear Lodge, The Brightside, The Brightside Outdoors, Kickons, O'Skulligans, The Outpost and The Zoo





# LEVI'S MUSIC PRIZE

One of Australasia's biggest annual music prizes, the Levi's® Music Prize in partnership with BIGSOUND, awarded a total of \$90,000 to six of Australia's most exciting emerging musicians - ASHWARYA, Beddy Rays, BIRDZ, Jerome Farah, JK-47, and Sycco.

Joining the star-studded ranks of previous winners like G Flip, The Teskey Brothers, and Ecce Vandal, the \$15,000 cash prize and additional support package from The Indigo Project and Bolster came at a time when artists needed it most.

Selected from the BIGSOUND50, who were featured as the future of Australian music in BIGSOUND's 2020 online pivot, the Levi's® Music Prize was awarded to an eclectic group of emerging Queensland musicians.

Giving almost half a million dollars to artists and bands since partnering with BIGSOUND in 2017, Levi's® Head of Marketing for Australia & New Zealand, Trent Bos, is proud and grateful to continue Levi's® support of Australasian artists through the Levi's® Music Prize.

Each winner receives \$15,000 cash to boost their music career, an online mental health workshop provided by The Indigo Project, plus a custom BLOCKS by Bolster digital marketing workshop, and an outfit from Levi's®.

The Levi's® Music Prize in partnership with BIGSOUND is administered by QMusic and presented by Levi's® Australia and New Zealand, with support from Bolster and The Indigo Project.

# LIVE & LOCAL

Throughout 2021, QMusic delivered the Live & Local development program in partnership with the SEQN Live Music Office.

There was a series of professional development events across the 5 x LGAs involved in the SEQN/ Live Music Office Live and Local series. These events were 30 minute panels where the audience and participants get to know who the speakers and experts are as well as their area of expertise.

**The Live and Local workshops were presented in:**

- **The Sunshine Coast**
- **Redlands**
- **Noosa**
- **Moreton Bay**
- **Gympie**

# BIGSOUND

In yet another blow to the Australian music industry, COVID-19 forced BIGSOUND to be cancelled.

Melbourne's snap lockdown, the extension of Greater Sydney's lockdown, the growing COVID-19 outbreaks, and increasing restrictions that were in effect across Australia made it painfully clear that our much-loved conference and new music festival couldn't responsibly take to the stage.

Without our music mates in New South Wales and Victoria and no certain timeline at that stage as to

when domestic borders would open, BIGSOUND 2021 wouldn't have been able to deliver on its promise to reunite the music community for three extraordinary days of connection, conversation, and music discovery.

As 2021 marked BIGSOUND's 20th anniversary, we were committed to coming through the unpredictable and relentless nature of COVID-19 to celebrate this significant milestone which in turn brought BIG SUMMER BLOCK PARTY to life.







# THE INNOVATION AWARD

## Resilience and Innovation during COVID-19 – Spotlight on Troubadour Wagons

As was the case for so many, when COVID-19 hit early in the year everyone spiraled. Our community had a fear of the unknown, which created stress and anxiety.

The realisation that Festivals would have to provide a COVID Safe Plan which would incur significant additional costs for what was already a decimated industry and knowing that in most cases only smaller events were receiving approvals.

With inspiration and optimism, Sharna Taylor a single part time mum and festival worker rolled the dice, she remortgaged her house and gained the start-up capital needed to build Troubadour Wagons. With a background in Science, Public Health & Mathematics, she saw the benefits of music and live events in the community and how youth in particular feel connected. "Maybe bigger isn't better, maybe there is value in going back to the small stuff".

Developing two transportable 13th century inspired all purpose built wagons which could be set up in most locations, allowing for social distancing restrictions. With most of the wagons sourced and built in Queensland with owner/operators directly, the wagons were equipped with a festival grade stage which can be configured to suit any event and an optional PA sound system to suit outdoor events. Nothing else like this existed in South East Queensland.

Her intent as she was building the business itself was in the community and ensuring she was able to help keep the cycle of the local economy alive where she could. Creating an income stream for musicians and providing live music to the community in a safe way.

A wonderful testament to the person she is, showing her resilience and tenacity, her generosity and commitment to the community and industry we know and love, Sharna has been an inspiration.



# QMUSIC'S MARKETING

Despite the challenges affecting the organisation's programming in 2021, QMusic maintained a strong market presence and enjoyed some growth across all marketing channels through the delivery of projects including Queensland Music Awards, BIGSOUND, Levi's Music Prize, Valley Fiesta, Winter Sessions, QMusic Connect, BIG SUMMER BLOCK PARTY, and our support of BLAKSOUND.

Our advocacy also generated a number of outcomes through many channels providing weight and support to the needed acknowledgement of the critical impacts to the industry.



**27.4 Million+**

Estimated Media Reach  
450+ Media Appearances



**90,744**

Total Social Audience

**3.8%**

Increase from 2020



**447,172**

eDM's sent

**120,135**

Unique eDM's opened



**1.03 Million +**

Paid Ad Impressions

**85,734 +**

Paid Ad Engagements



168 tweets

**189,773**

Twitter Impressions

**19,559**

Total Followers



181 posts

**675,262**

Reach across all accounts

**49,746**

Total Followers

**59,309**

Engagements



365  
Posts,  
Stories  
and Reels

**353,380**

Reach across all accounts

**20,565**

Total Followers

**10,431**

Interactions



**89,146**

Pageviews

**67,913**

Website Sessions

**49,971**

Website Users





# QMUSIC MANAGEMENT COMMITTEE

## **President**

NATALIE STRIJLAND

## **Vice President**

D-J WENDT

## **Treasurer**

SARAH CROOK

## **Secretary**

TINA RADBURN

## **Ordinary Member**

ROZ PAPPALARDO

## **Ordinary Member**

JOHN MULLEN

## **Ordinary Member**

VIVIENNE MELLISH

## **Ordinary Member**

JOHN COLLINS

## **Ordinary Member**

JACQUI GRINZI

## **Ordinary Member**

HAYLEY JOHNSON

## **Ordinary Member**

AARON DAHL

## **Ordinary Member**

CAMERON COSTELLO

## **Patron**

SCOTT HUTCHINSON

## **With Special Thanks**

In 2021 we said goodbye to Jack Ball, Ben Hancock and Rhianna Patrick, the QMusic Management Committee and staff would like to thank them for their outstanding contributions to the organisation.



# QMUSIC STAFF

QMUSIC is staffed by an approachable and committed team with experience and expertise across every aspect of the industry. We are thankful to have the opportunity to do what we love every day – working together to create opportunities that change lives.

**KRIS STEWART** – CEO (began June 2021)

Previous to QMusic, Kris was Artistic Director of Brisbane Powerhouse and was the founder of events such as the New York Musical Theatre Festival, The Sydney Fringe Festival, Curiosity Brisbane, the Festival of Voices and New Musicals Australia. At Brisbane Powerhouse, Kris created the Wonderland Festival, IRL Digital Festival Queensland Cabaret Festival and MELT Queer Culture Festival and headed a number of key events, including the Brisbane Comedy Festival, the Australian Performing Arts Market, and the World Theatre Festival.

**DOMINIC MILLER (Dom)** – Programming Director

Dom started management and venue booking agency Bluebeard Music in 2010, managing Good Boy and Sweater Curse, as well as booking iconic Brisbane venues such as The Zoo, Black Bear Lodge, The Milk Factory and many more. Dom has played in rock bands and programmed music for festivals, also booking festivals and events such as BIG Festival in Geelong, Story Bridge 75, G20 Summit Festival and more, Dom joined QMusic in March 2020.

**KYLIE COBB** – Marketing Director

Kylie has over 20 years of marketing, PR and education experience which she brought to her role at QMusic. After dedicating the best part of a decade to the music industry with her boutique agency, Kitty Kitty Bang Bang, Kylie has worked with musicians and major music events including Year of Scotland in Australia, National Folk Festival, Gold Coast Music Awards and many more.

**IAN MCINTOSH** – Finance and Operations Director

Ian joined QMusic in January 2021 as their Finance Administrator on a part time basis. Previously also a part time Senior Accountant with Creative Crunchers – a Brisbane based accounting practice with a focus on the creative industries. He is also the Treasurer for local community radio station 4ZZZ. In his spare time Ian gets to lots of gigs and festivals (well at least in a pre-COVID-19 world) and is always on the hunt for a delicious dark beer.

**RUBY-JEAN MCCABE** – Programming Manager

After completing a bachelor of Music Business Management at JMC in 2014, Ruby began working at booking and management agency Bluebeard Music. Over her time working at Bluebeard, Ruby was booking agent for The Zoo, Black Bear Lodge, Eat Street Markets, The Milk Factory and Cardigan Bar. Ruby also currently manages guitar-pop trio Bugs, Hope D and grunge wunderkinds VOIID. Previously she worked for national artist booking agency New World Artists as an assistant agent and as the volunteer coordinator for Laneway Brisbane.

**JONNY RUDDY** – Sponsorship Manager

A lively and adventurous event director, with extensive experience and a successful track record producing brand experiences, community engagement, festival partnerships, PR stunts and community activations. Jonny has executed over 50 unique activations as director of iMMERSE events, including 3 new festival concepts in three different states in 2019. Jonny delivers big ideas and meaningful experiences for brands and communities and brings 15 years of practical operational experience that allows for safe and successful event delivery.

**MONIQUE MATTHEWS** – Office Manager

After undertaking an internship with BIGSOUND in 2019, Monique has remained active in Brisbane's music industry in multiple capacities including songwriting and band management, eventually stepping into her role as Office Manager with QMusic in January 2021. She has a degree in Popular Music from Queensland's Conservatorium of Music and is incredibly passionate about Australia's live music scene.

**JAMES BARTLETT** – Marketing Coordinator

After taking a volunteer role at BIGSOUND in 2017, James has been working with QMusic in different capacities until settling into the role of Marketing Coordinator in 2019. James has a degree in Marketing and Entertainment from Queensland University of Technology and has also worked as Media & Marketing Manager at The Foundry. He also performs as indie-pop project Flamingo Blonde.

We would like to acknowledge and thank Angela Samut, who served as CEO until May 2021 and helped drive and deliver advocacy for industry, stronger representation of First Nations artists and drove the start of our journey in combating sexual and gender-based violence.

Additionally, Alethea Beetson who undoubtedly helped lead the cultural discussions for QMusic and delivered many initiatives which today continue to provide significant opportunities for youth and indigenous led programs in our music community.

Maz De Vita, Cathy De Silva, Carlia Fuller thank you all for your hard work and dedication.





# TREASURER REPORT

2021 was another tough year for the arts and entertainment industry with continued lockdowns, border closures, capacity restrictions and constant rescheduling of shows. As a result of the continued uncertainty QMusic made the hard decision to cancel BIGSOUND 2021.

By the end of the year things were looking a little brighter and the BIG SUMMER BLOCK PARTY was an amazing way to finish the year off. Congratulations to the whole team for the success of that event that brought the industry together after so much time apart. There was a real sense of excitement and optimism in the crowd.

The team worked incredibly hard throughout the year and it is those efforts that turned things around to make a profit of \$60,870. This is a great result when compared to a loss in 2020 of \$173,892. Total income for the year was \$1,999,040 (\$1,913,094 in 2020) which was bolstered by

events like Winter Sessions and Valley Fiesta and the success of the Queensland Music Awards and the QMusic Connect series. Total expenses of \$1,938,170 were down from 2020 (\$2,086,986). Retained Earnings at the end of 2021 are \$715,082.

Thank you to our sponsors who have stuck with us in 2021. I would also like to thank and acknowledge the continued support of our partners; Australia Council for the Arts, Arts Queensland and APRA AMCOS.

Without our sponsors and partners we would not have been able to achieve near what we did, so thank you.

As the focus moves to the recovery and the future of the industry, QMusic will continue to work closely with our partners and sponsors to deliver the key events we know and love and to advocate for our industry and its people.



**QUEENSLAND MUSIC NETWORK INCORPORATED**

**ABN 14 083 014 720**

**FINANCIAL REPORT**

**FOR THE YEAR ENDED 31 DECEMBER 2021**

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**COMMITTEE'S REPORT**

Your committee members submit the financial report of Queensland Music Network Incorporated (the Association, Qmusic) for the financial year ended 31 December 2021.

**Committee Members**

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

- Aaron Dahl (appointed 22 June 2021)
- Benjamin Hancock (resigned 22 June 2021)
- Cameron Costello (appointed 15 October 2021)
- David-John Wendt
- Hayley Johnson (appointed 22 June 2021)
- Jack Ball (resigned 19 October 2021)
- Jacqueline Grinzi (appointed 22 June 2021)
- John Collins
- John Mullen
- Natalie Strijland
- Rhianna Patrick (resigned 17 August 2021)
- Roslyn Pappaalardo
- Sarah Crook (appointed 22 June 2021)
- Tina Radburn
- Vivienne Mellish

**Principal Activities**

The principal activities of the Association during the financial year were to promote the artistic value, cultural worth and commercial potential of Queensland music.

**Significant Changes**

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

**Operating Result**

The surplus after providing for income tax for the 2021 financial year amounted to \$60,870 (2020: deficit \$173,892)

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

.....  
  
 Natalie Strijland (Chair)

.....  
  
 Sarah Crook (Treasurer)

Dated this ...Eighth... Day of ....April... 2022

**INCOME AND EXPENDITURE STATEMENT  
 FOR THE YEAR ENDED 31 DECEMBER 2021**

|   | Note | 2021<br>\$       | 2020<br>\$       |
|---|------|------------------|------------------|
| <b>INCOME</b>   |      |                  |                  |
| Member subscriptions                                    |      | 33,100           | 18,280           |
| Operating grants  | 2    | 1,538,250        | 1,208,279        |
| Sponsorships  |      | 141,750          | 225,529          |
| Events  |      | 90,440           | 52,662           |
| In Kind Income - Other                                  |      | 1,800            | 30,000           |
| Interest income   |      | 127              | 7,308            |
| General fees, publications and subletting revenue       |      | 111,573          | 43,336           |
| Cash flow boost   |      | -                | 100,000          |
| Other State Government – Covid Support                  |      | 40,000           | -                |
| JobKeeper subsidy                                       |      | 42,000           | 227,700          |
|   |      | <b>1,999,040</b> | <b>1,913,094</b> |
| <b>EXPENDITURE</b>                                      |      |                  |                  |
| Events Production / Marketing                           |      | 1,040,340        | 1,054,672        |
| Depreciation & Amortisation                             |      | 94,888           | 111,384          |
| In Kind Expenses - Other                                |      | 1,800            | 30,000           |
| Office expenses   |      | 114,645          | 110,441          |
| Interest expenses                                       |      | 1,624            | 4,229            |
| Wages   |      | 627,433          | 712,504          |
| Superannuation  |      | 57,440           | 63,756           |
|   |      | <b>1,938,170</b> | <b>2,086,986</b> |
| Surplus/ (deficit) before income tax                    |      | <b>60,870</b>    | <b>(173,892)</b> |
| Income tax expense                                      |      | -                | -                |
| Surplus/ (deficit) after income tax                     |      | <b>60,870</b>    | <b>(173,892)</b> |
| RETAINED SURPLUS AT THE BEGINNING OF THE FINANCIAL YEAR |      | <b>654,212</b>   | <b>828,105</b>   |
| RETAINED SURPLUS AT THE END OF THE FINANCIAL YEAR       |      | <b>715,082</b>   | <b>654,212</b>   |

The accompanying notes form part of this financial report.



**ASSETS AND LIABILITIES STATEMENT  
AS AT 31 DECEMBER 2021**

|                                      | Note | 2021             | 2020             |
|--------------------------------------|------|------------------|------------------|
|                                      |      | \$               | \$               |
| <b>ASSETS</b>                        |      |                  |                  |
| <b>CURRENT ASSETS</b>                |      |                  |                  |
| Cash and cash equivalents            | 3    | 1,029,887        | 903,499          |
| Trade and other receivables          | 4    | 24,175           | 147,700          |
| Other assets                         | 5    | 45,940           | 26,768           |
| <b>TOTAL CURRENT ASSETS</b>          |      | <b>1,100,002</b> | <b>1,077,967</b> |
| <b>NON-CURRENT ASSETS</b>            |      |                  |                  |
| Plant and equipment                  | 6    | 14,765           | 14,308           |
| Intangibles                          | 7    | 48,650           | 102,302          |
| Right of use asset                   | 8    | 176,305          | 54,588           |
| <b>TOTAL NON-CURRENT ASSETS</b>      |      | <b>239,720</b>   | <b>171,198</b>   |
| <b>TOTAL ASSETS</b>                  |      | <b>1,339,722</b> | <b>1,249,165</b> |
| <b>LIABILITIES</b>                   |      |                  |                  |
| <b>CURRENT LIABILITIES</b>           |      |                  |                  |
| Trade and other payables             | 9    | 65,114           | 108,053          |
| Provisions                           | 10   | 21,714           | 34,360           |
| Lease liabilities                    | 11   | 30,901           | 50,480           |
| Unexpended sponsorship               |      | 35,000           | 22,500           |
| Grant received in advance            | 12   | 316,064          | 362,543          |
| <b>TOTAL CURRENT LIABILITIES</b>     |      | <b>468,793</b>   | <b>577,936</b>   |
| <b>NON-CURRENT LIABILITIES</b>       |      |                  |                  |
| Provisions                           | 10   | 9,371            | 8,230            |
| Lease liabilities                    | 11   | 146,476          | 8,787            |
| <b>TOTAL NON-CURRENT LIABILITIES</b> |      | <b>155,847</b>   | <b>17,017</b>    |
| <b>TOTAL LIABILITIES</b>             |      | <b>624,640</b>   | <b>594,953</b>   |
| <b>NET ASSETS</b>                    |      | <b>715,082</b>   | <b>654,212</b>   |
| <b>MEMBERS' FUNDS</b>                |      |                  |                  |
| Retained Surplus                     |      | 715,082          | 654,212          |
| <b>TOTAL MEMBERS' FUNDS</b>          |      | <b>715,082</b>   | <b>654,212</b>   |

The accompanying notes form part of this financial report.

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

|  | Note | 2021             | 2020            |
|--|------|------------------|-----------------|
|  |      | \$               | \$              |
| <b>CASH FLOWS FROM OPERATING ACTIVITIES</b>                  |      |                  |                 |
| Sponsorships/Sales/Fees                                      |      | 447,800          | 255,442         |
| Operating Grants   |      | 1,538,250        | 1,317,895       |
| Government subsidies   |      | 82,000           | 327,700         |
| Memberships  |      | 33,100           | 20,780          |
| Interest Received  |      | 127              | 7,308           |
| Interest Paid for lease liabilities                          |      | (1,624)          | (4,229)         |
| Cash paid to suppliers and employees                         |      | (1,927,967)      | (1,931,163)     |
| <b>NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES</b> | 13   | <b>171,686</b>   | <b>(6,267)</b>  |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES</b>                  |      |                  |                 |
| Payment for property, plant and equipment                    |      | (7,702)          | (1,214)         |
| <b>Net cash used in investing activities</b>                 |      | <b>(7,702)</b>   | <b>(1,214)</b>  |
| <b>CASH FLOWS FROM FINANCING ACTIVITIES</b>                  |      |                  |                 |
| Repayment of lease liabilities                               |      | (37,598)         | (46,163)        |
| <b>NET CASH PROVIDED BY (USED IN)/ FINANCING ACTIVITIES</b>  |      | <b>(37,598)</b>  | <b>(46,163)</b> |
| <b>NET INCREASE / (DECREASE) IN CASH HELD</b>                |      | <b>126,386</b>   | <b>(53,644)</b> |
| <b>CASH AT THE BEGINNING OF THE YEAR</b>                     |      | <b>903,499</b>   | <b>957,143</b>  |
| <b>CASH AT THE END OF THE YEAR</b>                           | 3    | <b>1,029,885</b> | <b>903,499</b>  |

The accompanying notes form part of this financial report.



**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES****Financial Reporting Framework**

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

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

**Basis of Preparation**

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

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

**(a) Income Tax**

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

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

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

**(c) Impairment of Assets**

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

**(d) Employee Benefits**

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

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)****(e) Cash and Cash Equivalents**

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

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

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

**(g) Revenue and Other Income**

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

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

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

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

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

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

**(j) Intangible Assets**

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

**(k) Leases**

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



## NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

**(k) Leases (continued)**

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

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

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

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

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

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

**(l) New or amended Accounting Standards and Interpretations adopted**

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

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

**(m) Critical Accounting Estimates and Judgements**

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

## NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the association based on the known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the company operates. During the year, conference, ticket sales and sponsorship have reduced significantly due to the pandemic. The decline in income has been partly offset by Government funding and subsidies received. Other than this, there does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the association unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

*Lease term*

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



QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 2: OPERATING GRANTS

|                                      | 2021             | 2020             |
|--------------------------------------|------------------|------------------|
|                                      | \$               | \$               |
| Australia Council - Core             | 315,000          | 288,484          |
| Commonwealth - Projects              | 180,000          | -                |
| Arts Queensland - Core               | 350,000          | 350,000          |
| Arts Queensland - Projects           | 75,000           | 270,340          |
| Other State Government Projects      | 95,000           | 55,000           |
| Local Government Projects            | 2,250            | 5,000            |
| BCC – Winter Sessions Music Festival | 225,000          | -                |
| BCC – Valley Fiesta                  | 200,000          | 150,000          |
| Levi's Music Prize                   | 96,000           | 89,455           |
|                                      | <u>1,538,250</u> | <u>1,208,279</u> |

NOTE 3: CASH AND CASH EQUIVALENTS

|              | 2021             | 2020           |
|--------------|------------------|----------------|
|              | \$               | \$             |
| Cash on hand | 85               | 219            |
| Cash at bank | 1,029,802        | 903,280        |
|              | <u>1,029,887</u> | <u>903,499</u> |

NOTE 4: TRADE AND OTHER RECEIVABLES

|                | 2021          | 2020           |
|----------------|---------------|----------------|
|                | \$            | \$             |
| Trade debtors  | 8,250         | 147,700        |
| Sundry Debtors | 15,925        | -              |
|                | <u>24,175</u> | <u>147,700</u> |

QUEENSLAND MUSIC NETWORK INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 5: OTHER ASSETS

|             | 2021          | 2020          |
|-------------|---------------|---------------|
|             | \$            | \$            |
| Prepayments | 42,940        | 23,768        |
| Rental bond | 3,000         | 3,000         |
|             | <u>45,940</u> | <u>26,768</u> |

NOTE 6: PROPERTY, PLANT AND EQUIPMENT

|                                | 2021          | 2020          |
|--------------------------------|---------------|---------------|
|                                | \$            | \$            |
| Office equipment and furniture | 78,939        | 71,237        |
| Less: Accumulated depreciation | (64,174)      | (56,929)      |
|                                | <u>14,765</u> | <u>14,308</u> |

NOTE 7: INTANGIBLES

|                                | 2021          | 2020           |
|--------------------------------|---------------|----------------|
|                                | \$            | \$             |
| Websites                       | 268,263       | 268,263        |
| Less: Accumulated amortisation | (219,613)     | (165,961)      |
|                                | <u>48,650</u> | <u>102,302</u> |
| Trademarks                     | 3,423         | 3,423          |
| Less: Accumulated amortisation | (3,423)       | (3,423)        |
|                                | <u>-</u>      | <u>-</u>       |
|                                | <u>48,650</u> | <u>102,302</u> |

NOTE 8: RIGHT-OF-USE ASSETS

|                                | 2021           | 2020          |
|--------------------------------|----------------|---------------|
|                                | \$             | \$            |
| Leased office                  | 272,554        | 148,170       |
| Less: Accumulated depreciation | (96,249)       | (93,582)      |
|                                | <u>176,305</u> | <u>54,588</u> |



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 9: TRADE AND OTHER PAYABLES

|                            | 2021          | 2020           |
|----------------------------|---------------|----------------|
|                            | \$            | \$             |
| Trade creditors            | 67,054        | 77,412         |
| GST Payable / (Receivable) | (1,940)       | 30,641         |
|                            | <u>65,114</u> | <u>108,053</u> |

NOTE 10: PROVISIONS

|                                  | 2021          | 2020          |
|----------------------------------|---------------|---------------|
|                                  | \$            | \$            |
| <b>Current</b>                   |               |               |
| Provision for audit fees         | 5,500         | 6,730         |
| Provision for long service leave | -             | -             |
| Provision for annual leave       | 16,214        | 27,630        |
|                                  | <u>21,714</u> | <u>34,360</u> |
| <b>Non- Current</b>              |               |               |
| Provision for long service leave | 9,371         | 8,230         |
|                                  | <u>9,371</u>  | <u>8,230</u>  |

NOTE 11: LEASE LIABILITIES

|                     | 2021           | 2020          |
|---------------------|----------------|---------------|
|                     | \$             | \$            |
| <b>Current</b>      |                |               |
| Lease Liabilities   | 30,901         | 50,480        |
|                     | <u>30,901</u>  | <u>50,480</u> |
| <b>Non- Current</b> |                |               |
| Lease Liabilities   | 146,476        | 8,787         |
|                     | <u>146,476</u> | <u>8,787</u>  |

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 12: GRANTS RECEIVED IN ADVANCE

|                                  | 2021           | 2020           |
|----------------------------------|----------------|----------------|
|                                  | \$             | \$             |
| Australia Council - Organisation | 227,250        | 157,500        |
| Arts Queensland - Projects       | 7,250          | 65,025         |
| Unexpended grants - other        | 66,091         | 135,682        |
| Unexpended income                | 15,473         | 4,336          |
|                                  | <u>316,064</u> | <u>362,543</u> |

NOTE 13: CASHFLOW INFORMATION

|   | 2021           | 2020           |
|---|----------------|----------------|
|   | \$             | \$             |
| <b>Reconciliation of cash flow from operations with surplus / (loss) after income tax</b> |                |                |
| Surplus / (loss) after income tax   | 60,870         | (173,892)      |
| <br>  |                |                |
| Cash flows excluded from profit / (loss) attributable to operating activities             |                |                |
| <br>  |                |                |
| <i>Non-cash flows:</i>  |                |                |
| Depreciation and amortisation   | 94,888         | 111,384        |
| Gain on sale of property, plant and equipment   | -              | 3,198          |
| <br>  |                |                |
| <i>Changes in assets and liabilities</i>  |                |                |
| (Increase) / decrease in trade debtors  | 123,525        | (106,841)      |
| Increase / (decrease) in trade creditors and other payables                               | (42,939)       | 47,507         |
| Increase / (decrease) in doubtful debt provision  | -              | (3,500)        |
| (Increase) / decrease in prepayments  | (19,172)       | (3,802)        |
| Increase / (decrease) in unexpended grants and sponsorships                               | (33,979)       | 116,209        |
| Increase/(decrease) in provisions   | (11,505)       | 3,470          |
| <b>Cash flows from operations</b>   | <u>171,686</u> | <u>(6,267)</u> |



NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2021

NOTE 14: SUBSEQUENT EVENTS

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

On 22 March 2022, the Association entered into a lease agreement with Apostolos Trust to occupy Suite 5. This has not been included in the lease liability or right-of-use calculations as this agreement was signed post year end.

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

NOTE 15: COMMITMENTS

|   | 2021          | 2020          |
|---|---------------|---------------|
|   | \$            | \$            |
| Non-cancellable operating leases contracted for but not recognised in the financial statements: |               |               |
| Amounts to be expensed:   |               |               |
| Not later than one year   | 2,688         | 3,024         |
| Later than one year, but less than five years   | 10,752        | 12,096        |
| More than five years  | -             | -             |
|   | <b>13,440</b> | <b>15,120</b> |

NOTE 16: CONTINGENT LIABILITIES

The Association has potential further fees payable relating to superannuation for certain contractors. No estimate can be made with reasonable certainty on the amount to be paid at the time of this report. Accordingly, no provision has been provided within these financial statements.

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 2021 and of its performance for the financial year ended on that date; and
  - Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) to the extent described in Note 1, *Australian Charities and Not-for-profits Commission Regulation 2013* and the *Associations Incorporations Act 1981 Qld*, and
- b. At the date of this statement, there are reasonable grounds to believe that Queensland Music Network Incorporated will be able to pay its debts as and when they fall due.

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

  
 .....  
 Natalie Strind (Chair)

  
 .....  
 Sarah Crook (Treasurer)

Dated this ...Eighth... Day of ....April... 2022



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

### Report on the Financial Report

#### Opinion

We have audited the accompanying financial report, of Queensland Music Network Incorporated (the Association), which comprises the statement of assets and liabilities as at 31 December 2021, the statement of income and expenditure, and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the statement by members of the committee.

In our opinion, the financial report of Queensland Music Network Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act)*, and *Associations Incorporations Act 1981 Qld* including:

- a) Giving a true and fair view of the Association's financial position as at 31 December 2021 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 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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Independence

We are independent of the Association in accordance with the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)*, *Associations Incorporations Act 1981 Qld* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

#### Emphasis of Matter – Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Association's financial reporting responsibilities under the ACNC Act and *Associations Incorporations Act 1981 Qld*. 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, *Associations Incorporations Act 1981 Qld* 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.

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PKF Brisbane Pty Ltd. is a member firm of the PKF International Limited family of legally independent firms and does not accept any responsibility or liability for the actions or inactions of any individual member or correspondent firm or firms.

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

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

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

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

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

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

#### PKF BRISBANE AUDIT



SHAUN LINDEMANN  
PARTNER

8 APRIL 2022  
BRISBANE



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

Thank you to our members, partners and the community, we have been able to work through our toughest year yet, together. We have collectively and will continue to collectively ensure the connectivity and ongoing support of the Queensland music industry is prevalent throughout the COVID-19 pandemic and beyond.



**QMUSIC**  
2021 ANNUAL REPORT