

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

ANNUAL REPORT 2018 - 2019

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



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MUSIC COMMISSION**
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Contents

Introduction	3
Strategic Approach 2016 - 2020	4
Key Highlights	5
Key Projects	8
Initiatives & Results 2018 - 2019	9
Organisational Health & Capability	24
Organisational Goals	25
Financial Results 2018 - 2019	26
Directory	32

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



INTRODUCTION FROM THE CHAIR

The NZ Music Commission is pleased to report on the year 1 July 2018 - 30 June 2019, the third year of its *Strategic Plan 2016-2020*, focused on growing sustainable music careers and businesses, locally and internationally.

The past year saw more, and more diverse, music from Aotearoa on the global stage than ever before - 94 Kiwi artists played 1,333 shows in 41 different countries. The Music Commission was proud to support 68 of these artists in 2018-19 (up from 46 in 2017-18), and acknowledges the additional investment received in Budget 2018. New Zealand's recorded music industry recorded a fourth straight year of revenue growth in 2018, increasing by 7.7 per cent to \$107.9 million. Streaming is now undeniably king of New Zealand's music landscape, accounting for 69 per cent of all recorded music revenue in 2018 and totalling \$74.2m. (Source: Recorded Music NZ).

At the grassroots, our *Musicians Mentoring in Schools Programme* continues to be a high-demand initiative with artists from all over New Zealand working in our schools - in May 2019 alone, there were 49 Mentor visits to 26 different schools. We are very pleased to report that 98% of teachers reported that their students had improved NCEA assessment outcomes as a result of the Mentoring sessions.

The Music Commission led a joint industry submission to the *Tomorrow's Schools Review - Our Schooling Futures: Stronger Together Whiria Ngā Kura Tūātinini*, focusing on the benefits and importance of music education throughout young peoples' school lives. Other industry signatories were APRA AMCOS, Independent Music NZ, the Music Managers Forum, and Recorded Music NZ.

We were delighted to be a part of the establishment of the Tui Award for the VNZMA Music Teacher of the Year. The inaugural winner was announced by the Prime Minister at the Artisan Awards last November, and we look forward to continuing our partnership with Recorded Music NZ on this award in the coming years.

The Music Commission has continued to focus on growing opportunities for sustainable careers for emerging artists, and music professionals. Complementing the very successful second year of our Industry Internship Programme, we introduced the Going Global Emerging Professionals Scholarships, providing conference passes and subsidising travel costs for six emerging professionals from across New Zealand to attend.

NZ Music Month 2019 again saw more than a thousand gigs around the country, mobilising the wealth of talent and enthusiasts in our communities to celebrate our music and artists.

The Music Commission were keen participants in consultation for the Ministry for Culture & Heritage's *Enhancing the International Potential of NZ Music* work programme, and look forward to receiving the Minister's recommendations in response.

We also worked alongside Recorded Music NZ who led a joint-industry submission to the Copyright Act Review. Signatories were APRA AMCOS, Independent Music NZ, the Music Managers Forum, the NZ Music Commission, and Recorded Music New Zealand.

The Music Commission affirmed its commitment for supporting the mental health of our industry through funding the MusicHelps Wellbeing Service - a counselling service provided free to those who make our music possible. The Music Commission's financial support allowed MusicHelps to remove its income cap requirement, ensuring all music sector people who need to access the service can do so.

On our Board, Wairere Iti resigned in May 2018 due to increased pressures of work outside the industry and Savina Kim joined in August 2018, bringing her extensive youth development and live music experience, as well as gender parity to the Board. The annual Board self-assessment showed positive results, with the Board agreeing that they operate effectively and cooperatively, and that they have an open and respectful relationship with the Chief Executive and staff. A full-day Board meeting, including representatives of other key music organisations, was held in March to inform our Annual Plan 2019-20, and to identify areas of partnership and mutual advocacy on behalf of the industry.

In the Board's view, the Music Commission delivered extremely well on achieving its objectives for 2018-19, including the effective deployment of additional resource, and we were particularly pleased with the breadth and depth our programmes were able to reach. Our thanks go to Chief Executive Cath Andersen and the team for continuing to accomplish so much, and with such genuine attention to the wellbeing of our industry.

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 are:

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 are:

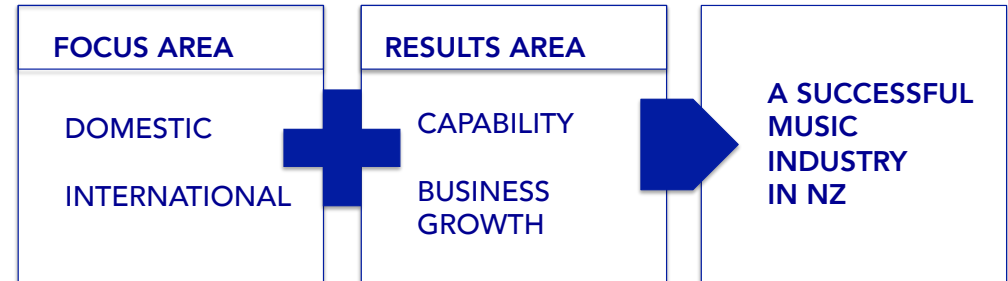
Capability results

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 TO 30 JUNE 2019

Some of the highlights for the Music Commission for 2018-2019 include:

- **1814 students from 74 schools** participated in the Musicians Mentoring in Schools programme in the last year, with NZ artists delivering 677 hours of mentoring.
- **57 NZ music businesses**, including artists, attended music markets or offshore music trade events to grow their international business in Australia, USA, the United Kingdom and Poland.
- **68 New Zealand artists** undertook international tours or promotions with the support of an Outward Sound grant.
- A new music education initiative undertaken this year was a **Music Technology Teacher Training Day**, produced by the Music Commission in partnership with SAE and the music teachers' association MENZA, which was very well attended and positively received. We will look to partner for more music teacher development opportunities in the future.
- We developed a social media based campaign to celebrate **Suffrage 125**, the 125th anniversary of women attaining the right to vote in New Zealand, to highlight inspirational women who work in the NZ music industry, and illustrate the range of careers and opportunities available for women in music today. We featured 41 women as part of this campaign, which included a portrait series and an event-industry group photo, which Phantom Billstickers sponsored to place billboard size versions of around the country. The Instagram campaign can be [seen here](#).
- We supported a range of programmes for emerging artists and music professionals including the **AMPED Music Project**, a free seven-week music mentorship programme for youth based in Dunedin; **Girls Rock! Aotearoa** for week-long holiday programmes in both Auckland and Wellington for secondary school students; **SongHubs**, the song-writer development initiative led by APRA and **SongHubs Sphere**, for female-identifying participants; supporting the IMNZ **Going Local** seminar series across Dunedin, Christchurch, Wellington and Auckland; the **YAMI Sound Summit** in Wanaka; and various other development programmes around New Zealand.
- **NZ Music Month** this year was celebrated around the theme of **Discover Live**, and NZ music events and performances were held in over **344 venues across 64 cities & towns**. The NZ Music Month annual handbook - **the May Book** - this year had an increased print run this year and featured articles on touring budgets and planning, alongside tips on promoting shows. Sennheiser partnered with NZ Music Month this year to produce a series of live performance videos by emerging artists, and we continued the **Going Live** initiative, with new artists performing online mini-concerts from locations around Aotearoa.
- **The NZ Music Month Summit** this year also focused on Discover Live, with sessions on production, marketing, and looking after yourself on the road. It was a very well attended day with great feedback from the audience.
- The two-day Auckland based music export conference, **the Going Global Music Summit**, was noted as the best yet this year. It hosted 32 international speakers, with a third paying their own travel costs to attend. Both the conference and the showcase event Going Global Presents were sold out with the international reputation of the event growing each year.
- **The Going Global Emerging Professionals Scholarship** was piloted this year, with recipients from Dunedin, Wellington, Napier, Palmerston North and Auckland receiving conference passes, access to all the industry networking events including the opening reception, subsidised travel and accommodation costs to attend the event.
- Between the NZ Music Month Summit and the Going Global Music Summit, **51% of the audience were first time attendees**. This marks a good balance between providing information that attracts new audiences, whilst still retaining previous audiences through quality events.
- **The Industry Internship Programme** had twelve Host Organisation and Intern participants this year from Christchurch, Wellington, Palmerston North, Hawkes Bay and Auckland. Over half of the Interns have continued working with their Host Organisation.

KEY HIGHLIGHTS FROM OUTWARD SOUND RECIPIENTS TO 30 JUNE 2019

Aldous Harding released her third album *Designer* via 4AD and Flying Nun Records, which reached #33 on the album chart in the UK and hit #1 on the UK Record Store chart. The album garnered 5-star reviews from The Independent and Q Magazine in the UK. Rolling Stone, The Guardian, NME, Mojo Magazine and The Observer (UK) all issued 4 out of 5-star reviews, and both Pitchfork and Uncut gave the album 8 out of 10. The first single from the album, *'The Barrel'*, was featured on NPR's All Songs Considered, The FADER and Stereogum, and was played live on the Tonight Show with Jimmy Fallon in USA, a television show which averages 2.46 million viewers per episode. Aldous headlined tours in North America, Europe, the UK and Australia as well as playing several festival dates throughout the year. All nine of her shows in the UK in May sold out well in advance.

Alien Weaponry's debut album *Tū* was released via Napalm Records in June, which saw the band added to over 7,000 Spotify playlists worldwide. The record reached #13 on the international iTunes Heavy Metal Albums chart, received plenty glowing reviews (most notably from Metal Hammer, the BBC and Revolver Magazine) and made #19 on Distorted Sound's Albums of the Year list. Their singles *'Kai Tangata'* and *'Ahi Kā'* both also received significant coverage from international heavy metal music publications, and the latter was covered by industry publication Billboard. The trio took their live show offshore for the first time in July 2018, with headline and festival dates in Australia before their first European tour and a North American tour supporting US metal band, Ministry. Following their successful summer festival season in the Northern Hemisphere, their follow-up 2019 tour included a slot on the Main Stage at Download Festival in the UK and playing support for Slayer's last ever show in Germany.

CHAI's video for her debut single *'Diggebase (Enough)'* garnered 1.2 million views in just one month upon release. The single also featured on MTV Australia's Upload Weekly Playlist and was positively reviewed by Earmilk (USA/Canada), Tuned Up (USA), Negative White (Switzerland), Iggy Magazine (France) and Getintothis (UK).

Church & AP have been attracting a lot of attention from the UK, with sites including i-D, The Line of Best Fit, The 405 and Dummy Mag all running features on the duo in the wake of the release of their single *'Ready or Not'*. The track received airplay on both BBC Radio 1 and BBC1Xtra, with Radio 1's Annie Mac featuring them as her "New Names" on the Future Sounds show. Church & AP's follow up track, *'Magic Johnson'* made Best of the Week Spotify playlists in sixteen countries. Complex UK went on to premiere their single *'Dandelion'* and they played their first show abroad in the UK in June 2019.

Devilskin supported Grammy award-winning US band Halestorm on their 18-date European tour in October 2018 and also supported guitarist Slash earlier this year for a four-date arena tour of Australia. Devilskin have signed to the prestigious rock booking agency X-Ray Touring, based in London.

Drax Project received a considerable mainstream attention in America in the last year, including performing at the iHeartRadio Festival in Las Vegas and making Zane Lowe's daily Breaking List on Apple Music's Beats1. Their song *'Woke Up Late'* was re-released in January with US artist Hailee Steinfeld, and reached #33 on the USA Billboard Pop Top 40 chart and #20 on the Australian singles chart where it achieved double platinum status. The track garnered a feature in Rolling Stone US and the new music video for *'Woke Up Late'* had 11 million views in less than two months. Drax Project also supported the Christina Aguilera in France, Belgium, Netherlands and Germany earlier this year, and performed with break-out artist Camilia Cabelo on a five-date US tour.

Kaylee Bell released her single *'Keith'*, which debuted as the first song on Spotify USA's Wild Country playlist (748k followers). *'Keith'* was also named Song of the Day by Australia's The Music Network, and Apple Music added the track to the Cool Country, Country Wide and Country Hot Tracks playlists. Kaylee Bell performed at the 2019 Key West Songwriters Festival in Florida, the C2C Country to Country Festival at the O2 Arena in London, and a series of showcases for Radio Disney, US television network CMT, and Spotify in Nashville.

Marlon Williams' 2018 album *Make Way For Love* made #34 on the Double J's Australia Best Albums of 2018 list and #6 on the influential Canadian magazine Exclaim's Top Folk and Country Albums of 2018. Promoting the album, Marlon supported UK artist Florence & The Machine on her seven-date tour of Australia and New Zealand. At the Sydney show, front-person Florence Welch joined Marlon on stage for a duet of his song '*Nobody Gets What They Want Anymore*', which was featured on Billboard.com, and repeated at Hyde Park in London this northern summer with an estimated crowd of 40,000. Marlon Williams also made an appearance in the 2018 Hollywood film *A Star Is Born*, starring Lady Gaga and Bradley Cooper.

Miss June's first release on US label French Kiss Records was their single, '*Best Girl*' which premiered on BBC Radio 1's Indie Show with Jack Saunders and was added to the New York Times Playlist. In 2019, Miss June played their first ever shows in the UK and the USA following an extensive Australian tour supporting Australian artist, Ruby Fields.

Montell2099 is expanding his roster of collaborative work with American artists, releasing a commissioned remix of Diplo's song '*Wish*' which features American rapper Trippie Redd. He also supported American producer, UZ, on his North American tour and remixed the hit single '*I Don't Even Know You Anymore (Feat. Bazzi, Lil Wayne)*' for Netsky earlier this year.

Robinson has clocked up over 100 million streams on Spotify across the singles she's released in the last 12 months. At the conclusion of 2018, she was listed on Artists To Watch lists by Billboard, VEVO and Amazon. Following a successful showcase visit to SXSW in Austin, in May Robinson showcased at The Great Escape in Brighton, UK. Her track '*Karma*' was Track of The Week on Amazon Music UK in April, and she was announced as the support for UK pop stars Little Mix on their five-date arena tour of Australia.

SmokeyGotBeatz continues to work with both established and rising stars of hip-hop and RnB. Following on from his previous production duties with the likes of US and UK artists Hitboy, Jay Rock, Kendrick Lamar and SZA, SmokeyGotBeatz produced the single '*Black Neighborhood*' for US rapper, Bobby Sessions. The single featured rapper, Killer Mike of Run The Jewels.

The Beths released several singles that received radio play around the world, including BBC Radio 6 in the UK and Triple J in Australia, with the single '*Future Me Hates Me*' reaching #39 on the USA College & Community radio charts. The Beths were extensively covered by the likes of Rolling Stone, Stereogum, Billboard and NPR in the lead up to their debut album (also titled *Future Me Hates Me*) being released in August via US label Carpark Records. Pitchfork called the album "one of the most impressive indie-rock debuts of the year", and Rolling Stone US gave the album a 4 out of 5 star review, saying it was "a true power-pop monument". Many 2018 End of Year lists featured The Beths, with Stereogum and Rolling Stone both naming them as one of their best acts of the year; Bandcamp, Rolling Stone and NPR among others listed *Future Me Hates Me* as one of their top albums of 2018. The Beths toured extensively this year, including supporting US band Death Cab For Cutie across UK and Europe; playing their own headline tours of Australia, the UK, Europe and USA with many sold out shows; and showcasing at BIGSOUND, SXSW and The Great Escape - with long queues for their performances at the two later events.

The Chills' album *Snow Bound* was released via Fire Records in September, which received a 7.5 out of 10 rating from Pitchfork. The Chills showcased all across SXSW with ten shows, and were awarded the 2019 Grulke Prize for Career Act - one of only three official prizes at the festival. Stereogum featured both The Chills and The Beths as their SXSW highlights and Rolling Stone US named both bands in their 30 Best Artists They Saw at SXSW. The SXSW Film Festival also hosted the world premier of documentary, *The Chills - The Triumph & Tragedy of Martin Phillipps*. Rolling Stone covered the documentary of Phillipps' life saying "This is what a living legend looks and sounds like". The Chills performed throughout North America and received excellent reviews in Brooklyn Vegan, The Austin Chronicle and Flagpole Magazine.

Tiny Ruins third album *Olympic Girls* was released in February via Milk! Records in Australia, Marathon Artists in Europe, Ba Da Bing! Records in USA, and their own imprint Ursa Minor in NZ. The album received 8 out of 10 reviews from print magazines Loud & Quiet, Mojo and Uncut, and Pitchfork gave the album a 7.4 out of 10 review saying Hollie Fullbrook "embraces lyrical nuance and compositional evolution in compelling fashion". NPR and Paste Magazine also wrote favourable reviews. To promote the album, Tiny Ruins toured Australia, the UK and Europe.

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 contribute to our Mission, and MCH Outcomes, are:

DOMESTIC

- Operating the Musicians Mentoring in Schools Programme
- Operating the Bands Mentoring in Schools Programme
- Organising NZ Music Month
- Supporting significant cultural recognition events - Waiata Maori Awards, Pacific Music Awards, MMF Awards and the Taite Music Prize
- Supporting the Music Managers Forum NZ (MMF)
- Supporting Independent Music NZ (IMNZ)
- Operating an Industry Internship Programme
- Continuing to monitor emerging income streams, including digital developments
- Producing the Official NZ Music Month Summit in partnership with the MMF
- Supporting, participating 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
- Publishing information on key domestic and international events.

MCH Outcome:
ENGAGE
Engagement in cultural activities is increasing

MCH Outcome:
CREATE
Cultural activity flourishes in New Zealand

INTERNATIONAL

- Operating the Outward Sound Programme
- Coordinating and managing the representation of NZ music at international music trade events - e.g. The Great Escape, BIGSOUND, IndieWeek, WOMEX and SXSW
- Producing the Going Global Music Summit in partnership with IMNZ
- Providing networking opportunities for NZ music businesses with international counterparts i.e. Country Connections
- Facilitating Master Classes and upskilling opportunities for offshore business growth.

MCH Outcome:
EXCEL
Artists and organisations achieve excellence

INITIATIVES & RESULTS 2018 - 2019

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	<p>INITIATIVE 1: Musicians Mentoring & Bands Mentoring in Schools Programmes</p> <p><i>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>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 Musicians Mentoring Programme has continued to focus on areas of greatest need and where other music education opportunities may not be readily available. Across the schools where the Programme was delivered this year, 57% were outside of the five main urban areas, and 77% of schools were in the Decile 1 - 6 band.</p> <p>The Musicians Mentoring Programme has had a particularly positive effect on the impact of students achievement for NCEA music. 98% of teachers reported that their students had improved assesment outcomes as a result of the Mentoring sessions.</p>	600 hours delivered of Musician Mentoring	85% of participants rate the Programmes as having a positive or strong influence in the intended result areas	326
Capability		40 Schools participate in Bands Mentoring		
		Quantitative Results	Qualitative Results	Actual (\$000)
		<p>677 hours of the Musicians Mentoring Programme was delivered across 74 schools, comprising 1814 students (1660 from 64 schools in 2017-18, 1808 students from 67 schools in 2016-17, 1787 students from 63 schools in 2015-16).</p> <p>275 Schools participated in the Bands Mentoring Programme, comprising over 2975 students (243 in 2017-18, 135 in 2016-17, 80 in 2015-16).</p>	<p>92% of participants surveyed reported positive or strong influence in the intended result areas. This encompasses 75% in performance, composition, or industry knowledge; and a further 17% in holistic result areas around self-worth as their strongest influence from the Programme (97% in 2017-18, 86% in 2016-17, 84% in 2015-16).</p>	331

MUSICIANS MENTORING PARTICIPATING SCHOOLS & MENTORS 2018 - 2019

SCHOOLS:

Alfriston College, Auckland
Auckland Girls' Grammar School, Auckland
Avondale College, Auckland
Baradene College, Auckland
Bethlehem College, Tauranga
Birkenhead College, Auckland
Bream Bay College, Northland
Bruce McLaren Intermediate, Auckland
Campion College, Gisborne
Chisnallwood Intermediate, Christchurch
De La Salle College, Auckland
Edgewater College, Auckland
Excellere College, Whangarei
Flaxmere High School, Hastings
Geraldine High School
Gisborne Girls' High School
Gore High School
Greymouth High School, West Coast
Hamilton Girls' High School
Hastings Boys' High School
Heretaunga College, Wellington
Holy Cross School Mirimar, Wellington
Hutt Valley High School, Wellington
Kaitaia College
Karamu High School, Hastings
Kerikeri High School
Manawatu College, Foxton
Marcellin College, Auckland
Mount Hutt College, Methven
Mountainview High School, Timaru
Mt Roskill Grammar School, Auckland
Newlands College, Wellington
Northcote College, Auckland
Onewhero Area School, Waikato
Opihi College, Temuka
Opotiki College
Te Kura Kaupapa Māori o Otepoti

Ōtorohanga College
Te Kura Kaupapa Māori o Panguru, Hokianga
Papatoetoe High School, Auckland
Pompallier Catholic College, Whangarei
Porirua College, Wellington
Roncalli College, Timaru
Rotorua Boys' High School
Rotorua Lakes High School
Ruawai College, Northland
Sacred Heart College Auckland
Sacred Heart Girls' College Hamilton
Shirley Boys' High School, Christchurch
St Bernard's College, Wellington
St Mary's College, Auckland
St. John's College, Hastings
St. Oran's College, Wellington
Tai Wānanga ki Ruakura, Waikato
Taipa Area School
Takitimu High School
Taumarunui High School
Te Kura Kaupapa Māori o Te Ara Hou, Napier
Te Kura Kaupapa Māori o Pukemiro, Kaitaia
Te Kura o Manaia, Coromandel
Te Wharekura o Te Kaokaoroa, Putaruru
Thames High School
Timaru Boys' High School
Timaru Girls' High School
Tokoroa High School
Waiheke High School
Waimea College, Nelson
Wainuiomata High School, Wellington
Wesley College, Auckland
Wesley Intermediate, Auckland
Western Springs College, Auckland
Wilford Intermediate, Wellington
William Colenso College, Napier
Woodford House, Havelock North

MENTORS:

Anna Coddington
Annie Crummer
Bella Kalolo
Brooke Singer
Estere Dalton
Hani Totorewa
Hera
Horomona Horo
Jed Parsons
Katie Thompson
Jeremy Redmore
Jimmy Christmas
Jimmy Colbert
Karl Thomas
Katie Thompson
Kim Halliday
Laughton Kora
Lavina Williams
Lisa Tomlins
Louis Baker
Maisey Rika
Majic Paora
Mark Vanilau
Matt Barus
Matt Faiumu
Rio Hemopo
Rob Ruha
Tali Sheppard
Thomas Oliver
Tipene Harmer
Tommy Nee
Troy Kingi
Tyna Keelan

BANDS MENTORING REGIONS & MENTORS 2018 – 2019

For the second consecutive year, all schools who entered Rockquest received mentoring support through the Bands Mentoring programme.

Additionally, the Music Commission continued its agreement with Rockquest to allow the Music Commission to offer pre-mentoring to Tangata Beats entrants in targeted regions.

In a first for Rockquest, E-Mentoring was trialed this year, with online training being provided across eight regions. The evaluation of this new participant support strand will be undertaken in late 2019.

MENTORS:

Ash Wallace
Bella Kalolo
Brad Craig
Chris Mac
Emily Wheatcroft-Snape
James Coyle
Jason Kerrison
Jesse Austin
Jimmy Colbert
Jol Mulholland
Maddie Parkins-Craig
Mollie Devine
Moses Robbins
Ryan Beehre
Ryan Chin
Scott Seabright
Seth Haapu
Tama Waipara
Tipene Harmer
Will Elmore

ROCKQUEST REGIONS:

Auckland - Chris Mac
Wellington - Chris Mac
Te Awamatu - Chris Mac
Dunedin - Maddie Parkins-Craig
Manukau - Chris Mac
Nelson - Chris Mac
Invercargill - Maddie Parkins-Craig
Christchurch - Wil Elmore
Auckland North Shore Bands - Ash Wallace
Auckland North Shore Solo/Duos - Ash Wallace
Auckland Central Bands - Brad Craig
Auckland Central Solo/Duos - Ash Wallace
Manukau - Brad Craig
Waikato - Brad Craig
Bay of Plenty - Brad Craig
Manawatu - Jesse Austin
Wellington - Jesse Austin
Nelson - Ryan Beehre
Canterbury - Moses Robbins
Otago - Mollie Devine

TARGETED TANGATA BEATS MENTORS:

Bay of Plenty - Jimmy Colbert
Auckland - Emily Wheatcroft-Snape
Christchurch - Emily Wheatcroft-Snape
Wellington - James Coyle
Gisborne - Tama Waipara
Gisborne - Jol Mulholland
Manukau - Scott Seabright
Christchurch - Ryan Chin
Whanganui - Seth Haapu
Northland - Bella Kalolo
Northland - Jason Kerrison
Hawkes Bay - Tipene Harmer

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic Capability Business Growth	<p>INITIATIVE 2: New Zealand Music Month</p> <p><i>Promotional activities lead to increased coverage celebrating NZ music and the people who create it. The purpose of NZ Music Month is to grow awareness of NZ artists, encourage music discovery of new local music, and encourage growth for NZ music businesses.</i></p> <p>The theme for NZ Music Month this year was Discover Live, with the focus primarily on live music events and resources.</p> <p>The <i>Venue of the Day</i> campaign featured a live music establishment from areas as diverse as Southland to Kerikeri, and the <i>Touring Well!</i> Campaign saw 31 New Zealand artists be very generous with all their tip and hints for how they look after both their physical and mental wellbeing on the road.</p> <p>The <i>Going Live</i> series continued this year, featuring artist performances from Whangarei, Christchurch, Gordonton, Invercargill, Paeroa and Napier.</p> <p>Alongside the focus on live music, the major documentary series Anthem premiered on television network Prime. The five-episode series focused on the story of New Zealand songs, and was complemented with a twenty-day educational resource for use by teachers across NZ schools.</p> <p>For a pictorial overview of the month, please click here to view the final newsletter for May 2019 - http://createsend.com/t/y-E735E45956F2A47A</p>	<p>NZ Music Month continues to attract public support as evidenced through the number of NZ music performances nationwide during May</p> <p>Number of external events, activities and promotions organised by others for NZ Music Month.</p>	<p>Social Media engagement grows as shown through a combination of social media and analytic data</p>	65
		<p>Quantitative Results</p> <p>1020+ gigs nationwide occurred in May (1050 in 2018, 1001 in 2017 and 1200 in 2016)</p> <p>These occurred in over 344 venues across 64 cities & towns (376 venues and 72 cities & towns in 2018)</p> <p>290+ external events, activities and promotions occurred in 2019 (from 226 in 2018).</p>	<p>Qualitative Results</p> <p>Facebook likes grew to 14.8k (from 13.4k in 2018, 11.6k in 2017, 10.5k in 2016), Instagram followers grew to 2.5k (from 1.5k in 2018, 680 in 2017, 110 in 2016), and Twitter is stable at 10.3k followers (10.1 in 2018).</p>	<p>Actual (\$000)</p> <p>63</p>

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
recipient	<p>INITIATIVE 3: Supporting significant cultural recognition events</p> <p><i>Supporting events that celebrate excellence in Maori Music, Pacific Music, independent music and music management will showcase to the public the importance of their contribution to the contemporary popular music industry.</i></p> <p>This year was the tenth anniversary of Independent Music NZ's Taite Music Prize, which has grown in stature over the decade to be a highly prestigious and coveted award. This tenth anniversary event saw the introduction of a new category, the Independent Spirit Award. This is decided by members of IMNZ and awarded to someone who has made a significant contribution to independent music in New Zealand. The inaugural winner was Bernie Griffen.</p> <p>Troy Kingi is a long-time mentor for the Musicians Mentoring Programme, and we were very pleased to see him win the Music Commission Best Māori Pop Album for the second year in a row - note, the Music Commission has no influence the judging process.</p> <p>The Music Managers Forum are having a break in 2019 and re-assessing the future of their awards programme. One award, Manager of the Year, will be given at the VNZMA Artisan Awards later this year.</p>	<p>That the events such as the Waiata Māori Awards, the Pacific Music Awards the Music Managers Awards and the Taite Music Prize continue to be recognised as culturally significant events, and supported annually by the Music Commission</p>	<p>That the four events produce positive media results and provide recognition and coverage to relevant parts of the sector</p>	17
		Quantitative Results	Qualitative Results	Actual (\$000)
		<p>WAIATA MĀORI AWARDS - September 2018: Troy Kingi won the NZ Music Commission Best Māori Pop Album award for <i>Shake That Skinny Ass All The Way To Zygertron</i></p> <p>TAITE MUSIC PRIZE - April 2019: Avantdale Bowling Club's self-titled album won the Taite Music Prize</p> <p>PACIFIC MUSIC AWARDS - May 2019: Kings won the NZ Music Commission Best Pacific Male Artist Award</p> <p>NZ MUSIC MANAGERS AWARDS: Did not occur in 2019.</p>	<p>The three events that occurred showed positive levels of media coverage in 2018-2019 and were well received within their constituency.</p>	14

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic Capability Business Growth	<p>INITIATIVE 4: Support Independent Music New Zealand (IMNZ) and the Music Managers Forum (MMF)</p> <p><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></p> <p>Both organisations have continued to grow their reach in the past year.</p> <p>The Music Managers Forum have continued their expanded upskilling programme, with seminars now in the Waikato, Bay of Plenty, New Plymouth, Napier, Queenstown and the main centres. This outreach has been well received with many events in new areas being at full capacity.</p> <p>IMNZ again hosted <i>Going Local</i>, a multi-centre seminar series designed to help their members build their business locally. This event occurred in the main centres with a seminar and showcasing event in each city, with three of the four events being over subscribed. This year IMNZ hosted international guests from Bandcamp and Amazon Music as part of the <i>Going Local</i> events.</p>	<p>The paid membership of IMNZ remains stable or grows</p> <p>The paid membership of the MMF remains stable or grows</p>	<p>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</p>	255
		Quantitative Results	Qualitative Results	Actual (\$000)
		<p>The paid membership of IMNZ has grown this year to 180 members (150 in 2017-18, 101 in 2016-17, 95 in 2015-16)</p> <p>The paid membership of the MMF has grown to 288 members (245 in 2017-18, 197 in 2016-17, 191 in 2015-16).</p>	<p>The MMF & IMNZ have engaged their memberships in surveys and informal feedback. Both organisations showed that members value the organisations, as evidenced through the growth in members</p> <p>All agreed key performance measures for both organisations were met in 2018-2019.</p>	255

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic International Capability Business Growth	<p>INITIATIVE 5: Delivering professional development opportunities, useful information & resources for the NZ music industry</p> <p><i>Delivering an industry internship programme will provide practical training and develop the knowledge, networks and career potential for the interns, whilst provide new perspectives and support for host organisations.</i></p> <p><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></p> <p><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></p> <p>It has been another year of good uptake and demand for our resources with good feedback for development and upskilling initiatives.</p> <p>For the Industry Internship Programme, all Hosts this year requested part-time Interns, which enabled twelve placements across the Programme. The outcomes from this intake were again better than anticipated - five Interns were offered either a full-time or part-time role with their Host Organisations as a result of their internships, and an additional three Interns were contracted on a casual basis to their Host.</p>	<p>That a minimum of eight intern placements occur per annum</p> <p>A minimum of five upskilling events occur annually</p> <p>That usage of resources is maintained or grows annually</p> <p>25% of event audiences or resource users are first time attendees or clients</p> <p>A quantifiable figure of the financial value of NZ music is published annually</p> <p>Produce the May Book</p> <p>Provide a free legal advice service.</p>	<p>At least 85% of upskilling event attendees rate the events as good or excellent</p>	250
		<p>Quantitative Results</p> <p>12 Interns participated in the Industry Internship Programme</p> <p>This year we were part of Girls Rock! Camp Aotearoa in both Auckland and Wellington, the AMPED Music Project in Dunedin, all four Going Local events, the YAMI Sound Summit in Wanaka and the NZ Music Month Summit</p> <p>The Resource Section of our website usage is stable at +1.45% (-2.57% in 2017, 0.3% in 2015-16)</p>	<p>Qualitative Results</p> <p>92.5% 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 (88% in 2018, 89% in 2017, 81% in 2016).</p>	287

From the twelve Interns who completed Internships over half of the Interns have continued working with their Host Organisation:

Mind Your Music - Intern employed on a contract basis

The Label - Intern employed on a contract basis / gained a new part-time role at Flying Nun Records
Rockquest Promotions - Intern continued to work part-time

Parachute Music - Intern employed full-time

NicNak Media - Intern employed part-time

Twice The Hype - Intern employed part-time with potential for extending the role

Depot Sound - Intern employed part-time, with the opportunity to also build own client base

Prima Volta Charitable Trust - Intern employed part-time

Feedback from both the Interns and Hosts was very positive this year:

- 100% of the Host Organisations said they would recommend other NZ music businesses apply to be a part of the Industry Internship Programme.

- 100% said that they were happy with the performance of their Intern.

- 100% said they would apply to Host an Intern through the Programme again if the opportunity arises.

The free legal advice service has been significantly oversubscribed this year. Some of the contributing factors to this have been the increase in producer and collaborative song writing upskilling programmes (resulting in more agreements being required between NZ artists and producers); more artists signing up for global digital platforms; and a greater awareness of the need for formal agreements across all aspects of the music industry.

Quantitative Results cont

51% of the audiences at seminars were first time attendees (70% in 2018, 70% in 2017, 71% 2016)

The [PWC Music Industry Economic Contribution](#) report was published

The May Book was published with 4,000 copies (3,800 in 2017-18)

The free legal advice service was at 140% capacity for the year.

INDUSTRY INTERNSHIP PROGRAMME PARTICIPATING HOST ORGANISATIONS 2018 - 2019

Saint Lachine Ltd - Auckland: Saint Lachine is an independent music and entertainment PR company operated by music enthusiast and publicist Anna Loveys.

Mind Your Music - Auckland: Mind Your Music is a music supervision company. They work with filmmakers, TV, Media and the advertising industry on selecting songs, sourcing recording artists, making budgets, and licensing.

Rockquest Promotions Ltd - Auckland: Rockquest Promotions produce the annual secondary and intermediate school competitions Smokefreerockquest, Rockshop Bandquest, Smokefree Tangata Beats and Showquest the annual secondary and intermediate school competitions. They run approximately 80 events per year - since 1989.

The Label - Auckland: The Label provide publicity and promotions support for NZ artists. Their key services include album release and tour planning with timelines, media targets, pitching for placement, radio servicing, client and media relationships and reporting coverage.

The Sitting Room - Lyttleton: The Sitting Room is a Lyttleton based business run by Ben Edwards. Operating two full-time audio production studios, they work with both New Zealand and international artists, including award-winning artists such as Marlon Williams and Aldous Harding. The Sitting Room are also partners in the label Lyttleton Records.

The Stomach - Palmerston North: Creative Sounds Society is a not-for-profit (with charitable status) organisation based in Palmerston North that provides accessible and affordable recording studio, rehearsal spaces, and all ages live music venue. They host workshops, coordinate education opportunities, support local music organisations, work directly with local primary and secondary schools, and provide mentoring opportunity for young people.

Indigenous Design and Innovation Aotearoa - Wellington: IDIA support indigenous growth and excellence in the areas of design, communications, technology and innovation through design research and best practice, capability building and product and solution design.

Parachute Music (Parachute Arts Trust) - Auckland: Parachute Music is a not-for-profit organisation dedicated to supporting music producers and artists through community. They do this by running a multi-studio space in Kingsland and developing young, high-potential artists.

NicNak Media - Auckland: NicNak Media specialises in artist management, label services and entertainment publicity. Managing artists Theia, Paige and Chores, NicNak also offers one-on-one mentoring for artists, media training, and works alongside artists, promoters and booking agents to deliver publicity campaigns for touring, new music releases and radio plugging.

Twice The Hype - Auckland: Twice The Hype is a Booking Agency, Artist Management, Event Management and Tour Management company, and provide Artist Liaison and Event Consultancy.

Depot Sound - Auckland: Depot Artspace is a non-profit multi-disciplinary creative community, which includes Depot Sound, a recording studio is a multi-room facility that caters to emerging and established musicians of all genres and abilities. Depot Sound also supports Depot's other services and events by assisting with sound set-up for events and openings, filming, recording and editing as required.

Prima Volta Charitable Trust - Hawke's Bay: The Prima Volta Charitable Trust (PVCT) combines high-quality music-making with powerful social action through singing. They use opera as an entry point for empowering teenagers to take up the challenge of singing projects which are challenging, engaging and fun. The Trusts flagship programme, Project Prima Volta (PPV), is successfully providing a pathway into tertiary training.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International Capability Business Growth	<p>INITIATIVE 6: Creating access to offshore expertise, networks and upskilling opportunities</p> <p>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. Participation in upskilling or networking opportunities annually, both in New Zealand and offshore, provides useful information and contacts for NZ music businesses.</p>	<p>At least 50 NZ music businesses participate per annum</p> <p>Three local companies undertake an intensive business development programme</p> <p>At least 15 international professionals participate per annum.</p>	<p>At least 85% of attendees / participants surveyed rate their satisfaction with events as good or excellent</p> <p>That experts participate in upskilling or networking opportunities annually in NZ and offshore providing useful information and contacts</p>	85
	<p>The Going Global Music Summit continued on from the success of the previous year, with another sold out conference and Going Global Presents showcase.</p> <p>The feedback was again very positive from attendees and international delegates. Going Global is now a well-established and respected international conference, with many speakers approaching us for inclusion in the programme.</p> <p>This year, NZ music businesses were invited to participate in <i>Country Connections</i> networking sessions at BIGSOUND in Brisbane, A2IM IndieWeek in New York, Folk Alliance in Montréal and SXSW in Austin, alongside delegates from Australia, Canada and the United Kingdom.</p> <p>A2IM IndieWeek also provided delegates the framework for a significant one-on-one meeting schedule, with NZ companies taking good</p>	<p>Over 150 NZ music businesses participated in the Going Global Music Summit 2018</p> <p>The Phoenix intensive business development programme did not occur due to funding changes within the Australian Government and the Australian Music Industry Network (AMIN).</p>	<p>85% 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>95% in 2017, 87% in 2016</i>)</p> <p>31 international speakers participated in the Going Global Music Summit 2018 (<i>31 in 2017, 22 in 2016</i>).</p>	56
		Quantitative Results	Qualitative Results	Actual (\$000)

advantage of the opportunity.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International Capability Business Growth	<p>INITIATIVE 7: Operation of the Outward Sound Programme</p> <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> <p>There were 96 Outward Sound grants approved in 2019-2019 (61 in 2017-19). These were 70 International Music Market Development Grants (46 in 2017-19), seven Business Development Grants (five in 2017-18) and nineteen Delegate Trade Show Grants (10 in 2017-18).</p> <p>This is the first year of operating the Outward Sound programme since the increase in funding via Budget 2018 gratefully received and the number of approved grants shows the immediate impact of the additional support.</p> <p>The growth in demand in for Outward Sound investment to take New Zealand music to the world continues apace, with increasing international success for artists from Aotearoa growing the interest in music from our part of the world.</p>	<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>A stable or growing 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>	600
		Quantitative Results	Qualitative Results	Actual (\$000)
		<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>95% of Outward Sound recipients who have completed their projects have been offered subsequent international opportunities (<i>91% in 2017-18, 91% in 2016-17</i>).</p>	<p>The social media impact of artists supported through Outward Sound continues to grow - of note, three artists have total monthly listeners on Spotify of over 1 million world wide (Drax Project 3.2m, Robinson 1.9m and Aldous Harding 1.1m)</p> <p>Four applicants took part in a survey to assess the funding programme and no concerns were raised, with positive feedback about moving to online applications.</p>	744

OUTWARD SOUND RECIPIENTS 2018 - 2019

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 70 successful grant applications in 2018-2019 were:

Alayna for a writing trip to the United Kingdom to collaborate with producers, including Astronomy and Maths Time Joy.

Aldous Harding for an 18-date European tour in support of new album *Designer* on 4AD and Flying Nun Records.

Alien Weaponry for a 22-date tour of North America, supporting American industrial metal band Ministry.

Alien Weaponry for a 33-date tour of Europe and UK including festival, headline and support shows.

Astro Children for a 10-date tour across Europe and United Kingdom.

Balu Brigada for a seven-date tour in Australia supporting alt-pop trio Glades.

Boyboy for a USA visa renewal to continue building his songwriting career in Los Angeles.

CHAI for a three-date Australian tour in support of debut single '*Diggebase (Enough)*'.

Chores for a South-East Asia tour, including showcasing at Music Matters in Singapore.

Church & AP for a tour of UK and Europe including marketing and promotion in support the upcoming EP release.

City Of Souls for multiple tours of Australia to support the release of new singles '*Wolf*' and '*Ferryman*' through label Wild Thing Records.

Symbol for a writing trip to work in Australia and Los Angeles, and showcasing in Sydney.

David Dallas for performing with Australian artist Briggs at the Vivid Festival, Sydney, and promotion in Australia.

Delaney Davidson for a 30-date tour of the United Kingdom, Europe & Japan.

Devilskin for a 29-date UK and Europe tour supporting Grammy Award winning US band, Halestorm.

Drax Project for an eight-date Europe and UK tour supporting US artist Camila Cabello, five-date tour of the USA with US band Castlecomer, and a performance at Summerfest in Wisconsin, USA.

Earth Tongue for a 22-date of Europe and UK to promote the release of their debut full-length album *Floating Being* on Stolen Body Records.

Emily C. Browning for a 23-date tour of USA as an opening act for US artist, Cory Wong of Vulfpeck.

Emily Fairlight for a four-week tour of the USA including showcasing in and around SXSW 2019.

Estère for an 11-date UK and Europe tour in support of recent release of her album *My Design, On Others Lives* in April 2018.

Finn Andrews for a seven-date North American tour in support of release of debut solo album, *One Piece At A Time* via labels Nettwerk and Best & Fairest.

Finn Andrews for a tour of Australia, UK and Europe including showcasing at The Great Escape in support of the release of debut album, *One Piece At A Time* via labels Nettwerk and Best & Fairest.

Flying Nun Records for international promotion of Flying Nun's current and catalogue artists.

French For Rabbits for a 22-date tour of the USA including showcasing at SXSW 2019.

INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS Cont

Graeme James for a 30-date tour of the USA to support of the release of his album *The Long Way Home* in January through label Nettwerk Records.

Hangar 18 for a 17-date Asia tour including showcasing at Music Matters in Singapore.

Hans. for a five-date tour of the USA including showcasing at SXSW 2019.

indi for a five-date tour of Japan in support of her album *Precipice* to be released through labels Flying Nun Records and 2670 Records.

Jenny Mitchell to perform at Illawarra Folk Festival and Tamworth Country Music Festival in Australia plus promotion of second single *'Troubadour'*.

Jonathan Bree for a 37-date tour of Europe and UK in support of the album *Sleepwalking on Lil'* Chief Records.

Jonathan Bree for a tour of Australia and the USA including showcasing at SXSW 2019.

Kaylee Bell for showcasing at Key West Songwriters Festival in Florida and follow up meetings in the USA.

Kaylee Bell to perform at C2C Festival in London, UK followed by a promotional trip to the USA.

LA Women for a seven-date tour of Australia in support of alt-pop trio Glades.

LEISURE for two shows in Australia and six-date tour of Europe and UK including a showcase performance at The Great Escape in Brighton, UK in support of upcoming release of second album.

Lontalius for a 17-date tour of UK and Europe supporting US artist Nothing, Nowhere.

Lord Echo for full band tours of both Japan and Australia.

Louis Baker for a four-date promotional tour of UK and Europe and industry meetings in support of forthcoming release through Ditto.

Lydia Cole for a 10-date tour of UK and Ireland.

Mama Mihirangi & the Mareikura for the official and private showcase performances at the Folk Alliance International Conference 2019 in Montréal, Canada.

Marlon Williams for a 13-date European tour including festival appearances, headline shows and a performance at London's Hyde Park with Florence + The Machine and The National.

Marlon Williams for a 16-date tour of UK and Europe in support of album *Make Way For Love* released through Dead Oceans.

Matthew Young for a five-date headline tour of Australia.

MC Tali for a Europe and UK tour in support of her new album due to be released via Fokuz Recordings in October 2018.

Mermaidens for a 14-date UK and Europe tour in support of 7" release of single *'You Maintain The Stain'* on Flying Nun Records.

Mild Orange for a 21-date Europe and UK headline tour including All Points East Festival in London.

Miss June for a 27-date tour of Australia, UK and USA in support of release of lead single *'Best Girl'* from album *Bad Luck Party* to be released through French Kiss.

Miss June for a seven-date Australian tour in support of single/video release.

Miss June for a three-date tour of Australia as well as showcasing at BigSound Festival in Brisbane in support of the release of their album *Bad Luck Party*.

Montell2099 for a 14-date North American tour including headline and support dates, and a show in Sydney, Australia.

Montell2099 for a three-week tour of the USA and Canada including support for US artist, UZ.

Orchestra of Spheres for a 20-date tour of Europe/UK in support of October release of their album *Mirror* through label Fire Records.

Reb Fountain for a UK, Europe and North America tour including support shows for artist Finn Andrews and headlining shows.

Robinson for a 13-date Australian tour supporting Dean Lewis to promote new music and upcoming EP release.

Sharnar to perform at Chengdu International Youth Festival in Chengdu, China.

SmokeyGotBeatz for writing sessions in Los Angeles with established hip-hop artists and producers.

Soaked Oats for an Australia and UK tour, including showcasing at The Great Escape, in support of upcoming release of EP *Sludge Pop*.

Tami Neilson for a five-date Canadian tour in support of album *Sassafras!* through label Outside Music.

The Adults for a three-date headline tour of Australia in support of the release of their album *Haja* through Warner Music.

The Beths for a 56-date tour of the UK, Europe and North America in support of debut album *Future Me Hates Me* via label Carpark Records, including Europe-wide support slot for US indie band Death Cab For Cutie.

The Beths for a 71-date tour across the UK, Europe, the USA and Australia including festival appearances, headline shows and showcasing at The Great Escape in Brighton, UK.

The Beths for a three-date tour of Australia as well as showcasing at BigSound Festival in Brisbane in support of release of album *Future Me Hates Me* on Carpark Records and Dew Process

The Chills for a 10-date West Coast tour of the USA including showcasing in and around SXSW 2019 in support of new album *Snow Bound* through Fire Records and the film *The Chills - The Triumph and Tragedy of Martin Phillipps* premiering at SXSW.

The Frank Burkitt Band for a 17-date tour of Australia in support of the *Lost But Alive Live* EP.

Tiny Ruins for a 15-date full band tour of Europe and UK in support of the release of her new single 'How Much' through label Marathon Artists.

Tiny Ruins for a 21-date tour of Europe, 8-date tour of Australia and a further month-long run in Europe including festival appearances in support of album *Olympic Girls*, released through labels Marathon Artists, Milk! Records & Ba Da Bing.

Ulcerate for a nine-date UK/Europe tour including festival and headline shows.

Wax Chattels for a 21-date tour of North America to celebrate the 10-year anniversary of their US label, Captured Tracks.

Wax Chattels for a five-date tour of Australia including showcasing at BigSound Festival in Brisbane.

Yumi Zouma for a three-date US showcase and press tour in support of third EP, *///* via label Cascine.

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 business opportunities. It supports managers, artists, and companies undertaking business-to-business meetings, as well as attending tradeshows and associated events. The recipients of Business Development Grants in 2018- 2019 were:

Banished Music

DRM NZ (for SXSW)

Modern Māori Quartet

Richmond Management

Devilskin

DRM NZ (for Music Matters Hong Kong)

Sam de Jong

OUTWARD SOUND INTERNATIONAL DELEGATE GRANTS

The Delegate grants enables applicants to attend a supported tradeshow. The current supported tradeshows are BIGSOUND, WOMEX (World Music Expo) and Folk Alliance. The grants offer successful applicants 50% recoupable support (up to an event specific value) to contribute to the costs of flights, accommodation, registration and per diems. The recipients of International Delegate Grants in 2018-2019 were:

BIGSOUND

Aston Road

DRM Ltd

Intent Management

Moretone Music

MTCO Ltd

NicNak Media

Sticky Sounds

The Label

WOMEX

Blackpearl Ltd

Ellison Huata

Hinurewa Te Hau

Mucho Aroha Music

Posenai Mavaega

Rob Thorne

Tihi Ltd

FOLK ALLIANCE

Albi & The Wolves

Finn McLennan-Elliott

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International Capability Business Growth	<p>INITIATIVE 8: Coordinating and managing the representation of NZ music at strategically identified international music trade events</p> <p><i>The offshore business potential for NZ music businesses will be increased through a coordinated, professional and territory-relevant national representation promoting NZ as a source of repertoire.</i></p> <p>There was continued growth interest from New Zealand companies and artists to attend offshore trade shows to grow their business this year, and these continue to be cost effective entry to market events.</p> <p>BIGSOUND - Brisbane, Australia: APRA AMCOS NZ, Aston Road, The Beths, Decades, DRM Ltd, Estère, Ha The Unclear, Independent Music NZ, Intent Management, Late Last Night, Miss June, MTCO, NicNak Media, NZ On Air, OneMusic, OUSA Events, Recorded Music NZ, Sticky Sounds, The Label and Wax Chattels.</p> <p>WOMEX - Katowice, Poland: Blackpearl Ltd, Hinurewa Te Hau, Mucho Aroha Music, Posenai Mavaega, Rob Thorne and Tihi Ltd.</p> <p>FOLK ALLIANCE - Montréal, Canada: Albi & The Wolves, Finn McLennan-Elliott, Graeme James, Māmā Mihirangi & The Māreikura and South For Winter.</p> <p>SXSW - Austin, USA: The Beths, The Chills, DRM Ltd, Emily C. Browning, Emily Fairlight, French For Rabbits, Hans., Intent Management, Jackie Bristow, Jonathan Bree, NicNak Media, Oldies, Page 1 Mgmt, Robinson and Swallow The Rat.</p> <p>THE GREAT ESCAPE - Brighton, UK: The Beths, Drax Project, Finn Andrews, The Label, LEISURE, Page 1 Mgmt, Rhythm Method, Robinson and Soaked Oats.</p> <p>A2IM INDIEWEEK - New York, USA: Flying Nun Records, Mikee Carpinter and NicNak Media.</p>	<p>Positive results are gained by a growing or stable percentage of NZ music businesses (including artists) that attend music markets or trade fairs to showcase artists and promote NZ as a source of repertoire</p> <p>A minimum of four international trade events host a NZ presence.</p>	<p>Percentage increases in volume of social media metrics for artists attending or represented at international trade events</p> <p>Volume of new business connections reported by attending NZ music businesses.</p>	200
		Quantitative Results	Qualitative Results	Actual (\$000)
		<p>58 NZ music businesses (including artists) attended music markets or trade fairs to showcase artists and promote NZ as a source of repertoire (<i>36 in 2017-18, 33 in 2016-17</i>)</p> <p>6 international trade events hosted a New Zealand presence this year (<i>5 in 2017-18, 5 in 2016-17</i>).</p>	<p>All 25 showcasing artists (listed in bold) reported growth in their social media impacts in the past year. Of note were The Beths growing their social media five-fold, from 1.9m to 10.3m total impacts we track, and Jonathan Bree more than doubling his impacts from 10m to 22.2m</p> <p>90% of the recipients of delegate grants reported new business connections as a result of their attendance (<i>93% in 2017-18</i>).</p>	174

ORGANISATIONAL HEALTH & CAPABILITY

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

The Chief Executive manages the operations of the organisation, with input from two senior managers. Additional staff work in each outcome area. The full-time equivalent (FTE) staff in the past financial year has been 7.3 FTE (*increased from 6.2 FTE in 2017-18*), including financial management.

The Education Assistant and Social Media Administrator role are part time roles filled by one FTE staff member.

A permanent part-time Domestic Manager was added this year, alongside a permanent part-time Special Projects & Events coordinator.

The organisational structure for the NZ Music Commission in 2018-2019 was:

Board Of Trustees			
Chief Executive			
Finance Manager	Education Manager	Domestic Manager	International Manager
Special Projects & Events Coordinator	Education Assistant	Social Media Administrator	International Coordinator
Executive Support			
Administration Officer			

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 will have training opportunities and performance reviews annually.
- That staff turn over is no more than 1.5 FTE annually.
- The Music Commission reviews its diversity policy for the staff and Board.

Achieved
Achieved -
0.9 FTE
Achieved

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

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.

- 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 government organisations that work with contemporary popular music.

- Achieved & Ongoing. Regular meetings with NZ On Air, Recorded Music NZ and APRA AMCOS continue.
- Achieved – particularly around NZ Music Month 2019.

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.

- 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.

- Achieved March 2019.
- Achieved & Ongoing.

Goal 4: The Music Commission explores opportunities for joined-up purchasing of services for the organisation, and where applicable, the sector as a whole.

- 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.

- Achieved – WOMEX with Sounds Australia.
- Achieved & Ongoing.

Goal 5: The Music Commission and its Board of Trustees continue to explore opportunities to partner with external organisations.

- The Music Commission gains a minimum of five financial or in-kind sponsors per annum.
- The Music Commission undertakes a minimum of five partnership projects with shared financial input.

- Achieved – Sennheiser, Merlin, Auckland Council, ATEED, Flying Fish, Phantom Billstickers and Music Works.
- Achieved - Going Global, Going Local, SongHubs, AMPED Music Project, PWC Music Industry Economic Contribution report, Girls Rock! Camp, NZMM Summit.

FINANCIAL RESULTS 2018 - 2019

FOR THE YEAR ENDING 30 JUNE 2019

Variances of Note

- The Music Commission undertook to spend significantly more this year to increase the Outward Sound international music market grant funds available by \$144,000. All positive variances across the other cost centres were transferred to Outward Sound, with an additional small portion of the organisations reserves utilised. The demand for support for music export continues to accelerate with many artists presenting applications that show genuine opportunities for offshore growth, as illustrated by the volume of successful applicants and the information contained in this report. The Music Commission acknowledges this will not be sustainable year on year.
- Again, the largest variance to budget for the year is due to Rockquest Promotions. Rockquest negotiated a two-year increased contribution of \$300,000 from the Ministry of Education, which is being delivered via our outcome agreement with MoE. The Music Commission acts as the monitor for this agreement. This additional income has zero net effect on the end of year financial position.
- Phoenix, the intensive six-stage upskilling programme focused on developing mid-career independent record labels and managers, did not occur for a second year (Initiative 6). This was due to the cancellation of funding for programmes in Australia. The budgeted funds were utilised by domestic-based upskilling programmes and additional expenditure on developments programmes targeting emerging professionals (Initiative 5).
- Savings were made across the year in the general budget by continuing to minimize costs where possible.
- Overall, the Music Commission performed well against budget in 2018-2019 and is in a positive cash position for the coming year.

New Zealand Music Commission

Independent auditor's report to the Trustees

Report on the Financial Report

Opinion

We have audited the financial statements of New Zealand Music Commission (the entity), which comprise the statement of financial position as at 30 June 2019, and the statement of comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion accompanying financial statements give a true and fair view of the financial position of New Zealand Music Commission as at 30 June 2019 and of its financial performance, and cash flows for the year then ended in accordance with Public Benefit Entity International Public Sector Accounting Standards Reduced Disclosure Regime (IPSAS RDR).

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the entity in accordance with Professional and Ethical Standard 1 (Revised) Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, the entity.

Other Matter

The financial statements of New Zealand Commission for the year ended 30 June 2018 were audited by another auditor, who issued an unqualified opinion dated 9 October 2018 on the financial statements for the year ended 30 June 2018. The information in the financial statements for the year ended 30 June 2018 forms part of the financial statements for the year ended 30 June 2019.

ACCOUNTANTS & ADVISORS

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Auckland 1143, New Zealand
Telephone: +64 9 366 5000
williambuck.co.nz

William Buck Audit (NZ) Limited

Responsibilities of the Trustees

The Trustees are responsible on behalf of the entity for the preparation of the financial statements that give a true and fair view in accordance with Public Benefit Entity International Public Sector Accounting Standards, 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.

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

A further description of our responsibilities for the audit of these financial statements is located at the External Reporting Board (XRB) website at:

<https://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/>

This description forms part of our independent auditor's report.

Restriction on Distribution and Use

This report is made solely to the entity's trustees, as a body. Our audit work has been undertaken so that we might state to the trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the entity and the entity's trustees, as a body, for our audit work, for this report or for the opinions we have formed.

A handwritten signature in blue ink that reads 'William Buck'.

William Buck Audit (NZ) Limited

Auckland
15 October 2019

Consolidated Statement of Financial Position

For the year ended 30 June 2019

	2019	2019	2018	Variance
	Actual	Budget	Actual	
CURRENT ASSETS				
Cash and cash equivalents	593476	106006	120951	487470
Short-term Investments	276783	534717	526169	-257934
Receivables (from exchange transactions)	17003	10615	14890	6388
Recoverables (from non-exchange transactions)	6917	167900	160936	-160983
Prepayments	4292	4489	3920	-197
Income Taxation	9616	1018	5911	8598
Other Current Assets	615	6005	6635	-5390
Total Current Assets	<u>908703</u>	<u>830750</u>	<u>839413</u>	<u>77953</u>
NON CURRENT ASSETS				
Investments	-	-	-	0
Property, Plant & Equipment	7132	8228	2895	-1096
Intangibles	25858	25858	25858	0
Deferred Taxation	26366	-	22699	26366
Other Non Current Assets	-	-	-	0
Total Non Current Assets	<u>59355</u>	<u>34086</u>	<u>51452</u>	<u>25270</u>
TOTAL ASSETS	<u>968058</u>	<u>864836</u>	<u>890865</u>	<u>103222</u>
CURRENT LIABILITIES				
Cash and cash equivalents (bank overdraft)	-	-	-	0
Payables (from exchange transactions)	47030	100350	34551	53320
Deferred Revenue	-	-	5840	0
Employee Benefit liability	89539	70309	66324	-19230
Accruals	28135	24595	25524	-3540
Non-exchange liabilities	407209	273559	344257	-133650
Income Taxation	-	-	-	0
Other Current Liabilities	-	-	-	0
Total Current Liabilities	<u>571914</u>	<u>468813</u>	<u>476496</u>	<u>-103101</u>
TERM LIABILITIES	<u>-</u>	<u>-</u>	<u>-</u>	<u>0</u>
TOTAL LIABILITIES	<u>571914</u>	<u>468813</u>	<u>476496</u>	<u>-103101</u>
NET ASSETS / EQUITY				
Special purpose reserves	-	-	-	0
Accumulated revenue and expense	396144	396023	414368	121
TOTAL NET ASSETS / EQUITY	<u>396144</u>	<u>396023</u>	<u>414368</u>	<u>121</u>
TOTAL NET ASSETS / EQUITY & LIABILITIES	<u>396144</u>	<u>396023</u>	<u>414368</u>	<u>122</u>
Represented by;				
TOTAL TRUSTEE FUNDS	<u>396144</u>	<u>396023</u>	<u>414368</u>	<u>121</u>

Statement of Comprehensive Revenue & Expense

For the year ended 30 June 2019

Trading Account	2019	Budget	Variance
Income			
NZMC			
Contributions	15000	32500	(17500)
Dividends and Interest Received	23016	21564	1452
Government Grants	1633840	1632000	1840
Services / Fees	15468	15800	(332)
Other Income	8959	11475	(2516)
	<u>1696283</u>	<u>1713339</u>	<u>(17056)</u>
EDUCATION			
Contributions	-	-	-
Government Grants	572000	572000	-
Services / Fees	-	-	-
Training/Consultation	1167	-	1167
Other Income	-	-	-
	<u>573167</u>	<u>572000</u>	<u>1167</u>
OUTWARD SOUND			
Government Grants	600000	600000	-
Other Income	-	-	-
	<u>600000</u>	<u>600000</u>	<u>-</u>
Total Income	<u>2869450</u>	<u>2885339</u>	<u>(15889)</u>
Less: Deductible Expenditure			
NZMC			
Salary & Wages	496026	523319	27293
Personnel Expenses	44691	57714	13023
People Expenses	209700	223270	13570
Administration Expenses	66267	72084	5817
Communication Expenses	9175	10381	1206
Manufacturing / Resources	24295	21281	(3014)
Professional Services	53569	40673	(12896)
Property Expenses	44921	50129	5208
Repairs and Replacements	3874	4087	213
Events	89312	101050	11738
Education & Research	24190	25835	1645
Advocacy & Promotions	432020	487929	55909
Other Expenses	5112	2780	(2332)
	<u>1503152</u>	<u>1620532</u>	<u>117380</u>
EDUCATION			
Salary & Wages	119425	117404	(2021)
Personnel Expenses	6492	7849	1357
People Expenses	95473	113190	17717
Administration Expenses	4070	4155	85
Communication Expenses	2109	2395	286
Manufacturing / Resources	971	1556	585
Professional Services	378719	378467	(252)
Property Expenses	11247	11248	1

Repairs and Replacements	326	38	(288)
Events	1480	-	(1480)
Education & Research	390	120	(270)
Advocacy & Promotions	9490	13350	3860
Other Expenses	417	-	(417)
	<u>630609</u>	<u>649772</u>	<u>19163</u>
OUTWARD SOUND			
Instant Action Fund	-	-	-
Travel & Accomodation - Domestic	3807	6875	3068
Travel & Accomodation - International	642812	484850	(157962)
Administration	32672	27640	(5032)
Production	42500	39564	(2936)
Events	644	2469	1825
Advocacy & Promotion	21391	38602	17211
	<u>743826</u>	<u>600000</u>	<u>(143826)</u>
Total Deductible Expenditure	<u>2877587</u>	<u>2870304</u>	<u>(7283)</u>
Net Profit/(Loss) Before Taxation	<u>(8137)</u>	<u>15035</u>	<u>(23172)</u>
Taxation - Current Year	(3666)	4962	8628
Net Profit/(Loss) After Taxation	<u>(4471)</u>	<u>10073</u>	<u>14544</u>
Less: Non Deductible Expenditure			
NZMC	12260	8675	(3585)
Education	1493	1361	(132)
Outward Sound	-	-	-
Total Non Deductible Expenditure	<u>13753</u>	<u>10036</u>	<u>(3717)</u>
TOTAL COMPREHENSIVE INCOME	<u>(18224)</u>	<u>37</u>	<u>(18261)</u>

Consolidated Statement of Changes in Net Assets/Equity

For the year ended 30 June 2019

	2019 Actual	2019 Budget	2018 Actual	Act vs Bud Variance
GENERAL FUNDS AT THE START OF PERIOD	414368	395986	407256	18382
Total comprehensive revenue and expense for the year	(18224)	37	7112	(18261)
Transfers - special purpose reserves	-	-	-	0
Prior Year Adjustments	-	-	-	0
GENERAL FUNDS AT THE END OF PERIOD	<u>396144</u>	<u>396023</u>	<u>414368</u>	<u>121</u>

DIRECTORY

Board of Trustees:

Victoria Blood - Chairperson
WeCreate / Music Consultant

Greg Bonnett - Deputy Chairperson
Business Development, ANZ Bank

Lorraine Barry
Owner, Lorraine Barry Management

Matthew Davis
Flying Out / Flying Nun

Nick Atkinson
Artist, Manager & Journalist

Paul McLaney
Artist & Native Tongue Music Publishing

Ria Hall
Artist

Savina Fountain
Auckland Live / Founder Ignite

Staff:

Cath Andersen
Chief Executive

Alan Holt
International Manager

Mike Young
Education Manager

Emily Crowther
Domestic Manager

Vicki Walker
Finance Manager

Rebekah Ngatae
International Coordinator

Rodney Fisher
Special Projects & Events

Angel Guan
Education Assistant & Social Media

Willa Cameron
Executive Support

Lauren Clark
Administration Officer (Interim)

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