

THE NEW ZEALAND MUSIC COMMISSION  
TE REO REKA O AOTEAROA

# **ANNUAL REPORT 2019 - 2020**

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



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

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## ANNUAL REPORT 2019 - 2020

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



## INTRODUCTION FROM THE CHAIR

The opening paragraph of the Music Commission's Strategic Plan for 2019-20 prioritised *'creating sustainable music careers and businesses, that survive locally and thrive globally'*. Little did we know when this was written that this would require supporting our industry's survival of the greatest global disruption in recent history.

It was very much a year of two halves – pre and during the ongoing pandemic. Prior to the impacts of COVID-19, the Music Commission was on track to achieve or exceed all its forecast initiatives. Highlights of the period from July 2019 to March 2020 included the Musicians Mentoring in Schools Programme, for which we successfully negotiated a new three year contract with the Ministry of Education; Outward Sound applications were at an all time high, with more interest and opportunities from around the globe for New Zealand artists than we had ever previously experienced; the Going Global Music Summit took place in September 2019 with a record 33 international speakers; and demand for the Industry Internship Programme saw the initiative expanded to sixteen Intern placements across New Zealand.

The effects of COVID-19 on the NZ music industry started to be felt in early March when international events began to be cancelled or postponed, including the landmark South By Southwest, which the Music Commission had supported a record thirteen Kiwi artists to attend. Impacts escalated rapidly with multiple artists having to make a speedy return home from international touring, or cancel upcoming dates around the world, with a consequent loss of income and international profile. Locally, we saw live music being one of the first industries to close its doors, and it will be one of the last to recover as gathering restrictions continue and change, and border restrictions remain in place. This is having a significant and ongoing effect on not just our community's finances, but also its mental health.

Earlier this year Recorded Music NZ estimated that the NZ industry's total revenues will decline over 30% (from 2018), a loss of over \$200m, with most of it being felt in the live music segment.

The Music Commission was quick to recognise and respond to the challenges posed by the pandemic, alongside the other major NZ music organisations, and the Ministry for Culture and Heritage. In the initial weeks, the music organisations met every 48 hours and promptly supported MusicHelps – the industry's emergency assistance, support and wellbeing charity – in a drive for donations to support those most in need. We also reached out to the Ministry for Social Development to ensure that music workers (many of whom are self-employed) would be eligible for the government's Wage Subsidy, and were pleased to see this rapidly confirmed.

Key initiatives were adapted by the Music Commission to deliver as much support as possible to our stakeholders. Outward Sound grants were re-framed to support the marketing and promotion of international releases, allowing our artists to maintain their profiles and momentum in the absence of physical touring. NZ Music Month became 'virtual', assisting approximately 185 online events and backed with an enhanced PR campaign, resulting in extensive media coverage for NZ music in May. Online export focused events have been held, in conjunction with our colleagues from music export offices around the world, and education mentoring projects have moved online.

The Chief Executive and her team provided a high level of insight and effort to inform the Ministry for Culture & Heritage Budget 2020 bids of the urgent needs of the industry, and we were grateful for the government and Ministry's empathetic response. This resulted in targeted new funds being developed and provided to:

- Make good losses incurred by Outward Sound grant recipients.
- Make good losses due to scheduled NZ Music Month events that were forced to cancel.
- Support NZ music venues to upgrade their facilities and provide safer and better quality live music environments.
- Support the ongoing viability of live music performance and growing sustainable careers for New Zealand artists through a national live music touring programme.

## Introduction from the Chair continued

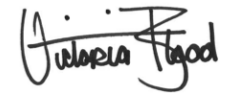
Within the organisation, all staff were immediately able, and assisted, to work from home, with several staffers modifying their usual roles to aid in the implementation of the new funds and to provide advice and support to our community. The Board has been delighted with the timely, thoughtful and innovative response of the Chief Executive and her team to an unprecedented and unpredictable year.

The Board elected one additional Trustee during the year, welcoming leading music educator and Chair of Music Education NZ Aotearoa, Jeni Little. The Board completed its annual self-assessment for 2019 in March 2020 with little change in its ratings. The Board work plan for 2019 was restructured to allow more time for strategic thinking and planning - with two strategy-focused meetings being held in March and November. A highlight of the Board's year was welcoming futurist and professional governor Melissa Clark-Reynolds to our meeting in August 2019. Melissa facilitated a robust discussion on both governance and strategic planning for a complex future.

The Music Commission had intended to produce a new Four-Year Strategic Plan for 2020-2024 during the early part of 2020, but with the uncertainties surrounding the pandemic, it was decided to continue with an adaptation of the 2019-20 plan for a further year and concentrate our efforts on supporting immediate needs in the sector until our future environment becomes clearer.

As we move into our 2020-21 year, we were recently pleased to receive government's confirmation of the framework for the Aotearoa Touring Programme to grow the potential for original NZ artists touring domestically and to enable more New Zealanders to experience live, local music. We have also welcomed the opportunity to participate in consultation around the Ministry's Cultural Regeneration Funds and look forward to helping to achieve positive outcomes for our music stakeholders in relation to these.

The NZ music industry will continue to face significant challenges for the foreseeable future, and the Music Commission will remain agile and flexible in order to respond to these where we can, and will continue to be proactive in laying the groundwork for a thriving future.



**Victoria Blood, Chairperson**

# STRATEGIC APPROACH 2016 - 2021

The Music Commission has extended its four-year plan by twelve months to give more certainty in the planning environment.

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:

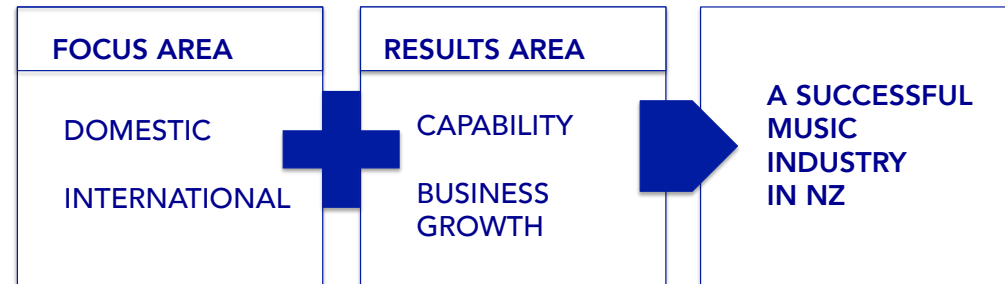
### Capability results

*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 2020

Some of the highlights for the Music Commission for 2019-2020 include:

- **1046 students from 42 schools** participated in the Musicians Mentoring in Schools programme, with NZ artists delivering 331 hours of mentoring.
- **28 New Zealand artists** undertook 39 international tours or promotions with the support of an Outward Sound grant.
- **NZ Music Month's 20<sup>th</sup> Anniversary** was transformed to an online event with a re-framed theme: **Support Local. Stream Local. Follow Local. Buy Local.** The NZ Music Month Summit this year moved online and followed the month's theme for each session; and the May Book followed suit with the topic **Buy Local.**
- **33 speakers from eight different countries attended the Going Global Music Summit in August 2019**, which was a sold out conference for the third year in a row. The two-day export focused event continues to garner very good feedback from attendees. The complementary NZ music showcase - Going Global Presents - was also sold out, with twelve artists performing 20 minute showcases over a three hour event. Going Global has maintained its Keychange pledge, with 50/50 gender balance across both the conference speakers and the showcasing artists at Going Global Presents.
- **Six emerging professionals from five different towns around New Zealand were recipients of Going Global Emerging Professionals Scholarships** this year receiving conference passes, access to all the industry networking events including the opening reception, and subsidised travel and accommodation costs to attend the event. This is proving to be a very worthwhile addition to the conference.
- **Partnering with NZ Story** has continued on from the NZ Story x NZMM Twitter campaign executed last May, seeing a full NZ music campaign through their global channels, which launched in late August to coincide with Going Global 2019. This project featured BENEE, Alien Weaponry, Miss June, Aldous Harding, Church & AP and The Beths.
- **The Industry Internship Programme** saw a total of sixteen Internships this year. So far, five of the ten Interns who have completed their placements have been offered employment or contract work with their Host organisations.
- **A Music Supervisor Showcase in Los Angeles** was a new initiative piloted in partnership with NZ Trade and Enterprise. The New Zealand Consul-General Maurice Williamson and the Music Commission co-hosted an event at the NZ Official Residence in Los Angeles in late October 2019 targeting music supervisors, where Aldous Harding performed a showcase set for select members of the Los Angeles television, film and music communities.
- **A Fat Freddy's Drop NCEA Resource** was produced, with a full teaching resource based around Fat Freddy's Drop's *'Slings and Arrows'*. A one-off Alien Weaponry resource was also made for use by teachers around the band's show at the Auckland Town Hall in February 2020 in partnership with Auckland Live.
- **Hook, Line and Sing-a-long:** The winning school student-written song of NZ Music Month for 2020 was recorded and released under lockdown, then shared with teachers for online teaching. The YouTube video reached 2000 views in the first ten days.
- **We backed a diverse range of upskilling and capability initiatives** including SongHubs; AMPED Music Project in Dunedin; Girls Rock! Aotearoa, for both the Auckland-based week, and the Wellington event which moved online; the second edition of the You're The Future Of Music seminars in Auckland; the NZ Music Producers Series, with our involvement securing extra places for female producers, and emerging Māori and Pacific participants; the Parachute Producers Development Programme; the formation of the NZ Music Producers Guild, and the South Auckland based 48 Hour Production Challenge.

**The national music organisations collective response to COVID-19.** For the Music Commission this included swiftly providing music sector information to government and liaising with both Manatū Taonga and the Ministry of Social Development; chairing the music organisation emergency response group; coordinating updates and information sharing for the public and wider music industry; and working with Manatū Taonga to secure the NZ Music Recovery Fund in Budget 2020 to support the revitalisation of the music sector across Aotearoa as it recovers from the far-reaching economic impacts of COVID-19.

# KEY PROJECTS

The Music Commission's strategic direction is focused on achieving its Mission through undertaking work across focus and result areas. The second half of this reporting year was dominated by the organisation's response to COVID-19, and many projects and initiatives were reconfigured for the Alert Level environments. The ongoing key projects, which contribute to our Mission, and the Ministry of Culture & Heritage Outcomes, are:

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## DOMESTIC

- Operating the Musicians Mentoring in Schools Programme
- Operating the Bands Mentoring in Schools Programme
- Organising NZ Music Month
- Supporting contemporary music awards - Waiata Māori Awards, Pacific Music 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*

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**MCH Outcome:**  
**CREATE**  
*Cultural activity flourishes in New Zealand*

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## 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, Folk Alliance International, 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 2019 - 2020

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	<b>INITIATIVE 1: Musicians Mentoring &amp; Bands Mentoring in Schools Programmes</b>	600 hours delivered of Musician Mentoring	85% of participants rate the Programmes as having a positive or strong influence in the intended result areas	358
Capability	<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><b>The Musicians Mentoring Programme was highly disrupted due to COVID-19, with all schools closed during what is usually our busiest period of the year – April and May.</b> Many schools chose to postpone until 2021, as teachers balance the needs of students to catch up on lost class time.</p> <p>The Musicians Mentoring Programme has again had a particularly positive effect on the impact of students achievement for NCEA music. 100% of teachers reported that their NCEA students had improved assessment outcomes as a result of the Mentoring sessions.</p> <p>59% of schools visited were outside of New Zealand’s five main centres (target = 30%).</p> <p>67% of schools visited were in the Decile 1 - 6 range (target = 60%).</p>	<p>40 Schools participate in Bands Mentoring</p>		
		Quantitative Results	Qualitative Results	Actual (\$000)
		<p><b>331 hours</b> of the Musicians Mentoring Programme were delivered across 42 schools, comprising 1046 students (<i>677 hours and 1814 students in 2018-19 / Measurement change: 1660 from 64 schools in 2017-18, 1808 students from 67 schools in 2016-17</i>)</p> <p><b>221 Schools</b> participated in the Bands Mentoring Programme, in partnership with Rockquest, with every competition entry receiving written feedback from Mentors this year. 1768 performers entered (<i>2975 performers in 2017-18; 263 schools participated in 2018-19, 243 in 2017-18, 135 in 2016-17</i>).</p>	<p><b>98%</b> of participants surveyed reported positive or strong influence in the intended result areas. Of these, 87% of the participants identified performance, composition, or industry knowledge; and a further 13% in holistic result areas around self-worth as their strongest influence from the Programme (<i>92% in 2018-19, 97% in 2017-18, 86% in 2016-17</i>).</p>	301



## MUSICIANS MENTORING PARTICIPATING SCHOOLS & MENTORS 2019 – 2020

### MENTORS:

Anna Coddington  
Annie Crummer  
Bella Kalolo  
Grayson Gilmour  
Hani Totorewa  
Jed Parsons  
Jeremy Redmore  
Jimmy Christmas  
Joel Shadbolt  
Julia Deans  
Karl Thomas  
Katie Thompson  
Laughton Kora  
Lisa Tomlins  
Louis Baker  
Maisey Rika  
Majic Paora  
Malcolm Lakatani  
Matt Barus  
Matt Faiumu  
Possum Plows

### SCHOOLS:

Alfriston College  
Avondale College  
Bethlehem College  
Campion College  
Dargaville Intermediate School  
Gisborne Girls' High School  
Green Bay High School  
Hagley College  
Hawera High School  
James Hargest College  
Kaiapoi High School  
Kapiti College  
Katikati College  
King's College  
Kingslea School - Korowai Manaaki  
Mahurangi College  
Mangere College  
Manukura  
Marcellin College  
Mount Maunganui College  
Mt Roskill Grammar School

Murupara Area School  
Onewhero Area School  
Raglan Area School  
Rongotai College  
Rudolph Steiner Christchurch  
Selwyn College  
South New Brighton School  
St Bernard's College  
St Mary's College  
St Pius X School  
Te kura kaupapa Māori o Kokiri  
Te Kura O Pounamu  
Te Wharekura o Huiarau ki Ruatahuna  
Te Wharekura O Mauao  
Waimataitai School  
Waimea College  
Waiopahu College  
Wairarapa College  
Whakatipu High School  
Whanganui Girls' College  
William Colenso College

## BANDS MENTORING MENTORS 2019 – 2020

### MENTORS:

Abby Wolfe  
Amelia Murray  
Ash Wallace  
Avina Kelekoli  
Chris Mac  
David Atai  
Dayna Sanerivi

Feleti Strickson-Pua  
Isaac McFarlane  
Jacob Nansen  
Jake Schdroski  
Jamie McDell  
Jesse Austin  
Jesse Sheehan

Julia Deans  
Laughton Kora  
Liz Stokes  
Melodownz  
Molly Devine  
Moses Robbins  
Nadia Reid

Petaia Fata  
Priya Sami  
Seth Haapu  
Tana Tupai  
Tipene Harmer  
Will McGillivray

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	<p><b>INITIATIVE 2: New Zealand Music Month</b></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 the discovery of new local music, and encourage growth for NZ music businesses.</i></p> <p><b>The goals for the NZ Music Month initiative were unable to be achieved this year, with COVID-19 gathering and movement restrictions in place until 8 June.</b></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>	67
Capability Business Growth	<p>This year was the twentieth NZ Music Month, and a significant campaign was planned to mark this event under the theme of: Celebrating Local, Going Global. This included an exhibition featuring NZ album artwork of the past two decades, an all ages regional tour and upskilling events. After the Alert Level system was announced, and the subsequent move to Alert Level 4, it became obvious it would be a NZ Music Month like no previous iteration. The theme became: <b>Support Local. Stream Local. Follow Local. Buy Local.</b></p> <p>A significant social media campaign still took place, and resources were redirected to local music media spends, including to support the Save Our venues campaign, and investment across the student radio network. Promotionally, there was very good uptake by local outlets, particularly television, with 45 pieces of targeted NZ artist coverage gained through the month. We were also pleased to support the MusicHelps Live campaign, with all the proceeds of NZ Music Month t-shirts sales being donated, totalling \$15,500.</p>	<p><b>Quantitative Results</b></p> <p><b>185 online gigs</b> nationwide occurred in May (1020 in-person gigs in 2019, 1050 in 2018, 1001 in 2017 and 1200 in 2016).</p>	<p><b>Qualitative Results</b></p> <p>Facebook likes grew to <b>16k</b> (from 14.8k in 2019, 13.4k in 2018, 11.6k in 2017), Instagram followers grew to <b>4.5k</b> (from 2.5k in 2019, 1.5k in 2018, 680 in 2017), and Twitter is stable at <b>10.3k</b> followers (10.3 in 2019, 10.1 in 2018).</p>	<p><b>Actual (\$000)</b></p> <p>53</p>

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	<p><b>INITIATIVE 3: Supporting Contemporary Music Awards</b></p> <p><i>Supporting events that celebrate excellence in Maori Music, Pacific Music and independent music will showcase to the public the importance of their contribution to the contemporary popular music industry.</i></p> <p>The Waiata Māori Music Awards were held as usual last September, and Music Commission Mentor Tipene Harmer premiered his newest collaboration, with fellow mentors Troy Kingi and Maisey Rika.</p> <p>The Taite Music Prize was noted this year for their highly successful pivot to an online event. Held on Tuesday 5 May on Facebook and YouTube, over 42,000 viewed the live broadcast, and significant numbers also watched delayed coverage. Alongside the main prize, Murray Cammick was presented with the Independent Spirit Award, the IMNZ Classic Record Award was awarded to Shona Laing for <i>South</i>, and Repulsive Woman won the Best Independent Debut.</p> <p>The Pacific Music Awards were scheduled for 21 May, and decided for their community to wait until the event could be held in person later in the calendar year. The Music Commission still financially contributed to assist with the already incurred costs.</p>	<p>That events such as the Waiata Māori Music Awards, the Pacific Music Awards and the Taite Music Prize continue to be recognised as culturally significant events.</p>	<p>That the three events produce positive media results and provide recognition and coverage to relevant parts of the sector</p>	13
Capability Business Growth				
		<p><b>Quantitative Results</b></p> <p><b>WAIATA MĀORI MUSIC AWARDS – September 2019:</b> The NZ Music Commission Best Māori Pop Album was awarded to Te Kākano for their self-titled release.</p> <p><b>TAITE MUSIC PRIZE – May 2020:</b> Troy Kingi won the Taite Music Prize for his album <i>Holy Colony Burning Acres</i></p> <p><b>PACIFIC MUSIC AWARDS:</b> Postponed until later in 2020.</p>	<p><b>Qualitative Results</b></p> <p>The two events that occurred showed positive levels of media coverage; in particular the Taite Music Prize had high levels of engagement this year.</p>	15

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic  Capability Business Growth	<p><b>INITIATIVE 4: Support Independent Music New Zealand (IMNZ) and the Music Managers Forum (MMF)</b></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>As part of our COVID response, the Music Commission made a one-off contribution to both organisations (additional to their annual financial support), so their members could have membership subscription fees waived for six months.</p> <p><b>Both organisations were unable to fully complete their agreed performance measures, due to COVID related restrictions (i.e. gatherings and international travel).</b></p> <p>In the earlier part of the year, the Music Managers Forum continued to take their upskilling seminars to areas outside of the main centres, with Hastings, Gisborne and New Plymouth all hosting successful events.</p> <p>IMNZ focused on their members business capability and reach with legal issues roundtables and one-on-one advice. IMNZ were re-elected as the Rest of the World Board Observer for the Worldwide Independent Network (WIN), representing seven nations on the global coordination and support body for the independent music sector.</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 <b>196 members</b> (180 in 2018-19, 150 in 2017-18, 101 in 2016-17)</p> <p>The paid membership of the MMF has remained stable at <b>283 members</b> (288 in 2018-19, 245 in 2017-18, 197 in 2016-17).</p>	<p>The MMF &amp; 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 that were possible under COVID-19 limitations for both organisations were met in 2019-2020.</p>	272

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic International  Capability Business Growth	<p><b>INITIATIVE 5: Delivering professional development opportunities, useful information &amp; resources for the NZ music industry</b></p> <p><i>Delivering the 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><b>Many of the projects in Initiative 5 were unable to be executed as planned, or held in person, this year with online versions of many projects being scheduled as replacements.</b></p> <p>The May Book, the NZ Music Handbook published each May, was a digital version for the first time with hard copies being produced for schools later in the calendar year. The theme for the May Book also pivoted to 'BUY LOCAL', with the articles focused on how NZ artists can sell and monetise their music online.</p> <p>The website resource section saw a substantial rise in traffic this year, after remaining very stable for the past five years, with peaks throughout the Alert level 4 and 3 periods. MusicLaw, the free legal advice service was at 95% capacity this year this year, however it was not available for six weeks. Legal resources are being developed for the website to address some of the most commonly asked queries.</p>	<ul style="list-style-type: none"> <li>• That a minimum of eight Intern placements occur per annum</li> <li>• A minimum of five upskilling events occur annually</li> <li>• That usage of resources is maintained or grows annually</li> <li>• 25% of event audiences or resource users are first time attendees or clients</li> <li>• A quantifiable figure of the financial value of NZ music is published annually</li> <li>• Produce the May Book</li> <li>• Provide a free legal advice service.</li> </ul>	At least 85% of upskilling event attendees rate the events as good or excellent	250
		<p><b>Quantitative Results</b></p> <ul style="list-style-type: none"> <li>• <b>16 Interns</b> participated in the Industry Internship Programme</li> <li>• <b>8 Upskilling events and partnerships</b> - Girls Rock! Camp Aotearoa in Auckland and the online Wellington event, AMPED Music Project in Dunedin, You're The Future Of Music series, the NZ Music Producers Series, Parachute Producer Development Programme, SongHubs and the online NZ Music Month Summit</li> <li>• The Resource Section of our website usage grew significantly this year at <b>+16.8%</b> (+1.45% 2017-18, -2.57% 2016-17)</li> <li>• <b>Not enough data was available</b> to illustrate the audiences at seminars which were first time attendees (51% 2019-18, 70% in 2017-18, 70% in 2016-17)</li> <li>• In 2019 the <a href="#">PWC Music Industry Economic Contribution</a> report was published, alongside the PWC Overseas Earnings of the NZ Music Industry report for the previous year</li> <li>• <b>The May Book was published digitally</b> with 2,000 copies produced after this reporting period (4,000 2018-19, 3,800 in 2017-18)</li> <li>• The free legal advice service was at <b>95% capacity</b> for the year.</li> </ul>	<p><b>Qualitative Results</b></p> <p><b>100% of the participants in the Industry Internship Programme who have completed their placement rated the programme as very good or excellent.</b></p> <p><b>Not enough data was received in 2019-20 to provide a result for events.</b> Online post-event surveys had very low uptake.</p> <p><i>Previous results showed 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) as 87.8% in 2018-19, 88% in 2017-18, 89% in 2016-17).</i></p>	232

## INDUSTRY INTERNSHIP PROGRAMME 2019 – 2020

It was a highly disrupted year for the Industry Internship programme. Many Hosts this year wanted part-time placements, which enabled the Programme to be expanded to provide more opportunities for Internships. Sixteen intern placements were confirmed for this reporting period, however all but two were delayed or postponed due to offices being closed at various Alert Levels, with almost 500 Intern hours remaining at 30 June when the Programme was scheduled to be completed.

All Internships which were interrupted were allowed to continue and, additionally, many of the Internships were extended, as Interns had been working from home where possible, which did not provide the work-based training experience sought via the Programme. The last Internship for this period will not conclude until November 2020.

From the ten Internships that were completed by September 2020, ongoing employment or contract work has been offered to five Interns, with a sixth being offered a role but declining the position.

Feedback from the ten Interns and Hosts who have fully completed the Programme, including exit interviews, continue to be 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.

## PARTICIPATING HOST ORGANISATIONS

**37HZ Limited - Auckland:** A South Auckland based company focused on digital and analogue content creation for music and arts practitioners, and arts events.

**APRA AMCOS - Auckland:** The collection society for supporting music writers, APRA's role is ensuring songwriters and composers get paid fairly and efficiently for the use of their works by providing music users with easy ways to play and copy the music they love.

**Creative Capital Arts Trust - Wellington:** The non-profit charitable organisation that manages and delivers New Zealand Fringe Festival and the renowned free street festival CubaDupa, who also work to support emerging artists, producers, and events in the region.

**Depot Sound Recording Studio - Auckland:** A recording studio and rehearsal room in Devonport, Auckland for musicians and artists of all genres who specialise in music recording and mixing as well as composing and arranging original music for singer-songwriters.

**DRM NZ - Auckland:** A digital aggregation service that can launch music and video globally, DRM act as an intermediary between NZ artists and worldwide digital services, providing the services with music and managing the collection and payment of royalties.

**Flying Out Media - Wellington:** The media and promotions division of Flying Out Distribution, focused on utilising their current social channels to build a media platform to serve and promote local music and the specific projects of Flying Out.

**Lorraine Barry Management - Auckland:** A music management, marketing and media company whose clients are Dave Dobbyn, Avantdale Bowling Club, Team Dynamite and Milly Tabak and The Miltones, they also act as the Live Agent for Home Brew, Th'Dudes and The Mutton Birds and provide consultancy services for various NZ artists.

**Native Tongue Music Publishing - Auckland:** An independent music publisher with offices in Australia and New Zealand. Native Tongue work with songwriters & catalogues from all over the world from their Auckland-based operation.

**NicNak Media - Auckland:** NicNak Media specialises in artist management, entertainment publicity and radio plugging. Artists on NicNak's management roster include Theia, Chores, Paige, Abby Wolfe and NEKO.

**Parachute Music - Auckland:** 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.

**RDU 98.5 FM - Christchurch:** A member of the Student Radio Network, RDU 98.5FM is an independent radio station based in Christchurch, which is dedicated to supporting local music and the local Ōtautahi music community.

**Red Bull NZ Studios - Auckland:** Founded in 2002, the Red Bull Music Studios in Auckland aims to promote New Zealand music by providing access to a state-of-the-art recording and production facility for a variety of local and international musical talent at all levels.

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

**Roundhead Studios - Auckland:** The international standard recording studios in central Auckland, comprising two live rooms and multiple recording options, Roundhead was built with musicians in mind, and created to help them focus on what they do best - make music.

**SOUNZ Centre for NZ Music - Wellington:** An organisation which champions and promotes the music of Aotearoa New Zealand, SOUNZ has a constantly growing collection of over 21,000 NZ music resources. They represent the music of more than 500 composers from Aotearoa New Zealand and their Intern was a Māori Art Music specialist.

**The Stomach/Creative Sounds Society - Palmerston North:** 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 opportunities for young people.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International  Capability Business Growth	<p><b>INITIATIVE 6: Creating access to offshore expertise, networks and upskilling opportunities</b></p> <p><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></p> <p><i>Participation in upskilling or networking opportunities annually, both in New Zealand and offshore, provides useful information and contacts for NZ music businesses.</i></p> <p>The success of the Going Global Music Summit continues, with the third consecutive years of both the conference and Going Global Presents showcase being sold out events.</p> <p>This year, NZ music businesses were invited to participate in <i>Country Connections</i> networking sessions at BIGSOUND in Brisbane and Folk Alliance in New Orleans. After the global pandemic was declared, the international export offices who lead the Country Connection events - including the Music Commission - collaborated to implement an online networking series including participants from Australia, Canada, UK, France, Ireland, Italy, Brazil, Chile and New Zealand. Topics for these sessions have included Breaking The UK in COVID Times and Pivoting to Online Conferences and Events. The online Country Connections programme is scheduled to continue until at least the end of 2020.</p> <p>Other international upskilling events we have recently participated in, for example A2IM IndieWeek in New York, moved to online conferences this year.</p>	<p>At least 80 NZ music businesses participate per annum</p> <p>At least 20 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>	50
		<p><b>Quantitative Results</b></p> <p><b>Over 150 NZ music businesses</b> participated in the Going Global Music Summit 2019.</p> <p><b>33</b> international speakers participated in the Going Global Music Summit 2018 (<i>31 in 2018, 31 in 2017, 22 in 2016</i>).</p>	<p><b>Quantitative Results</b></p> <p><b>87.8%</b> 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>85% in 2018, 95% in 2017, 87% in 2016</i>).</p>	<p><b>Actual (\$000)</b></p> <p>50</p>



Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International	<p><b>INITIATIVE 7: Operation of the Outward Sound Programme</b></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 <b>76 Outward Sound grants</b> approved in 2019-2020 (96 in 2018-19, 61 in 2017-19). These were <b>53 International Music Market Development Grants</b> (70 in 2018-19, 46 in 2017-18), <b>4 Business Development Grants</b> (7 in 2018-19, 5 in 2017-18) and <b>18 Delegate Trade Show Grants</b> (19 in 2018-19, 10 in 2017-18).</p> <p><b>Of the Outward Sound grants approved, 14 projects were disrupted or cancelled as a result of COVID-19.</b></p> <p>With international borders closing in March, the Outward Sound Programme needed to modify its focus to ensure the most useful support was being delivered to NZ artists and music businesses. A number of artists had just released, or were poised to release, new material in international markets. From April 2020, Outward Sound recommended that all new applications focus on promotional activities that did not require offshore travel, which were tied to an international release that had generated interest in overseas territories. This will remain in place until border settings change. Grants for promotional activities still required matching funds from the applicant.</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
Capability Business Growth		<p><b>Quantitative Results</b></p> <p><b>Four</b> funding rounds were undertaken and an independent audit was completed for four projects</p> <p><b>100%</b> of projects funded through Outward Sound had robust plans and demonstrated capability to achieve increased overseas earnings</p> <p><b>97%</b> of Outward Sound recipients who have completed their projects have been offered subsequent international opportunities. Whether these opportunities can now be realised is not yet known. <i>(95% in 2018-19, 91% in 2017-18, 91% in 2016-17).</i></p>	<p><b>Qualitative Results</b></p> <p>The social media impact of artists supported through Outward Sound continues to grow - between the funded artists, they garnered 161,819,470 streams and 39,176,077 on demand streaming video plays (<i>Nielsen Research Music Connect</i>).</p> <p><b>The applicant survey did not take place this year.</b> The changing Outward Sound focus meant a survey was not practical. The applicant survey will resume in 2020-21.</p>	565

## OUTWARD SOUND RECIPIENTS 2019 – 2020

### 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 53 successful grant applications in 2019-2020 were:

**Alae** for radio-plugging and publicity in Australia and USA in support of an upcoming EP release via Anti Gravity Records.

**Albi & The Wolves** to perform at two festivals in Australia - Inland Sea Of Sound Festival in February 2020 and The ExChange in March 2020.

**Beastwars** for a 14-date tour of UK/Europe, including festival dates and co-headline dates with US band Druids, in support of the release of their 2019 album *IV*.

**BENEE** for a 26-date tour of North America, UK and Germany including an official showcase at The Great Escape and performances at Roskilde Festival, Rock Werchter Festival and Down The Rabbit Hole Festival, in support of the release of her debut album via Republic Records.

**CHAI** for marketing and promotion in Australia as well as showcasing in Sydney, Melbourne, and at BIGSOUND.

**CHAI** for a market visit to USA to meet with label, BMG and other current and future business partners in support of release of debut USA single '*South*'.

**CHAI** for a four-city promotional tour of the USA including showcasing in and around SXSW.

**CHAI** for marketing and promotion in the USA in support of upcoming single releases via Black Lotus/Full Circuit.

**Chelsea Jade** for a 19-date tour of the USA supporting RCA band, MUNA.

**Delaney Davidson** for a two-month tour of the USA including songwriting sessions with US artists.

**Devilskin** for international marketing and promotion in support of the release of their new album *Red*.

**Devin Abrams** for songwriting sessions and meetings in Los Angeles.

**Earth Tongue** for a 17-date tour of UK & Europe, including 10-dates supporting Swedish band Greenleaf, festival appearances and headline shows.

**Eleven7four** for a market visit to the USA to meet with label partners, publishers, potential management partners, songwriters and producers and writing sessions.

**Five AM** for a two-week market visit to the USA to meet with industry connections and writing sessions.

**Foley** for a songwriting trip to Los Angeles to collaborate with acts on APG publishing & Pulse Music Group rosters.

**Georgia Lines** for publicity in Australia to support the release of single '*Made For Loving*' and her upcoming EP.

**Graeme James** for an 11-date tour of North America in support of the album *The Long Way Home* out through Nettwerk Music Group.

**Ha The Unclear** for a two-week promotional visit to Paris in support of upcoming EP release via French label Think Zik including a performance at Mama Festival.

**Jack Berry** for a 6-date Australia tour supporting BENEE and Lime Cordiale, promoting their single '*Psycho*'.

## INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS Cont.

**JessB** for a three-date Europe/UK promotional tour in support of her 2019 EP 'New Views', plus writing sessions and meetings with current and potential future business partners.

**Jonathan Bree** for a 20+ date tour of the US, Canada, and Mexico in conjunction with the release of the first two singles promoting the forthcoming album.

**Jonathan Bree** for international marketing and promotion in support of the release of Jonathan Bree's fourth album *After The Curtains Close* via Lil' Chief Records.

**L.A.B** for a five-date tour of Australia in support of the lead single from forthcoming album via Loop Recordings.

**L.A.B** for marketing and promotion in Australia and USA to support the release of upcoming fourth album via Loop Recordings.

**Louis Baker** for showcasing at BIGSOUND and Reeperbahn, including a five-date tour of Australia supporting Jordan Rakei and a four-date headline tour of UK and Europe, in support of album *Open*.

**MELODOWNZ** for a market visit to the USA (New York and Los Angeles) to meet with potential label partners, and writing sessions with American songwriters and producers.

**MELODOWNZ** for marketing and promotion in Australia and USA in support of single 'Fine' and his upcoming EP via SNIFFERS Records and Def Jam ANZ.

**Merk** to perform at SXSW 2020 as an official showcase artist.

**Merk** for marketing and promotion in the UK and USA in support of the release of Merk's second album *Infinite Youth* via Humblebrag Records.

**Mermaidens** for showcasing in Australia in and around BIGSOUND 2019 and a 15-date tour of UK and Europe in support of new album *Look Me In The Eye* via Flying Nun Records.

**Mild Orange** for a 16-date North America headlining tour in support of debut album *Foreplay*, including festival appearances in the USA and Mexico.

**Mild Orange** for international marketing and promotion in support of the release of their self-titled second album in May 2020.

**Miss June** for a 14-date US tour in support of release of debut album *Bad Luck Party* via French Kiss Records/The Orchard.

**Molly Payton** for marketing and promotion in the UK and USA in support of the release of Molly Payton's upcoming second EP via TMWRK Records and The Orchard.

**Myele Manzanza** for an 18-date tour of the UK and Europe in support of new album *A Love Requited* via First Word Records.

**Nadia Reid** to showcase at SXSW, followed by a 15-date headline tour of UK/Europe to promote the release of her third album *Out of My Province* via Spacebomb Records.

**Purple Pilgrims** for a three-date residency in Brooklyn, USA, and a 27-date tour of UK/Europe in support of album *Perfumed Earth* released via Flying Nun Records.

**Purple Pilgrims** to perform at SXSW 2020 as an official showcase artist followed by a five-date tour of North America.

**Reb Fountain** to showcase at SXSW and a seven-date tour of USA and Canada.

**Rory Noble** for a two-week trip for songwriting sessions in Los Angeles.

**SACHI** for an eight-date US tour supporting US act, Phantoms.

**Sony Music Entertainment NZ** Ltd for a two-part showcase of four artists in Sydney to promote Sony Music New Zealand's roster to Australian industry and market.

**Tami Neilson** for a 14-date tour of North American including headline shows and appearances at Calgary Folk Festival and Americanafest.

**Tami Neilson** to attend Folk Alliance International 2020 in New Orleans as an official showcase artist.

**The Beths** for a 17-date tour of the USA, followed by a three-date tour of Australia, in support of the release of their second album via Carpark Records and Dew Process.

**The Beths** for international marketing and promotion in support of the release of The Beths' second album *Jump Rope Gazers* via Carpark Records.

## INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS Cont.

**The Black Seeds** for a 15-date tour of UK and Europe, and shows on route in Bali, in support of new EP, *Refabricated*.

**The Modern Māori Quartet** for a 17-date residency of their Garage Party show at Edinburgh Festival Fringe 2019.

**Thomston** for a three-date Australian tour in support of release of double EP - *London* and *Los Angeles* - via Warner Music Australia.

**Tiny Ruins** for a 39-date solo tour of North America, UK, Europe and Australia, including dates supporting Aldous Harding, to promote the release of *Olympic Girls Solo* via Ba Da Bing Records (USA) / Marathon Artists (EU) / Milk! Records (AU) and Ursa Minor (NZ).

**Troy Kingi & The Upperclass** to attend Folk Alliance International 2020 in New Orleans as an official showcase artist followed by songwriting sessions in New York City.

**Yumi Zouma** for a North American tour in support of the release of their new album *Truth or Consequences* via Polyvinyl Records.

International Music Market Development Grants listed above which were disrupted, cancelled or postponed due to COVID-19 were:

Beastwars	Merk (for SXSW and showcasing)
BENEE	Nadia Reid
CHAI (for SXSW and showcasing)	Purple Pilgrims
Delaney Davidson	Reb Fountain
Devin Abrams	Rory Noble
Earth Tongue	Sony Music Entertainment NZ Ltd
JessB	Yumi Zouma

## 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 2019- 2020 were:

**NicNak Media**  
**Songbroker**  
**Sons of Zion**  
**Delete Media**

## OUTWARD SOUND INTERNATIONAL DELEGATE GRANTS

The Delegate grants enable 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 2019-2020 were:

### BIGSOUND

Andy Low  
Andy Morris  
Anna Loveys  
Anthony Metcalf  
Callum August  
Cushla Aston  
Jayden Keoghan  
Joost Langveld  
Mak Tongia  
Matthew Davis  
Nicole Thomas

### WOMEX

Hinurewa Te Hau  
Kelly Kahukiwa  
Mihirangi  
Myele Manzanza  
Rob Thorne  
Roberto Mukai

### FOLK ALLIANCE

Eden Iris

## OUTWARD SOUND INSTANT ACTION GRANTS

**Fat Freddy's Drop:** One Instant Action grant was confirmed for Fat Freddy's Drop to facilitate the timely return of touring backline to New Zealand as a result of COVID-19 cancellation related logistical issues.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International  Capability Business Growth	<p><b>INITIATIVE 8: Coordinating and managing the representation of NZ music at strategically identified international music trade events</b></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><b>Due to COVID-19 and subsequent border closures all offshore music trade events after March were cancelled in 2020.</b> This included half of the events where the Music Commission had scheduled a national representation – namely SXSW (which had invited thirteen NZ artists to showcase), A2IM IndieWeek in USA, and The Great Escape in UK. The music trade events that did occur were:</p> <p><b>BIGSOUND – Brisbane, Australia:</b> 100% Good, Aston Road, <b>Bakers Eddy, CHAIL</b>, CRS Music Management, Delete Media, DRM Ltd, Flying Out, Independent Music NZ, <b>Louis Baker, Mermaidens</b>, Mikee Carpinter Management, NicNak Media, NZ On Air, OUSA Events, Recorded Music NZ, Rhythm &amp; Vines, Saint Lachine and Tiki Dub Productions.</p> <p><b>WOMEX – Tampere, Finland:</b> Hinurewa Te Hau, Kelly Kahukiwa, Mihirangi, Mucho Aroha Music, Myele Manzanza and Rob Thorne.</p> <p><b>FOLK ALLIANCE – New Orleans, USA:</b> Eden Iris, Pip Ryan-Kidd, squaresums, <b>Tami Neilson</b> and <b>Troy Kingi</b>.</p> <p>A new initiative piloted in partnership with NZ Trade and Enterprise saw the New Zealand Consul-General Maurice Williamson and the Music Commission co-host an event at the NZ Official Residence in Los Angeles in late October 2019, targeting music supervisors to increase the paid usage of NZ music in international TV, film and advertising. Aldous Harding performed a showcase set for select members of the Los Angeles music, TV and film communities. This was a successful event that will be repeated in the future.</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><b>30 NZ music businesses</b> (including artists) attended music markets or trade fairs to showcase artists and promote NZ as a source of repertoire (<i>58 in 2018-19, 36 in 2017-18, 33 in 2016-17</i>)</p> <p><b>3 international trade events</b> hosted a New Zealand presence this year (<i>6 in 2018-19, 5 in 2017-18, 5 in 2016-17</i>).</p>	<p>All showcasing artists (listed in bold) showed growth in their social media impacts in the past year. Of note was CHAIL growing her Spotify streams fifteen-fold, and Tami Neilson’s song streams and online video plays grew by 290% and 174% respectively (<i>Nielsen Research Music Connect</i>).</p> <p>100% of delegate grant recipients have new business connections as a result of their attendance (<i>90% in 2018-19, 93% in 2017-18</i>).</p>	110

# 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 four senior managers. Additional staff work in each outcome area. The full-time equivalent (FTE) staff in the past financial year has been 8.2 FTE, 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 - 1 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, Te Māngai Pāho, Creative New Zealand, IMNZ, the MMF, Recorded Music NZ and APRA AMCOS.
- Achieved – particularly around the NZ Music Recovery Package and COVID-19 response.

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 2020.
- Achieved & Ongoing.

Goal 3: 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.
- Not Achieved - Three: ATEED, Burger Fuel and Music Works. The majority of financial partnerships occur for NZ Music Month events (Alert Level 3 & 2).
- Achieved - Twelve. Going Global Music Summit, SongHubs, Womex, AMPED Music Project, PWC Music Industry Economic Contribution report, PWC Overseas Earnings of the NZ Music Industry report, Girls Rock! Camp Aotearoa, You're The Future of Music, NZ Music Producers Series, Parachute Producer Development Programme, NZ Music Month Summit, Industry Internship Programme.

# FINANCIAL RESULTS 2019 - 2020

## FOR THE YEAR ENDING 30 JUNE 2020

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### Variations of Note

- There are significant variations in all departments due to the effects of the COVID-19 pandemic.
- The COVID-19 Alert Level shifts have impacted every area of operations for the Music Commission. The travel and gathering restrictions, and staff working from home for extended periods, required all projects or initiatives to be reconfigured for the Alert Level environments. This included cancellations, postponements, pivoting travel-based programmes to supporting web-based outcomes, and moving in-person programmes to occur online. The changed environment for the New Zealand music sector also meant a change in service performance focus for the Music Commission, with more support being implemented for other music organisations where their projects would contribute to overarching goals of the Music Commission.
- The Executive and Board of the Music Commission acted swiftly to re-deploy resources to where they could be most impactful, whilst maintaining our existing services wherever possible in different Alert Level settings. Alongside recalibrating the organisation's workplan and corresponding budget, additional industry investment was made to the Music Managers Forum and Independent Music NZ so they could give their members gratis membership for six months; commissioning six research papers and music market guides on Asian territories for our potential 'new normal' markets; commissioning a research paper on the potential opportunities for music production, producers and innovation in New Zealand; a contribution was made to the ongoing viability of the UNESCO Auckland City of Music project; a paper on successfully executing youth engagement projects was commissioned from AMPED in Dunedin; a contribution was made toward strengthening Māori focused projects and initiatives at APRA AMCOS; and financial support was given for the legal and consultancy costs incurred by Recorded Music NZ for the Copyright Act Review.
- Expenditure for some initiatives was adapted to the changing environment, with areas like NZ Music Month budgeted funds for tangible assets and events being utilised for increased expenditure on local media and the Student Radio Network, and supporting the national Save Our Venues campaign.
- Additionally, the Music Commission waived advertising fees normally charged for the May Book and contributions towards the overheads for the NZ Music Month campaign; and the Host Organisation participation fees for the Industry Internship Programme.
- There are two non-COVID related significant variations. The first is for a Rugby World Cup 2019 partnership project that was scheduled to occur and subsequently cancelled by Tourism NZ. Secondly, there is a significant variance against the previous year's financial performance in the Education cost centre. This is due to a limited time (two-year only) increase in funding for Rockquest from the Ministry of Education of \$300,000, which was administered via the Music Commission. There is zero net impact for the Music Commission on our year end result.
- Overall, despite the unexpected events of this reporting period, the Music Commission finished the year in a strong financial position and is in a positive cash position for the coming twelve months.



# INDEPENDENT AUDITORS REPORT

## For the year to 30 June 2020



### 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 2020, and the statement of comprehensive revenue and expense, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

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 2020 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.

#### ACCOUNTANTS & ADVISORS

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PO Box 106 090  
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Telephone: +64 9 366 5000  
[williambuck.co.nz](http://williambuck.co.nz)

William Buck Audit (NZ) Limited

## **Responsibilities of the Board**

The Board is 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 Board determine is necessary to enable the preparation of the financial statements that is free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is 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 Board 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 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 trust and the 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  
21 October 2020

# Statement of Comprehensive Revenue & Expense

## For the year ended 30 June 2020

	2020 ACTUAL	2020 BUDGET	2019 ACTUAL
<b>Revenue from Exchange Transactions</b>			
<b>Donations, Fundraising and Other Similar Revenue</b>			
Contributions	5,550	-	-
<b>Revenue from Providing Goods or Services</b>			
Services	4,763	41,000	16,635
Sale of Goods: NZMM Apparel	-	5,000	4,720
Other Income	5,490	4,800	4,239
<b>Interest, Dividends and Other Investment Revenue</b>			
Interest Received	21,708	23,821	22,479
<b>Total Revenue from Exchange Transaction</b>	<b>37,511</b>	<b>74,621</b>	<b>48,073</b>
<b>Revenue from Non-Exchange Transactions</b>			
<b>Donations, Fundraising and Other Similar Revenue</b>			
Contributions	5,000	15,000	15,000
<b>Revenue from Providing Goods or Services</b>			
Government Grants	2,455,000	2,495,000	2,805,840
Other	-	-	-
<b>Interest, Dividends and Other Investment Revenue</b>			
Dividends Received	533	504	537
<b>Total Revenue from Non-Exchange Transactions</b>	<b>2,460,533</b>	<b>2,510,504</b>	<b>2,821,377</b>
<b>Total Revenue</b>	<b>2,498,045</b>	<b>2,585,125</b>	<b>2,869,451</b>
<b>Less Expenses</b>			
Volunteer and Employee Related Costs	665,762	699,741	651,340
Costs Relating to Providing Goods or Services	644,756	832,198	1,017,456
Grants and Donations Made	1,095,682	1,009,800	1,126,066
Property Expenses	51,976	53,993	50,628
Depreciation and amortisation	17,796	16,556	3,397
Interest Expense	-	-	43
Other Expenses	33,421	44,028	42,412
<b>Total Expenses</b>	<b>2,509,392</b>	<b>2,656,316</b>	<b>2,891,341</b>
<b>Net Surplus / Deficit Before Tax</b>	<b>(11,348)</b>	<b>(71,192)</b>	<b>(21,890)</b>
Tax Income / (Tax Expense)	(276)	(1,367)	(6,351)
<b>Total Comprehensive Revenue and Expenses / (Deficit)</b>	<b>(11,072)</b>	<b>(69,825)</b>	<b>(15,539)</b>

# Consolidated Statement of Financial Position

## For the year ended 30 June 2020

Trading Account	2020	Budget	Variance
<b>Income</b>			
NZ MUSIC COMMISSION			
Contributions	10,551	15,000	(4,449)
Dividends and Interest Received	22,241	24,325	(2,084)
Government Grants	1,628,000	1,628,000	-
Services / Fees	3,800	41,000	(37,200)
Other Income	5,490	9,800	(4,310)
	<u>1,670,082</u>	<u>1,718,125</u>	<u>(48,043)</u>
EDUCATION			
Contributions	-	-	-
Government Grants	227,000	267,000	(40,000)
Services / Fees	963	-	963
Other Income	-	-	-
	<u>227,963</u>	<u>267,000</u>	<u>(39,037)</u>
OUTWARD SOUND			
Government Grants	600,000	600,000	-
Other Income	-	-	-
	<u>600,000</u>	<u>600,000</u>	<u>-</u>
<b>Total Income</b>	<b>2,498,045</b>	<b>2,585,125</b>	<b>(87,080)</b>
<b>Less Deductible Expenditure</b>			
NZ MUSIC COMMISSION			
Salary & Wages	502,882	526,951	24,069
Personnel Expenses	73,358	86,032	12,674
People Expenses	131,101	215,590	84,489
Administration Expenses	69,645	76,293	6,648
Communication Expenses	9,008	9,620	612
Manufacturing / Resources	24,478	24,488	10
Professional Services	55,672	60,941	5,269
Property Expenses	57,980	58,755	775
Repairs and Replacements	17,340	6,688	(10,652)
Events	55,867	106,400	50,533
Education & Research	53,192	28,022	(25,170)
Advertising & Promotions	581,574	470,929	(110,645)
Other Expenses	6,004	19,780	13,776
	<u>1,638,101</u>	<u>1,690,489</u>	<u>52,388</u>
EDUCATION			
Salary & Wages	120,442	120,138	(304)
Personnel Expenses	6,565	8,879	2,314
People Expenses	54,804	114,390	59,586
Administration Expenses	4,220	4,409	189
Communication Expenses	2,194	2,217	23
Manufacturing / Resources	5,183	1,799	(3,384)
Professional Services	85,618	79,179	(6,439)
Property Expenses	14,015	14,018	3
Repairs and Replacements	985	1,017	32
Events	-	800	800
Education & Research	133	390	257
Advertising & Promotions	6,700	10,550	3,850
Other Expenses	35	500	465
	<u>300,894</u>	<u>358,286</u>	<u>57,392</u>

OUTWARD SOUND GRANTS			
Instant Action Fund	-	-	-
Travel & Accomodation - Domestic	4,384	7,200	2,816
Travel & Accomodation - International	382,782	529,800	147,018
Administration	16,722	24,000	7,278
Production	60,792	27,000	(33,792)
Events	8,374	4,800	(3,574)
Advertising & Promotion	92,244	7,200	(85,044)
	<u>565,298</u>	<u>600,000</u>	<u>34,702</u>
Total Deductible Expenditure	2,504,293	2,648,775	144,482
Net Profit/(Loss) Before Taxation	(6,248)	(63,650)	57,402
Taxation - Current Year	-	-	-
Taxation - Deferred	(276)	(1,367)	(1,091)
Net Profit/(Loss) After Taxation	<u>(5,972)</u>	<u>(62,283)</u>	<u>(56,311)</u>
Less: Non Deductible Expenditure			
NZMC	4,743	6,751	2,008
Education	357	791	434
Outward Sound	-	-	-
Total Non Deductible Expenditure	<u>5,100</u>	<u>7,542</u>	<u>2,442</u>
<b>Total Comprehensive Income</b>	<b>(11,072)</b>	<b>(69,825)</b>	<b>58,753</b>

## Consolidated Statement of Changes in Net Assets/Equity

For the year ended 30 June 2020

	<b>2020</b>	<b>2019</b>
	Actual	Actual
	(\$'000)	(\$'000)
GENERAL FUNDS AT THE START OF PERIOD	398,829	414,368
Total comprehensive revenue and expense for the year	(11,072)	(15,539)
Transfers - special purpose reserves	-	-
Prior Year Adjustments	-	-
GENERAL FUNDS AT THE END OF PERIOD	<u>387,757</u>	<u>398,829</u>

# DIRECTORY

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