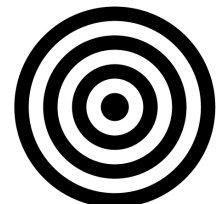
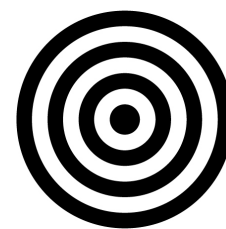


NEW ZEALAND MUSIC COMMISSION TE REO REKA O AOTEAROA

**SUPPORTING THE GROWTH OF THE NEW
ZEALAND MUSIC INDUSTRY
CULTURALLY AND ECONOMICALLY,
AT HOME AND ABROAD**

ANNUAL REPORT 2013 – 2014





NZ MUSIC COMMISSION TE REO REKA O AOTEAROA

Annual Report 2013 – 2014 **For the Strategic Plan period 2013 - 2016**

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The NZ Music Commission
Te Reo Reka O Aotearoa is funded by



Ministry
for Culture
& Heritage

EXECUTIVE OVERVIEW

New Zealand contemporary music's evolution as a player on the world stage accelerated again this year. Alongside Lorde, our most significant music export ever, a myriad of achievements by other artists have also focussed the spotlight as never before on New Zealand as a source of repertoire with true global potential.

There are many indicators of the rise in profile of our country's musical output, among them 'tastemaker' festival Iceland Airwaves - having had only two NZ artists play in its 15-year history, five NZ acts are performing in 2014. A multitude of articles and blogs overseas have been tipping the next big thing for NZ music (Broods, Janine and the Mix Tape, Tiny Ruins) or 'Why New Zealand Could Be the Next Music Hotspot' (*pigeonsandplanes.com*). According to our recent research, 40% more New Zealanders were aware of a New Zealand musician playing overseas than they were the previous year, so there also a clear increase in recognition at home (*Source: Perceptive Omnibus Survey July 2014*).

The Music Commission received an unprecedented level of Export Ready Outward Sound applications in 2013/14. In contrast with previous years, where many applications were aspirational and did not have firm offshore commitments, this year 94% of applications were for the utilisation of genuine opportunities (see diagram on page 22).

Outward Sound investment over the past 3 years has totalled \$1.21m and reported offshore earnings of recipients during the same period was \$4.14m (see diagram on page 27). In addition to creating export revenue, Outward Sound investment directly assists NZ companies to retain copyrights, which may have previously been assigned overseas in order to reach international markets. Retention of copyrights allows local businesses to earn long-term revenue from their development investments, and to reinvest locally.

The global music industry model continues to shift in emphasis, with 2013 growth being driven largely by the uptake of music subscription services (such as Spotify which launched locally in 2012) and an increase in revenue from performance rights. Domestically we saw digital revenues overtake physical formats for the first time. The digital environment, as a global means of both distribution and promotion/marketing, is creating unprecedented opportunities for NZ music to make an international impact. These new pathways can however still only be optimised by those artists who can deliver great music and great performances, and who have the support and investment to enable them to compete in a larger market.

Many of NZ music's current high achievers have had some form of support from the Music Commission in the past, and currently all new independent NZ artists making significant offshore gains have had Outward Sound support.

The Music Commission's support of New Zealand music businesses – from the domestic grassroots of growing audiences and appreciation, to capability building and the encouragement of excellence – underpins our investment in helping to develop successful international markets.

NZ Music Month 2014 saw our partnership with Beck's (our largest commercial deal in four years) result in NZ Music Month's most highly visible public event schedule for some time. NZ artists benefited from earnings from a national tour, a compilation album and promotional activity, and the resultant budget surplus enabled a much-needed transfer of funds to Outward Sound, increasing the available grant pool by 30% for the final round of the year. This reprioritisation of resources was timely, but cannot be relied upon in the coming years.

Also in this year, we farewelled long-term Education Manager Stephanie Lees, who had been with us since 2001 and guided three contract negotiations with the Ministry of Education, as well as leading an excellent suite of school-based programmes that have had tens of thousands of young New Zealanders participate. The role has been ably filled by Michelle Ladwig Williams, who came to us from an academic and teaching background specialising in ethnomusicology, with a specific interest in kapa haka and music of the Pacific.

Outward Sound underwent some significant change during the year, following an extensive feedback process with applicants and other stakeholders. The application process was adapted to allow artists to apply for the support they need to meet their goals (subject to the Outward Sound framework) rather than fit into prescribed 'stages'. From July 2013, two more changes were implemented in response to feedback, streamlining the Business Development Grant and developing a Delegate Grant.

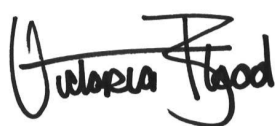
Consultation and feedback have remained cornerstones of Music Commission strategy this year as the needs of our fast paced and rapidly changing industry require our increasing adaptation, flexibility and proactivity. In association with the other agencies comprising the Contemporary Popular Music Group (CPMG) we arranged a well-attended and highly participatory forum for the industry in March 2014, which we followed up with smaller consultations focussing on our own strategies. In association with Independent Music NZ, the Music Commission organised and hosted the third Going Global Music Summit in September 2013, bringing highly regarded international industry experts together with local artists and businesses to expand worldwide prospects for NZ music and to build local expertise.

Among the key points raised during these consultation processes were:

- Artist development is key and needs greater support – this is now largely the province of managers and independent labels.
- A global perspective and presence is imperative for a successful business.
- Whilst local professionalism is improving, there is still a need for growth and the further development of the industry via succession planning and capability (eg. Interns/apprentices).

Governance was also a focus for the Music Commission – with three new Board members inducted just prior to the start of the year and another during, the majority of the Board are now industry practitioners operating at the highest level of their professions, who have brought renewed experience and influence to the table. A full review of Governance policies was undertaken, resulting in a revised Governance Manual, currently in its final draft.

In our view, 2013-14 was a seminal year for New Zealand music. We have outlined some of the highlights of the year for the Music Commission and Outward Sound recipients on the following pages and believe that they illustrate that, given the right support, we can compete on a much larger stage than had previously been possible and therefore can create greater cultural and economic prosperity for all New Zealanders.



Victoria Blood
Chairperson



Cath Andersen
Chief Executive

KEY HIGHLIGHTS

In the year ending 30 June 2014, some of the highlights for the Music Commission were:

- As a direct result of showcasing at the Going Global Music Summit, Tiny Ruins signed to influential UK label Bella Union, was booked for the Iceland Airwaves and Culture Collide festivals, and secured a USA booking agent.
- Very positive feedback was achieved from our major upskilling events, with 85% of attendees rating them as very good or excellent.
- Over 600 live shows occurred in NZ Music Month this year.
- 82% of students who participated in the Musicians Mentoring Programme said it had a strong or positive influence in their personal commitment to future music participation.
- The inaugural RELEASE programme took place, funded by the Music Commission and the Australian Government. This was an independent label focused intensive five-stage business development scheme for mid-career music professionals. With two residential workshops, mentoring and online learning, RELEASE was facilitated by Independent Music NZ and the Australian Music Industry Network. A music manager edition, called CONTROL, has been confirmed for 2014/15.
- The Musicians Mentoring in Schools and Bands Mentoring in Schools programmes celebrated twelve years of operation. Both contracts were renewed by the Ministry of Education for three years in December 2013.
- The Musicians Mentoring in Schools programme also had feature stories on television shows Firstline and Good Morning.
- The number of Twitter accounts that received tweets about NZ Music Month in May was over 648,000 and 78% of the population have heard of NZ Music Month, according to our Perceptive Survey 2014.
- Pao Pao Pao this year evolved to a three-weekend programme of seminars and wananga for young Maori songwriters from across NZ. Fifteen young people participated in Pao Pao Pao, which was managed by Puatatangi at Toi Maori and presented in partnership with the Music Commission.
- Twenty New Zealand acts showcased over six different international trade events. Additionally, twenty-three NZ business representatives attended as delegates.
- Tied To The Tracks was an art exhibition of record covers, held during NZ Music Month to celebrate the digitisation of over 200 New Zealand albums previously unavailable online.
- The completion of the Price Waterhouse Coopers report '*Economic Contribution of the New Zealand Music Industry, 2012 and 2013*'.

KEY HIGHLIGHTS FOR OUTWARD SOUND RECIPIENTS

In the past year, the Music Commission has allocated 47 Outward Sound grants, comprising 30 Standard Grants, 4 Business Development Grants and 13 Delegate Grants. Between these recipients, there have been 27 international tours, 17 commitments of international investment and three album deals signed. Some of the selected highlights from Outward Sound recipients are:

- New York based Streets Of Laredo have secured management from Wiz Kid Management (The Strokes), have toured USA and Canada with UK band The Kaiser Chiefs, performed at the Bonnaroo Music Festival in June, and are now represented by The Windish Agency.
- As a result of BIGSOUND, Clap Clap Riot have signed with Shock Records Australia and secured booking agent The Harbour Agency.
- Tiny Ruins album 'Brightly Painted One' was released via Flying Nun Records in USA and Bella Union in UK and Europe. It received four-star reviews in Mojo, Q and Australian Rolling Stone magazines. Tiny Ruins also secured the support for Sharon Van Etten through North America.
- After showcasing at the Australasian World Music Expo (AWME), Hollie Smith was invited to play the Montreal Jazz Festival, the Vancouver International Jazz Festival and the Apollo Bay Festival in Victoria, Australia.
- Ezra Vine signed a worldwide deal with Parlophone Records and is currently touring England as support for UK top ten artist Vance Joy. His new album will be produced by Cam Blackwood (Coldplay, London Grammar).
- Janine & The Mixtape debuted top five in the US iTunes R&B charts, where she remained for two months whilst having her video premier on Billboard.com, and received subsequent play on VH1. She has just announced a joint venture with Atlantic Records to release her first EP in USA.
- The Chills enjoyed a successful sold-out return tour of the UK, promoting their forthcoming release on British label Fire Records.
- Princess Chelsea completed a sixty-five date tour of Europe supporting Alt-J, exceeded 15,000,000 views on YouTube for her track 'Cigarette Duet' and just signed to US label Mom + Pop for her forthcoming sophomore album.
- Popstrangers released their second album 'Antipodes' on Carpark Records for USA and UK. The NME named them as one of the Five Bands to Watch from Liverpool Sound City.
- Villany secured a publishing deal with Mushroom Music Publishing after their BIGSOUND showcase.
- Jury & The Saints secured a worldwide deal with German Sony Music metal subsidiary SPV GmbH, home to Sepultura, Motörhead and Skinny Puppy.

STRATEGIC DIRECTION

The Strategic Plan 2013 – 2016 was developed by the Board and staff of the Music Commission. Incorporated in this planning was a new three-year set of organisational Strategic Outcomes. These Outcomes were devised in consultation with industry stakeholders and by looking to where the Music Commission could deliver the best public services for the wider music sector.

| | |
|---------------------|--|
| Our Vision: | A successful music industry in New Zealand |
| Our Mission: | Supporting the growth of the New Zealand music industry, both culturally and economically, at home and abroad |

The foundation principles are that all Outcomes and Outputs should:

| | |
|--------------------|-------------------|
| <i>Demonstrate</i> | Excellence |
| <i>Encourage</i> | Investment |
| <i>Promote</i> | Awareness |

The Music Commission's strategic direction is focused on achieving its Mission through undertaking work in three Outcome areas:

| | |
|--|--|
| Outcome One: ENGAGE Public Engagement with music from NZ is enhanced | <ul style="list-style-type: none"> New Zealand music enriches the lives of New Zealanders, and strengthens our sense of ourselves and our place in the world. Building future audiences begins with young people. Supporting the diverse range of contemporary popular NZ music. |
| | Outcome Measurement: <ul style="list-style-type: none"> Music is recognised by the public as a significant part of NZ's culture, as measured by an annual survey. Sectoral indicators show a thriving local music environment. |
| Outcome Two: EXPERTISE The expertise of music industry professionals is increased | <ul style="list-style-type: none"> Continuing to strengthen our music industry's infrastructure is an important and vital function of the Music Commission. We need to be building our internationally successful companies of the future now. |
| | Outcome Measurement: <ul style="list-style-type: none"> Volume of NZ artists that are demonstrably export ready as evidenced by percentage of high potential Outward Sound applications received annually. Increased access to support, tools and resources provided by the Music Commission. |

| | |
|--|---|
| <p>Outcome Three: EXPORT</p> <p>Offshore market initiatives lead to a thriving music industry</p> | <ul style="list-style-type: none"> • NZ can achieve further offshore success for our music industry exports, which will lead to both enhanced cultural pride and higher levels of economic return to our country. • Leveraging across all NZ export and trade opportunities will enhance the NZ music industry's reputation on the world stage. <p>Outcome Measurement:</p> <ul style="list-style-type: none"> • Percentage of Outward Sound recipients offered subsequent international opportunities after undertaking an Outward Sound supported project therefore increasing their business. • Artists we work with internationally receive greater coverage and engagement. |
|--|---|

The details of the Outputs for the Music Commission 2013 – 2016 to help us achieve these Outcomes, and our progress over the past twelve months, can be found in the *Statement of Service Performance* on pages 16 – 30.

STRATEGIC OUTCOMES FRAMEWORK

The Music Commission Outcomes contribute towards achieving the Government's priorities for New Zealand, through the Ministry for Culture & Heritage Manatu Taonga goals for the cultural sector – or Sector Outcomes.

| | |
|------------------------|---|
| Government Priorities: | Build a more productive and competitive economy |
| | Deliver better public services |
| | Rebuild Christchurch |

The Ministry for Culture and Heritage have devised a range of Sector Outcomes that contribute to the Government Priorities by providing:

- A higher quality of life in our communities, towns and cities
- A growing workforce that drives innovation, creativity and collaboration
- A culture that is unique, distinctive and valued in a globalised world

| | |
|--|---|
| Ministry for Culture & Heritage Sector Outcomes: | Create: Cultural and sporting activity flourishes in New Zealand |
| | Preserve: Our heritage can be enjoyed by future generations |
| | Engage: Engagement in cultural and sporting activities is increasing |
| | Excel: Artists, athletes and organisations achieve excellence |

Music Commission contributions

Music is a key component of New Zealand's distinctive culture and provides significant artistic, economic and social benefits for New Zealanders. The Music Commission believes that successful music companies and successful music exports grow cultural pride and cultural output. A successful music industry will also contribute to the Government's goal to build foundations for a stronger economy.

The table on the following page shows the Music Commission's contribution to the Ministry for Culture and Heritage Sector Outcomes. The Music Commission does not directly contribute to the Sector Outcome: Preserve.

| Ministry for Culture & Heritage Sector Outcomes: | | Music Commission Contribution: |
|---|--|---|
| <p>Create: Cultural and sporting activity flourishes in New Zealand</p> <p>A flourishing cultural sector provides new experiences and stories, presents high quality productions and produces work that is distinctively “New Zealand” and relevant to us. A financially viable cultural sector is essential, as it assists our emerging talent to build and maintain careers.</p> | <p>Our aims are:</p> <ul style="list-style-type: none"> • Cultural activity is an integral part of Christchurch’s recovery. • New and high quality cultural content with distinctive New Zealand and Māori character is created. • New Zealand’s cultural sector supports innovative and successful creative industries. | <p>EXPERTISE</p> <p>The expertise of music industry professionals is increased.</p> <p><i>Strong companies that are financially viable provide the capital for new and high quality cultural work to be created; and supports innovative and successful companies.</i></p> |
| <p>Engage: Engagement in cultural and sporting activities is increasing</p> <p>Increasing participation and engagement means wider enjoyment of our culture by New Zealanders and international audiences. This in turn benefits the cultural sector, our wider community, and the economy.</p> | <p>Our aims are:</p> <ul style="list-style-type: none"> • New Zealanders see their culture as relevant and distinctive, and make it part of their daily lives. • New Zealanders engage with Māori language and cultural content. • Culture contributes to innovative solutions in the areas of health, social development, the environment, education and the economy. | <p>ENGAGE</p> <p>Public Engagement with music from NZ is enhanced.</p> <p><i>New Zealanders see their culture as relevant and distinctive, and make it part of their everyday lives; and music contributes to innovative solutions in the areas of social development and education.</i></p> <p>EXPORT</p> <p>Offshore market initiatives lead to a thriving music industry. <i>Increased participation and engagement by New Zealanders and international audiences.</i></p> |
| <p>Excel: Artists, athletes and organisations achieve excellence</p> <p>Increasing the quality of cultural activities, inspires others to achieve more, means more recognition for participants and generates other benefits for New Zealand, enhancing communities, and contributing to the economy.</p> | <p>Our aims are:</p> <ul style="list-style-type: none"> • New Zealanders reach high levels of achievement when participating in cultural activities. • New Zealand’s unique cultural activities gain recognition in both domestic and overseas arenas. | <p>EXPORT</p> <p>Offshore market initiatives lead to a thriving music industry.</p> <p><i>Through offshore music market initiatives, New Zealanders reach high levels of achievement; and New Zealand’s unique cultural activities gain recognition internationally.</i></p> |

Sector Outcomes from the Ministry for Culture and Heritage Statement of Intent 2013 – 2016 (excluding specific sport related aims).

ABOUT THE NZ MUSIC COMMISSION

Nature & Scope of Functions:

The NZ Music Commission Te Reo Reka o Aotearoa is a trust with a national reach that is funded primarily by Government through Vote: Arts, Culture and Heritage. Its purpose is to provide services to support the growth of New Zealand music businesses.

These services are not provided by other government agencies or through the music industry itself. As a practitioner governed organisation, the Music Commission is in a unique position to take a long-term developmental approach for the contemporary popular music sector as a whole.

The Music Commission's range of outputs include:

- New Zealand Music Month to increase public exposure to and promote New Zealand music;
- Professional development services for music industry professionals;
- Direct funding to the Music Managers Forum and Independent Music New Zealand;
- Investing in offshore music market initiatives through the Outward Sound funding programme;
- Promoting New Zealand as a significant source of repertoire through the international music trade show programme;
- Researching and publishing the value and trends of the industry; and
- Delivering music education programmes in schools.

The Music Commission does not fund the production or broadcast of recorded music.

Reporting Framework:

The Music Commission reports to the Minister for Arts, Culture and Heritage via Manatu Taonga the Ministry for Culture and Heritage.

The terms of the funding relationship are set out in a Memorandum of Understanding between the Music Commission and the Minister. Further expectations of the Minister are communicated to the Music Commission in an annual Letter of Expectations.

Inter Agency Coordination:

Across the Government, there are four agencies supporting contemporary popular music. These are the Music Commission, NZ On Air, Creative NZ and Te Mangai Paho. Since 2012, these agencies have been formally working together as the Contemporary Popular Music Group to formalise ongoing consultation in areas of shared interest to ensure better coordination of support, with the roles of each agency defined.

Collaboration:

The Music Commission works with a range of other organisations to help us achieve the best value and reach for our services.

Organisations we collaborate with on an annual basis include: **Recorded Music New Zealand – NZ On Air – Australasian Performing Right Association (APRA) – Creative New Zealand – The Music Managers Forum – Independent Music NZ – Christchurch Music Trust (CHART) – Te Mangai Paho – Radio Broadcasters Association (RBA).**

KEY PROJECTS

The Music Commission has a suite of initiatives and services – or Outputs – it delivers annually to achieve our overarching three Outcomes described in the previous section.

The key projects of the Music Commission to contribute to these Outcomes in our Strategic Plan 2013-2016 are:

| | |
|---|--|
| Outcome One: Engage | <ul style="list-style-type: none"> • Operating the Musicians Mentoring in Schools Programme • Operating the Bands Mentoring in Schools Programme • Organising NZ Music Month • Supporting significant cultural recognition events – eg. The Waiata Maori Music Awards, the Pacific Music Awards and the Taite Music Prize • Investigating research into the societal benefits of music, especially pertaining to young people. |
| Outcome Two: Expertise | <ul style="list-style-type: none"> • Supporting the Music Managers Forum (MMF) • Supporting Independent Music NZ (IMNZ) • Continuing to monitor emerging income streams, including digital developments • Producing the Official NZ Music Month Summit in partnership with the MMF • Participating in and hosting seminars and upskilling events • Facilitating at least one Master Class per annum • Providing the free legal advice service Music:Law • Producing the music industry handbook 'The May Book' annually • Facilitating an internship programme • Maintaining a website with a directory of NZ musicians, artist news and a resource section of relevant and useful music industry information • Supporting capability growth for NZ music businesses • Contributing toward research on the economic value of the NZ music industry • Providing quarterly reports on the performance of the NZ music industry regarding sales and airplay • Publishing information on key domestic and international upcoming events. |
| Outcome Three: Export | <ul style="list-style-type: none"> • Operating the Outward Sound Programme • Coordinating and managing the representation of NZ music at international music trade events – eg. CMJ Music Marathon, The Great Escape, BIGSOUND, Australasian World Music Expo, Womex and SXSW • Producing the Going Global Music Summit in partnership with IMNZ • Providing networking opportunities for NZ music businesses with international counterparts via initiatives such as Country Connections • Investigate strengthening cultural diplomacy links, particularly in regard to WW100 commemorations. |
| Organisational Outputs: | <ul style="list-style-type: none"> • Working with other government funded arts agencies to improve cooperation in the planning and delivery of government support for contemporary popular music • Identify opportunities for joined-up purchasing of services for both the Music Commission and the wider sector • Actively look for mutually beneficial partnerships and collaborations with other organisations. |

ORGANISATIONAL HEALTH & CAPABILITY

Organisational Capability:

The Music Commission has a small staff and recognises that its people are its greatest organisational asset.

The operations of the organisation are managed by the Chief Executive, with input from two senior managers. Additional staff work in each outcome area with a full-time equivalent (FTE) staff of 7.2 in 2013/2014, including financial management. The organisational structure for the NZ Music Commission is:

| | | |
|-----------------------------------|---------------------|---------------------------|
| Board Of Trustees | | |
| Chief Executive | | |
| Finance Manager | Education Manager | International Manager |
| Communications & Projects Officer | Education Assistant | International Coordinator |
| Resource Officer | | |
| Administration Assistant | | |

Organisational Capability Goals 2013 – 2016

Goal 1: The Music Commission has a committed and capable Board of Trustees that effectively governs the organisation.

Actions:

- The Board undertake an annual self-assessment to evaluate the effectiveness of its governance.
- The Board reviews its make-up to ensure the right balance of skills is around the table on an annual basis.
- The Board reviews its policies and procedures on an annual basis.

Progress to Date:

- Achieved for 2013/14.
- Achieved for 2013/14.
- Achieved for 2013/14.

Goal 2: The Music Commission is committed to being a good employer focusing on retention of staff and providing equal opportunities to staff.

Actions:

- All staff have professional development plans to adequately support their goals revised on an annual basis.
- All staff will have training opportunities provided to them annually.
- That staff turnover is no more than 1.5 FTE annually.

Progress to Date:

- Achieved for 60% of staff in 2013/14.
- Achieved for 2013/14.
- 1.8 FTE staff turnover 2013/14.

Goal 3: Our office environment is safe, well maintained and fit for purpose.

Actions:

- Business Continuity Planning is part of the ongoing life of the organisation and reviewed on a quarterly basis.
- Zero tolerance is maintained for harassment or bullying and all staff are aware of the serious misconduct policy.
- Any safety hazards issues are dealt with promptly and reported in a document controlled file.

Progress to Date:

- Achieved for 2013/14 and ongoing.
- Achieved for 2013/14 and ongoing.
- Achieved for 2013/14 and ongoing.

Strategic Capability:

The Music Commission has strategic direction framework developed by the Board, in consultation with staff and external stakeholders, which responds to the current environment.

Strategic Capability Goals 2013 – 2016

| | |
|--|--|
| Goal 1: The Strategic Plan of the Music Commission provides a structure in which the organisation can achieve its outcomes to contribute towards the sector. | |
| Actions: <ul style="list-style-type: none">• The Music Commission can undertake work it resolves is most valuable for the sector within the output classes determined in the Strategic Plan.• The impact measures from the Strategic Plan (see Music Commission Strategic Plan 2013 – 2016) will guide future decisions on allocation of resources. | Progress to Date: <ul style="list-style-type: none">• Achieved for 2013/14 and ongoing.• Achieved for 2013/14 and ongoing. |
| Goal 2: The Music Commission will collaborate with other agencies, both government and non-government, to provide services to support the growth of the music industry in New Zealand where appropriate. | |
| Actions: <ul style="list-style-type: none">• The Music Commission identifies common goals with other agencies and where appropriate participates in partnerships for service provision.• The Music Commission continues to collaborate with the joint-agency Contemporary Popular Music Working Group. | Progress to Date: <ul style="list-style-type: none">• Achieved for 2013/14 and ongoing.• Achieved for 2013/14 and ongoing. |
| Goal 3: The Music Commission will consult with the wider industry on an annual basis to ensure our strategic goals are aligned with the current environment. | |
| Actions: <ul style="list-style-type: none">• The Music Commission will host external industry representatives yearly, either in smaller focus groups or wider forums to gain insight into sectoral issues and opportunities.• The staff and Board will be proactive in their roles as ambassadors for the Music Commission and provide feedback and ideas to inform the organisations strategic framework. | Progress to Date: <ul style="list-style-type: none">• Achieved for 2013/14.• Achieved for 2013/14 and ongoing. |

Financial Capability:

The Music Commission receives 90% of its income from the Government and will continue to rely on the Government to fund core activities. However, the Music Commission will continue to actively explore alternative sources of financial support.

Financial Capability Goals 2013 – 2016

| | |
|--|---|
| Goal 1: The Music Commission is re-registered as a Charity for the appropriate parts of our service structure to increase the amount we can invest in supporting the growth of NZ music businesses. | |
| Actions: <ul style="list-style-type: none"> The Music Commission (or part thereof) will seek to attain charitable status thereby increasing the funds that can be used in support of the sector. | Progress to Date: <ul style="list-style-type: none"> Change in Plan: The Music Commission will <u>include the ability</u> to add a charitable subsidiary in the update of its Trust Deed. Additionally, the Music Commission will seek donee status with Inland Revenue. |
| Goal 2: The Music Commission explores opportunities for joined-up purchasing of services for the organisation, and where applicable, the sector as a whole. | |
| Actions: <ul style="list-style-type: none"> The Music Commission investigates and executes at least one contract for joined-up purchasing with a supplier. The Music Commission collates information on the most commonly used offshore suppliers for international market development initiatives. | Progress to Date: <ul style="list-style-type: none"> Pending – will be achieved 2014/15. Underway – will be achieved 2014/15. |
| Goal 3: The Music Commission and its Board of Trustees continue to explore opportunities to partner with external organisations for financial support of its services. | |
| Actions: <ul style="list-style-type: none"> The Music Commission gains a minimum of three domestic and three international financial or in-kind sponsors per annum. The Music Commission has at least one initiative that delivers a profit to the organisation per annum. | Progress to Date: <ul style="list-style-type: none"> Achieved for 2013/14. Achieved for 2013/14. |

STATEMENT OF SERVICE PERFORMANCE 2013/2014

Outcome One: ENGAGE

Public Engagement with music from NZ is enhanced

Intervention Logic - Why:

- New Zealand music enriches the lives of New Zealanders, and strengthens our sense of ourselves and our place in the world.
- Building future audiences begins with young people.
- Supporting the diverse range of contemporary popular NZ music.

We will measure this by:

Outcome Indicator

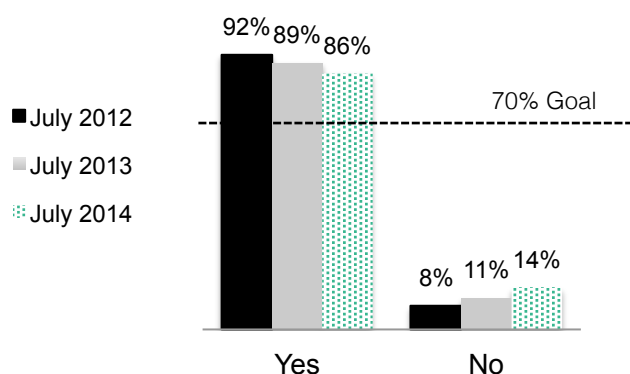
2013 to 2016

Goal: Music is recognised by the public as a significant part of NZ's culture, as measured by an annual survey.

70% of survey respondents agree that music is a significant part of NZ's culture.

Results:

Do you think music is a significant part of NZ culture?



86% of survey respondents agree that music is a significant part of NZ's culture.

Source: Perceptive Research Survey July 2014

Goal: Sectoral indicators show a thriving local music environment.

Tracking Radio Play, Sales, APRA membership etc.

Results:

Sectoral indicators do show growth in all measured areas.

| Industry Sector | Total Sales 2012 (\$m) | Total Sales 2012 (\$m) | Total Sales 2013 (\$m) | Total Sales 2013 (\$m) |
|------------------------------------|------------------------|------------------------|------------------------|------------------------|
| | NZ Only | | NZ Only | |
| Retail | \$8.00 | \$92.90 | \$9.60 | \$83.80 |
| Communication & Public Performance | \$9.40 | \$33.90 | \$10.60 | \$37.00 |
| Music Radio Broadcasting | \$37.40 | \$204.40 | \$44.40 | \$216.60 |
| Live Music | \$20.80 | \$86.70 | \$27.10 | \$96.90 |
| Synchronisation | \$3.50 | \$3.50 | \$3.70 | \$3.70 |
| TOTALS | \$79.10 | \$421.40 | \$95.40 | \$438.00 |

Source: PWC Economic contribution of the New Zealand music industry 2012 and 2013

RADIO PLAY

2012: Local Content On All Radio – **19.04%**

2013: Local Content On All Radio – **20.50%**

Source: RadioScope

APRA MEMBERSHIP

2012: **8,760**

2013: **9,541**

Source: APRA I AMCOS Year in Review

Outcome One: ENGAGE

Public Engagement with music from NZ is enhanced

OUTPUT 1: Musicians Mentoring in Schools Programme & Bands Mentoring in Schools Programme

INTERVENTION LOGIC

Teachers and students develop knowledge, skills and understanding of contemporary popular NZ music through a practical based framework in which professional musicians act as mentors in participating schools.

Participants in the Pacifica Beats and Smokefreerockquest programme will be assisted to develop their live performance and event management skills through partnering them with a professional band who provides support, and shares their experiences and knowledge.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goals:

- 60 Schools participate in Musician Mentoring (dependent on contract renewal in December 2013).
- 1200 Students participate in Musician Mentoring (dependent on contract renewal in December 2013).
- 40 Schools participate in Bands Mentoring (dependent on contract renewal in December 2013).

Qualitative Goals:

- 80% of participants rate the Programmes as having a positive or strong influence in the impact areas.

Quantitative Results:

- 70 Schools participated in Musician Mentoring, showing schools value the programmes.
- 1400 Students participate in Musician Mentoring, showing students value the programmes.
- 40 Schools participate in Bands Mentoring, showing schools value the programmes.

Qualitative Results:

- 82.2% of participants rate the Programmes as having a positive or strong influence in the impact areas.

Musicians Mentoring in Schools Programme Survey Results 2013

- 89% of students surveyed reported a STRONG or POSITIVE influence on songwriting skills and understandings
- 80% of students surveyed reported a STRONG or POSITIVE influence on performance skills and understandings
- 82% of students surveyed reported a STRONG or POSITIVE influence in students' personal commitment to future music participation.

Bands Mentoring in Schools Programme Survey 2013

- More than 80% of students surveyed reported a STRONG or POSITIVE value in seeing a professional band perform at their regional event
- More than 80% of students surveyed reported a STRONG or POSITIVE influence on their understanding of the New Zealand music industry and possible career paths within it.

Musicians Mentoring in Schools Programme Student Feedback Results 2013

MUSICIANS MENTORING IN SCHOOLS PROGRAMME: PARTICIPATING SCHOOLS 2013/2014

| | |
|--|--|
| AIMHI Alternative School, Auckland | Onehunga High School, Auckland |
| Alfriston College, Auckland | Otaki College |
| Auckland Girls' Grammar | Otorohanga College |
| Aurora College, Invercargill | Papakura High School, Auckland |
| Baradene College, Auckland | Papatoetoe High School, Auckland |
| Birkenhead College, Auckland | Porirua College |
| Botany Downs College, Auckland | Putaruru College, South Waikato |
| Catholic Cathedral College, Christchurch | Rangitoto College, Auckland |
| Collingwood Area School, Nelson | Redoubt Rd Primary School |
| Cromwell College, Otago | Reporoa College, Rotorua |
| De La Salle College, Auckland | Rongotai College, Wellington |
| Edgewater College, Auckland | Rosehill College, Auckland |
| Gisborne Boys High School | Roslyn School, Palmerston North |
| Gisborne Girls High School | Rotorua Lakes High School |
| Hamilton Girls High School | Sacred Heart Primary School, Timaru |
| Hato Petera College, Auckland | Selwyn College, Auckland |
| Huntly College, Waikato | St Mary's College, Auckland |
| Inglewood Primary, Taranaki | St Pius X, Auckland |
| James Cook High School, Auckland | Stratford High School, Taranaki |
| Kaikorai Valley College, Dunedin | Takapuna Grammar School, Auckland |
| Kaipara College, Helensville, | Tauhara College, Taupo |
| Kaitaia College, Northland | Te Whanau a Apanui, East Cape |
| Kamo High School, Northland | Thames High School, Coromandel |
| Katikati College, Bay of Plenty | Timaru Boys High School |
| Limehills School, Winton | TKKM o te Tonga o te Hokianga, Northland |
| Mana College, Porirua | TKKM Te Raki Paewhenua, Auckland |
| Mangere College, Auckland | TKKM Te Rawhiti Roa, Northland |
| Manurewa High School, Auckland | Tolaga Bay Area School, East Cape |
| Matapuna Training Centre, Gisborne | Twizel Area School |
| Mercury Bay Area School | Waimea College, Nelson and Bays |
| Motueka High School | Waitaki Girls High School, Oamaru |
| Mt Roskill Grammar, Auckland | Waitara High School, Taranaki |
| Northern Health School, Tauranga | Western Heights High School, Rotorua |
| Omanaia School, Northland | Woodhill School, Waitakere |
| One Tree Hill College, Auckland | |

MUSICIANS MENTORING IN SCHOOLS PROGRAMME: PARTICIPATING MENTORS 2013/2014

| | | | |
|-------------------------|-----------------|------------------|---------------|
| Anna Coddington | Jed Parsons | LA Mitchell | Priya Sami |
| Annie Crummer | Horomona Horo | Lisa Tomlins | Ria Hall |
| Anonymouz (Matt Salapu) | Jeremy Redmore | Maisey Rika | Rio Hemopo |
| Chris Mac (Six60) | Jimmy Christmas | Malcolm Lakatani | Jacqui Nyman |
| Daren Kamali | Josh Mase | Maree Sheehan | Seth Haapu |
| Debbie Harwood | Jon Toogood | Mihirangi | Shaun Colbert |
| Earl Ho | Julia Deans | Neihana Harrison | Tama Waipara |
| Hera | Kim Halliday | Ora Barlow | Tonga Vaea |
| | | | Tyna Keelan |

BANDS MENTORING IN SCHOOLS PROGRAMME: PARTICIPATING SCHOOLS 2013/2014

| | |
|--|------------------------------------|
| Aotea College, Wellington | Mt Maunganui College |
| Ashburton College | Nelson College |
| Auckland Girls Grammar School | New Plymouth Boys High School |
| Auckland Grammar | Otago Boys' High School |
| Bay of Islands College | Palmerston North Boys' High School |
| Buller High School | Pukekohe High School |
| Christchurch Boys High School | Rangitoto College |
| Delasalle College, Auckland | Rudolph Steiner School, Lower Hutt |
| Forest View High School, Tokoroa | Rathkeale College, Masterton |
| Freyberg High School, Palmerston North | Rotorua Boys High School |
| Garin College, Nelson | Rutherford College, Auckland |
| Gisborne Boys High School | St Andrews College, Christchurch |
| Hagley Community College, Christchurch | St Kevin's College, Oamaru |
| Havelock North High School | St Peter's School, Cambridge |
| James Hargest College | Wairarapa College |
| Kaikorai Valley College | Wairoa College |
| Kamo High School | Waitaki Boys' High School |
| Keikeri High School | Wanganui High School |
| Kingsway School, Orewa | Wellington High School |
| Marlborough Boys' College | Western Springs College |
| Mt Aspiring College | Whangarei Boys' High School |

BANDS MENTORING IN SCHOOLS PROGRAMME: PARTICIPATING MENTORS 2013/2014

| | | |
|---------------------------|-------------------|------------------|
| Annie Crummer | Flip Grater | Neihana Harrison |
| Awanui Reeder | Grayson Gilmour | Nomad |
| Broods | Little Moon | Puzzle Puppets |
| Charlie Pomee | Little Oceans | Summer Thieves |
| Chris Mac – Six60 | Maisey Rika | Thomas Oliver |
| Chris Phillips / Peasants | Mitch Alderlieste | |

OUTPUT 2: New Zealand Music Month

INTERVENTION LOGIC

Promotional activities lead to increased coverage celebrating NZ Music and the people who create it.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goals:

- Volume of live music events that occur nationwide.
- Number of traditional media stories covering NZ music and artists as tracked by an alert system

Quantitative Results:

- **600** live music events that occurred nationwide, showing engagement by artists and audiences.
- **1,198** tracked via online alerts, indicating public engagement.

Qualitative Goals:

- Social Media engagement grows as shown through a combination of social media analytic data.



7.5k
FOLLOWERS

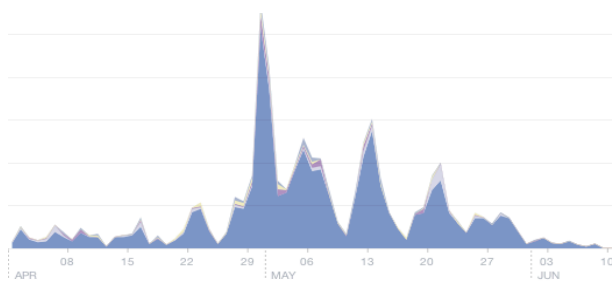
647.8k
REACH

10.4M
EXPOSURE

Source: TweetTracker.com

Qualitative Results:

- **25%** increase in Twitter followers, and Twitter impressions grew by **82.78%**, indicating public engagement (Impressions are the number of times a tweet has been delivered).
- **648,000** Twitter Reach in May - Reach is the number of unique Twitter accounts that received tweets about NZ Music Month during the month.
- **13%** increase in Facebook likes, with the page impressions trend during May showing high levels of engagement. Reach on multiple days in May was over 50,000 users ('reach' is the number of people who have seen a post).



Source: Facebook Comparative Insights

24% of New Zealanders said they had attended a live music show/event by an NZ artist in the past year.

When asked who they had seen, a broad cross-section of performers were named:

Source: Perceptive Research Survey July 2014



OUTPUT 3: Supporting significant cultural recognition events

INTERVENTION LOGIC

Supporting events that celebrate excellence in Maori Music, Pacific Music and Independent music showcases to the public the importance of their contribution to the contemporary popular music industry.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goal:

- That three events are supported annually.

Quantitative Result:

- **Three** events were supported in 2013/2014.

WAIATA MAORI MUSIC AWARDS

12 September 2014 in Hastings

Golden Harvest were the winners of the NZ Music Commission Industry Icon Award for 2013.



TAITE MUSIC PRIZE

16 April 2014 in Auckland

Lorde won the Taite Music Prize for her debut album *Pure Heroine*.

The IMNZ Classic Independent Album Award was won by AK79.



PACIFIC MUSIC AWARDS

8 May 2014 in Auckland

David Dallas won the NZ Music Commission Best Pacific Male Artist Award.



Qualitative Goal:

- That the three events produce positive media results.

Qualitative Result:

- All three Awards reported positive media coverage in their post-event reports. Particularly of note was the extensive television coverage for the Pacific Music Awards 10th Anniversary, the Taite Music Prize prime-time live cross for TV One and the Waiata Maori Music Awards event coverage on Maori Television.

Outcome Two: EXPERTISE

The expertise of music industry professionals is increased

Intervention Logic - Why:

- Continuing to strengthen our music industry's infrastructure is an important and vital function of the Music Commission.
- We need to be building our internationally successful companies of the future now.

We will measure this by:

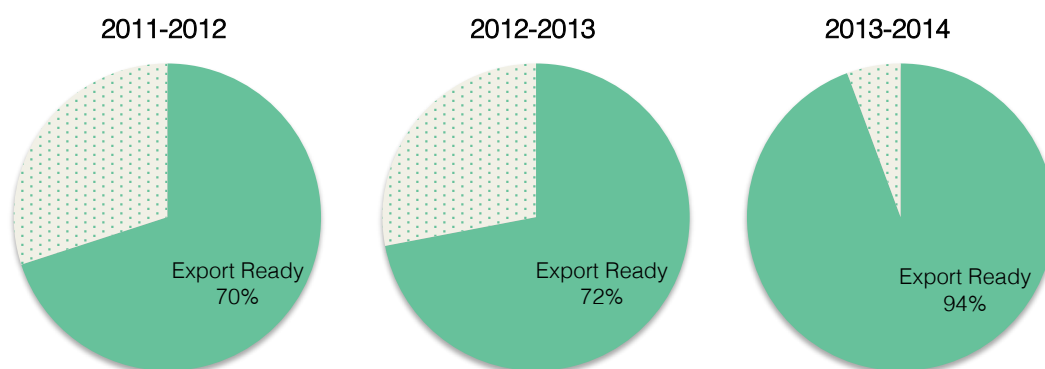
Outcome Indicator

2013 to 2016

Goal: Volume of NZ artists that are demonstrably export ready as evidenced by the percentage of high potential Outward Sound applications (those that are suitable to fund - whether or not there are sufficient funds available to fund them) received annually.

Percentage of high potential (or 'export ready') Outward Sound applications received increases on the previous year.

Result:



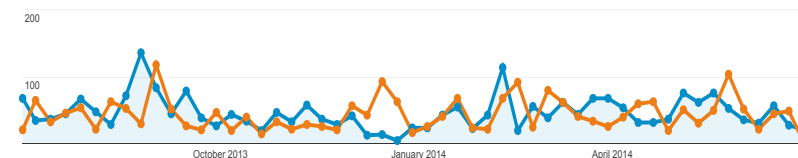
Significant growth has been seen in the volume of export ready Outward Sound applications received in the past three years. There is little room for increase in the coming years.

Goal: Increased use of support, tools and resources provided by the Music Commission.

Tracking membership of MMF and IMNZ, and usage of Music Commission resources.

Result:

Jul 1, 2013 - Jun 30, 2014: Pageviews
Jul 1, 2012 - Jun 30, 2013: Pageviews



Source: Google Analytics

5.84% Increase in website resource use – from 2,329 users in 2012/13 to 2,465 users in 2013/14.

100% budgeted capacity in Music Law clinics in 2013/14.

Stable or growing membership has been reported by both the MMF and IMNZ.

OUTPUT 4: Provide support to Independent Music New Zealand (IMNZ), and the Music Managers Forum (MMF)

INTERVENTION LOGIC

Providing support to independent music companies via IMNZ and professional artist managers through the MMF enables the delivery of important industry support and professional development initiatives for the benefit of the wider industry.

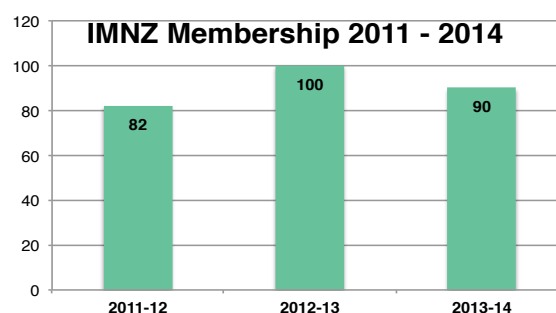
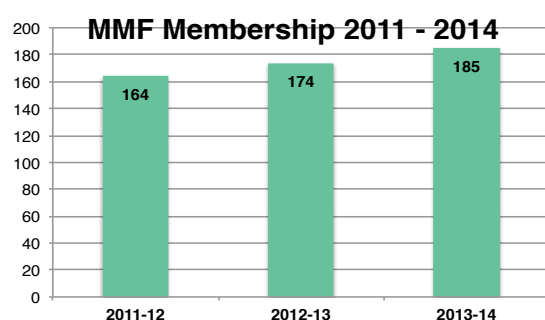
IMPACT MEASUREMENTS 2013/2014

Quantitative Goals:

- The paid membership of IMNZ remains stable or grows.
- The paid membership of the MMF remains stable or grows.

Quantitative Results:

- The paid membership of IMNZ has remained stable, showing value in IMNZ's services.
- The paid membership of the MMF has grown by approximately 7% showing value in the MMF's services.



IMNZ's slight decrease is in line with their natural turn-over patterns and is of no cause for concern.

Qualitative Goals:

- Both organisations show a positive result in a membership survey regarding their services.
- The Music Commission receives a positive report of the organisations' impacts via a range of agreed performance measures.

Qualitative Results:

- The MMF and IMNZ have provided survey and feedback material from their members which show positive results.
- **91%** of IMNZ members agreed that upskilling seminars are important to improving their business and a useful service provided.
- The MMF has received excellent feedback, eg. "As a fulltime musician I have not had the financial means to take on a mentor previously and through the MMF programme I have had invaluable industry support that I would never have accessed otherwise."
- Both the MMF and IMNZ have completed all their stated projects for the year.

OUTPUT 5: Delivering professional development opportunities and resources for the NZ music industry

INTERVENTION LOGIC

Supporting and participating in upskilling events across NZ from grassroots learning through to higher professional development opportunities, and producing practical information and resources, will provide industry practitioners with useful and high quality information with which to expand their skill base and help to grow the industry's expertise.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goal:

- Five upskilling events occur annually.
- That usage of resources is maintained or grows annually.
- 25% of event audiences or resource users are first time attendees or clients.

Quantitative Results:

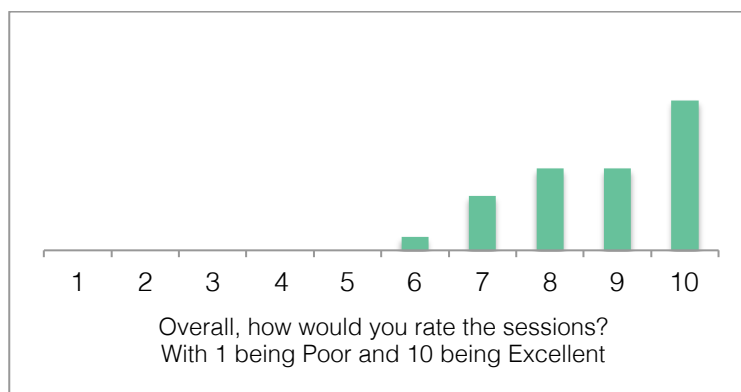
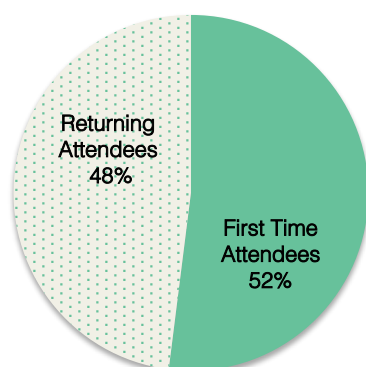
- MusicTechFest (with Sounds Aotearoa), Auckland University Road Map Seminar, Going Global Music Summit and The NZ Music Month Summit. A postponed Music Organisation Road Show will occur in the first quarter of 2014/15.
- **5.84%** increase in website resource usage has occurred in the past twelve months.
- **52%** of the audience at upskilling events were first-time attendees.

Qualitative Goal:

- At least 75% of upskilling event attendees rate the events as good or excellent.

Qualitative Results:

- **81%** of the attendees at upskilling events rated them as good or excellent.
- **39%** of the attendees at upskilling events rated them as 10/10 – or excellent.



OUTPUT 6: Improved research on the performance and value of the NZ music industry

INTERVENTION LOGIC

Facilitating the collection of data relevant to the NZ music industry will provide the industry (and the Music Commission) with important knowledge about the economic performance of the industry and greater societal benefits of music. Research and development will lead to greater investment, as returns can be better documented.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goal:

- One sectoral report is produced in partnership with the key national music organisations.

Quantitative Result:

- The PWC report - *Economic Contribution of the New Zealand Music Industry, 2012 and 2013* was completed. This was in partnership with Recorded Music NZ and APRA AMCOS. The report built on the work previously contributed towards by Recorded Music NZ, APRA and the Music Commission and Independent Music NZ, the Ministry for Culture & Heritage, NZ On Air and Creative New Zealand.

Qualitative Goal:

- A growing number of users access data and statistics collected and published online.

Qualitative Result:

- This data is not yet available due to the completion date of the report.



Outcome Three: EXPORT

Offshore market initiatives lead to a thriving music industry

Intervention Logic - Why:

- NZ can achieve further offshore success for our music industry exports, which will lead to both enhanced cultural pride and higher levels of economic return to our country.
- Leveraging across all NZ export and trade opportunities will enhance the NZ music industry's reputation on the world stage.

We will measure this by:

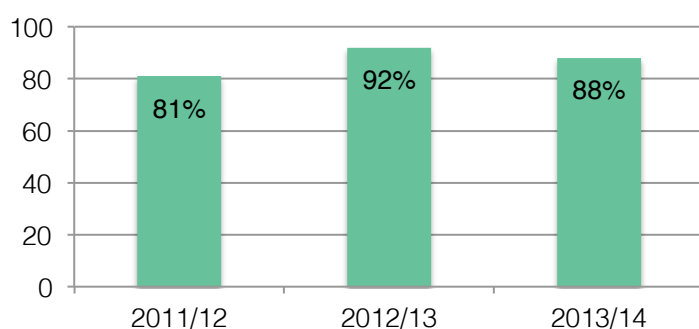
Outcome Indicator

2013 to 2016

Goal: *Percentage of Outward Sound recipients offered subsequent international opportunities after undertaking an Outward Sound supported project therefore increasing their business.*

Percentage of Outward Sound recipients offered subsequent opportunities increases annually.

Result:



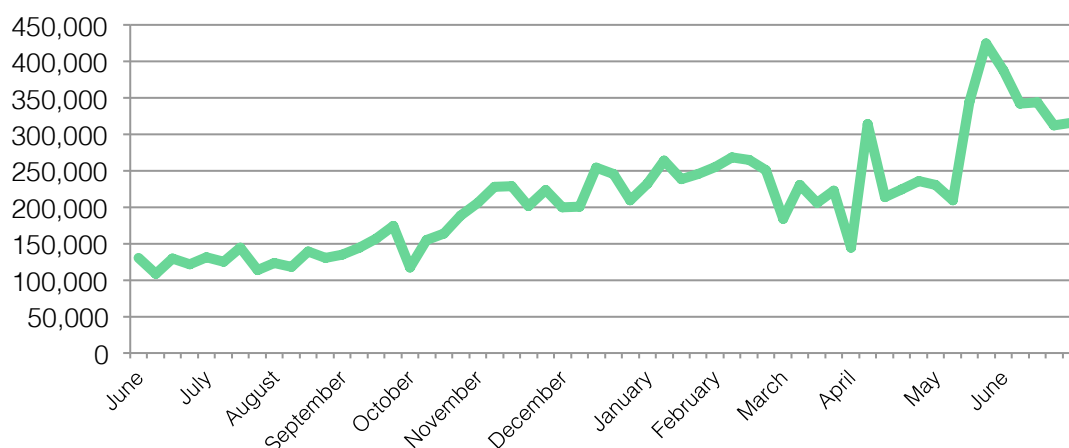
Tracking across the three years from 2011/12, the percentage of Outward Sound supported recipients that have gained international opportunities as a result of their in-market initiatives has maintained a high percentage rate.

Although slightly down on last year, this is expected with the increased number of grants given (from 33 in 2012/13 to 47 in 2013/14) and the addition of upskilling-focused Delegate Grants.

Goal: *Artists we work with internationally receive greater coverage and engagement.*

Monitoring the impact of offshore market initiatives via social media metrics.

Result:



Source: Next Big Sound Analytics

This is the first year of tracking the social media metrics for Outward Sound recipients. The graph above is the aggregate for the combined web traffic on *Soundcloud, YouTube, Bandcamp, Facebook* and *Twitter* across all the Outward Sound funded artists in 2013/14 for the year to 30 June 2014.

OUTPUT 7: Operation of the Outward Sound Programme

INTERVENTION LOGIC

Through providing a robust and transparent grants assistance programme that invests up to 50% of costs for representatives or artists to undertake offshore music market initiatives, NZ music projects will have an increased chance at success in overseas markets, foreign exchange earnings from NZ music will increase, and the profile of NZ music in international markets will improve.

IMPACT MEASUREMENTS 2013/2014

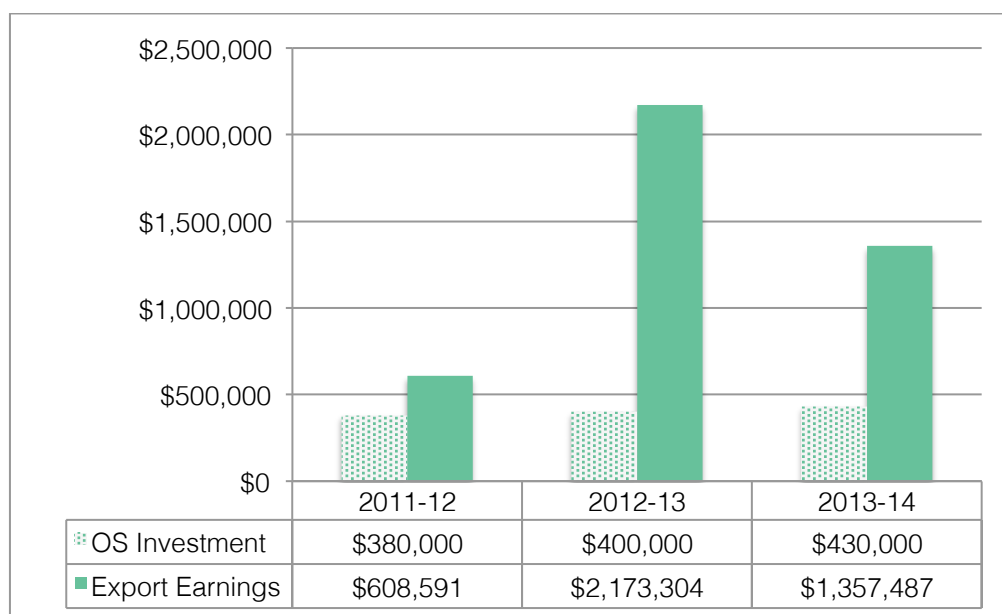
Quantitative Goals:

- Four funding rounds are held annually and random audits are undertaken for a minimum of two completed Outward Sound projects.
- 100% of projects funded through Outward Sound have robust plans and demonstrate capability to achieve increased overseas earnings, as assessed by industry advisory group.

Quantitative Results:

- **Four** funding rounds were held, and a random **audit of four** completed projects was undertaken. There were no issues found in the audit.
- **100%** of the projects funded had robust plans and demonstrated the capability to increase overseas earnings. This growing capability for increasing forex income is illustrated by the Outward Sound investment over the past 3 years totalling \$1.21m and reported offshore earnings of recipients during the same period being \$4.14m.

OUTWARD SOUND INVESTMENT VS REPORTED OFFSHORE EARNINGS



Qualitative Goals:

- Four applicants take part in a survey to assess the funding process and management of the programme.

Qualitative Results:

- **20** applicants took part in an assessment and review of the programme. This resulted in a shift from prescribed stage funding, with fiscal caps for each stage, to an open pool system with one upper cap. Delegate Grants for attending trade events or conferences and streamlining the Business Development Grant were also outcomes of this review.

OUTWARD SOUND RECIPIENTS 2013/2014

Between the 47 recipients of Outward Sound grants in 2013/14, their achievements include:

- **27** international tours (compared to 18 in 2012/13)
- **3** deals for international record releases (compared with 4 in 2012/13)
- **17** commitments of international investment (compared with 15 in 2012/13)

Of note, seventeen of the recipients already had a recording deal and twelve had a publishing deal in place prior to undertaking their offshore market development projects. Twelve of the initiatives are ongoing and yet to file final reports.

ROUND ONE:

Electric Wire Hustle
Frequency Media Ltd
Ghost Wave Ltd
Hollie Fullbrook – Tiny Ruins
Mulholland Sound Ltd
Other Endeavours Ltd – Myele Manzanza
Toi Toi Music
Unknown Mortal Orchestra Ltd

ROUND THREE:

Batucada Sound Machine
Black City Lights
Connan Mockasin
French For Rabbits
Mel Parsons
Native Tongue Publishing
Rival State
Shapeshifter NZ Ltd
Tattletale Saints

AWME DELEGATE GRANTS:

Aston Road
Black Pearl Ltd
Graffiti Entertainment Limited
Lorraine Barry Management
Minaaka Limited
Moretone Music Ltd
Music Live Ltd
Other Endeavours Ltd
Toni Huata Creations Limited

ROUND TWO:

Flying Nun Records/Arch Hill
Moretone Music Ltd – Hollie Smith
Midium Records Ltd – Kerretta
Native Tongue Publishing
Streets Of Laredo

ROUND FOUR:

Aston Road
AWA
David Dallas
Delaney Davidson
Doprah
Ezra Vine
Glass Owls
Janine & The Mixtape
Ladi6
Streets Of Laredo
The Chills
Yumi Zouma

WOMEX DELEGATE GRANTS:

Aston Road
Graffiti Entertainment Limited
Toni Huata Creations Limited
Other Endeavours

OUTPUT 8: Coordinating and managing the representation of NZ music at strategically identified international music trade events

INTERVENTION LOGIC

The offshore business potential for NZ music businesses will be increased through a coordinated, professional and territory-relevant national representation promoting New Zealand as a source of repertoire.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goals:

- Number of NZ music businesses (including artists) that attend music markets or trade fairs to showcase New Zealand artists and promote New Zealand as a source of repertoire.
- Number of international trade events hosting a NZ presence.

Quantitative Results:

- **43** NZ music businesses attended a music market or trade fair this year to showcase or grow their networks and business.
- **6** international trade events hosted a New Zealand presence this year. These were: BIGSOUND, CMJ Music Marathon, Womex, Australasian World Music Expo (AWME), SXSW and The Great Escape.

New Zealand Music Businesses Trade Show Attendees 2013/14 – showcasing artists noted in bold

BIGSOUND – Brisbane, Australia

Villainy, Clap Clap Riot, Eden Mulholland, Rodney Hewson – Nztix, Melanie Watson – Famous Music, Marc Royal – CHART, Dylan Keating – Moretone Music, Janette Searle – The Playground CPM Ltd, Katie Thompson – Quirky Records, Dylan Pellett – Independent Music NZ, Ben Howe – Arch Hill & Flying Nun Records, Cary Caldwell – SXSW, Ashley Page – Page One Management, Rebecca Caughey – Funktion Music Management

AWME – Melbourne, Australia

Whiri Tu Aka, Mark Vanilau, Hollie Smith, Sola Rosa, Sons Of Zion, Wairere iti, Elizabeth Woolacott, Cushla Aston, Hayley Digwall, Lorraine Barry, Dylan Keating, Mina Ripia, Emere Wano, Dean Lawton

CMJ MUSIC MARATHON – New York, USA

Tiny Ruins, Black City Lights, Electric Wire Hustle, Ghost Wave

WOMEX – Cardiff, Wales

Scott Grafton, Cushla Aston, Elizabeth Woolacott, Toni Huata, Maaka Mc Gregor, **Horomona Horo, Joshua Rogers**, Emere Wano

SXSW – Austin, USA

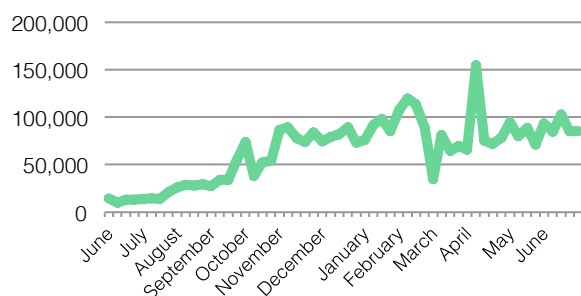
Streets Of Laredo, Truth, Connan Mockasin

THE GREAT ESCAPE – Brighton, UK

Ezra Vine, Black City Lights, French For Rabbits, Glass Owls

Qualitative Goals:

- Increase in volume of social media metrics for artists attending or represented at international trade events.
- Volume of new business connections reported by attending NZ music businesses.



Source: Next Big Sound Analytics

Qualitative Results:

- The graph shows the aggregated web traffic on Soundcloud, YouTube, Bandcamp, Facebook and Twitter for all the artists who showcased at a Music Commission supported events in 2013/14.
- Most attending companies reported new business connections in their Outward Sound final reports.

OUTPUT 9: Facilitating the availability of offshore expertise to local practitioners

INTERVENTION LOGIC

Facilitating opportunities for international specialists to pass on knowledge to local music businesses via seminars and networking opportunities will enable NZ artists and professionals to make more informed plans and decisions with regard to overseas market initiatives, improving their chances of success.

IMPACT MEASUREMENTS 2013/2014

Quantitative Goals:

- That at least 50 NZ music businesses participate per annum.
- That at least 15 international professionals participate per annum.

Qualitative Goals:

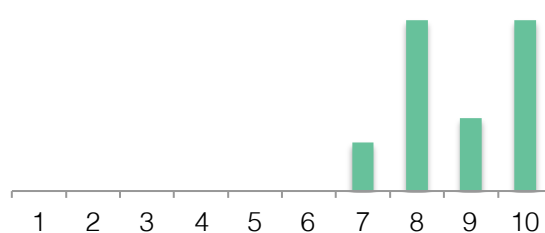
- Percentage of attendees / participants surveyed that rate their satisfaction with events as good or excellent.

Quantitative Results:

- **Over 80** NZ music businesses participated in the Going Global Music Summit 2013.
- **3** independent labels participated in the inaugural RELEASE Programme – the intensive, five-stage music business development initiative based in Australia, funded in partnership with the Australian Government.
- **9** NZ music businesses participated in the Country Connections networking session held at BIGSOUND (Australia) and The Great Escape (UK).
- **15** international guests were hosted for the Going Global Music Summit.
- **10** Australian independent labels participated in RELEASE.
- **16** international professionals participated in Country Connections.

Qualitative Results:

- **89%** of attendees rated their satisfaction with the Going Global Music Summit as very good or better.
- **37%** rated the sessions 10 out of 10.



Overall, how would you rate the sessions?
With 1 being Poor and 10 being Excellent

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