

**THE NEW ZEALAND MUSIC COMMISSION
TE REO REKA O AOTEAROA**

ANNUAL REPORT

**SUPPORTING THE GROWTH OF THE NZ MUSIC INDUSTRY
BOTH CULTURALLY AND ECONOMICALLY, AT HOME AND ABROAD**



**NEW ZEALAND
MUSIC COMMISSION
TE REO REKA O AOTEAROA**

THE NEW ZEALAND MUSIC COMMISSION TE REO REKA O AOTEAROA

ANNUAL REPORT 2016 - 2017

Contents

Introduction	3
Strategic Approach 2016 - 2020	4
Key Highlights	5
Key Projects	9
Initiatives & Results 2016 - 2017	10
Organisational Health & Capability	21
Organisational Goals	22
Financial Result 2016 - 2017	23
Directory	28

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



INTRODUCTION FROM THE CHAIR

The Music Commission is pleased to report on the year 2016-2017, which was the first year of our Strategic Plan 2016-2020. As anticipated, our opportunities and challenges continued to be focussed on creating and growing sustainable music careers and businesses for New Zealanders on the world stage

The NZ music industry experienced its second consecutive year of recorded music growth (following a 15-year decline), as illustrated by the Recorded Music NZ market report for 2016, which saw recorded music revenue up by 16%. The main driver of this growth was streaming, which grew by 169% on 2015 to 50% of the gross revenue for the wholesale music market.

Streaming, of course, allows Kiwi musicians far greater ease of access a global market - to accurately measure and track this, a PWC Export Revenue report has been commissioned in partnership with Recorded Music and APRA AMCOS, for release in 2017-2018.

The continued growth in global opportunities for NZ music resulted in further increasing demand for Outward Sound support - export ready applications exceeded budgeted funds by almost 230%. In response, the Music Commission transferred funds from other initiatives and programmes to alleviate pressure, but this will not be a sustainable solution.

The Music Commission continued its commitment to industry consultation during the year, facilitating a Music Organisation Symposium in June 2017. The most pressing new issue raised in our discussions was the need for a greater focus on music education, in order to maximise the talent pool of the future, alongside delivering the well-documented wider benefits of music in schools.

The three-year extension of our Ministry of Education contracts delivering contemporary music programmes into schools was a very welcome commitment by the MoE to the importance of New Zealand music in our classrooms, but the combined music organisations believe there is still much to be done to maximise the impact of music education.

The Music Commission continues to pilot innovative ways of delivering our services - this year the NZ Music Month Summit was streamed, with 2.9k views on Facebook Live. We were delighted to undertake work with the NZ Film Commission to investigate investment proposals for the Screen Production Grants using NZ music as a way to add value to the NZ economy. This is an area we intend to explore with good potential opportunities for NZ artists and music businesses.

The Contemporary Popular Music Group as an entity was discontinued, however the music managers from each organisation have continued to meet on a regular basis, achieving a high level of collaboration, and the Chief Executives will meet as necessary.

In other spheres of creative sector activity, the Music Commission participated in the MBIE Creative Sector Study, the MBIE entertainers immigration policy review, and the WeCreate-hosted 'Creative Economy Conversation'. We supported an industry submission on the TPP copyright provisions (alongside Recorded Music NZ, APRA/AMCOS, the Music Managers' Forum and Independent Music NZ) recommending the proposed extension of term to 70 years, without phase-in, in line with most major international markets.

During the year, the Music Commission Board farewelled Maisie Rika, but welcomed another highly regarded Māori artist in Ria Hall. Ben Howe finished his tenure on the Board and will in due course be replaced by Matthew Davis, Co-Chair of Independent Music NZ. Both Paul McLaney and myself were re-elected unanimously to further two-year terms as Deputy Chair and Chair in March. Our annual Board self-assessment showed a continuing high level of effectiveness and engagement and our Governance Policy Manual, Risk Management policy, and officer job descriptions were all updated.

As outlined in this Report, almost all of the objectives planned for 2016-2017 were accomplished, with particularly outstanding outcomes achieved in education and international initiatives. These results were all the more commendable under the extremely constrained financial circumstances of a tenth year of static funding. The Board congratulates Chief Executive, Cath Andersen, and her team for their consistent dedication to supporting the growth of the New Zealand music industry and looks forward to another successful year ahead.



Victoria Blood, Chairperson

STRATEGIC APPROACH 2016 - 2020

The vision of the Music Commission is
A successful music industry in New Zealand.

The mission of the Music Commission is
Supporting the growth of the New Zealand music industry -
culturally and economically, at home and abroad.

The Music Commission is:

- Contemporary popular music focused
- Industry Lead

The Music Commission strategic focus areas will be:

Domestic

New Zealand music is part of the national cultural conversation

International

New Zealand music can compete in an evolving and diverse international music environment

The Music Commission strategic results areas will be:

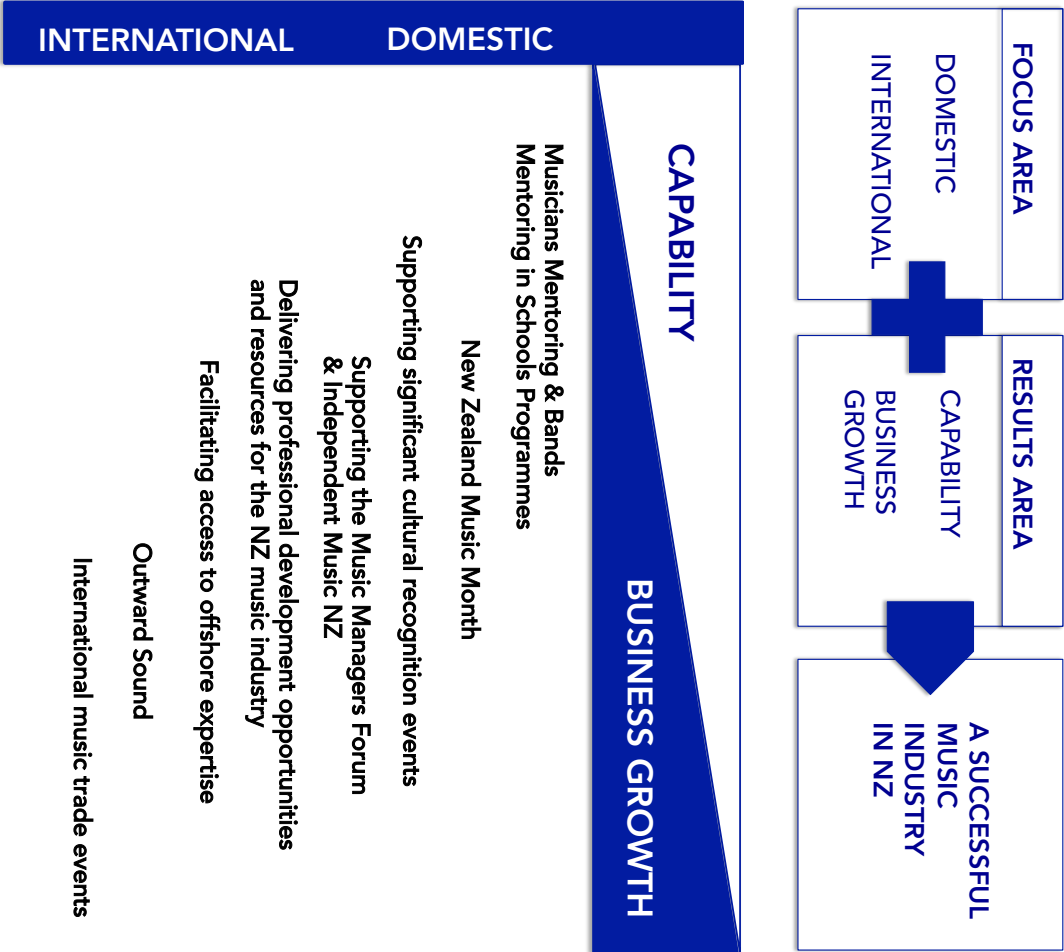
Capability results

New Zealand music practitioners have the resources and tools for doing better business

Business Growth Results

New Zealand music businesses grow their opportunities and successes

We believe these result areas are interconnected and positive results in one area will lead to benefits for the others.



KEY HIGHLIGHTS

Some of the highlights for the Music Commission for 2016-2017 include:

- There was significant growth in the social media impact of Outward Sound recipients in the past year with **470 million combined impacts**. Between the 47 recipients, they have had almost **309 million Spotify streams**. See page 17.
- After celebrating the fifteenth anniversary of the **Musicians Mentoring in Schools and Bands Mentoring in Schools programmes**, the Ministry of Education extended the contract for another three-years, making it one of the longest running contemporary music programmes in New Zealand schools.
- We experienced the highest ever demand for the Musicians Mentoring in Schools Programme, where the entire 2017 school year allocation could have been filled by mid-February.
- For the **DHL Lions Tour in 2017**, the Music Commission worked with the 2017 Rugby Festival to feature local music. We produced an 80-music video compilation for play in all the Fanzones around the country, featuring a diverse range of contemporary NZ artists.
- **33 music businesses travelled to offshore trade events** to grow their businesses, including a delegation of seven Māori and Pacific music businesses attending WOMEX - internationally the biggest world music tradeshow – and nine delegates attending A2IM IndieWeek in New York.
- A new initiative to send **'NZ Music Overseas' newsletters** to High Commissions and embassies around the world was successfully trialed. Containing notable achievements of NZ artists offshore and international tour dates, these were well received and are now widely disseminated. The monthly updates have become a driver of traffic to our website and social media engagement.
- **The PWC 2015 Value of the Music Industry update report** was released in October and showed growth in the recorded music sector for the first time in 15 years. Across the five parts of the sector measured, three show growth with a particularly strong result for the live music sector.
- **The Going Global Music Summit** conference was a successful event in September 2016. Auckland Tourism, Events and Economic Development (ATEED) sponsorship enabled the project to grow significantly this year, with 22 international speakers and local audience growth of approximately 80%. The audience feedback was very positive, with a high level of 10/10 survey results.
- The Music Commission was pleased to reconnect with the **Waiata Māori Awards** and was the presenting sponsor for the Best Māori Pop Album category, won by Kristen Te Rito for *Āiotanga*.
- **The Official NZ Music Month Summit** took place at the Auckland Museum Auditorium on Saturday 20 May. The theme was 'For The Love of Music' and featured fifteen people from across the music industry speaking about a music-related topic that they are passionate about. It was at capacity well in advance of the date.
- We organised a **schools holiday performance programme as part of the Volume: Making Music in Aotearoa** exhibition at Auckland Museum, with young musicians will be performing daily.
- The Music Commission supported **SongHubs**, the APRA AMCOS initiative where ten NZ artists work with renowned songwriters and producers. The international guests this year for an intensive five day song-writing workshop at Auckland's Roundhead Studios were platinum-selling, Grammy Award winning, Billboard #1 songwriters Mike Elizondo, Emily Warren and James Newman.
- Anouk van Dijk from Onewhero Area School, Waikato, was the Overall Winner of **Hook, Line and Sing-A-Long 2017** for her original song "Cape Reinga." The NZ Sign language video for the song had over 6,200 views. We received a record number of entries for HISA, and created ten special categories to acknowledge a wider group of finalists including *Te Kupu Taumata Rau (Outstanding Te Reo Lyrics)*, *Outstanding Arrangement*, *Outstanding Younger Songwriter*, and *Outstanding Large Group Composition*.

KEY HIGHLIGHTS FROM OUTWARD SOUND RECIPIENTS TO 30 JUNE 2017

Aldous Harding undertook her first tour of the USA in late 2016, which was quickly followed by an avalanche of activity. Aldous signed to influential British label 4AD, and recorded her second album *Party* with PJ Harvey's long-time collaborator John Parish. She performed six showcases at SXSW 2017, and earned herself a place on US radio network NPR's *Best of SXSW 2017* list, who called Aldous 'stunning and memorable'. Her Guardian UK headline was *The New Zealand Folk Singer Who'll Put A Spell On You* and Rolling Stone US listed Aldous in their *10 New Artists You Need to Know*. Following the release of *Party*, it was named on the BBC's *20 Must-Hear Albums of 2017* *So Far* and NPR featured a track-by track review of the album, recorded a Tiny Desk Concert, and hosted her as a guest DJ for All Things Considered. Aldous performed on Later... With Jools Holland and had feature articles in Interview Magazine, The New York Times, Q Magazine, Uncut, The Observer, The Guardian, Rolling Stone, New York Daily News and many more.

Broods picked up the award for Best New Zealand Act at the MTV European Music Awards in early November. The EMAs acknowledge acts from around the world, including one each from New Zealand and Australia each year. It has been a year of extensive touring for Broods, with a run of headline shows and performances at significant festivals across USA, including Coachella, and fifteen sold-out dates with Tove Lo in the UK supporting the release of their second album *Conscious*.

Devilskin released their second album *Be Like The River* in November, which debuted in the Germany Metal and Rock charts at #19. They were invited to perform at the world famous UK metal festival Download in Donington which Metal Rules said was an 'epic debut appearance at Download 2017 in a rammed tent'. The album garnered exceptional reviews that included 5/5 stars in Metal Temple, 4.5/5 on Music Existence, and in Rock 'n Load Magazine.

Ekko Park followed up on the success of their singles in Italy with a six-date tour. '*Probable Cause*' went to #1 and '*Validation*' to #3 on the Official Italian Rock Radio Airplay Chart.

Fazerdaze was a *Top 10 Buzz Band* on the bigsoundbuzz site which tracked real time social media mentions for all 160 bands performing at BigSound, and went on to sell out her debut Melbourne show. Leading up to the release of her first album *Morningside* in May, Fazerdaze was the seventh 'Most Blogged Artist in the World' on aggregator site HypeMachine in February, was named one of the NME Magazine's Magazines essential new acts, was played five times on Iggy Pop's BBC radio show, and The Fader Magazine featured an exclusive pre-release album stream. *Morningside* received great reviews with 9.5/10 on UK music site Backseat Mafia, 7/10 on Pitchfork and a 4/5 star review in UK music magazine, Mojo.

Kane Strang signed to US-based label Dead Oceans (part of the Secretly Canadian Group) for the release of his second album *Two Hearts and No Brain* in June, which BBC6 and Rough Trade featured as Album of the Day and Album of the Week respectively. Now signed to Ground Control Touring for North & South America, Asia and Australia, in the lead up to the albums release Kane played an impressive run of shows including the Secretly SXSW Official Showcase, a capacity showcase at The Great Escape in Brighton, and had video premiers on sites including Stereoqum and PopMatters in America.

Marlon Williams signed with ATC Booking in the UK and has been playing at significant festivals around the globe, including Newport Folk Festival in Rhode Island, Pickathon in Oregon, and Austin City Limits in USA; Port Ferry Folk Festival in Australia, Latitude in the UK, Best Kept Secret in the Netherlands and Maifeld Derby in Germany. At AmericanaFest in New York, Rolling Stone (US) said 'AmericanaFest can be a talkative, schmoozy crowd but during Williams' solo rendition of the traditional song "When I Was a Young Girl" ... no one at Mercy Lounge dared breathe'.

Mel Parsons undertook her most extensive tour of Germany to date, with 21 shows across a wide variety of venues; from a sold-out church show in Flierich, to folk and blues club shows in Cologne and Bremen, to hundreds attending a show on a village green in Hamm.

Nadia Reid released new album *Preservation* to huge international acclaim. Among the multitude of accolades, MOJO UK called it 'One of the year's landmark releases', the Guardian UK praised it as 'quietly, perfectly crafted statements from a blossoming talent.' And News.com.au said '... it's time we claim her as Australian'. The single '*The Arrow & The Aim*' was added to BBC6 Music and Nadia undertook two successful European tours, including sell-out shows in London. She has secured international management and signed a publishing deal with a UK based company.

Orchestra Of Spheres were The Guardian (UK) Band Of The Week in the lead up to a six-country tour promoting their third album *Brothers and Sisters of the Black Lagoon*.

Opio released his album *Omnipresence*, which debuted at #21 on the US Billboard Dance/Electronic chart and was Album of the Week for the Herald Sun in Australia. Opio co-headlined a thirteen-date tour of the US with Haywyre and was a top-billed act at EDM festivals across USA over the summer, culminating in the announcement of his co-headline show at the 9,500 capacity Red Rocks Amphitheatre in Colorado.

Ria Hall performed at WOMAD in Chile alongside Rob Ruha and as part of Tuko Iho | Living Legacy, the nine-day celebration of Māori culture hosted by The Smithsonian's National Museum of Natural History in Washington DC.

Sam de Jong signed to SONY ATV music publishing, and alongside producing NZ artists including Maala and Normad, Sam is now working with international acts including Thirty Seconds To Mars and Gary Clark Jr.

Shapeshifter signed with UK based Hospital Records, one of the biggest drum and bass labels in the world, for the release of their album *Stars*.

Tami Neilson's album *Don't Be Afraid* was been released in the USA and Canada through Outside Music/ Redeye, gaining great press - particularly in Canada, where Exclaim! Magazine rated the album 9/10 and Macleans.com named it one of the Best Releases of 2016. US website Wide Open Country named Tami as one of the '*12 Rising Stars to Watch in 2017*', and the record made Saving Country Music's *2016 Essential Albums List*, where the review said 'Tami Neilson is the greatest singer of any genre I have ever witnessed.'

The Bats celebrated the release of their ninth LP, *The Deep Set*, and the 30th anniversary of their 1st LP, *Daddy's Highway*, with a 15 date European tour. Visiting six countries, all the shows were at capacity and two, including the London show, had to move to bigger venues after selling out far in advance of the dates.

Theia has been working hard in Asia, where the video for '*Roam*' was in rotation on MTV Asia, Channel [V] Asia and VH1 India (with an audience of 92 million). She featured on the front cover of The Sun newspaper in Malaysia, was interviewed for Inquirer, the most widely-read daily newspaper in the Philippines; the EP was featured on Billboard Radio China; and her EP went to #7 on iTunes Malaysia (#3 on the Pop chart).

Ulcerate released their fifth full-length album *Shrines of Paralysis* on US-based Relapse Records and were named one of the Top 10 Metal Bands from NZ in UK's Metal Hammer magazine. The atmospheric death metal band undertook a 26-date headline tour of America to promote the release, with sold out shows in many centers.

Yumi Zouma's album *Yoncalla* received great reviews in many prominent international indie media including a 7.4 review in **Pitchfork** - "*Yoncalla highlights all the best elements of Yumi Zouma, wrapped up in some of the prettiest music they've made yet.*" Alongside Fazerdaze, Yumi Zouma were also a 'Top 10 Buzz Band' on the bigsound.buzz site out of all 160 bands who performed at BigSound 2016.

KEY PROJECTS

The Music Commission's strategic direction is focused on achieving its Mission through undertaking work across focus and result areas. The key projects, which will contribute to our Mission, and MCH Outcomes, are:

DOMESTIC	<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. Waiata Māori Awards, Pacific Music Awards, Managers Awards & Taite Music Prize• Supporting the Music Managers Forum NZ• Supporting Independent Music NZ• 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• Providing a free legal advice service• Producing the music industry handbook 'The May Book' annually• Maintaining a website with a directory of NZ musicians, artist news and resources• Supporting capability growth for NZ music businesses• Contributing toward research on the economic value of the music industry• Providing quarterly reports on the performance of the NZ music industry regarding sales and airplay• Publishing information on key domestic and international events.	MCH Outcome: ENGAGE <i>Engagement in cultural activities is increasing</i>
	MCH Outcome: CREATE <i>Cultural activity flourishes in New Zealand</i>	

INITIATIVES & RESULTS 2016 - 2017

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 1: Musicians Mentoring & Bands Mentoring in Schools Programmes	60 Schools participate in Musician Mentoring	80% of participants rate the Programmes as having a positive or strong influence in the intended result areas	326
Capability	<p><i>Through the Musicians Mentoring Programme, 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.</i></p> <p><i>Through the Bands Mentoring Programme, in partnership with Rockquest and Pacifica Beats, participants in the Smokefreerockquest programmes will be assisted to develop their live performance and event management skills through partnering them with a professional band that provides support, and shares their experiences and knowledge.</i></p> <p>The significant rise in Bands Mentoring participation is due to mentoring occurring at Heats, as well as Regional and National Finals, and many schools fielding one entry for Rockquest this year (previously, up to 15 bands might come from one school). This measurement will change to participating students in future years.</p> <p>In December, the Ministry of Education renewed the Musicians Mentoring and Bands Mentoring contracts for three years. There is a change in measurement to 600 hours mentoring provided (from 60 schools) to give us the flexibility to spend more times in schools with greater need.</p>	<p>1200 Students participate in Musician Mentoring</p> <p>40 Schools participate in Bands Mentoring</p>		
Quantitative Results		Qualitative Results		Actual (\$000)
67 Schools participated in the Musicians Mentoring Programme (63 in 2015-16, 62 in 2014-15)		86% of participants rate the Programmes as having a positive or strong influence in the impact areas (84% in 2015-16, 88.6% in 2014-15)		321
1,808 Students participated in the Musicians Mentoring Programme (1,787 in 2015-16, 1,841 in 2014-15)				
135 Schools participated in the Bands Mentoring Programme (80 in 2015-16, 43 in 2014-15)				

MUSICIANS MENTORING PARTICIPATING SCHOOLS & MENTORS 2016 - 2017

SCHOOLS:

Afriston College, Auckland
 Broadwood Area School and TKK Maori o Pukemiro
 Campion College, Gisborne
 De La Salle College, Auckland
 Edgewater College, Auckland
 Fielding High School
 Gisborne Girls' High School
 Hagley Community College, Christchurch
 Heretaunga College, Upper Hutt
 Hereworth School, Havelock North
 Hornby High School, Christchurch
 Kaiti School, Gisborne
 Katikati College, Bay of Plenty
 Kerikeri High School
 Kururangi College, Greytown
 Liston College, Auckland
 Logan Park High School, Dunedin
 Mana College, Porirua
 Manurewa High School, Auckland
 Mathetite School, Mitimiti
 Menzies College, Southland
 Motueka High School
 Mount Roskill Grammar School, Auckland
 Murupara Area School
 Nelson College
 Northern Health School, Tauranga
 Opunake High School
 Papakura High School, Auckland
 Papamoa College, Tauranga
 Pompallier Catholic College, Whangarei
 Reporoa College
 Rodney College, Auckland
 Roncalli College, Timaru

Rotorua Girls' High School
 Rotorua Lakes High School
 Rototuna Junior High School, Hamilton
 Ruapehu College, Ohakune
 Ruawai College, Hokianga
 Selwyn College, Auckland
 South Otago High School
 St Catherine's College, Wellington
 St John's College, Hastings
 St Mary's College, Wellington
 St Paul's College, Auckland
 Stoke School, Nelson
 Sylvia Park School, Auckland
 Taita College, Lower Hutt
 Tamatea High School, Napier
 Te Aritika Academy, Napier
 Te Kura Kaupapa Māori o Te Wāio Ngāti Porou, Ruatoria
 Te Kura Kaupapa o Ruamata, Rotorua
 Te Kura Mana Māori o Whangaparaoa
 Te Pa o Rakaihautu, Christchurch
 TKKM o Kawakawa mai Tawhiti, Hicks Bay
 TKKM o te Whānau Tahī, Christchurch
 Tuakau College
 Waimea College, Nelson
 Wainuiomata High School, Lower Hutt
 Waiopehu College, Levin
 Wairoa College, Hawkes Bay
 Waikū College
 Wānanga o te Aotearoa, Gisborne Cluster Day
 Wesley College, Auckland
 Whangarei Intermediate
 Whangaroa College, Kaeo

MENTORS:

Annie Crummer
 Estère
 Hera
 Janet Darbyshire
 Jed Parsons
 Jimmy Christmas
 Karl Thomas
 Kim Halliday
 Loughton Kora
 Lavina Williams
 Lisa Tomlins
 Louis Baker
 Maisey Rika
 Maijic Paora
 Malcolm Lakatani
 Matt Barus
 Matt Salapu
 Possum Plows
 Ria Hall
 Rob Ruha
 Ryan Beehre
 Shayne Carter
 Tali (Natalia Sheppard)
 Thomas Oliver
 Tipene
 Tommy Nee
 Troy Kingi
 Tyna Keelan

BANDS MENTORING PARTICIPATING SCHOOLS & MENTORS 2016 - 2017

SCHOOLS:

ACG Sunderland	Hagley Community College	Motueka High School	Ruapehu College	Wakatipu High School
Ao Tawhiti Unlimited Discovery	Hamilton Boys' High School	Mount Hutt College	Rutherford College	Whanganui High School
Aorere College	Hastings Boys' High School	Mount Albert Grammar School	Sacred Heart College	Wellington High School
Aotea College	Hauraki Plains College	Mount Aspiring College	Sacred Heart Girls' College	Western Heights High School
Ashburton College	Havelock North High School	Mount Pleasant School	Selwyn College	Western Springs College
Auckland Grammar School	Heaton Normal Intermediate School	Murchison Area School	Shirley Boys' High School	Westlake Boys' High School
Avondale College	Heretaunga College	Napier Boys' High School	Spotswood College	Whakatane High School
Baradene College	Hillmorton High School	Napier Girls' High School	St Andrew's College	
Bethlehem College	Hobsonville Point Secondary School	Nelson College	St Kentigern College	
Buller High School	Howick College	Nelson College for Girls	St Margaret's College	
Burnside High School	Hutt Valley High School	New Plymouth Boys' High School	St Peter's School	
Cambridge High School	John McGlashan College	Newlands College	St Oran's College	
Campion College	Kaipara College	Onslow College	Tai Tapu School	
Cashmere High School	Kaitiaki College	Opunake High School	Taieri College	
Chisnallwood Intermediate	King's High School	Ormiston Senior College	Taradale High School	
Christ's College	Kristin School	Otago Boys' High School	Taupo-nui-a-Tia College	
Christchurch Boys' High School	Kurarei College	Otumoetai College	Tauranga Boys' College	
Christchurch Girls' High School	Lincoln High School	Pakuranga College	Te Awamutu College	
Cobham Intermediate	Lindisfarne College	Papanui High School	Thorrington School	
Cromwell College	Linwood College	Papatoetoe High School	TKKM o Hoani Waititi	
Dannevirke High School	Logan Park High School	Paraparaumu College	TKKM o Huiarau (Ruatahuna)	
Diocesan School for Girls	Long Bay College	Porirua College	TKKM o Ngati Kahungunu o Te Wairoa	
Ellesmere College	Lynfield College	Pukekohe High School	Trident High School	
Epsom Girls' Grammar School	Mairehau High School	Rangi Ruru Girls' School	Upper Hutt College	
Francis Douglas Memorial College	Mana College	Rangitikei College	Villa Maria College	
Garin College	Mangere College	Rangitoto College	Waiheke High School	
Gisborne Boys' High School	Manurewa High School	Rathkeale College	Waimea College	
Gisborne Girls' High School	Marian College	Rosehill College	Wairapa College	
Glenfield College	Massey High School	Rosmini College	Wairoa College	
Green Bay High School	Middleton Grange School	Rotorua Boys' High School	Waitakiri Primary School	
Greyhound High School	Morrinsville College	Rototuna Junior High	Waiuku College	
Haeata Community Campus				

MENTORS:

Adam McGrath	Maddie Parkins-Craig
Alex Hargeaves	Mikey Fabulous
Anika Moa	Priya Sami
Chris Mac	Rodney Fisher
Emma Cameron	Ruby Frost
Grayson Gilmour	Seth Haapu
Hammond Gamble	Shona Laing
Jason Kerrison	Thomas Oliver
Jesse Sheehan	Tom Larkin
Jol Mulholland	Tommy Nee
Lani Purkis	
Lisa Tomlins	

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 2: New Zealand Music Month	Volume of music events occurring nationwide	Social Media engagement grows as shown through a combination of social media and analytic data	50
Capability	<i>Promotional activities lead to increased coverage celebrating NZ music and the people who create it.</i>	Number of traditional media stories covering NZ music and artists as tracked by an alert system		
Business Growth	<p>Social media engagement continues to grow, particularly on Twitter. The traditional media monitored by an alert system decreased this year; the number of traditional media outlets continues to also decline. To give us a growth measure that reflects the current environment, we established the alert system in April – this showed growth of 250% from April to May.</p> <p>The theme of NZ Music Month 2017 was music discovery, and we were very pleased with how many people picked up this aspect and used the month as a platform to promote new music and up-and-coming artists.</p> <p>The Education team produced a range of NZ Music Month resources for the classroom. These were the most accessed resource on our website in May, with 1,230 downloads. It was also a huge month for school visits, with 47 individual Mentoring sessions in schools from Dunedin to Whangaroa in Northland.</p> <p>Looking at what other organisations and people undertook in May, we found over 150 events and promotions organised to celebrate the month.</p> <p>We will be building a new team for NZ Music Month 2018, and hope to continue the focus on emerging artists.</p>	<p>Quantitative Results</p> <p>1001 + gigs nationwide occurred in May (<i>1,200 in 2016</i>)</p> <p>1,218 with artists & bands performing (<i>1,150 in 2016</i>)</p> <p>These occurred in over 400 venues (<i>500 in 2016</i>)</p> <p>Across 88 cities & towns (<i>93 in 2016</i>)</p> <p>780 traditional media stories track via the alert system (<i>1,000+ in 2016 – 221 in April 2017</i>)</p> <p>20% of the NZ Top 40 were by local artists (<i>23% in 2016</i>)</p>	<p>Qualitative Results</p> <p>4.1 million Twitter reach (<i>3.5million in 2016</i>) and 8,700 tweets tagged #nzmusicmonth (<i>9,500 in 2016</i>)</p> <p>Facebook likes grew to 11,600 (<i>10,500 in 2016</i>)</p> <p>Instagram follower grew to 680 (<i>from 110 in 2016</i>)</p>	47

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$'000)
Domestic	INITIATIVE 3: Supporting significant cultural recognition events	That the events such as the Waiaata Māori Awards, the Pacific Music Awards and the Taite Music Prize continue to be recognised as culturally significant events, and supported annually by the Music Commission	That the three events produce positive media results and provide recognition and coverage to relevant parts of the sector	13
Capability Business Growth	<i>Supporting events that celebrate excellence in Māori Music, Pacific Music and independent music; to showcase to the public the importance of their contribution to the contemporary popular music industry.</i>			
	This year we added a fourth award to the suite of significant events we support each year. The addition of the <i>International Achievement Award</i> at the NZ Music Managers Awards is very appropriate for the Music Commission, given our focus on supporting NZ managers and artists offshore.			
	There was an increase in budget due to the addition of this award and additional costs from other events.			
Quantitative Results				
	WAIATA MĀORI AWARDS - September 2016: Kirsten Te Rito's <i>Āiotanga</i> won the NZ Music Commission Best Māori Pop Album award	All four events showed positive media results in 2016-2017	This included high levels of coverage for the Taite Music Prize, the IMNZ Classic Independent Album Award and their new award 'Auckland Live Best Debut Release' - won by Merk for <i>Swordfish</i> ; the Waiaata Māori Awards used their sold-out event as a platform to launch the successful debut of Māori Music Month; the NZ Music Managers Awards picked up coverage in international music industry publications Billboard, Pollstar and TheMusic.com.au; and the Pacific Music Awards celebrated their sold-out event being broadcast on Tangata Pasifika the following week.	16
	TAITE MUSIC PRIZE - April 2016: Street Chant won the Taite Music Prize for the album <i>Hauora</i>			
	NZ MUSIC MANAGERS AWARDS - May 2017: The NZ Music Commission International Achievement Award at the NZ Music Managers Awards was won by Alastair Burns of Heartstop Music (Marlon Williams)			
	PACIFIC MUSIC AWARDS - June 2016: Kings won the NZ Music Commission Best Pacific Male Artist Award			

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 4: Support Independent Music New Zealand (IMNZ) and the Music Managers Forum (MMF)	The paid membership of IMNZ remains stable or grows	The MMF and IMNZ will provide services, including an upskilling schedule based on membership surveys and feedback, to benefit both their memberships and the wider industry	220
Capability	<i>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.</i>	The paid membership of the MMF remains stable or grows		
Business Growth	Both organisations have continued to grow their reach in the past year. The Music Managers Forum have expanded their upskilling initiatives reach into more regional areas, adding New Plymouth and Napier to the main centres work they have been undertaking in previous years. They are looking to add more regions in the coming twelve months.	<p>The paid membership of IMNZ has grown this year to 101 members (95 in 2015-16, 82 in 2014-15)</p> <p>The paid membership of the MMF has grown to 197 members (191 in 2015-16, 159 in 2014-15)</p>	<p>The MMF & IMNZ have engaged their memberships in surveys and informal feedback. Both organisations showed that members value the organisations</p> <p>All agreed key performance measures for both organisations were met in 2016-17</p>	220
	IMNZ have instigated a new programme called <i>Going Local</i> , a multi-centre seminar series designed to help their members build their business locally. This programme is a precursor to their annual Going Global event.			

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$'000)
Domestic International	INITIATIVE 5: Delivering professional development opportunities, useful information & resources for the NZ music industry	A minimum of five upskilling events occur annually.	At least 75% of upskilling event attendees rate the events as good or excellent	95
Capability	<i>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.</i>	That usage of resources is maintained or grows annually		
Business Growth	<i>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.</i>	25% of event audiences or resource users are first time attendees or clients		
	<i>Overall, there has been good uptake and demand for our resources this year.</i>	A quantifiable figure of the financial value of NZ music is published annually		
	<i>Traffic to the website decreased slightly – the primary driver for this is the Education resources have been moved to a new stand-alone site - http://resourcesmusic.weebly.com/. We will look at improved usage tracking combining the sites traffic in the coming year.</i>	Produce the May Book		
	<i>The May Book was extremely popular this year, with 90% of the copies being distributed by the end of May – we would normally run out of stock at the beginning of the following calendar year. We will look at increasing the print run for 2018.</i>	Provide a free legal advice service		
Quantitative Results		Qualitative Results	Actual (\$'000)	
		This year we participated in the NZ Music Month Summit, Going Local in four centres, YAM! and Ignite	89% of upskilling event attendees rated the events as good or excellent; based on a scale of 1 – 10 where events were rated 7 out of 10 or higher (<i>81% in 2015-16</i>)	89.5
		The Resource Section of our website usage was stable at -2.57% (0.3% in 2015-16)		
		70% of the audience were first time attendees (<i>71% in 2016</i>)		
		The PWC Music Industry Economic Contribution Report was published		
		The May Book was published with 3,500 copies		
		The free legal advice service was at 80% capacity for the year		

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International Capability Business Growth	INITIATIVE 6: Creating access to offshore expertise, networks and upskilling opportunities	At least 50 NZ music businesses participate per annum.	At least 70% of attendees / participants surveyed rate their satisfaction with events as good or excellent	50
	<i>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.</i>	Three local companies undertake an intensive business development programme	That experts participate in upskilling or networking opportunities annually in NZ and offshore providing useful information and contacts	
	<i>Participation in upskilling or networking opportunities annually, both in New Zealand and offshore, provides useful information and contacts for NZ music businesses.</i>	Over 100 NZ music businesses participated in the Going Global Music Summit 2016	97% of attendees rated their satisfaction with events as very good or excellent; based on a scale of 1 – 10 where events were rated 7 out of 10 or higher (<i>86% in 2015-16</i>)	50
	The Going Global Music Summit 2016 was very successful with exceptional attendee and international delegate feedback, and experienced a noticeable increase in interest from the international music industry.	Three local companies participated in CONTROL, the intensive six-stage upskilling programme focused on developing music management businesses – Dylan Keating from MoreTone Music, Mannu Taylor from 45rpm, and Fenella Straton from Twice The Hype	22 international speakers participated in the Going Global Music Summit 2016 (<i>16 in 2015</i>)	
	CONTROL is a partnership between the Music Commission, the Australian Government, Australian Music Industry Network (AMIN) and the relevant trade association – the MMF or IMNZ. This is the second time the CONTROL programme has been run for managers – its sister initiative RELEASE is for independent labels. In the future, the two strands of the programmes may be combined to reflect the convergence of roles across the music sectors.			

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International	INITIATIVE 7: Operation of the Outward Sound Programme	<p>Four funding rounds are held annually and independent audits are undertaken for a minimum of two completed projects</p> <p>100% of projects funded through Outward Sound have robust plans and demonstrate capability to achieve increased overseas earnings</p> <p>Percentage of Outward Sound recipients offered subsequent international opportunities</p>	<p>Artists we work with internationally receive greater coverage and engagement</p> <p>Four applicants take part in a survey to assess the funding process and management of the programme</p>	400
Capability	<p><i>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.</i></p>			
Business Growth	<p>Between the 67 recipients of Outward Sound grants in 2016-17 (57 in 2015-16, 61 in 2014-15) their achievements include:</p> <ul style="list-style-type: none"> • 37 international tours (33 in 2015-16, 43 in 2014-15) • 9 deals for international record releases (10 in 2015-16, 11 in 2014-15) • 6 commitments of international investment via sync, distribution or publishing deals (21 in 2015-16, 23 in 2014-15) <p>A high percentage of funded artists in the past year had already assigned their distribution and/or publishing rights prior to beginning their projects.</p>	<p>Four funding rounds were undertaken and an independent audit was completed for four projects</p> <p>100% of projects funded through Outward Sound had robust plans and demonstrated capability to achieve increased overseas earnings</p> <p>91% of Outward Sound recipients who have completed their projects have been offered subsequent international opportunities – 9% of recipients are yet to complete their projects (95% in 2015-16)</p>	<p>Between the 47 Outward Sound grants in 2016-17, the social media impact (combined Soundcloud plays and followers, YouTube views, Twitter followers, Facebook likes, Songkick followers and Spotify plays) total 470 million (189m in 2015-16)</p> <p>Please note this does not include songs that were co-written or produced by successful applicants</p> <p>Four applicants took part in a survey to assess the funding programme and no concerns were raised; some possible additions to the Delegate programme and alterations to reporting form were suggested</p>	479

OUTWARD SOUND RECIPIENTS 2016 - 2017

INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS

The International Music Market Development Grants provide assistance for market development initiatives to encourage the entry of New Zealand music and musicians into global markets. New Zealand music industry practitioners (artists, managers etc) and firms (record companies, associated businesses) can apply for assistance. The programme is inclusive of music from all genres, styles and niches and applicants may target relevant markets around the world. The successful applicants in 2016-17 were:

Aaradhna for support of UK & Asia album release, showcase and promotional tour including showcasing at Music Matters Singapore.

Alae for promotion in Australia including performances during the week of BigSound.

Ari Liberman for showcasing at Wanderlust USA and Canada; and collaborations in UK and Israel.

Aldous Harding for a 15-date North American tour including support dates with Andy Shauf and showcases at SXSW and Treefort Festival.

Aldous Harding for a fourteen date US tour with Deerhunter supporting US release of debut album.

Broods for a 10-date UK/European tour as a support act for Tove Lo.

Campbell for a songwriting and networking trip to Los Angeles and New York City.

David Dallas for a 19-date tour of Australia following 'Hood Country Club' release.

Delaney Davidson for a European and UK tour including showcase at The Great Escape.

Devilskin for a 19-date European tour supporting the release of Be Like The River.

Devilskin for UK/Europe shows including Download Festival and an Airbourne tour support slot.

Ekko Park for a 6-date tour of Italy following up on success of 2016 singles.

Fazerdaze for a showcase and festival tour of the UK and Europe including performances at The Great Escape Festival.

Fazerdaze for a two-week UK tour supporting London based band Big Deal.

Flying Nun Records for marketing newly-released music in North America, Europe and Australia.

Ha The Unclear for an Australian tour to promote 'Big City' single.

House of Shem for a Tour through USA, South America and Europe in support of the release of their new EP through the Rebel Sound Records label.

Josh Fountain for a networking trip in pursuit of publishing, label and songwriting connections in Los Angeles.

Kane Strang for a 25-date North American tour including showcases at SXSW and Treefort Festival.

Kane Strang for a UK/Europe tour including a showcase at The Great Escape.

Louis Baker for ongoing writing development in France, London and LA in association with ASCAP and AAM.

Master Blaster for a UK/Europe tour including Radar Festival in Germany.

Mel Parsons for a 20-date tour of Germany.

Mel Parsons for a showcase at Folk Alliance International (FAI) conference in Kansas City, USA.

Myele Manzanza for a UK / EU tour to support the release of an album on London-based First World Records.

Nadia Reid for a 16-date tour of Europe in support of new album Preservation.

Opiuo for a 13-date tour of the United States with Haywire.

Orchestra of Spheres for a 15-date tour of Europe and the United Kingdom.

INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS Cont

Ria Hall for promotional shows in Australia in support of her new album.

Sam de Jong for a songwriting and networking trip to Los Angeles.

Sam de Jong for co-writing/networking trip to Los Angeles including writing with MoZella and meeting with future business partners.

Sam de Jong for a co-writing trip for Sony/ATV in Los Angeles.

Shapeshifter for an 8-date tour of UK & Europe following signing with Hospital Records.

Sola Rosa for networking and collaborations in the UK.

Sola Rosa for an UK/Europe tour including multiple festivals.

Tami Neilson for North American and Canadian tour to support an album release, including showcases at Nashville's Americana Festival.

Tami Neilson for a 17-date Canadian tour.

The Bats for a 15-date European tour in support of 'The Deep Set' release.

The Black Seeds for a 10-date North American tour including Sierra Nevada World Music Festival in California and Victoria Ska and Reggae Festival.

Theia for networking and performing at MUSEXPO 2017 in Los Angeles.

Thomas Oliver for showcases in Canada and Los Angeles and attending co-writing sessions arranged by his publisher.

Ulcerate for a 26-date North America tour throughout November 2016 to support the release of their album through label Relapse Records.

Unknown Mortal Orchestra for a 5-date tour of Hawaii and Asia in support of the album Multi-Love.

Weird Together for US Promotion for of their debut single through label Feel Up Records.

Will Wood for a 16-date UK tour.

Yoko-Zuna for promotional showcases in Australia in support of an album release.

Yumi Zouma for touring in Europe, Australia and Japan including showcasing at BigSound, Brisbane.

BUSINESS DEVELOPMENT GRANTS

The Business Development grant enables up to two representatives to undertake a market development visit. This involves travel to meet with companies and create opportunities. It supports managers, artists, and companies undertaking business-to-business meetings as well as attending tradeshow and associated events. The recipients of Business Development Grants in 2016-17 were:

Aston Road
Delete Media
Loop Recordings
Saiko Management
The Maple

OUTWARD SOUND INTERNATIONAL DELEGATE GRANTS

The Delegate grants enables one applicant per company to attend a supported tradeshow. The current supported tradeshow are BIGSOUND, WOMEX (World Music Expo) and A2IM IndieWeek. The grants offer successful applicants 50% recoupable support (up to an event specific value) to cover flights, accommodation, registration and per diems. The recipients of International Delegate Grants in 2016-17 were:

BIGSOUND	WOMEX	A2IM INDIWEEK
Aston Road	Matariki Festival	Flying Nun Records
Cape Road	Minaaka Ltd	Lil Chief Records
Smoke Music	Sugaricks	Lorraine Barry Management
Ten Years Ltd	Taamaki Records	Martin Phillips
	Toni Huata Creations	Powertool Records
		Saiko Management
		DunedinMusic.com

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International	INITIATIVE 8: Coordinating and managing the representation of NZ music at strategically identified international music trade events	Number of NZ music businesses (including artists) that attend music markets or trade fairs to showcase artists and promote NZ as a source of repertoire	Increase in volume of social media metrics for artists attending or represented at international trade events.	180
Capability	<i>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.</i>	A minimum of four international trade events host a NZ presence	Volume of new business connections reported by attending NZ music businesses	
Business Growth	<p>Due to unprecedented demand for Outward Sound support this year, we diverted some funds budgeted for offshore trade events to the grants programme. This was a short-term measure to alleviate pressure, but we risk losing ground to the increasing number of territories who are investing heavily into these events. Two of the key offshore trade events we have previously attended have ceased in the past year – the CMJ Music Marathon in New York and Australasian World Music Expo in Melbourne.</p> <p>BIGSOUND – Brisbane, Australia: Aston Road, Crescendo Management, Fazerdaze, Flying Nun, The Label, Lisa Crawley, Mel Parsons, Smoke Music, Tapz, Ten Years Ltd, Rhythm Method, Yumi Zouma</p> <p>WOMEX – Santiago de Compostela, Spain: Matariki Festival, Minaaka Ltd, Sugarlicks, Taamaki Records, Toni Huata Creations Ltd</p> <p>SXSW – Austin, USA: Aldous Harding, Kane Strang</p> <p>THE GREAT ESCAPE – Brighton, UK: Aldous Harding, Delaney Davidson, Fazerdaze, Homespun Music Management, Jesse Sheehan, Kane Strang</p> <p>A2IM INDIE WEEK – New York, USA: Flying Nun, Lil Chief, Lorraine Barry Management, Martin Philipps, Powertool, Roger Shepherd, Saiko Management, Dunedin Music.com</p>	<p>33 NZ music businesses (including artists) attended music markets or trade fairs to showcase artists and promote NZ as a source of repertoire (<i>42 in 2015-16</i>)</p> <p>5 international trade events hosted a New Zealand presence this year (<i>6 in 2015-16</i>)</p>	<p>All twelve showcasing artists (noted in bold) received growth in their social media impacts in the past year, most noticeably Aldous Harding rising from 2.6m to 13.4m total impacts we track, and Fazerdaze increasing from 700k to 7.9m.</p> <p>92% of the recipients of delegate grants to attend offshore trade events reported new business connections as a result of their attendance.</p>	117

ORGANISATIONAL HEALTH & 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 the full-time equivalent (FTE) staff of 7.2, including financial management.

The organisational structure for the NZ Music Commission in 2016-17 was:

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

Organisational Health & Capability Goals

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

- 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 as vacancies arise.
- The Board reviews its policies and procedures on an annual basis.

Achieved
Achieved
Achieved

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

- All staff have professional development plans to support their goals revised annually.
- All staff will have training opportunities annually.
- That staff turn over is no more than 1.5 FTE annually.

Achieved
Achieved
Not Achieved
- 2 FTE

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

- Business Continuity Planning is part of the ongoing life of the organisation and reviewed annually.
- 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.

Achieved
Achieved
Achieved

Organisational Goals

<p>Goal 1: 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.</p>	<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. 	<ul style="list-style-type: none"> Achieved & Ongoing. Monthly meetings with NZ On Air & Creative NZ continue. Achieved. The CPMG is no longer a formal group, but consultation will continue.
<p>Goal 2: The Music Commission will consult with the wider industry on an annual basis to ensure our strategic goals are aligned with the current environment.</p>	<ul style="list-style-type: none"> The Music Commission will host external industry representatives every year, either in small 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 organisation's strategic framework. 	<ul style="list-style-type: none"> Achieved June 2017. Achieved & Ongoing.
<p>Goal 3: The Music Commission explores opportunities for increasing its income to leverage on the current international spotlight on music from New Zealand.</p>	<ul style="list-style-type: none"> The Music Commission advocates for greater investment in contemporary popular music, particularly to support New Zealand music businesses in the global market. 	<ul style="list-style-type: none"> Achieved. Budget Bid 2017 completed and submitted.
<p>Goal 4: The Music Commission explores opportunities for joined-up purchasing of services for the organisation, and where applicable, the sector as a whole.</p>	<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 and provides this information to NZ music businesses. 	<ul style="list-style-type: none"> No progress in 2016-17. Achieved & Ongoing.
<p>Goal 5: The Music Commission and its Board of Trustees continue to explore opportunities to partner with external organisations.</p>	<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 undertakes a minimum of five partnership projects with shared financial input. 	<ul style="list-style-type: none"> Achieved - International: Spy Valley, Jaxsta and Eventbrite; Domestic: Auckland Museum, ATEED and Music Works. Achieved - Going Global, Going Local, SongHubs, Waiaata Māori Expo, PWC Export Survey & Annual Report, NZMM Summit.

FINANCIAL STATEMENTS

FOR THE YEAR ENDING 30 JUNE 2017

Variances of Note

- The Music Commission undertook a contract for the Rugby 2017 Festival, on behalf of Sport NZ, to provide an 80-song music video playlist for the DHL Lions Tour in 2017, to feature local music in the public Fanzone areas. We produced a digitally delivered video compilation for play in all the Fanzones around the country, featuring a diverse range of contemporary NZ artists.
- As previously noted, due to unprecedented demand for Outward Sound support this year, we diverted some funds budgeted for offshore trade events to the grants programme. This was a short-term measure to alleviate pressure, and not a sustainable transfer.
- A portion of the Musicians Mentoring budget was rolled over into the following year for mentoring session throughout July, which was completing schools whose mentoring was underway at balance date.
- Savings were made across the year in the general budget by continuing to minimize costs where possible and unexpected staff leave (maternity leave and leaving positions).
- Overall, the Music Commission performed well against budget in 2016-17 and is in a better than projected cash position for the coming year.

Auditors Report



walkerwayland

Walker Wayland Auckland
Chartered Accountants
Level 7, 53 Fort Street
P O Box 2175, Shortland Street
Auckland 1140, New Zealand
Telephone 64 9 968 444
Fax 64 9 309 904
Website www.wwauckland.co.nz

INDEPENDENT AUDITOR'S REPORT

To the Board of New Zealand Music Commission Trust

Report on the Financial Statements

We have audited the financial statements of New Zealand Music Commission Trust on pages 2 to 16, which comprise the statement of financial position as at 30 June 2017, and the statement of service performance, statement of financial performance, statement of changes in equity, statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Trustees' Responsibility for the Financial Statements

The trustees are responsible for the preparation of financial statements in accordance with Public Benefit Entity Simple Format Reporting – Accrual (Not for Profit) (PBE SFR-A (NFP)) and that give a true and fair view of the matters to which they relate, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of financial statements that give a true and fair view of the matters to which they relate 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates, as well as evaluating the presentation of the financial statements.

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

Our firm carries out other assignments for New Zealand Music Commission Trust in the areas of formatting of the financial statements and agreed upon procedures. The firm has no other relationship with, or interest in, the trust.

Opinion

In our opinion, the financial statements on pages 2 to 16

- comply with Public Benefit Entity Simple Format Reporting – Accrual (Not for Profit) (PBE SFR-A (NFP));
- give a true and fair view of the financial position of New Zealand Music Commission Trust as at 30 June 2017 and its financial performance for the year ended on that date.

Our audit was completed on 13 November 2017 and our opinion is expressed as at that date.

Walker Wayland Auckland

**CHARTERED ACCOUNTANTS
AUCKLAND NEW ZEALAND**

Statement of Financial Performance - by Expenditure

For the year ended 30 June 2017

Trading Account	2017	2016	Variance
Income			
NZMC			
Contributions	17,255	21,204	(3,949)
Dividends and Interest Received	19,101	18,800	301
Government Grants	1,178,004	1,178,004	-
Services / Fees	51,500	12,370	39,130
Other Income	10,676	11,658	(982)
	1,276,536	1,242,036	34,500
EDUCATION			
Contributions	-	-	-
Government Grants	267,000	267,000	-
Services / Fees	2,000	-	2,000
	269,000	267,000	2,000
OUTWARD SOUND			
Government Grants	399,996	399,996	-
Other Income	-	-	-
	399,996	399,996	-
Total Income	1,945,532	1,909,032	36,500
Less: Deductible Expenditure			
NZMC			
Salary & Wages	401,797	406,498	4,701
Personnel Expenses	32,233	25,846	(6,387)
People Expenses	76,821	81,650	4,829
Administration Expenses	60,022	60,101	79
Communication Expenses	8,976	10,146	1,170
Manufacturing / Resources	15,764	20,582	4,818
Professional Services	35,074	31,129	(3,945)
Property Expenses	44,427	42,437	(1,990)
Repairs and Replacements	2,835	2,879	44
Events	27,623	66,936	39,313
Education & Research	28,819	37,333	8,514
Advocacy & Promotions	356,055	339,611	(16,444)
Other Expenses	24,719	2,942	(21,777)
	1,115,165	1,128,090	12,925
EDUCATION			
Salary & Wages	109,110	107,992	(1,118)
Personnel Expenses	7,787	5,723	(2,064)
People Expenses	99,478	96,249	(3,229)
Administration Expenses	4,446	5,969	1,523
Communication Expenses	2,241	1,957	(284)

Manufacturing / Resources	813	1,773	960
Professional Services	76,302	82,172	5,870
Property Expenses	12,665	11,462	(1,203)
Repairs and Replacements	48	178	130
Events	2,130	850	(1,280)
Education & Research	300	-	(300)
Advocacy & Promotions	4,001	4,099	98
Other Expenses	-	-	-
	319,321	318,424	(897)
OUTWARD SOUND			
Instant Action Fund	-	-	-
Travel & Accomodation - Domestic	13,797	(1,182)	(14,979)
Travel & Accomodation - International	368,924	251,847	(117,077)
Administration	31,984	36,288	4,304
Production	27,757	83,204	55,447
Events	8,620	4,514	(4,106)
Advertising & Promotion	27,873	39,529	11,656
	478,955	414,200	(67,134)
Total Deductible Expenditure	1,913,441	1,860,714	(52,727)
Net Profit/(Loss) Before Taxation	32,091	48,318	(16,227)
Taxation - Current Year	10,590	3,223	(7,367)
Taxation - Prior Year	-	-	-
Net Profit/(Loss) After Taxation	21,501	45,095	23,594
Less: Non Deductible Expenditure			
NZMC	10,775	2,178	(8,597)
Education	1,586	(2,010)	(3,596)
Outward Sound	-	-	-
Total Non Deductible 'Expenditure	12,361	168	(12,193)
TOTAL COMPREHENSIVE INCOME	9,140	44,927	(35,787)

Statement of Movements in General Funds

	2,017	2,016
GENERAL FUNDS AT THE START OF PERIOD	379,296	334,369
Plus Net Surplus (Deficit) for Year	9,140	44,927
Prior Year Adjustments	-	-
GENERAL FUNDS AT THE END OF PERIOD	388,436	379,296

Statement of Financial Position

For the year ended 30 June 2017

Trustee Funds	2,017	2,016
Accumulations Account	388,436	379,296
Prior Year Adjustments	-	-
Education Reserve	-	-
Outward Sound Reserve	-	-
TOTAL TRUSTEE FUNDS	388,436	379,296
Represented by:		
Fixed Assets	4,855	5,650
Investments		
ANZ - Term Deposit	226,969	175,000
	226,969	175,000
Current Assets		
ANZ - General Cheque Account	43,794	29,391
ANZ - General Call Account	233,310	129,771
Petty Cash	300	300
ANZ - Term Deposit # 1027	-	150,000
Debtors and Prepayments	233,761	188,938
GST Refund	-	4,011
Taxation	-	3,805
Suspense A/c	1,646	-
Petty Cash Clearing	-	300
	512,811	506,516
Non Current Assets		
Preliminary Expenses	14,681	14,681
Outward Sound Formation Costs	11,176	11,176
Logo	-	-
	25,857	25,857
Total Assets	770,491	713,023
Current Liabilities		
Trade Creditors	96,955	99,502
Accruals	275,815	233,255
Income in Advance	-	-
GST Payable	3,558	-
Payroll Clearing	213	-
Taxation	5,230	-
	381,770	332,757
Term Liabilities		
2 Degrees Mobile	285	970
	285	970
Total Liabilities	382,055	333,728
Net Assets	388,436	379,296

DIRECTORY

Board of Trustees:

Victoria Blood - Chairperson
Music Consultant

Paul McLaney - Deputy Chairperson
Artist & Native Tongue Music Publishing

Greg Bonnett
Business Affairs, ANZ Bank

Lorraine Barry
Owner, Lorraine Barry Management

Matthew Davis
Flying Out / Flying Nun (joined Sep 2017)

Nick Atkinson
Artist, Manager & Journalist

Scott MacLachlan
Director, Saiko Management

Ria Hall
Artist

Wairere Iti
Music Managers Forum NZ

Staff:

Cath Andersen
Chief Executive

Alan Holt
International Manager

Michelle Williams
Education Manager

Vicki Walker
Finance Manager

Rebekah Ngatae
International Coordinator

Emily Crowther
Executive Support & Projects

Angel Guan
Education & Communications Assistant

Jade Keywood
Administration Officer

Address:

7 Great North Road
Ponsonby
Auckland 1021

PO Box 68524
Newton
Auckland 1145

info@nzmusic.org.nz
www.nzmusic.org.nz

Ph: 09 3760115
Fax: 09 3760116
Freephone: 0800 469 642