

Whakahiato Puoro o Aotearoa Music Enriches Aotearoa

Annual Report 2021 – 2022

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Our Environment Tō Mātou Waahi Mahi

Introduction from the Co-Chairs

Tēnā koe,

Our introduction to last year's Annual Report concluded that the challenging times for NZ music were far from over – and this very much proved to be the case.

By August 2021, all of Aotearoa had re-entered Level 4 lockdown, and some form of gathering restrictions remained in place until April 2022. In Auckland, the restrictions were far more extensive and extended than elsewhere in the country with, for example, schools being closed to external visitors for seven months of the year.

The 2021 Delta and 2022 Omicron COVID outbreaks put further pressure on the survival of our already stressed music sector, from both financial and health perspectives. Working with Minister Sepuloni and Manatū Taonga MCH, the Music Commission were able to secure additional funds to support the most pressing needs of our community, processing 818 emergency support grants to venues, production businesses, artists and other industry professionals, in addition to our work plan for the year.

The Board is extremely pleased and proud to report that, despite the adverse environment, the Music Commission was able to deliver or exceed all its strategic targets for the year – except where expressly prevented from doing so by public health constraints.

Despite lengthy periods when schools would not allow visitors, 430 hours of Music Mentoring were delivered against a target of 600, and the balance will be fulfilled in 2022-23.

Independent Music NZ and the Music Managers' Forum both saw membership growth, and both provided useful and empathetic support to their cohorts.

21 industry internships were supported (against a target of 12), ten upskilling events delivered, and 41 capability building initiatives were undertaken with investment from the COVID Recovery Capability Fund.

The Aotearoa Touring Programme, also a COVID Recovery investment fund, saw robust grants assistance for 143 tours (against a target of 70), helping to reinvigorate the live music sector and increase access to live music for audiences across the mōtu.

Despite uncertainty around COVID Protection Framework settings (which would not allow for indoor gatherings of more than 200 people until mid-April 2022) impacting the plans of NZ Music Month event organisers this May, a significant 600 events were held nationwide – growing awareness of Kiwi artists, encouraging audience discovery of new local artists, and boosting growth for our music businesses.

Early in the pandemic, the Music Commission strategically adapted the Outward Sound export programme to focus on supporting international marketing and promotion for our exporting artists – so that they could maintain their offshore presence when touring was not viable, and to introduce new artists gaining traction at home to global audiences. This proved to be a successful move, with overseas touring opportunities for these artists vastly increasing once international and local travel restrictions became less common. Once borders opened, Outward Sound experienced a surge in demand, receiving applications for more than double the export programme's annual budget (\$1.404m requested vs budget of \$0.6m).

Concurrently, with plans needing to be in place months in advance, the majority of international trade shows the Music Commission works with were either cancelled or presented as smaller-scale events this year; and

(until March 2022) MIQ requirements made it difficult for NZ artists or businesses to attend those that did go ahead. Consequentially, the Music Commission transferred the \$0.15m trade show underspend to support more artists' offshore opportunities through Outward Sound. This however was only a short-term and partial solution, and will not mitigate the growing number of genuine export growth prospects we are currently seeing for our artists and music businesses, and which we will not have the funds to support into the future.

The Music Commission continued to contribute to major initiatives backing the wellbeing of our community including Soundcheck Aotearoa, the Māori Music Industry Coalition and the Oro Māori Music Strategy.

Despite the live music industry being unable to operate as normal for long periods during 2021-22, revenues from recorded music grew by 18.5% globally in 2021, driven by growth in paid subscription streaming according to IFPI, the organisation that represents the recorded music industry worldwide. Figures released in March 2022 in IFPI's Global Music Report show total revenues for 2021 were US\$25.9 billion. In Aotearoa a rise in streaming revenues pushed the overall recorded music market to growth of 8.2%. As an almost entirely digital industry now, recorded music, and its secondary revenue streams of public performance and composition income, are highly productive and contribute little to carbon emissions. However, only a tiny minority of superstar artists are able to sustain their careers by recorded music revenue alone, making the work the Music Commission does to boost the potential of music from Aotearoa more important than ever.

There were few changes to our Board during the year. Our Board intern, Harry Lilley, was appointed as a full Board member for the coming year, and we are in the process of appointing a new Board intern. Ria Hall resigned due to other commitments and former Trustee, Wairere Iti, re-joined the Board in

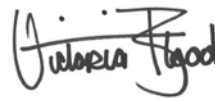
December. Wairere is acting as an advisor, and a conduit, between our organisation and the Māori Music Industry Coalition as the Music Commission works towards a bi-cultural governance model.

In her address to the Going Global Music Summit 2022, Prime Minister Jacinda Ardern said:

'...despite the challenges, our artists have adapted and found new ways to showcase and share their talent with the world...I would like to acknowledge the NZ Music Commission for the work they have been doing to facilitate some of this work; functioning as the connection between government support and the industry through these really unprecedented times.'

Our music industry represents, and earns revenue from, Aotearoa's culture at home and abroad, and it enhances and nourishes Kiwi wellbeing. It is a highly productive and innovative ecosystem, which through its digital outputs has a low impact on the climate, and helps to diversify and grow New Zealand's economy and exports.

The Music Commission, which is the only government-funded agency which takes a long-term approach to the development of the NZ music industry as a whole, is grateful for the continuing support of Manatū Taonga and proud to report on the initiatives we have delivered in 2021-22 to facilitate the resilience, growth, inclusivity, and wellbeing of the NZ contemporary popular music community, and its local and global audiences.



VICTORIA BLOOD
CO-CHAIRPERSON

GREG BONNETT
CO-CHAIRPERSON

Our Purpose & Strategic Focus

Tō Mātou Rautaki Whakaarotau

Vision

Whakahiato Puoro o Aotearoa – Music enriches Aotearoa

Mission

Supporting a thriving New Zealand music sector – culturally, economically and globally

Our Aims

- Sustainable careers & music businesses
- Inclusivity, wellbeing, access & participation
- Internationalisation

Nature & Scope of Functions

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

The Music Commission's services are not provided by other government agencies. The Music Commission is in a unique position to take a long-term developmental approach for the contemporary popular music sector as a whole.

Additionally, the Music Commission undertakes two contracts for the Ministry of Education, to provide music mentoring services and support for students and in schools. This contract has a separate reporting process twice annually.

Reporting Framework

The Music Commission reports to the Ministers for Arts, Culture and Heritage via the Ministry for Culture and Heritage.

The terms of the funding relationship are set out in a Funding Agreement between the Music Commission and the Ministry.

Further expectations of the Minister are communicated to the Music Commission in an annual Letter of Expectations.

Contribution to Manatū Taonga Ministry for Culture & Heritage Strategy

The Music Commission's initiatives and projects make a direct positive contribution towards the Manatū Taonga Strategic Intentions for arts and culture in Aoteroa and their descriptors of success:

- Culture is inclusive and reflective, supporting people to connect and engage with each other, their community and society.
- Māori culture is recognised, valued and embraced by New Zealanders.
- People can access and are participating in cultural activities and experiences.
- Cultural activity is valued, supported and nurtured.
- The cultural system is resilient and sustainable.

The Development, Performance & Export of Music from Aotearoa





Goal 1 - Development

Support education & upskilling across the music sector

STRATEGY

Implement & collaborate with partners for capability initiatives to grow the skill base and sustainability of the music sector across Aotearoa.

OUTCOMES

More opportunities are provided for developing music skills in Aotearoa, from classrooms to high-level professional development.

A wide range of training opportunities are available across the NZ music sector.

Resources are provided to support artists, music businesses, and music career development.

Goal 2 - Performance

Support NZ artist opportunities for successful performances

STRATEGY

Support artists & practitioners to upskill, execute and promote original New Zealand music across stages and platforms.

OUTCOMES

A thriving live music sector for artists and audiences in New Zealand.

Skilled, supported and resourced music practitioners who are agile in a COVID recovery environment

Increasing the pool of export-ready artists in Aotearoa.

Goal 3 - Export

Support NZ music to thrive globally

STRATEGY

Invest in NZ artists, upskilling opportunities and collaborations to take NZ music to the world.

OUTCOMES

More music from Aotearoa is seen and heard on the world stage.

NZ artists and music businesses grow their international opportunities and successes.

NZ artists and music businesses have the skills, networks and knowledge to excel in global markets.

Our Highlights Ō Mātou Hiratanga

For the year to 30 June 2022

Highlight 1

The Music Commission acted quickly to support NZ musicians and music businesses as the pandemic stopped all live music performance. This included the delivery of:

- 233 grants across 70 different venues through the NZ Music Venue Infrastructure Fund. These venues were located across 25 different towns and cities around Aotearoa.
- 26 MusicHelps & Music Commission COVID-19 Delta Music Production Business Support Grants to support live music event production businesses to remain viable and retain staff through the ongoing challenges of the COVID Delta environment.
- 479 Music Commission & MusicHelps Delta Hardship Relief Grants, with most recipients receiving payment in under seven days.
- 59 Aotearoa Touring Programme COVID Support Grants for artists who's tours had been postponed or cancelled due to COVID-19.

Highlight 2

76.5% of attendees at the inaugural NZ Music Venues Summit in May 2022 said their venue would not have survived the pandemic without the support of the Music Commission NZ Music Venue Infrastructure Fund.

Highlight 3

Over 680 people are employed across the 70 venues who were supported through the NZ Music Venue Infrastructure Fund in 2021-2022. Between them they hosted over 96 performances of original NZ music every week. Of the venues supported, 95% have continued trading – of the 3 venues that have closed, two are seeking new premises.

Highlight 4

The Aotearoa Touring Programme supported 143 tours across the country – 107 Tier 1 and 36 Tier 2 tours comprising 1,094 shows.

Highlight 5

51 upskilling, capability or development initiatives were delivered through the NZ Music Capability Programmes.

Highlight 6

100% of teachers who's classes participated in the Musicians Mentoring in Schools Programme reported gains in student competence.

Highlight 7

There was significant print media coverage for NZ Music Month this year, which included 400,000 copies of the special NZ Music Month edition of Time Out magazine in the NZ Herald, the Northern Advocate, Rotorua Daily Post, Bay of Plenty Times and the Whanganui Chronicle; and the Your Weekend supplement with a readership of 353,000 featured a four-page NZ Music Month cover story (Your Weekend is included in Stuff publications The Dominion Post Wellington, The Press Christchurch and the Waikato Times).

Highlight 8

From the 21 Internships undertaken this year, 71% of the Interns have secured paid work in the music sector. 61% of Interns have stayed on with their Host Organisations, in either full-time or part time capacities.

Highlight 9

Between the 46 artists supported for international activity through the Outward Sound programme in the past twelve months, MRC Data (formerly Nielsen Research Music Connect) reports an estimated 439,900,292 on-demand audio streams around the globe.

Highlight 10

In May, the Music Commission hosted a strategy hui for all national music organisations focused on the future of our sector with representatives from APRA AMCOS, Auckland City of Music, Creative New Zealand, Independent Music NZ, Māori Music Industry Coalition, Music Education NZ Aotearoa, Music Managers Forum Aotearoa, Music Producers Guild NZ Aotearoa, NZ On Air, OneMusic, Recorded Music NZ, Save Our Venues, Soundcheck Aotearoa and Te Māngai Pāho.

Our Projects **O Mātou Kaupapa Matua**

The Music Commission's strategic direction is focused on achieving its Mission through undertaking work across our three focus areas. Our key projects outlined in this section will contribute to both our Mission and the Manatū Taonga Ministry for Culture and Heritage (MCH) Medium-term outcomes.

Development

Support education & upskilling across the music sector



**Manatū Taonga
Medium-term Outcome:**

Resilient and valued cultural
sector workforce

- Operating the Musicians Mentoring in Schools Programme
- Operating the Bands Mentoring in Schools Programme
- Supporting the Music Managers Forum Aotearoa (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 artist and industry news, and music resources
- Supporting upskilling opportunities for NZ artists and music businesses
- Contributing toward research on the economic value of the music industry
- Operating a contestable Capability Grants Programme
- Supporting NZ artists and music businesses through capability focused projects to assist them to thrive in a COVID recovery environment, with a focus on strengthening the Māori music sector.

Performance

Support NZ artist opportunities for successful performances



**Manatū Taonga
Medium-term Outcome:**

Improved and more equitable access to cultural experiences

- Publishing information on key domestic and international events
- Operating the Aotearoa Touring Programme
- Organising NZ Music Month
- Supporting significant cultural recognition events – Waiata Maori Awards, Pacific Music Awards, the Taite Music Prize and the Student Radio Awards
- Providing resources to support successful domestic touring

Export

Support NZ music to thrive globally



**Manatū Taonga
Medium-term Outcome:**

More sustainable
economic model

- Operating the Outward Sound Programme (as border restrictions allow)
- 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 (either online or as border restrictions allow)
- 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

Our COVID Response

Tō mātou whakaō ki te Mate Kōwheori

Above and beyond the work programme in the Music Commission's Annual Plan 2021-2022, the emergence of the Delta variant of COVID-19 in August 2021, and the Omicron variant in January 2022, meant a pivot in priorities to support the music sector.

This resulted in the Music Commission again focused on being the delivery agency for the music-specific components of the government's COVID-19 arts sector support. This began with the Delta Relief Funding package announced in late September 2021, and continued with subsequent support streams through the Omicron wave early the following year – which saw Aotearoa move to Red in the COVID Protection Framework in January, with restrictions which continued through until April 2022.

A suite of programmes were quickly implemented to support NZ music businesses, particularly those in the area of live music who have been hit hardest throughout the COVID pandemic.

These were:

- A second round of the NZ Music Venue Infrastructure Fund opened, focused on music venues where there had been NZ artist performances of original music cancelled or postponed from the start of the Delta outbreak. This was to ensure a

minimum viable national touring infrastructure in the future and to support music venues across New Zealand cities and regions to be resilient and survive.

- The Aotearoa Touring Programme expanded its capacity to support grant recipients who incurred costs for shows which were cancelled or postponed from the beginning of the Delta outbreak.
- The NZ Music Commission worked alongside the charity MusicHelps to ensure NZ artists and music workers affected by Alert Level shifts were supported if suffering hardship, and to assist live music production companies. This resulted in the Music Commission MusicHelps COVID Delta Hardship Grants supporting artists and those across the music sector, and the Music Production Business Support grants to ensure these companies retained their staff and remained viable through extended periods of gathering restrictions.

NZ Music Venue Infrastructure Fund

The COVID-19 Delta Relief Package round of the NZ Music Venue Infrastructure Fund enabled music venues to apply for a contribution towards the costs associated with operating a live music venue (with capacity under 1,000) when the venue had a track record of original New Zealand music performances.

The level of support each venue received reflected the number of original NZ music performances they were confirmed to host that had been impacted due to the pandemic. Applicants needed to provide evidence of the confirmed bookings for original NZ music performances.

The NZ Music Venue Infrastructure Fund opened for applications on 1 October, after Minister Sepuloni announced targeted support for the arts sector through the COVID Delta Relief Package on 29 September.

This support was extended into the Omicron-response shift to Red in the COVID Protection Framework in early 2022 for venues where confirmed performances of original NZ music have been cancelled or postponed from 23 January because of the change to Red.

Additional criteria for the Omicron-response round of support included that venues who had received Manatū Taonga Ministry for Culture and Heritage Cultural Sector Emergency Relief Funds were not eligible to apply for this contribution, and venues were required to confirm they adhered to the COVID Protection Framework requirements.

In total, four rounds of the fund were distributed.

70 venues from across 25 towns and cities received support through the NZ Music Venue Infrastructure Fund.

At the National Music Venues Summit in May 2022, 76.5% of attendees said their venue would not have survived without the support provided through the Music Commission's NZ Music Venue Infrastructure Fund – second only to the support provided by the Wage Subsidy (82.4%).

“Thank you so much. Our venue wouldn't have made it through without this support.”

**Nick Vassar,
Darkroom,
Christchurch**

NZ Music Venue Infrastructure Fund Recipients

4th Wall Theatre	New Plymouth	MOON	Wellington	The Jam Factory	Tauranga
A Rolling Stone	Christchurch	MoveSpace	Auckland	The Loons	Christchurch
ADJØ	Dunedin	Neck of the Woods	Auckland	The Mussel Inn	Golden Bay
Anthology Lounge	Auckland	Nelson Centre of Musical Arts	Nelson	The Piano	Christchurch
Biddy Mulligans	Hamilton	Nivara Lounge	Hamilton	The Sherwood	Queenstown
Blue Smoke	Christchurch	Paisley Stage	Napier	The Stomach	Palmerston North
Cassette Nine	Auckland	Playhouse Theatre	Richmond	The Vault	Auckland
Club 121	Wellington	Ponsonby Social Club	Auckland	The Wine Cellar	Auckland
Common Room	Hastings	Portland Public House	Auckland	Thirsty Dog	Auckland
Cupid Bar	Auckland	Powerstation	Auckland	Totara Street	Mount Maunganui
Darkroom	Christchurch	Pyramid Club	Wellington	Tuning Fork	Auckland
Ding Dong Lounge	Auckland	Roots Bar	Tākaka	Valhalla	Wellington
Dive	Dunedin	San Fran	Wellington	Vogelmorn Precinct	Wellington
Dog With Two Tails	Dunedin	Silent Studios	Auckland	Waterbar	Wanaka
Flux	Christchurch	Smash Palace	Gisborne	Whammy	Auckland
Freida Margolis	Auckland	Snails Artist Runs Space	Palmerston North	Whammy Backroom	Auckland
Galatos	Auckland	Space Academy	Christchurch	Whanganui Musicians Club	Whanganui
Grainstore Gallery	Oamaru	Studio The Venue	Auckland	Whirinaki Whāre Taonga	Upper Hutt
HIDE	Christchurch	The Butter Factory	Whangārei	Wunderbar	Lyttleton
Hollywood Theatre	Auckland	The Cabana Lounge	Napier	XCHC	Christchurch
Ink	Auckland	The Crown Hotel	Dunedin	Yonder	Queenstown
Leigh Sawmill	Leigh	The Dogs Bollix	Auckland	Yot Club	Raglan
LOOP	Christchurch	The Dome	Gisborne		
Meow	Wellington	The Great Hall, Te Matatiki Toi Ora	Christchurch		

Aotearoa Touring Programme COVID Support Grants

When the shift to Alert Level 4 occurred in August 2021, there were up to 190 shows affected between the NZ artists who were participating in the Aotearoa Touring Programme. These shows were scheduled to happen across 38 different towns and cities around NZ.

As part of the COVID-19 Delta Relief support, Aotearoa Touring Programme Tier 1 and Tier 2 recipients were able to claim 100% of approved eligible costs which were incurred for shows cancelled or postponed due to COVID-19 – for example marketing costs or deposits for shows which could not go ahead. Only costs included in the original approved budgets were eligible, and the usual process of supplying invoices for the claims was followed.

After pausing when COVID restrictions eased in December 2021, the Aotearoa Touring Programme COVID Support Grants were reinstated when the COVID Protection Framework moved to Red in late January 2022.

The Music Commission worked alongside Manatū Taonga to ensure there was no duplication of support between our Aotearoa Touring Programme COVID Support Grants and the Ministry's Arts and Culture Event Support Scheme.

This was a hugely challenging period for artists, with many having to postpone or reschedule events multiple times. The Aotearoa Touring Programme COVID Support Grants ensured that supported artists could continue their work, and NZ audiences would have the opportunity at a later date to experience live, local music.

59 Aotearoa Touring Programme COVID Support Grants were approved between 44 different artists in the year ending 30 June 2022.

“Our business was able to survive single-handedly because of the support of the Aotearoa Touring Programme which not only unlocked funds to allow these artists to tour with financial sustainability (some for the first times in their careers), but it also gave us as a business a backstop and sense of purpose when we had felt like things were too tough to continue.”

**Reuben Bonner,
Banished Music**

Aotearoa Touring Programme COVID Support Grant Recipients

Adam Hattaway
Ainslie Allen
Anderson Rocio
Anthonie Tonnon
Aro
Bleeders
Blindfolded & Led To The Woods
Blindspott
Broods
Clap Clap Riot
Daniel Armstrong
DARTZ
Deva Mahal
Dimmer
Don McGlashan

DOONS x Sofia Machray
East York
Easy Off
Fur Patrol
Garageland
Greg Johnson
Ha! The Unclear
Hans Pucket
Hollie Smith
Jackie Bristow
Jed Parsons
Jordan Luck
Lake South
Lawrence Arabia
Lou'ana

Luke Buda
Mako Road
Marlins Dreaming
Mel Parsons
Michael Llewellyn
PRINS
Reb Fountain
Shihad
Stan Walker
Sulfate
Troy Kingi
Tuawahine
VENICE
Vera Ellen

Music Commission & MusicHelps Delta Hardship Relief Grants

On 29 October 2022 an emergency hardship grant was announced as a partnership between the Music Commission and MusicHelps in response to the growing COVID-19 Delta crisis, which was impacting the livelihoods of artists, and music workers across Aotearoa.

The Delta Hardship Relief Grants made a \$1,000 rapid response grant available to people in need that:

- were New Zealand citizens;
- who resided in New Zealand;
- who had been in paid work in the music industry for at least the last 2 years;
- and had experienced loss of income as a result of COVID-19 restrictions and cancellations.

Applications were encouraged from the full range of music industry workers. Artists, roadies, riggers, technicians, crew, performers, songwriters, managers and anyone who had lost income from their work in the production or performance of live or recorded music in Aotearoa were invited to apply.

This was a quick turn-around grant, where most payments were actioned within seven days.

The demand was very high. The grants were allocated in three rounds, where the application system was open until all the funds had been applied for. Every round was fully subscribed within three hours.

500 grants were made available, and 479 applications were deemed valid and paid.

The names of recipients will not be made public for these Hardship Grants. A breakdown of recipients by application demographic information follows.

“I just wanted to drop a quick note to say thank you for the funds that I received through your organisation this week following an application I sent on Monday, for the 'Delta Grant'. This will help immensely with getting through this difficult time. I feel it is my obligation now to 'pay it forward' in some way”

Delta Hardship Relief Grant Recipient

Music Commission & MusicHelps Delta Hardship Relief Grants Demographic Report

	APPLICATIONS	PERCENTAGE
TYPE OF INDUSTRY PRACTITIONER		
Artist (Inclusive of DJ's)	309	64.51%
Production	167	34.86%
Other	3	0.63%
	479	
ETHNICITY		
Pakeha	273	56.99%
Māori (inclusive of Māori/European or similar)	97	20.25%
Pasifika	46	9.60%
Asian	14	2.92%
Not specified and Other	49	10.23%
	479	
REGION		
Auckland	271	56.58%
Wellington	38	7.93%
Other North Island	52	10.86%
Christchurch/Canterbury	33	6.89%
Dunedin/Otago	23	4.80%
Other South Island	31	6.47%
Not specified	31	6.47%
	479	
GENDER		
Men	277	57.83%
Women	95	19.83%
unknown/not specified	107	22.34%
	479	
AGE		
below 20	3	0.63%
20-29	197	41.13%
30-39	139	29.02%
40-49	87	18.16%
50-59	37	7.72%
60+	11	2.30%
Not specified	5	1.04%
	479	

Music Commission & MusicHelps Music Production Business Support Grant

MusicHelps & Music Commission Music Production Business Support Grants were announced on 22 November 2021. The intention of these grants was to support live music event production businesses to remain viable and retain staff through the ongoing challenges of the COVID Delta environment when there was no work available on live music events.

This was the second strand of our joint COVID Delta response with MusicHelps. Music Production Business Support Grants were available to live music production service companies only, and were not applicable for other music businesses.

Businesses were eligible to apply if they could illustrate they were employers providing live music event production and delivery services and that their business has been significantly affected by the public health response to the COVID-19 Delta resurgence.

The Music Production Business Support Grant could be used for:

1. Investment in alternative revenue streams that would enhance the business's ability to remain viable and continue to employ staff.
2. Actions that require investment to assist the business to suspend activity or reduce costs until the event economy returns to a sustainable level.
3. Contribution towards itemised expenses for a nominated period.

The criteria which was used for assessing the production businesses applications included:

- Will the grant materially improve the viability of the business and their ability to employ/contract other workers?
- How many people will this grant impact (i.e. how many workers)?
- Is this company's viability vital for their local/region music sector infrastructure?

26 Music Production Business Support Grants were approved and paid. Grants ranged between \$5,000 to \$30,000, with the size of the grant relative to the number of workers each company employed.

"It will quite probably be what keeps a lot of us afloat and able to recover from this awful situation! Heartfelt gratitude to all concerned!"

**Glenn Border,
Luminaire Systems**

NZ Music Venue Infrastructure Fund Recipients

Audio Progress Ltd	Palmerston North
Backline Ltd	Christchurch
BounceNZ Auckland Ltd	Auckland
College Hill Productions Ltd	Auckland
Eleven Audio NZ Ltd	Auckland
JLP Presents Ltd	Auckland
Luminaire Systems Ltd	Auckland
Marelo Limited (T/A Forge Production Services)	Auckland
Negative Space Ltd	Auckland
NJCP Limited	Auckland
NW Group Limited	Auckland
NZ Direct Sales Ltd T/A Parbs Percussion	Wellington
NZ Roadies and Riggers Ltd	Auckland
Rich Green Limited	Christchurch
Robert Barclay Limited	Auckland
Schupepe Limited	Otahuhu
Show Day Sound LTD	Auckland
Show Light and Power Limited	Auckland
Southern Lights and Services LTD	Dunedin
suren unka	Auckland
The Production Co	Auckland
The Rock Factory Ltd	Auckland
The Soundpeople Ltd	Christchurch
TSH	New Plymouth
Western Audio Engineering Ltd	Lower Hutt
White Audio Limited	Christchurch

Our Initiatives

Ko Tauākī o te Mahinga Mahi

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 1 Musicians Mentoring & Bands Mentoring in Schools Programmes

OVERVIEW

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

Participants in the 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.

MEASUREMENTS

600 hours delivered of Musician Mentoring.

40 Schools participate in Bands Mentoring.

85% of participants rate the Programmes as having a positive or strong influence in the intended result areas.

RESULTS

430 Hours Of Musicians Mentoring

Auckland schools were closed for external visitors due to Alert Level or COVID Protection Framework settings for 7 months this year, and between 3.5 – 6 months for schools in the rest of NZ. Remaining hours will be undertaken in the next financial year.

For Bands Mentoring, in 2021 the total number of schools represented across all competitions was 254 - equalling 2019 levels, and restoring the widespread nature of the Programme following the COVID-impacted 2020.

100% of teachers reported gains in student competence.

TARGETS

600 hours delivered of Musician Mentoring.

BUDGET (\$000)
326

ACTUAL
279

PARTICIPATING SCHOOLS & MENTORS 2021-2022

MENTORS:

Annie Crummer
Aro
Bella Kalolo
Henry Francis
Hera
Jazmine Mary
Jed Parsons
Jenny Mitchell
Jeremy Redmore
Jimmy Christmas
Jimmy Colbert
Joel Shadbolt
Jon Toogood
Julia Deans
Laughton Kora
Lavina Williams
Louis Baker
Mazbou Q
Nicole Gaffney
Possum Plows
Sam Trevethick
Tipene
Tommy Nee

SCHOOLS:

Alfriston College
Christchurch Steiner School
Coromandel Area School
Craighead Diocesan School
Cromwell College
Edgewater College
Elim Christian College Golflands Campus
Excellere College
FAHS Feilding High School
Garin College
Geraldine High School
Gisborne Girls High School
Glenavon School
Hamilton Boys' High School
Hauraki Plains College
Hereworth School
Huanui College
James Cook High School
James Hargest College
Kaikorai Valley College
Kaipara College
Kamo High School
Manukura
Massey High School

Auckland
Christchurch
Coromandel
Timaru
Cromwell
Auckland
Auckland
Whangarei
Feilding
Nelson
Geraldine
Gisborne
Auckland
Hamilton
Ngātea
Napier
Whangarei
Auckland
Invercargill
Dunedin
Auckland
Whangarei
Palmerston North
Auckland

Motueka High School
Mount Maunganui College
Mt Aspiring College
NZ Correspondence School
Pāpāmoa College
Patea Area School
Raglan Area School
Reporoa College
Rodney College
Rotorua Boys' High School
Rototuna High School
Sacred Heart Girls College
Selwyn College
South New Brighton Primary
St Hilda's College
Taieri College
Tauranga Boys' College
Te Aratiki College
Te Wharekura o Manaia
Tongariro College
Tuakau College
Waimea College
Wairoa College

Nelson
Tauranga
Queenstown
Online
Tauranga
Palmerston North
Raglan
Reporoa
Auckland
Rotorua
Hamilton
Hamilton
Auckland
Christchurch
Dunedin
Dunedin
Tauranga
Hastings
Coromandel
Tūrangi
Auckland
Nelson
Wairoa

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 2 Support Independent Music New Zealand (IMNZ) and the Music Managers Forum Aotearoa (MMF)

OVERVIEW

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.

MEASUREMENTS

The paid membership of IMNZ remains stable or grows.

The paid membership of the MMF remains stable or grows.

The MMF and IMNZ will provide services, including an upskilling schedule taking into account membership surveys and feedback, to benefit both their memberships and the wider industry.

RESULTS

The paid membership of IMNZ is 240 (230 in 2020-2021).

The paid membership of the MMF is 390 (316 in 2020-2021).

The MMF and IMNZ have provided upskilling opportunities and resources for their members, both in-person and online when COVID restrictions prevented gatherings.

TARGETS

The paid membership of IMNZ and the MMF remains stable or increases in the year.

BUDGET (\$000)

255

ACTUAL

255

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 3 Delivering professional development opportunities, useful information & resources for the NZ music industry

OVERVIEW

Delivering an Industry Internship Programme will provide practical training and develop the knowledge, networks and career potential for the interns, whilst providing support and new perspectives for host organisations.

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. This will expand the music sector skill base and help grow the industry's expertise and capability to successfully operate in a post-COVID environment.

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.

MEASUREMENTS

A minimum of ten upskilling events occurs annually.

That a minimum of twelve intern placements occur per annum.

That usage of resources is maintained or grows annually.

A quantifiable figure of the financial value of NZ music is published annually.

Provide services including the May Book and a free legal advice service.

At least 85% of professional development participants rate the initiatives as good or excellent.

RESULTS

Twenty one intern placements occurred. Ten upskilling events occurred.

Demand for resources has been maintained, with an increase in users for digital publications. A change in Google Analytics means year-on-year comparison is not possible for this period.

The PWC report Economic Contribution of the NZ Music Industry will be published in December 2022.

The upskilling handbook The May Book was published both digitally and in hard copy and the free legal advice service Music Law was available, but utilised 40% less than the previous year (assumption is that was due to a lack of contracts being issued due to lock downs).

90% of professional development participants rate the initiatives as good or excellent.

TARGETS

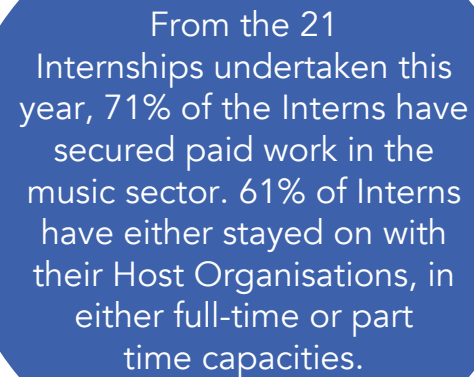
A minimum of twelve intern placements occurs in the year & a minimum of ten upskilling events occur in the year

BUDGET (\$000)
600

ACTUAL
597

INDUSTRY INTERNSHIP PROGRAMME HOST ORGANISATIONS 2021-2022

212 Music Group	Christchurch
Creative Capital Arts Trust	Wellington
InDigiNation	Tairāwhiti
Moshtix	Auckland
Splore	Auckland
SquareSums&Co	Auckland
TA Audio	Auckland
APRA AMCOS	Auckland
Aston Road	Wellington
August Avenue	Auckland
Banished Music	Auckland
Big Fan	Auckland
Five AM	Auckland
Flying Nun	Wellington
Live Nation	Auckland
MMF Aotearoa	Auckland
Most FM	New Plymouth
Music Producers Guild	Auckland
NZ Musician	Auckland
SOLE Music Academy	Christchurch
Undertheradar	Auckland



From the 21 Internships undertaken this year, 71% of the Interns have secured paid work in the music sector. 61% of Interns have either stayed on with their Host Organisations, in either full-time or part time capacities.

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 4 Delivering capability building initiatives to support the Music sector to meet the challenges of a post-COVID-19 environment

OVERVIEW

Through Music Commission Capability Fund, delivered as part of the Manatū Taonga Ministry for Culture and Heritage Arts & Culture COVID Recovery Fund, a range of partnerships and investments will occur to meet COVID-related short-falls in funding for existing industry capability initiatives; and to support new initiatives aimed at strengthening music sector capability.

MEASUREMENTS

A minimum of 15 capability initiatives occurs that support NZ artists and music businesses skills in a post-COVID environment

Capability initiative evaluations show 85% of participants rate the initiatives as good or excellent in the areas of either Skills Growth & Learning Pathways; Low barriers to Participation; or Resilience, Sustainability & Adaptation.

RESULTS

41 capability initiatives occurred to support NZ artists and music businesses skills in a COVID-recovering environment

Capability Initiative final reports show high levels of engagement and satisfaction from participants in the areas of either Skills Growth & Learning Pathways; Low barriers to Participation; or Resilience, Sustainability & Adaptation.

See following pages for more detail.

TARGETS

A minimum of 15 new initiatives targeted at strengthening music sector capability in a post-COVID-19 environment occur in the year.

BUDGET (\$000)

1,000

ACTUAL

1,043

NZ MUSIC CAPABILITY PROGRAMMES

The NZ Music Capability Programmes, supported through the Manatū Taonga NZ Music COVID Recovery Programme, have had a significant impact in the range of upskilling, development and support options available for the music sector in Aotearoa. The NZ Music Capability Programmes have provided more than fifty professional development and upskilling initiatives this year.

The NZ Music Capability Programmes are allocated to two equal shares, with half the investments and projects delivered via partnerships or directly by the Music Commission, and half invested in the fully contestable Capability Grants Programme. This mix of delivery and procurement has been successful in ensuring a range of activity across project types and regions.

MUSIC COMMISSION CAPABILITY INVESTMENTS

The Music Commission has undertaken or invested in a range of projects, programmes and initiatives to support growing the industry's expertise and capability to successfully operate in a COVID recovery environment, and assist organisations that aspire for the music sector to become more inclusive and accessible.

These investments have included:

- Aotearoa Music Producer Series - Nationwide
- Backline Charitable Trust, Napier for the Hawkes Bay Music Hub Mentoring programme
- Gig Starters Guide To All Ages Gigs Handbook
- Global MRC Nielsen Streaming Research
- Ignite Youth Production Training Programme
- Music Managers Forum Tikanga & Titiriki Wānanga
- NZ Music Producers Guild Aotearoa
- ORO Māori Music Strategy
- Parachute Music Professional Supervision Initiative
- San Fran, Wellington, Dealing with Disclosures Staff Training
- SOLE Music Academy Speaker Series Christchurch
- SongHubs 2022
- Soundcheck Aotearoa
- SOUNZ Pacific Music Strategy
- Taite Music Prize COVID Assistance 2022
- Te Reo Māori Pilot Music Sector Staff Training
- TheChangeOver.org - Online Diversity Resource
- Voices of Hope Mental Health Awareness campaign

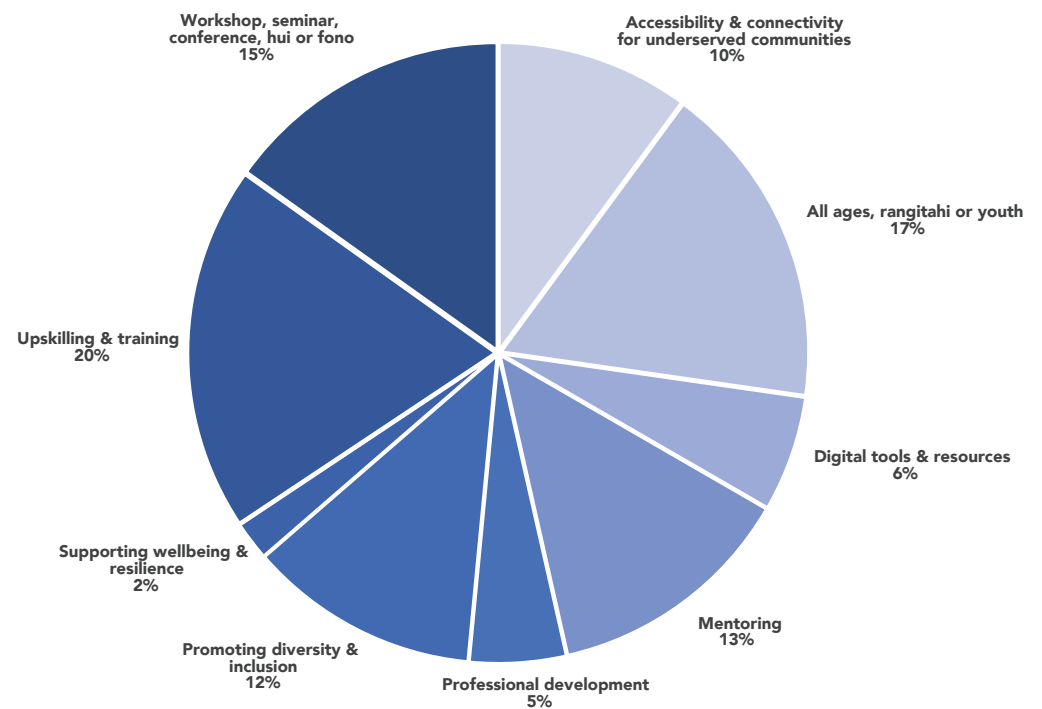
CAPABILITY GRANTS PROGRAMME

Through this contestable fund music businesses, organisations, collectives and individuals can apply for up to \$25,000 towards new initiatives, or building on existing initiatives, that support industry, technical and business capability in Aotearoa's music sector. This includes upskilling projects, training and development opportunities, creating digital tools and resources, and promoting inclusivity, accessibility and wellbeing.

The Capability Grants Programme focuses on a range of project types for different members of the music sector – these are:

- Workshop, seminar, conference, hui or fono
- Mentoring
- Supporting wellbeing and resilience
- Professional development
- Digital tools and resources
- Accessibility and connectivity for underserved communities
- All ages, rangatahi or youth
- Promoting diversity and inclusion.

CAPABILITY GRANTS PROGRAMME RECIPIENTS BY PROJECT TYPE



CAPABILITY GRANTS PROGRAMME RECIPIENTS 2021-2022

Anna Edgington for music production workshops in Auckland and Wellington for intermediate and professional level women and gender-diverse artists.

Aston Road for a Music Career Development Course for Wellington-based self-managing and independent artists.

Auckland City of Music for Equalizer wānanga for female music and screen professionals in Auckland.

Auckland Theatre Company for an upskilling programme for emerging female, non-binary and trans musicians to learn about professional theatre sound design.

Babybelles for a series of short videos supporting and supplementing the learning of young music students aged 5-12 years old, plus a website to host the videos and other digital resources.

Christchurch City Council for Industry Talks sessions as part of Go Live! 2022.

Creative Capital Arts Trust for a series of six free artist development workshops for Wellington musicians.

Creative Sounds Society for Soundcheck professional respect training for Palmerston North musicians and music professionals.

Crescendo Trust of Aotearoa for Te Ara/The Way music mentoring workshops for disadvantaged rangatahi.

Dunedin Fringe Arts Trust for the AMPED programme of mentoring, workshops and gigs for high school musicians in Ōtepoti.

Establish Music for stage three of Access All Areas initiative for music practitioners with disability and impairment.

Famous Fish Music for the creation, marketing and delivery of music education training courses for NZ Early Learning professionals nationwide.

Flying Out for the second phase of developing and launching a suite of services to support NZ music artists and practitioners.

Hamilton Live Music Trust for workshop and classes with a focus on female musicians

Hokianga Recording Studio for supporting young and emerging music practitioners in Northland through workshops and hands-on recording studio experience.

Jesse Austin-Stewart for a six-part Music Technology Disability Accessibility Podcast series.

Kiwi Kids Music Trust for the creation and delivery of a professional development content series for children's music creators

MENZA (Music Education Aotearoa NZ) for their Creating Safer Spaces in Music Education initiative.

MoveSpace for a workshops series for young emerging artists.

Mukuka Musowa for a series of development workshops for musical artists of African descent.

Naked Accounting for a free financial upskilling initiative for musicians.

Neck of the Woods for a research project into Web3 opportunities for Aotearoa's music venues.

CAPABILITY GRANTS PROGRAMME RECIPIENTS 2021-2022

Nelson Youth Music Collab for COMMOTION - a weekend of industry seminars and workshops for 100 local young musicians in Nelson.

NZ Musician Magazine for a research and scoping project on the practical viability of developing an online NZ music promotion network.

Our Venues for developing a multi-venue code of conduct for independent music venues across Aotearoa and sexual harm prevention pilot for use in venues.

Our Venues for the inaugural National Venue Summit for small to medium-sized music venues nationwide.

Papanui Youth Development Trust for a Creative Pathways Development Programme for young people at all ages community centre & venue in Christchurch.

Parachute Music for a Producer Development Residency programme.

RDU 98.5FM for a 10-month Synthonics Electronic Music Production series of workshops in Christchurch. Rising Sounds for the delivery of mentoring sessions for local and emerging artists, and production of professional promotional assets.

Songbroker for staff upskilling and training in sync licensing and music royalties to increase support available to artists.

SongCatcher for the "SongCatcher" songwriting programme focused on 7 to 11 year olds.

SquareSums&Co for a research project into Asian participation, engagement and representation in the NZ music sector.

The Music Seeds for the delivery of a 26 week mindset and wellbeing programme for musicians in Wellington.

The Sensonauts for the continued delivery of music production courses for women, femmes and non-binary people.

To The Front / Girls Rock for the development of To The Front Pōneke and the introduction of To The Front Te Papaioea.

Women About Sound for songwriting mentoring programme for women and gender-diverse musicians.

Woodcut Productions for an Emerging Music Producers Mentoring Programme.

Zeal Education Trust – Hamilton for free music production programmes in Live Sound, Vocals and Beat Making for young people.

Zeal Education Trust – Taranaki to support the delivery of music production programmes for marginalised young people aged 13-18 in Taranaki, providing them skills and experience in live sound and lighting, and DJing.

CAPABILITY GRANTS PROGRAMME HIGHLIGHTS

Establish Music – Access All Areas

Following an earlier Capability Grant to deliver "Access All Areas" - the development of its existing coaching and mentoring services for music practitioners who identify as having a disability or impairment, Establish Music successfully applied for a second grant to develop a new accessibility needs framework to make accessibility a mainstream concept within Aotearoa's music community.

The recently launched Framework presents a series of ideas for making the Aotearoa music community more accessible for disabled music practitioners. Establish Music will also be running a series of free, community workshops and leadership seminars to share the ideas within the Framework later this year.

"Professional upskilling and training opportunities contribute to positive outcomes for many artists. However, we recognise that it is the accessibility of these opportunities that provides the cornerstone to success. Music practitioners who live with disability often experience barriers to the opportunities that are available within the music community, making it harder for them to develop and sustain their music careers.

"In addition to the day-to-day challenges myself and other disabled music practitioners face, the changes brought about by COVID-19 have forced many disabled artists to redesign and relearn the pathways of accessibility that they have worked hard to build, and relied on for many years.

"We believe that by acknowledging the rights, goals, and value of disabled music practitioners, and by listening in ways that support authentic contributions from the access community, we can work together to promote equality in our community and create better outcomes for all."

- adapted from foreword by Frances Dickinson, founder and CEO of Establish Music



CAPABILITY GRANTS PROGRAMME HIGHLIGHTS



Nelson Youth Music Colab – COMMOTION (Nelson)

Nelson Youth Music Colab successfully applied for a Capability Grant to deliver COMMOTION, a brand-new event for young artists (aged 13-20) in the Nelson region. Taking place over a weekend in August, COMMOTION consisted of music workshops, industry seminars, and performances which gave local musicians the opportunity to learn, connect and be inspired by role-model musicians (including Joel Shadbolt, Sam Trevethick and Laughton Kora) – an opportunity not readily available in the region.

Whilst the primary goal was to encourage youth music development, artists/tutors participating similarly benefited from a weekend of musical collaboration and connection with their industry peers. COMMOTION also developed and stimulated the contemporary music scene within the Nelson/Whakatu region at a quiet time of the year, with young people, artists and tutors, crew, whānau and the wider community all participating throughout the weekend.

Image supplied by COMMOTION



Hokianga Recording Studio (Northland)

Hokianga Recording Studio successfully applied for a Capability Grant to run an audio sound and recording programme for rangatahi and mokopuna within the Tai Tokerau region. The aim was to provide those young people with a safe and positive space to learn, connect, and build confidence while also upholding the principles of karakia, whakatau and waiata.

As the project has developed over the year, NCEA credit levels have been incorporated into the programme, with the view that one or more rangatahi may go into recording or music as a future career. The studio will also soon be taking on a couple of rangatahi who have completed the course to do work experience, which will include working with the mentors at the studio, going to venues to set up sound systems, and sound mixing for small shows and events around Hokianga.



Our Venues – Music Venues Summit (Auckland)

Our Venues successfully applied for a Capability Grant to host the first ever Music Venues Summit during NZ Music Month.

Representatives from 23 small to medium-sized music venues across Aotearoa attended the two-day event – with 16 key venue staff from outside of Auckland travelling to attend. Topics covered in the discussion sessions included the challenges and successes during the pandemic, what makes a great venue, the Aotearoa Live Music Recovery Project, SoundCheck's harm prevention resources, booking shows post-Omicron and planning for the future.

100% of respondents strongly agreed with the statement "I would attend an event like the Music Venues Summit again" while 94% of respondents strongly agreed that the Summit "has improved my feeling of connection to a community of music venues."

Photo supplied by Our Venues

CAPABILITY GRANTS PROGRAMME HIGHLIGHTS



EQ - Equaliser Project (Auckland)

Auckland UNESCO City of Music successfully applied for a Capability Grant towards a pilot Equaliser (EQ) Project to provide female screen professionals and female music professionals with professional development opportunities and an ongoing professional network. Via an application process, three musicians were paired with three female directors to create filmed music content which can be used as portfolio pieces/promotional material by the participants. A networking hui to enable and create even more connections between the music and screen sectors was held during NZ Music Month.

“What stood out during each presentation was what an incredibly successful pairing our musicians and directors proved to be. Their genuine stories of collaboration throughout the production process, their acknowledgment of the unique creativity and strengths found in an all-women crew was so inspirational. We're certain our audience came away both enlivened and empowered by the presentations and the networking chats afterwards.”

Photo credit: Chontalle Musson



Creative Capital Arts Trust - Whanake Ringapuoro Artist Development Sessions (Wellington)

Creative Capital Arts Trust (CCAT) successfully applied for a Capability Grant to run a series of six artist development seminars for independent and emerging artists based in Te Whanganui-a-Tara. Each session focused on a different topic of industry knowledge, supporting artists to build their careers by upskilling in areas such as music distribution and marketing, where to find funding, managing money as a musician and how to book a successful tour.

The Whanake Ringapuoro Artist Development Sessions concept was developed and delivered by two former Interns who had been placed with CCAT through the Music Commission's Industry Internship (and one has continued working at CCAT as Music and Festival Producer since completing her internship in 2020).

Image supplied by Creative Capital Arts Trust



Making Waves - (Auckland and Wellington)

A Capability Grant was made towards Making Waves, a new project to address gender diversity in music production and build capability for women and gender-diverse artists. Two two-day production workshops were held in May in Auckland and Wellington for women, women of colour and non-binary producers. 48 promising women and gender-diverse artists were mentored and tutored as a result, benefitting from the opportunity to upskill as well as build a community.

“I really loved the workshop and just wanted to thank you for making it happen, and bringing everyone together! Hope there will be more of this in the future as I think it is a great help to local women/non-binary music producers like me.”

Photo credit: Kiran Patel

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 5 Operation of the Aotearoa Touring Programme

OVERVIEW

This programme is intended to reinvigorate the live music sector to grow the potential for touring across Aotearoa and enable more New Zealanders to experience live, local music. Through providing a robust grants assistance programme that invests in approved domestic touring costs, more NZ artists will be able to grow sustainable careers and increase the access to live music for NZ audiences.

Tier 1 Fund: This fund will enable emerging artists and established artists who perform in lower capacity venues to apply for a contribution towards the costs of undertaking a domestic tour, to encourage the inclusion of shows outside of the main centres, shows for all ages audiences, and shows accessible to broad communities (i.e. shows at marae, community halls, etc). It is anticipated that applications will include provision for payment of venue hire fees and advertising spends on local media outlets to market the shows. At least 100 grants will be approved from 1 July 2020 to 30 June 2022.

Tier 2 Fund: This fund will enable artists to apply for a contribution towards the costs of undertaking a national tour, with a focus on tours which will include shows outside of the main centres. It is anticipated that applications will include provision for payment of venue hire fees and advertising spends on local media outlets to market the shows. At least 40 grants will be approved from 1 July 2020 to 30 June 2022 for artists with a proven track record of successful touring.

MEASUREMENTS

That at least 100 Tier 1 domestic tours are supported over the two-year period.

That at least 40 Tier 2 domestic tours are supported over the two-year period.

That a minimum of six funding rounds occur per annum and that independent audits are undertaken for a minimum of four projects annually.

Supported artists we work with domestically receive greater coverage and engagement.

Four applicants take part in a survey to assess the funding process and management of the programme. growing press and online coverage. Applicant feedback has been very positive, with commendation of the staff responsiveness.

RESULTS

142 New Zealand domestic tours were supported in 2021-2022.

Tier 1: 215 tours supported over two years
108 tours in 2020-2021
107 tours in 2021-2022

Tier 2: 63 tours supported over two years
28 tours in 2020-2021
35 tours in 2021-2022

Six funding rounds for the Aotearoa Touring Programme occurred and independent audits of six projects took place.

Supported artist's re-applications shows demand to return to new centres, and growing press and online coverage.

Applicant feedback has been very positive, with commendation of the staff responsiveness.

TARGETS

At least 70 New Zealand domestic tours are supported per annum.

BUDGET (\$000)
1,500

ACTUAL
1,658

ACTUAL PAID
797

Variance funded from unused Tier 3 2020-2021 funds

AOTEAROA TOURING PROGRAMME

The Aotearoa Touring Programme is a matched investment initiative to encourage domestic touring, particularly outside of the main centres.

Applicants can apply for 50% of the eligible costs for undertaking a NZ tour (up to a capped amount) – a tour is defined as at least three shows outside of your hometown.

278 New Zealand domestic tours were supported in 2020-2022.

Tier 1: 215 tours

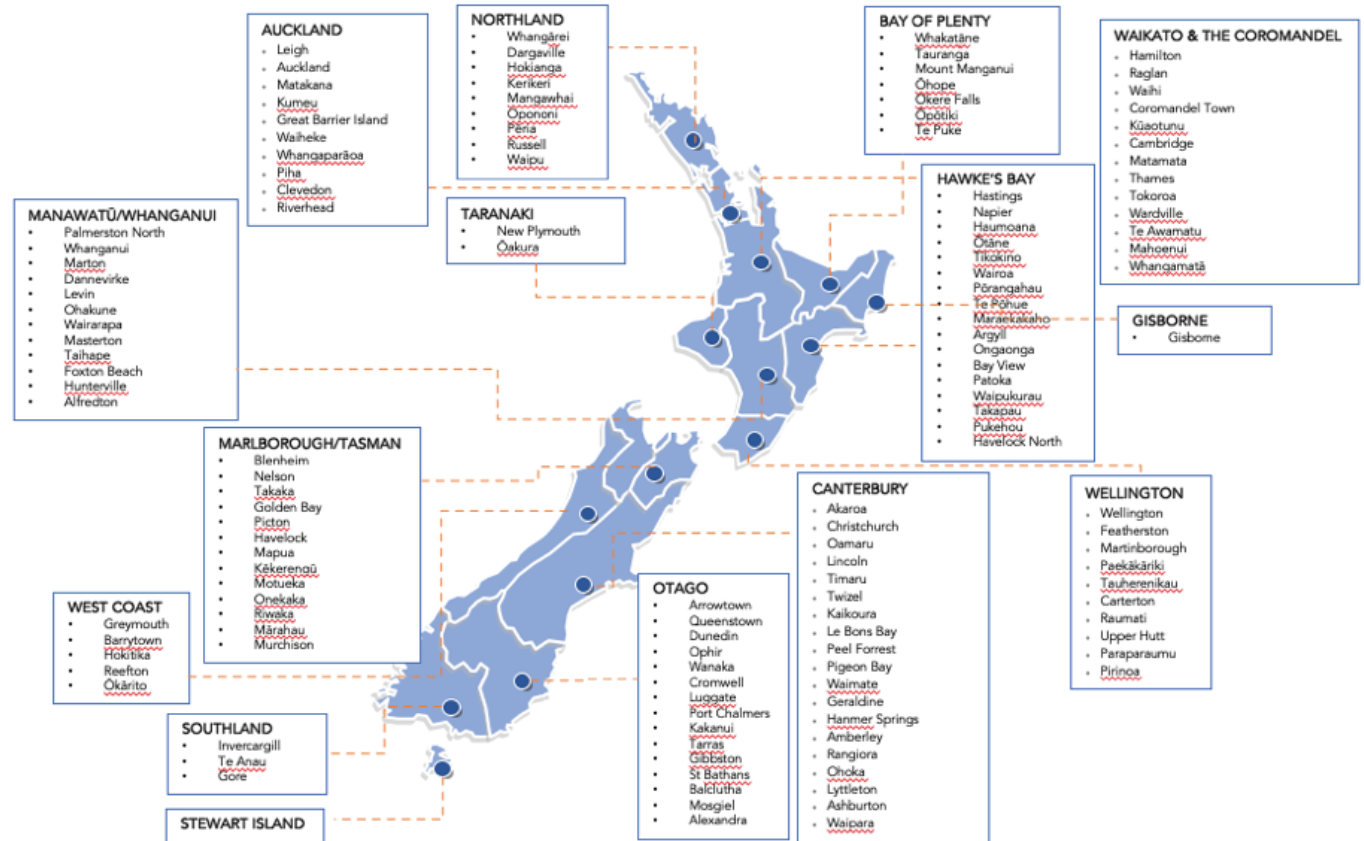
108 tours in 2020-2021
107 tours in 2021-2022

Tier 2: 63 tours

28 tours in 2020-2021
35 tours in 2021-2022

Cancellations due to COVID-19 meant the Tier Three Significant Production Fund, which existed from 2020-2021, had a balance of \$211,898. The Music Commission Board approved for the remaining Tier Three funds to be utilised for other ATP grants if needed. This allowed for additional Tier Two applications to be supported in this past year, many of which had significant production expenditure.

278 SUPPORTED TOURS - OVER 2,180 SHOWS IN 136 TOWNS & CITIES 2020-2022



AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2021-2022

Adam Hattaway and the Haunters for a 15 date national tour of New Zealand supporting the release of 'Rooster'.

Albi & The Wolves & Looking For Alaska for a 6 date national summer tour.

Anderson Rocio for a 4 date tour in support of Anderson Rocio's EP release 'We're Fine'.

ANOTHER LIFE - Rayner / McLennan / Kutztze for a 5 date North Island tour supporting their debut self-titled album.

Arahi for a 6 date North Island debut tour.

Arthur Ahbez for an 8 date tour in support of a new single.

Asta Rangu for a 4 date national tour in support of their album release.

Ben Woods for a 4 date tour in support of the new album 'Dispeller'.

Big Sima & Boomtown for a 12 date tour in support of the debut album from Big Sima 'Stereotypes of a Polynesian Misunderstood'.

Bleeders for a 4 date tour to celebrate the Bleeders 20th Anniversary.

Borderline & Albert Street for a 4 date North Island tour.

Che Fu, Chad Chambers, Lion Rezz, Riddim Cartel and Wiz for a 4 date tour.

Chris Priestley & The Unsung Heroes for a 15 date South Island Tour of the Unsung Heroes Project.

Danica Bryant for their debut 6 date national tour in support of sophomore EP 'Ego Death'.

Daniel Armstrong & The Monsoons for a 6 date tour in support of their album 'Everything Is As It Shouldn't Be'.

DARTZ for an 8 date national tour in support of single 'Hoons'.

Deva Mahal for a 7 date nationwide tour in support of the 'Stand In' album.

Diablos Caravan for a 28 date national tour in support of a new live album.

Diablos Caravan for a 62 date national tour.

Die! Die! Die! For a 6 date national tour in support of the new album 'This Is Not An Island'.

DOONS + Sofia Machray for a 6 date nationwide double headline tour.

Duncan Haynes Trio for a 4 date concert tour of the South Island.

Elliott Dawson for 4 intimate shows to promote debut album 'Hang Low'.

Emma Dilemma for a 6 date tour to support debut album 'SPIT'.

Erny Belle for a 6 date tour in support of the release of her debut album.

Evan Rhys for a 3 date tour in support of EP 'Flickering Stars'.

Filth Wizard for a 5 date tour of the North and South Island in support of their album 'Sleep eater'.

Foley for a 7 date national tour to support their debut album.

French for Rabbits for a 9 date national album release tour.

Fur Patrol for a 7 date national tour.

Gareth Thomas for a 10 date tour promoting the 'Bits' album release.

Georgia Lines for a 5 date tour of Auckland, Hamilton, Tauranga, Christchurch and Dunedin.

Georgia Lines for a 7 date tour supporting Deva Mahal.

Ha! The Unclear for a 6 date national tour.

Hans Pucket for a 5 national date tour.

AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2021-2022

Heavy Chest & Eli Superfly for a national tour.

Hemi Hemingway for a 6 date national tour.

Henika for an 8 date tour of North Island in support of debut album 'Strange Creatures'.

Hera for a 12 date tour of the South Island to support latest album 'Hera'.

In The Shallows for an 11 date national summer tour.
In The Shallows and **Looking For Alaska** for a 14 date double bill tour.

Ingrid and the Ministers for a 6 date North Island tour to celebrate sophomore album release 'Boofhead'.

Jan Preston Boogie for a South Island tour.

Jaz Paterson for a 5 date national tour to support the release of EP 'Ache'.

Jed Parsons for a 15 date national tour.

Jenny Mitchell for an 8 date nationwide tour in support of upcoming album 'Tug of War'.

Julia Deans for a 5 night tour of the small community halls of Hawke's Bay.

Kaosis for a 5 date national tour.

Knights of the DUB table for a 5 date national tour.

Koizilla and Night Lunch for a 7 date two-band national tour.

Lake South for an 11 date national tour in support of Lake South's 3rd album 'The Light You Throw'.

Lee Martin for a 9 date national tour in support of Lee Martin's new album 'Gypsy Soul'.

Lost Tribe Aotearoa for an 8 date North Island tour.

Luke Buda for an 11 date tour in celebration of the new album 'Buda'.

Luke Buda for a 4 date musical duo tour to promote solo album 'BUDA' with Anita Clark (Motte).

Luke Thompson for a 10 date tour in support of fifth album 'The Trials and Tribulations of Adam and His Seed'.

MAC SUMMER for the 'Connected' national tour.

Masaya for an 8 date tour of the North and South Islands in support of their debut album.

Mel Parsons for a 20 date tour of rural North Island as one half of 'The Woolshed Tour'.

Mel Parsons for a 4 date North Island tour in support of Mel's new single 'Carry On'.

Michael Llewellyn & the Darlings for a 6 show North Island tour in support of their debut album 'Oh My Darling'.

Miles Calder for a 10 date national tour in support of single 'Pushing & Pulling'.

Mirror Ritual + Porpoise for a 5 date tour taking two new bands around Aotearoa.

Miss Leading for a 5 date national tour in support of debut album 'Minor Thing'.

Mo Muse for a 4 date national tour in support of album 'Insider Trading'.

Mousey for a 4 date national tour in support of Mousey's sophomore album 'My Friends'.

Nicholas Joseph for a 4 date North Island tour in support of their debut album.

Oscar LaDell for a 7 date tour of the South Island in support of the album 'This Love of Ours'.

Park Road for a 4 date national tour.

Phoebe Rings for a tour across Aotearoa with Lips in support of their EP 'Phoebe Rings'.

Pipsy for an 8 date tour of the North and South Island as openers for Jordan Luck Band.

PRINS for a 21 date national tour.

Proteins Of Magic for a 9 date tour of the North and South Island in support of their sophomore album.

AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2021-2022

Pull Down The Sun for 9 shows across the North and South Islands.

Purple Pilgrims for a 4 date national tour.

Recitals for a 6 show national tour to celebrate the release of debut album 'ORBIT I'.

Rei for a 10 date tour in support of new te reo album 'Ariki'.

Saint Peter's Thursday for a 6 date national tour in support of debut single 'Fisherman' and follow up 'Caroline'.

Sam V for a 4 date tour.

Sea Mouse for a 5 date nationwide tour to promote new single 'Evil Heart'.

Shepherds Reign for a 4 date tour in support of their single 'Ua Masaa'.

Sid Diamond, Giantkilla, DJ Jayrasik, Shane Walker, Queen Shirl'e for a 4 date tour.

Sidewinder for a 7 date national tour in support of their first album release 'Vines'.

SKILAA for a 5 date tour to promote the first single and accompanying music video 'I Never Knew'.

SKRAM for an 11 date tour of the North Island to support single 'Release'.

SKRAM for a 14 date North Island tour to support their debut album 'Walk Into The Sun'.

Solomon Crook for a 5 date tour to support the release of 'I & You'.

Sulfate for a 7 date tour of the South Island.

Summer Thieves for an 8 date tour.

T-Bone for a 6 date North Island tour in support of debut album 'Medium Rare'.

Tami Neilson for a 5 night tour of the small community halls of Hawke's Bay.

TE KAAHU for a 4 date North Island tour in support of debut album 'Te Kaahu O Rangī'.

The After for a 15 date nation tour to support the release of the new single 'Doesn't Matter'.

The Butlers for a 5 date national tour to support the release of The Butler's sophomore album 'BASICS'.

The DeSotos for a 5 date tour of the North Island.

The Nukes for a 10 date North Island tour in support of their fourth album release.

The Rising Tide for a 5 date tour of North and South Island.

The Wendys for a 4 date national tour in support of the first single 'Lo Fi Lies'.

There's A Tuesday for a 4 date national tour promoting an upcoming EP release.

TIPENE for an 8 date tour supporting his new album 'Heritage Trail'.

Tom Rodwell & Storehouse for a 16 date tour in support of the album 'Wood & Waste'.

Trip Change for a 7 date North Island tour for debut album 'Lies & Lullabies'.

Vera Ellen for a 5 date tour to celebrate Vera Ellen's album 'It's Your Birthday'.

Viices for a 4 show North Island tour.

Voodoo Bloo for a 5 date tour promoting the first single on the forthcoming album.

Wheel of Experience for a 5 night tour of different small community halls in Hawke's Bay.

Wiri Donna for a 6 date tour of the North and South Island in support of the 6 track EP release 'Being Alone'.

AOTEAROA TOURING PROGRAMME TIER 2 RECIPIENTS 2021-2022

Avantdale Bowling Club for a 6 date national tour in support of second album 'Trees'.

Blindspott for a 7 date nationwide tour in support of the band's first release in over 16 years.

Bret McKenzie for an 11 date national all-ages tour for the release debut solo musical album 'Songs Without Jokes'.

Broods for a 3 date tour in support of fourth album 'Space Island'.

Broods for a 9 date national summer tour.

Che Fu & The Krates for an 8 show tour of Aotearoa.

Devilskin for a 14 date New Zealand tour.

Don McGlashan for an 8 date tour in support of his fourth solo album.

Gin Wigmore for a 10 date national tour to support single 'Hand Over Heart'.

Greg Johnson Band for a 6 date national tour.

HERBS Acoustic & DJ D'oose for a 3 date tour.

Hollie Smith for an 8 date album release tour.

House of Shem, Three Houses Down, Ardijah, Herbs Acoustic, Swiss, Israel Starr, Deach, Luke Whaanga, DJ Bounce, Riddim Cartel, Victor J Sefo for a tour

celebrating NZ Artists/Musicians/Bands during NZ Music Month.

Katchafire for a 4 date tour.

Marlins Dreaming for a 4 date tour to celebrate the release of their new album 'Hasten'.

Mel Parsons for a 5 date national tour.

Mild Orange for a 6 date tour in support of their third album 'Looking For Space'.

Montell2099 for a 5 date nationwide tour in support of his upcoming album.

MUROKI for a 6 date national tour supporting the release of 'Heading East' EP.

Nadia Reid & Her Band with the NZ Trio for a 5 date national tour and a performance with the APO in Auckland.

Poetik for a 6 date tour of North Island in support of debut album 'Poetik Justice'.

Racing for a 7 date tour supporting the release of a new album.

Reb Fountain for a 17 date national tour to celebrate the release of new album 'Iris'.

Rodger Fox Big Band (RFBB) for a tour to celebrate an

album of new compositions inspired by the poems of Hone Tūwhare.

SACHI for a 5 date national tour.

Shihad for a 5 date national tour to celebrate the release of their 10th studio album 'Old Gods'.

Stan Walker for a national tour.

stellar* for a 4 date tour celebrating 25 years of stellar*.

The Beths for a 5 date theatre tour presenting The Beth's third album.

The Black Seeds for a 8 date national tour to celebrate 7th studio album 'Love & Fire'.

The Feelers for a 16 date national tour to celebrate the 21st anniversary of album 'Communicate'.

The Veils for a 6 date tour in support of a new album.

Tiny Ruins for a 7 date tour in support of new album 'Ceremony'.

Troy Kingi for an 11 date nationwide theatre tour celebrating the release of the indie folk record 'Black Sea Golden Ladder'.

Tuawahine for a 4 date national tour featuring wahine artists from Aotearoa.

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 6 NZ Music Month

OVERVIEW

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.

MEASUREMENTS

NZ Music Month continues to attract public support as evidenced through the number of NZ music performances nationwide during May.

Volume of external events, activities and promotions organised by others for NZ Music Month.

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

RESULTS

Approx 600 performances, events & promotions.

COVID Protection Framework settings from 26 January to 13 April including gathering restrictions impacted organiser confidence and volume of events.

Targeted press coverage this year had a total reach of 7.5 million.

Social Media engagement was positive for the event.

Facebook followers grew to 20.7k (from 19k in 2021).

Instagram followers grew to 7k (from 6.2k in 2021).

Twitter is stable at 10.3k followers (10.3k in 2021).

TARGETS

More than 1,000 NZ music performances, events and promotions are held nationwide during May.

BUDGET (\$000)
80

ACTUAL
75

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 7 Supporting Contemporary Music Awards

OVERVIEW

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.

MEASUREMENTS

That the three events occur annually – specifically the Waiata Maori Awards, the Pacific Music Awards and the Taite Music Prize continue to be recognised as culturally significant events.

That the three events produce positive media results and provide recognition and coverage for these significant parts of the sector.

RESULTS

Four culturally significant events are supported in the year.

The Waiata Māori Music Awards were held online Saturday 9 November.

The Pacific Music Awards was broadcast on Saturday 11 December on the Tagata Pasifika online platform – TP+ (tpplus.co.nz).

A new addition, the Student Radio Network Awards also occurred on 11 December, streamed on Facebook Live and simulcast on all five student radio stations.

The Taite Music Prize was held on Sunday 29 May as an in-person event at Q Theatre, Auckland.

TARGETS

Three culturally significant events are supported in the year.

BUDGET (\$000)
23

ACTUAL
19

Goal 3 - Export

Support NZ music to thrive globally

Initiative 8 Operation of the Outward Sound Programme

OVERVIEW

Through providing a robust 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.

Until international border settings allow, the primary focus will be international promotion and marketing.

MEASUREMENTS

Four funding rounds are held annually and independent audits are undertaken for a minimum of two completed projects.

100% of international marketing projects provided with matching funds through Outward Sound have robust plans and demonstrate capability to achieve increased overseas earnings, as assessed by an industry advisory group.

A stable or growing percentage of Outward Sound recipients offered subsequent international opportunities & receive greater coverage and engagement.

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

RESULTS

Four funding rounds were held.

100% of international projects demonstrated capability to achieve increased overseas earnings.

46 Outward Sound matched-funding grants were approved in this period.

Outward Sound experienced a significant growth in demand this year with borders opening and international touring recommencing. Applications were received for more than double the Outward Sound annual budget.

Independent audits have been undertaken for eight projects.

MRC Data (formerly Nielsen Research Music Connect) reports an estimated **439,900,292 on-demand audio streams** between the Outward Sound supported artists this year.

TARGETS

100% of projects demonstrate capability to achieve increased overseas earnings.

Four funding rounds are held in the year.

BUDGET (\$000)
600

ACTUAL
743

Variance funded by an underspend in Initiative 9 – International Trade Events

OUTWARD SOUND RECIPIENTS 2021-2022

Albi & The Wolves for a 7 date tour of Australia including festival dates.

Aldous Harding for a 23 date North American tour in support of the release of her new album 'Warm Chris' via 4AD/Beggars Group.

Alex Wildwood to support songwriting/publishing opportunities in the UK.

Alien Weaponry for a 23 date UK/Europe supporting French metal band, Gojira as well as additional festival appearances.

Banks Arcade for a UK tour in support of the release of their debut album 'Future Lovers' via UNFD Records, including performances at Download Festival and showcasing at The Great Escape.

Broods for a 21 date North America tour in mid-2022.

CHAI for an Australian tour in support of the release of CHAI's 'Pineapple Pizza' EP via Full Circuit.

CHAI for marketing and promotion in the USA in support of the release of CHAI's new project 'Pineapple Pizza' via Full Circuit/BMG.

Connan Mockasin for a 29 date tour of Australia, USA, UK and Europe in support of new album 'It's Just Wind' via US label Mexican Summer.

Drax Project for international promotion in support of the releases of new single 'Crazy' and a new EP.

Fazerdaze for international marketing and promotion in support of the release of her new EP 'Break!' via Section 1/Partisan Records.

FILTH AKL for in market visits to UK/Europe/North American to meet with current and potential business partners with additional ten performance dates.

Harry Charles for an in-market visit to the USA to support and further develop connections in the Los Angeles song-writing and producer community.

Harry Parsons for marketing and promotion in Australia.

Jackie Bristow for marketing and promotion in the USA in support of the release of Jackie Bristow's forthcoming release via US label Mesa Blue Moon.

JessB for a market visit to Amsterdam, London and Berlin to perform shows in support of the 2021 release of her '3 Nights In Amsterdam' EP via The Orchard and to meet with existing and potential industry partners.

Jonathan Bree for a 27 date European tour to promote a new album via Lil' Chief Records.

Katchafire for a tour of the US and Europe.

Keepsakes for tour and marketing and promotion in UK/EU in support of the release of Keepsakes' EP 'A Virtue In Vogue'.

Kylie Price for showcasing at SXSW 2022.

L.A.B. for marketing and promotion in Australia, USA & UK to support upcoming release of new music.

Marlon Williams for a 14 date North American tour in support of the release of his new album 'My Boy' via Dead Oceans/Secretly Canadian.

Marlon Williams for a 20 date UK/EU tour including Lorde support slots and a headline show in London.

OUTWARD SOUND RECIPIENTS 2021-2022

Mikey Dam to support songwriting/publishing opportunities in Australia.

Mild Orange for an 18 date tour of Europe, UK and North America in support of the release of Mild Orange's third album 'Looking For Space' via AWAL.

Molly Payton for a 15 date tour of the UK in August 2021, including support slots for Oscar Lang, in support of the release of her mini album in October 2021. Molly Payton for a USA tour in support of Molly Payton's 2021 release 'Slack'.

Montell2099 for a 10 date tour of the USA supporting US artist, RL Grime, in support of the upcoming release of Montell2099's second EP via US label Sable Valley.

Mousey for international marketing and promotion supporting the release of Mousey's sophomore album 'My Friends'.

Muroki for a 17 date tour of Australia in support of release of new music through Olive Records/Universal.

Paul Gurney for showcasing in and around Americanafest 2022 in support of the release of his new album 'Blue Horizon'.

Purple Pilgrims for a 35 date tour of the UK and Europe in support of upcoming album via Flying Nun Records.

RIKKI for a 4 date Australian tour supporting Australian artist, Buderah.

Sit Down In Front for marketing and promotion in Australia in support of the forthcoming release of Sit Down In Front's EP.

skinnnyandsoft for a market visit to the USA to meet with potential business partners, perform showcases, promote their debut EP release and songwriting sessions.

Summer Thieves for an 8 date Australian tour in support of the recently released album, 'Paradise Down The Road'.

SWIDT for a 3 date Australian tour.

Tami Neilson for showcasing in and around SXSW 2022 Showcase with additional performance at Luck Reunion Festival with Willie Nelson.

The Beths for a 20 date North American tour in support of the 2020 release of their album 'Jump Rope Gazers' via Carpark Records.

The Beths for a 24 date UK/European tour and 3-date Australian tour.

The Beths for a 3 date Australian tour.

The Chills for a 22 date North America tour.

Tiny Ruins to perform at the Sydney Opera House as part of Vivid Live festival and a headline show in Melbourne to promote an upcoming new album via Milk! Records (AU), Ba Da Bing! Records (USA) and Marathon Artists (UK).

Ulcerate for a 3 date Australian tour in support of Ulcerate's 2020 album 'Stare into Death and be Still' via label Debemur Morti Productions.

Yumi Zouma for a 14 date European tour and 22-date North American tour in support of the release of their album 'Present, Tense' via Polyvinyl Records.

Goal 3 - Export

Support NZ music to thrive globally

Initiative 9 Coordinating and managing the representation of NZ music at strategically identified international music trade events

OVERVIEW

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

Until international border settings allow, the primary focus will be on digital participation at events.

MEASUREMENTS

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.

A minimum of four international trade events host a NZ presence.

Volume of new business connections reported by attending NZ music businesses.

RESULTS

Two international trade events host NZ participants in the year.

Border restrictions until February 2022 made international travel unfeasible for many events; most trade events in 2021 were cancelled.

Folk Alliance International – A hybrid in-person and online event in 2022 with Terrible Sons, Kylie Price, WHIRI TŪ AKA and Luke Thompson showcasing online and South For Winter in-person in Kansas.

The Great Escape – An in-person event in Brighton, UK with Banks Arcade, JessB, Mild Orange, Molly Payton and Jonathan Bree showcasing.

TARGETS

A minimum of four international trade events host NZ participants in the year.

BUDGET (\$000)

200

ACTUAL

67

Goal 3 - Export

Support NZ music to thrive globally

Initiative 10 Creating access to offshore expertise, networks and upskilling opportunities

OVERVIEW

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.

MEASUREMENTS

At least 80 NZ music businesses participate per annum.

At least 20 international professionals participate per annum.

At least 85% of attendees and participants surveyed rate their satisfaction with events as good or excellent.

That participants in upskilling or networking opportunities annually in NZ and offshore report gaining useful information and contacts.

RESULTS

Going Global 2021 was cancelled.

Auckland was at Alert Level 3 when the event was scheduled to occur – Going Global was replaced with a series of virtual events.

This included the 12 artists online showcase Going Global Presents Kiwi BandCamping.

TARGETS

At least 20 international professionals participate in the Going Global Music Summit.

BUDGET (\$000)

50

ACTUAL

50

Our Organisation **Tō Mātou Pakihi**

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

The operations of the organisation are managed by the Chief Executive and four senior managers - the International, Aotearoa Touring Programme, Education and Capability Managers. The organisation grew in 2021 to 9.2 FTE to enable new services and responsibilities, however the work programme is still a very high output delivered for the number of staff – which illustrates the commitment and skills each team member brings.

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.

⊖ *Deferred to 2022-23*

The Board reviews its make-up to ensure the right balance of skills as vacancies arise.

✔ *Achieved*

The Board reviews its policies, procedures and Governance Manual on an annual basis.

✔ *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.

⊖ *Deferred*

That staff turn-over is no more than 1.5 FTE annually.

✘ *Not achieved (2 FTE in 2021-22)*

Goal 3

Our office is safe, well maintained and fit for purpose and takes environmental impacts into account.

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

✔ *Achieved*

Zero tolerance is maintained for harassment or bullying and all staff are aware of the serious misconduct policy.

✔ *Achieved*

Any safety hazards issues are dealt with promptly and reported in a document controlled file.

✔ *Achieved*

A carbon audit of the organisation is undertaken.

⊖ *Deferred to 2022-23*

Organisational Health & Capability Goals

Goal 4

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.

✔ *Achieved*

The Music Commission continues to collaborate with government organisations that work with contemporary popular music.

✔ *Achieved*

Goal 5

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.

✔ *Achieved*

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*

Our Financial Results

Ō mātou hua ā-Pūtea

For the year ending 30 June 2022

VARIANCES OF NOTE

- There are no non-COVID related significant variances. COVID-19 Alert Level shifts and changes to the COVID Protection Framework impacted every area of operations for the Music Commission again this reporting period. Auckland was operating under some level of restrictions for almost seven months of this year, and all of the country for at least 3.5 months. This continued to cause significant postponements and cancellations for both the organisation's own work, and the work we invest in.
- All Grant income is recognised when it is utilised, not when deposited. This results in a variance between the Initiative Reporting and the Statement of Financial Performance Income in all areas listed as Grants. This revenue treatment was adopted as our Outcome Agreement with the Ministry of Arts, Culture and Heritage 2020-2021 stated any unspent funds would be returned to centre (NB: this was altered in a Variation to Agreement in October 2021).
- There was a limited number of offshore showcase opportunities and trade events due to cancellations and MIQ requirements. Concurrently, international touring opportunities have significantly increased, with a greatly increased demand for the Outward Sound programme. A one-off transfer was made from the International Trade Events budget to Outward Sound to assist with this demand.
- \$46,800 of revenue from the Ministry of Education from this financial period has been deferred to the following year, as many Musicians Mentoring in Schools sessions were unable to go ahead in 2021-2022 due to school closures. This deferred revenue will be utilised for an expanded programme in 2022-2023 to catch up on previous postponements.
- Intermittent travel and gathering restrictions have required many projects or initiatives to be reconfigured for different Alert Level environments, postponed or cancelled. This continues to include cancellations, postponements, pivoting travel-based programmes to supporting web-based outcomes, and moving in-person programmes to occur online.
- The Music Commission again 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.

INDEPENDENT AUDITORS REPORT FOR THE YEAR ENDING 30 JUNE 2022



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 2022, and the divisional statements of financial performance and 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 2022 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 *International Code of Ethics for Assurance Practitioners (Including International Independence Standards) (New Zealand)* 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.

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 the financial statements that is 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/audit-report-14/>

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.

William Buck Audit (NZ) Limited

Auckland
15 December 2022

Auckland | Level 4, 21 Queen Street, Auckland 1010, New Zealand
Tauranga | 145 Seventeenth Ave, Tauranga 3112, New Zealand

+64 9 366 5000
+64 7 927 1234

info@williambuck.co.nz
www.williambuck.com

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Statement of Comprehensive Revenue & Expense

for the year ending 30 June 2022

	2022 ACTUAL	2022 BUDGET	2021 ACTUAL
REVENUE FROM EXCHANGE TRANSACTIONS			
Revenue from Providing Goods & Services			
Services/Fees	124	21,324	271
Sales of Goods - NZMM Apparel	5,551	7,322	7,322
Other Income	-	5,400	-
Interest, Dividends and other Investment Revenue			
Interest Received	16,648	11,965	8,864
Total Revenue from Exchange Transactions	22,323	46,011	16,457
REVENUE FROM NON-EXCHANGE TRANSACTIONS			
Donations, Fundraising and Other Similar Revenue			
Contributions	11,579	5,000	8,000
Revenue From Providing Goods or Services			
Government Grants	7,889,612	11,667,467	7,682,533
Interest, Dividends and other Investment Revenue			
Dividends Received	423	423	398
Total Revenue From Non-Exchange Transactions	7,901,614	11,672,890	7,690,931
TOTAL REVENUE	7,923,937	11,718,901	7,707,388
LESS EXPENSES			
Volunteer and Employee Related Costs	931,181	1,042,144	798,241
Costs Related to Providing Goods or Services	716,015	1,115,859	913,429
Grants and Donations Made	6,110,119	9,314,140	5,783,843
Property Expenses	52,319	54,687	52,842
Interest Expense	9	24	3
Other Expenses	57,475	54,524	40,760
Depreciation & Amortisation			
Depreciation	6,120	21,072	6,135
Amortisation - Intangibles	-	-	12,929
Total Depreciation & Amortisation	6,120	21,072	19,064
Total Expenses	7,873,238	11,602,450	7,608,182
Net Surplus / Deficit Before Tax	50,699	116,451	99,206
Less Taxation			
Tax Expense / (Tax Income)	17,239	41,786	32,318
Total Taxation	17,239	41,786	32,318
Net Surplus / Deficit	33,460	74,665	66,888
Other Comprehensive Revenue and Expense	-	-	-
Total Comprehensive Revenue and Expenses / (Deficit)	33,460	74,665	66,888

Consolidated Statement of Changes in Net Assets/Equity

for the year ending 30 June 2022

	ACCUMULATED REVENUE & EXPENSES	TOTAL NET ASSETS/EQUITY
NET ASSETS / EQUITY		
Balance as at 1 July 2020		
Balance as at 1 July 2020	387,757	387,757
Net Surplus / (Deficit) for the period after tax	66,888	66,888
Balance as at 30 June 2021	454,644	454,644
Balance as at 1 July 2021		
Balance as at 1 July 2021	454,644	454,644
Net Surplus / (Deficit) for the period after tax	33,460	33,460
Balance as at 30 June 2022 (Actual)	488,104	488,104

Consolidated Statement of Financial Position

for the year ending 30 June 2022

	2022	BUDGET	VARIANCE
Trading Account			
Income			
Contributions	11,579	5,000	6,579
Dividends and Interest Received	17,071	12,388	4,683
Government Grants	3,347,728	3,702,683	(354,956)
Services / Fees	-	21,000	(21,000)
Other Income	5,551	12,722	(7,171)
	3,381,928	3,753,793	(371,865)
EDUCATION			
Contributions	-	-	-
Government Grants	220,200	187,000	33,200
Services / Fees	124	324	(200)
Training/Consultation	-	-	-
Other Income	-	-	-
	220,324	187,324	33,000
OUTWARD SOUND			
Government Grants	600,000	600,000	-
	600,000	600,000	-
TOURING SUPPORT			
Government Grants	1,114,959	3,281,015	(2,166,057)
	1,114,959	3,281,015	(2,166,057)
COVID RECOVERY			
Government Grants	2,606,726	3,896,768	(1,290,042)
	2,606,726	3,896,768	(1,290,042)
Total Income	7,923,936	11,718,900	(3,794,964)
Less: Deductible Expenditure			
NZ MUSIC COMMISSION			
Salary & Wages	779,792	845,337	65,545
Personnel Expenses	49,932	118,883	68,951
People Expenses	181,333	254,691	73,358
Capability Grants	731,962	661,701	(70,261)
Touring Grants	-	-	-
Administration Expenses	92,182	104,416	12,235
Communication Expenses	10,390	11,180	790
Manufacturing / Resources	35,924	48,570	12,646
Professional Services	76,375	90,529	14,155
Property Expenses	51,935	68,811	16,876
Repairs and Replacements	12,270	6,789	(5,481)
Events	57,612	204,882	147,270
Education & Research	47,325	74,633	27,309
Advocacy & Promotions	969,868	950,991	(18,877)
Other Expenses	6,837	4,140	(2,697)
	3,103,735	3,445,555	341,819
EDUCATION			
Salary & Wages	84,987	102,221	17,233
Personnel Expenses	5,368	7,500	2,132
People Expenses	75,420	100,534	25,114
Administration Expenses	3,752	7,959	4,207
Communication Expenses	1,471	1,737	267
Manufacturing / Resources	21,922	25,736	3,814

	2022	BUDGET	VARIANCE
Professional Services	71,355	77,285	5,930
Property Expenses	8,875	9,224	349
Repairs and Replacements	33	28	(5)
Events	1,304	800	(504)
Education & Research	1,465	365	(1,100)
Advocacy & Promotions	3,497	15,947	12,450
Other Expenses	35	-	(35)
	279,484	349,335	69,851
OUTWARD SOUND			
Instant Action Fund	-	-	-
Travel & Accommodation - Domestic	5,255	4,700	(555)
Travel & Accommodation - International	448,813	183,073	(265,739)
Administration	63,516	57,400	(6,116)
Production	151,520	64,750	(86,770)
Events	1,104	22,500	21,396
Advocacy & Promotion	72,775	267,577	194,802
	742,982	600,000	(142,982)
TOURING SUPPORT			
Grants			
Tier One	353,841	681,226	327,385
Tier Two	433,610	1,610,951	1,177,340
ATP COVID Relief	327,507	988,839	661,332
	1,114,959	3,281,015	2,166,057
COVID RECOVERY			
Grants			
Music Venues	128,456	221,416	92,961
NZMM Make Good	7,450	7,450	-
COVID Delta Funds	2,188,000	3,000,000	812,000
Tier Three Significant Production	282,820	667,902	385,081
	2,606,726	3,896,768	1,290,042
Total Deductible Expenditure	7,847,886	11,572,674	3,724,787
Net Profit/(Loss) Before Taxation	76,050	146,227	(70,177)
Taxation - Current Year	25,096	48,255	23,159
Taxation - Deferred	(7,858)	(6,469)	1,389
Net Profit/(Loss) After Taxation	58,811	104,441	45,630
Less: Non Deductible Expenditure			
NZ Music Commission	22,537	27,444	4,906
Education	2,814	2,333	(481)
Outward Sound	-	-	-
Touring Support	-	-	-
COVID Recovery	-	-	-
Total Non Deductible Expenditure	25,351	29,776	4,425
TOTAL COMPREHENSIVE INCOME	33,460	74,664	(41,204)

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Contact Details

7 Great North Road
Ponsonby
Auckland 1021

P O Box 90-891
Victoria Street West
Auckland 1142

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

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