



May Book 2021
Official Handbook &
NZ Music Industry Guide



Taite
Music
Prize

Congratulations to all the finalists for 2021

Anna Coddington
L.A.B.
Nadia Reid
Reb Fountain

Ria Hall
Tami Neilson
The Beths
The Phoenix Foundation

Troy Kingi
Wax Chattels

MAX
CHATELS

THE BETHS

ANNA
CODDINGTON

THE PHOENIX FOUNDATION

TROY KINGI

RIA HALL

NADIA REID

L.A.B

REB FOUNTAIN

Presented by



Founding Partner



Official Partner



Event Partner



Award Partner



Media Partners



Charity Partner



Supporting Partners



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Tēnā koutou. Nau mai ki te Puka o Mei, te puka whakatairanga i te Marama Puoro o Aotearoa.

Greetings. Welcome to the May Book, the official handbook of NZ Music Month.

The theme of NZ Music Month | Te Marama Puoro o Aotearoa in 2021 is **Access All Aotearoa: Great local music for all New Zealanders – in every place, for every age & in every genre.** We wanted to continue that theme in the May Book this year by focusing on the different support and initiatives that you can access across the motu.

We are especially pleased to share information about the Aotearoa Touring Programme which the Music Commission started in 2020 as part of the government's NZ Music Recovery Package in response to COVID-19. The Programme supports NZ artists to tour around the country, and encourages people to include regional dates and shows for all ages audiences in their tour schedules. You can read all about it on pages 9 – 12.

Many copies of the May Book each year go to music classrooms across the nation, and in this edition's Education section we are excited to share the sheet music for Katchafire's *Karawhuia / 100* and *Kōrukutia / Bathe In The River*, written by Don McGlashan. These two songs are part of the new TVNZ On Demand series *Waiata/Anthems 21*, a seven-part short documentary series launched in NZ Music Month | Te Marama Puoro o Aotearoa 2021, featuring seven artists from around Aotearoa who record their songs in te reo Māori. Music Teachers will find Notes on page 39, and the transcriptions on the pages that follow.

Across the May Book there is information about many of the music support agencies and organisations in Aotearoa, explaining what they do and how they might be able to assist you. This year on page 29, you'll find *Accessing Support: Who Does What* - an updated diagram showing what the different contemporary popular music organisations do.

If you are looking for more information, our website has many articles from previous editions of the May Book in the Resource section – you can find these at: nzmusic.org.nz/resources

After a pretty unusual NZMM in 2020, we hope you see and hear lots of local music this May – wherever you are, whatever your age, and whatever genres you enjoy – and we all continue to support local, stream local, follow local and buy local every month of the year.

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

The NZ Music Commission is one of the arts agencies supported through the Ministry for Culture & Heritage. Focused on contemporary popular music, the organisation's role is to grow NZ music business both culturally and economically at home and abroad. To achieve this, the Music Commission carries out a range of projects and partnerships to get New Zealand music out into the world and support artists and music businesses.

KEY PROJECTS FOR 2021



OUTWARD SOUND APPLICATION DEADLINES 2021

			Deadline: 19 April 2021 Funding Decisions: 8 June 2021			Deadline: 5 July 2021 Funding Decisions: 10 August 2021			Deadline: 11 October 2021 Funding Decisions: 7 December 2021		Deadline: 13 December 2021 Funding Decisions: 15 February 2022
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TRADE SHOWS SUPPORTED IN 2021

	FOLK UNLOCKED Virtual Kansas City, USA 22-25 February 2021	SXSW Virtual Austin, USA 16 – 20 March 2021		THE GREAT ESCAPE Brighton, UK 12 – 15 May 2021	NEW SKOOL RULES Rotterdam, The Netherlands 28 May 2021			BIGSOUND Brisbane, Australia September 2021	FUTURE ECHOES Norrköping, Sweden 16 – 18 September 2021	REEPERBAHN FESTIVAL Hamburg, Germany 22 – 25 September 2021	WOMEX Porto, Portugal 27 – 31 October 2021
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AOTEAROA TOURING PROGRAMME 2021

Round Closes: 27 January 2021 Funding Decisions: 18 February 2021		Round Closes: 24 March 2021 Funding Decisions: 15 April 2021		Round Closes: 19 May 2021 Funding Decisions: 10 June 2021		Round Closes: 21 July 2021 Funding Decisions: 12 August 2021		Round Closes: 22 September 2021 Funding Decisions: 16 October 2021		Round Closes: 24 November 2021 Funding Decisions: 16 December 2021
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OUTWARD SOUND
taking new zealand music to the world

NZ MUSIC MONTH
MAY 2021

MUSICIANS MENTORING
IN SCHOOLS PROGRAMME

AOTEAROA
TOURING PROGRAMME

SOUNDCHECK AOTEAROA

A safe and inclusive culture for the music community
Hei kōrero, hei wero, hei kōkiri anō hoki

SoundCheck Aotearoa is an action group formed in 2020, with a mission to foster a safe and inclusive culture for the music community.

We believe that action is needed to address inequitable representation, challenge systemic discrimination, and advance impactful change, and we are looking at ways to work together across the music community to achieve this.

In recognition of Māori as tangata whenua of Aotearoa and as partners of Te Titiri o Waitangi we are working with Māori industry leaders to look at ways in which Te Ao Māori can contribute to the work on these wider issues, along with considering the unique challenges facing Māori within the industry.

Our first project is directed at the prevention of and response to sexual harassment and assault (sexual harm) in our music community. We believe that everyone is entitled to a safe workplace where they are respected and free from harm, whether that workplace is a music venue, a festival stage, a meeting in a bar, or a recording studio.

We are working with people across the music community, and independent experts in sexual harm prevention, to develop training, systems and resources to help address the challenges in our sector.

SoundCheck Aotearoa is committed to the long term mahi needed to support our music community to be safer and more inclusive. But we cannot do this alone. We are calling on everyone in the music community to step up and contribute to meaningful positive change.

For more information and to find out what you can do to get involved, check out our website at www.soundcheckaotearoa.co.nz, or contact us at info@soundcheckaotearoa.co.nz

soundcheckaotearoa.co.nz



AMPLIFY AOTEAROA

Research from Massey University in partnership with APRA AMCOS has helped to inform our work and reinforced our decision to prioritise sexual harm prevention as our first project.

45.2% OF WOMEN

REPORT NOT FEELING SAFE IN PLACES WHERE MUSIC IS MADE AND/OR PERFORMED – OVER TWICE THE RATE OF MEN.

70.1% OF WOMEN

EXPERIENCE BIAS, DISADVANTAGE OR DISCRIMINATION BASED ON THEIR GENDER – SEVEN TIMES THE RATE OF MEN (10%).

INFORMATION AND RESOURCES

While work is underway to develop a long term plan, there are steps you can take in your workplace to start making a difference right now. Check out the resources available from our website at

soundcheckaotearoa.co.nz/resources

Our resources page also includes:

- Tips on dealing with disclosures of sexual harm
- Information and options for reporting sexual harm
- WorkSafe Guidance for businesses and workers about sexual harassment in the workplace

SUPPORT

We encourage anyone who needs information, advice or support to make use of the services listed on our website at soundcheckaotearoa.co.nz/#Safety. These include:

HELP helpauckland.org.nz

MusicHelps musichelps.co.nz/backline/wellbeing/

Safe to Talk safetotalk.nz

Rape Crisis rapecrisisnz.org.nz

NZ Police Call 105

soundcheckaotearoa.co.nz



SOUNZ is far more than a music information centre. With a constantly growing collection of over 23,000 NZ music resources, we represent the music of more than 550 composers.

Every month is New Zealand Music Month at SOUNZ.

But this May, we're especially excited about:

• An educational taonga pouro series with Jerome Kavanagh

• SOUNZ Podcasts (coming soon)

• SOUNZ Concerts: Your virtual NZ Music concert hall



Photo credit : Jerome Kavanagh



Discover the music of Aotearoa New Zealand.

We make, broadcast and promote films of NZ music • We create podcasts, content and blog articles • We advise on repertoire, programming and performance of NZ music • We provide development opportunities for NZ composers • We present prizes and awards for composition and performance • We provide resources for teachers and performers • We present workshops and wānanga • We promote NZ music news, events and activities • We collect and sell sheet music and other NZ music resources • We collaborate on projects with NZ arts organisations like RNZ Concert and the NZSO.

Immerse yourself in our collection at www.sounz.org.nz

Introducing the Aotearoa Touring Programme



The exceptional circumstances of 2020 saw the NZ Music Commission create the Aotearoa Touring Programme - a new scheme to support the touring circuit for original music in New Zealand. The Programme is part of the government's NZ Music COVID Recovery Package, and the wider Arts & Culture COVID Recovery Programme being implemented by Manatū Taonga, the Ministry for Culture and Heritage. Its over-arching goal is more local artists growing sustainable careers; and increasing the access to live music for New Zealand audiences.

The aim of the Aotearoa Touring Programme is to help rejuvenate the live music sector and support the performance of local music in a time that has been really difficult due to COVID-19. Emily Crowther is the manager of the Programme and says it is one of the most exciting initiatives she has been involved with, particularly because it is accessible by a wide range of acts - from acts that play in bars through to ones that pack out 2000+ capacity venues.

Crowther says 'We wanted to support artists of all levels - new artists and

established artists - to get out touring again, with a real focus on getting musicians into the regions and playing all ages shows too. Part of the reason for the Programme was to give artists the confidence to include a town they wouldn't normally visit on their touring schedule and play for audiences who don't have the opportunity see great live music very often.'

The first funding round opened in October 2020 and since then the Programme has supported a diverse range of local acts in their touring efforts. Crowther has been glad to see artists responding by expanding their usual tours and going to more regions than they had previously. Already there have been shows throughout the country, from Whangarei right down to Stewart Island, and in the first four months of the Programme artists have performed in 46 different towns and cities - and even one forest, courtesy of Delaney Davidson.

The Programme had three Tiers of funding, with the short-term Tier 3 grants seeing established acts pushing themselves to play even bigger shows than before. This has helped towards filling the gap left by

the lack of overseas touring bands, since many working in the industry rely on these shows for their livelihood, as Crowther explains:

'One of the big drivers for the Tier 3 fund was to support production companies through the winter months, so they can hopefully keep hiring the staff that would usually be working at shows by overseas acts. At every Tier, the Aotearoa Touring Programme helps provide work for sound engineers, tour managers, and others who work in the industry.'

'As part of the Music Commission's COVID-19 response, we introduced the NZ Music Venue Infrastructure Fund, which supported 85 venues across Aotearoa to invest in COVID health and safety measures and venue infrastructure, and now we can help by supporting artists to play in those venues right around the country. The effects of the Programme are wide-reaching beyond the music industry. It also helps local media because advertising spend is one of the eligible costs. Transport costs are also eligible so that helps vehicle rental companies, who may have less tourists hiring their vans. It has a huge

ACCESSING 46 CITIES & TOWNS

Where Aotearoa Touring Programme artists have played so far:



amount of positive flow-on effects beyond supporting the artists.'

The Tier 3 funding has now come to an end, but the first two Tiers of funding will continue through to June 2022, so there's plenty of opportunity for acts to apply.

A few things to note if you are considering making an application:

- The Aotearoa Touring Programme is a matched investment programme (i.e. the Programme will match your investment), so applicants can apply for 50% of the eligible costs for undertaking a national tour.
- A tour is defined as three shows outside of your hometown.
- An artist can receive two grants in a twelve-month period – and a maximum

of three grants between now and 30 June 2022. There is no restriction on how often you can put in an application.

- The application process will require you to have a full budget and business plan that will show how this investment will contribute to growing the artist's business and career.
- Tours and shows which are announced and already sold out are not eligible to apply.

Crowther says the important aspect of an application is having a clear outline of what you are planning and encourages anyone who intends to apply to get in touch: 'Get in contact and tell us what you're doing - where your tour is going and what the proposed dates are. That way we can make sure you meet all the eligibility criteria, check which Tier you fit into, and

suggest which round would be best to apply in. Once you've contacted us and discussed that information then we'll send you a link to the online application portal.

'You can ask questions and get advice at any point in the process. We love questions! I like to think the Music Commission is very accessible in terms of applicants getting their questions answered. It is contestable funding and the resulting application will go through a panel process, so we have to make sure applicants supply all the required information and we are able to present it to a standard which will give them the best chance at being funded.'

More information can be found on the NZ Music Commission website - www.nzmusic.org.nz/touring

AOTEAROA

TOURING PROGRAMME

ABOUT THE TIERS

TIER 1 FUND

This Fund is for New Zealand artists who perform original music in lower capacity venues (i.e. up to 600 capacity). The grant is for a 50% contribution towards approved eligible costs for undertaking a domestic tour. The maximum grant is \$10,000, but you can apply for less.

Preference will be given to tours that include shows outside of the main centres, shows for all ages audiences, and shows accessible to communities that may not usually get to experience live, local music. 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. A tour is defined as three shows outside of your home town.

TIER 2 FUND

Tier 2 will require artists to have a proven track record of successful touring in New Zealand and/or a significant audience base. The Tier 2 Fund is for New Zealand artists that perform original music, whose tours include performances at higher capacity venues (i.e. over 600 capacity) or reach an audience of at least 2,400 across a tour. The grant is for a 50% contribution towards approved eligible costs for undertaking a domestic tour. The maximum grant is \$50,000, but you can apply for less.

Preference will be given to tours that include shows outside of the main centres, shows for all ages audiences, and shows accessible to communities that may not usually get to experience live, local music. 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. A tour is defined as three shows outside of your home town.

ELIGIBLE COSTS

There are a range of different tour related costs you can apply for Tier 1 and Tier 2. These include:

- Accommodation
- Air travel
- Ground transportation including petrol
- Freight and trucking costs
- Venue hire fees
- Sound production costs (including backline)
- Lighting and staging production costs
- Security costs
- Session musician fees for live performance
- Support band fees
- Sound and stage technician fees
- Tour manager and door person fees
- Promotion including publicity fees
- Advertising and marketing costs including local media spends
- Tour artwork
- Insurance
- Tier 2 only – Pre-Production costs of up to three days.

NON-ELIGIBLE COSTS

There are costs that will not be funded through the programme. Ineligible tour related costs include:

- International airfares and quarantine costs
- Staff salaries and wages, rent and office overheads
- Management fees (including management percentage), promoter fees and booking agent fees
- Ticketing and inside charge fees
- OneMusic and APRA licence fees
- Equipment or capital expenditure costs
- Per diems, catering, riders and alcohol
- Merchandise production / manufacturing
- Content creation (ie. on tour filming)
- Artist fees
- Any activity that occurred prior to the application being submitted.

For any other queries, please contact the team at: touring@nzmusic.org.nz

AOTEAROA TOURING PROGRAMME

APPLICATION DEADLINES 2021

Tours must start after the closing date of the round applied for.

ROUND CLOSES

FUNDING DECISIONS

Wednesday 19 May 2021

Thursday 10 June 2021

TOURS STARTING AFTER 19 MAY 2021

Wednesday 21 July 2021

Thursday 12 August 2021

TOURS STARTING AFTER 21 JULY 2021

Wednesday 22 September 2021

Thursday 14 October 2021

TOURS STARTING AFTER 22 SEPTEMBER 2021

Wednesday 24 November 2021

Thursday 16 December 2021

TOURS STARTING AFTER 24 NOVEMBER

APPLICATIONS MUST BE RECEIVED BY 5:00PM ON THE DEADLINE DATE

To apply to for an Aotearoa Touring Programme grant, contact the Music Commission for links and a password for the online application form.

Example forms and more information about the Aotearoa Touring Programme can be found at:
www.nzmusic.org.nz/touring

Aotearoa Touring Programme - NZ Music Commission
PO Box 90-981, Victoria Street West, Auckland 1142

Ph: 09 376 0115 | touring@nzmusic.org.nz | www.nzmusic.org.nz

**Independent
Music
New Zealand**



**Who are you,
and what are
you to me?**

IMNZ
INDEPENDENT MUSIC
NEW ZEALAND

What is IMNZ?

We are the New Zealand voice for independent record labels, self-releasing artists and distributors. IMNZ represents over 200 members. These artists, labels and distributors are producing the best music on the planet - from commercially successful artists to niche music genres.

How do I know if I can join IMNZ?

Any independent New Zealand-owned label, or a self-released band/musician, can join IMNZ. Just one recorded single released to the public can qualify you as a member.

What does IMNZ do?

We're pretty busy working to help independent New Zealand artists and labels in every way we can, including...

ADVOCATE

Acting as Indie Music Advocates

IMNZ is involved in advocating the specific interests of its members in relationship to other organisations within the local music industry. We offer member support in national copyright, legislative and related issues; legal and business affairs guidance, materials and advice; information and contacts for running a label; and a range of other support to members on a daily basis.

EDUCATE

Going Global Music Summit

IMNZ produces a range of educational seminars for its members throughout the year, covering topics as diverse as

record contracts, accounting, music licensing and the digital landscape. Each September, the Going Global Music Summit provides an opportunity to meet with professional music business experts from around the world and gives artists the chance to showcase in front of our international speakers - visit www.goingglobal.co.nz to find out more.

Going Local Nationwide Series

Ever wanted to know more about the music industry - how it works, who to talk to, what you need, why things happen and where you should look for help? Going Local is a way for you to meet some established people already working in the music industry, who can offer advice and knowledge that will help to answer some of those questions above.

COLLABORATE

International Connections

IMNZ are a proud member of The Worldwide Independent Music Industry Network (WIN), the umbrella organisation for independent label associations around the world. We attend international conferences and meetings to find out what's happening outside of NZ, then share that information locally with our members.

CELEBRATE

The Taite Music Prize

The Taite Music Prize recognises outstanding creativity for one New Zealand album each year, regardless of genre, sales or record label. The winner of the 2020 Taite Music Prize was Troy Kingi for his album 'Holy Colony Burning Acres'.

The Weekly Independent Charts and Newsletter

IMNZ produces the Independent Album, Singles and Airplay Charts, highlighting top sellers each week in an informative newsletter, including recent news from our member artists and labels.

THAT SOUNDS GREAT.

HOW CAN I JOIN?

Complete the membership application form online:
www.indies.co.nz



All-Ages Shows: Perpetuating Our Industry

All-ages (AA) shows can be the driving factor in helping youth develop a passion for music that later brings them into the music industry. They provide community, opportunities for performance, and let youth experience the magic of live music at an impressionable age. Despite their benefits, AA shows are often overlooked, seen to be less valuable to our industry than standard 18+ shows.

Cody Kivell (24) has been in multiple bands since age 13. He teaches guitar and bass at the 'Try Music' school in Palmerston North, and also runs music programs at a local school. From the age of 16, Cody began running AA shows in his hometown of New Plymouth. He wanted a platform for his band and for fellow musicians to perform in a welcoming environment, and a place for his peers to enjoy live music.

After starting an online campaign for more AA shows, Cody found leads on venues from more experienced musicians. He approached local bar Rhythm, who let him run a 'test' show without any hire fees. Expecting around 30 people to show up, the 150 that actually came showed both parties that these shows were worthwhile. Each was held in the basement, away from the upstairs bar, which meant those under 18 were kept away from alcohol, while Rhythm still made sales. The shows continued over the next few years, growing increasingly important to the youth of New Plymouth.

Cody emphasises the importance of access to shows at a young age. 'It's a great escape for people. I met a lot of people at these events, who I'm still friends with today. It provides a safe and social environment for kids with the same interests, and for many this is a vital part of their social lives, as it's their main or only hobby. It gives people the confidence to play in a friendly environment, and helps bands to improve through healthy competition. Because I got to play as a kid, I discovered how much I loved it and continuing to pursue music has brought me many more opportunities.'

Ian Moore (21) is a multi-instrumentalist who works in freelance production and ghost-writing, as well as running multiple DIY shows around Wellington under the title 'Necropup Productions.' He also has a Bachelor of Commercial Music from Massey University. Ian started attending Zeal DIY hardcore metal shows around age

14, which provided an important sense of whānau for him, because being one of the only people at his school that listened to heavier music could be somewhat isolating. They also taught him what he refers to as the right 'gig etiquette', something that has carried over to shows he attends now.

Now, actively involved in the industry, and running his own shows, Ian feels that exposure to these types of shows in his formative years informed his own DIY ethic in most aspects of his career. 'Knowing that the all-ages community did so much for me as a teenager, I've always felt like I've had to give back to the community through running my own AA hardcore shows.' He also notes that AA shows are vital in encouraging new artists. 'Without new musicians coming through and forming bands, the Wellington scene will slowly start to fizzle out.'

Curtis Gosling (22), has just graduated with a degree in Commercial Music from Massey University, and spends his time working on hosting AA shows with his business 'Playground Live Music.' This came from the lack of AA shows for him to attend in Wellington at a young age. He believes that AA shows act as a building block for those under 18 in music. 'For bands, it can be the first place where they can hone their talent onstage with their friends in the audience. For audience members, it can be a place where they start to familiarise themselves with the ways of live music in a safer, friendlier place.'

It's evident that the AA scene is important to encourage youth to pursue music as they get older and gives many a lifelong passion for attending shows. Though most people involved in AA shows speak so positively of them, Cody, Ian and Curtis all cite very similar reasons as to why AA shows are often overlooked by the broader industry. A large portion of venues in Aotearoa rely on income from their alcohol sales, rather than venue hire fees or shows, to stay afloat, something that has become even more prevalent after the Covid-19 pandemic. Many bars cannot afford to lose out on an entire night of sales to host an all-ages show, at least not without a venue hire fee. This then prices out a lot of AA organisers and means that venues automatically favour 18+ shows.

While AA organisers can seek out community venues like halls, this means

more work to source backline and audio equipment. There can also be uncertainty when allowing 'less experienced' youth bands to play as to whether they will draw in a large enough crowd.

The three all agree that often a show being advertised as 'all-ages' can also be off-putting to those over 18 who want to buy alcohol, and aren't particularly keen on being surrounded by young people on their night out. Curtis also notes that '18+ audience members are reluctant to mosh or dance with those under 18 due to their size, and are concerned they might hurt a smaller audience member.'

While hosting AA shows can be different and potentially more challenging than a standard gig, they have immense social and cultural value to the industry, and often taking on a DIY mindset helps, as Cody, Ian and Curtis prove.

If you're over 18, spend time going to local shows and supporting venues. Financial stability for venues means that they may eventually be in a position to sometimes lose out on alcohol revenue in favour of hosting AA shows. This also directly benefits the local bands who perform, who can act as mentors to younger artists.

There are also several New Zealand institutions currently encouraging AA participation in music, including Rockquest and Girls Rock Aotearoa. Cody and Ian cited Rockquest as something incredibly beneficial to the AA scene throughout Aotearoa, with Ian saying 'we're lucky our country is small enough that Rockquest can propel bands into popularity.' Curtis also mentions Girls Rock Aotearoa, who are also fantastic, especially in terms of encouraging equal representation of AA minorities within the industry, and providing performance opportunities.

The most important way to preserve the AA scene is for musicians and practitioners that are in a more successful or experienced industry position to foster the passions of youth in music, much like Cody, Ian and Curtis have done. This way, we can perpetuate a cycle that will bring new talent into the industry for years to come.

**By Sam Stonnell, Bachelor of Commercial Music Honours
College of Creative Arts Massey University**

Perform Produce & Promote

Create the music of tomorrow

The Bachelor of Commercial Music at Massey University is the most progressive music degree in NZ.

Visit creative.massey.ac.nz for audition bookings, enrolment and to apply for scholarships.



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CREATIVE ARTS
TOI RAUWHĀRANGI



FROM THE PIT

AN EXHIBITION OF NEW ZEALAND MUSIC PHOTOGRAPHY

New Zealand artists captured by some of New Zealand's best music photographers

Open from 20 May 2021 See fromthepit.co.nz for venues and opening times

AUCKLAND • CHRISTCHURCH • WELLINGTON

SONY

MONSTERVALLEY

NZ MUSIC MONTH
MAY 2021



NEW ZEALAND
MUSIC COMMISSION

Harriet Ellis
PHOTO: Connor Crawford



Ash Wallace
PHOTO: Tom Grut



Cameron Foster
PHOTO: David Dudfield



ACCESSING INTERNSHIPS

Industry Internship Programme – Meet Three Alumni

Accessing your career in the New Zealand music industry could be kicked off with an industry internship.

The Music Commission's Industry Internship Programme seeks to help emerging music professionals find their place in the local scene. It gives them a chance to gain knowledge, meet people in the industry, and potentially find a job pathway. Below you can hear first-hand from three people who took part in the Programme and discover what they gained from it. Perhaps you'll even be inspired to apply for the Programme yourself and have a chance to take up one of the roles on offer each year.

Applications for businesses to be Host Organisations open in October. Once the list of confirmed Hosts is finalised the Music Commission advertises the Intern roles available on its website from November, with most Intern positions beginning in February or March the following year. Each prospective Intern can nominate up to three roles they want to apply for.

Thanks to the support of the Ministry for Culture and Heritage's Te Tahua Whakakaha I Cultural Sector Capability Fund, the 2021 Industry Internship Programme was able to expand to over 20 placements, which included working in recording studios; as events assistants; working at management and publishing companies – and more! The last intake of Interns had almost 400 applicants for the roles available, so it takes

a few months to complete the process of assessing the applications, job interviews and contracting.

For more information about the Industry Internship Programme, have a look in the RESOURCE section of the Music Commission website.

HARIET ELLIS - Interned at: The Label

Harriet Ellis' current role as Flying Nun's A&R and Label Manager is a long way from where she started out in the industry, bartending at Whammy Bar and working at custom audio for DM Acoustic. She was feeling rundown from working in hospo, and was already playing in multiple bands so wanted to remain in the music industry.

In order to find a new path forward, Ellis applied for the Industry Internship Programme and was placed with music publicity organisation, The Label. She says she learnt a lot from her three months with them:

'It was a little daunting because I didn't know what music publicity really involved before starting the internship, but Lisa and Lu were amazing teachers ... A major thing that came from the internship was the lasting relationships I formed with media, whether it was radio hosts or producers, etc. Obviously I also learnt about music publicity too.'

After the internship, Ellis became operations manager at music store Flying Out, which was then closely tied to legendary local label Flying Nun. Her first

job was helping with the massive set-up for The Others Way festival, though her work also extended all the way between painting walls and doing royalty accounting work.

When Flying Out and Flying Nun were separated out, a new role opened up as A&R and Label Manager for Flying Nun, and Ellis successfully applied for it. She found that her experience at The Label came in handy:

'I'm not the best publicist in the world, but I can get the job done and link the right people up. At The Label, I learned the skill of cold-calling and introducing myself to people in music media, and I've definitely used that a lot in my current role. I'm constantly in contact with writers and reviewers about Flying Nun artists and arranging to get tracks on the radio.'

These same skills are also helpful for Ellis' current bands Na Noise and Dick Move. She says people thinking of applying for the Internship Programme should look at it as a great way to start searching for a job that you really love, even if you've already been in the industry for a while:

'You don't have to be an eighteen-year-old recent graduate, it's not just for spring chickens. I was 27 when I did it. You're never too old to learn or to change careers, especially if you're like me and didn't have a defined career in the first place.'

ASH WALLACE - Interned at: APRA AMCOS

Ash Wallace will be known to many as the singer for dance-pop group, Foley.

However back in 2018, the group had only just begun releasing singles and Wallace was fresh out of university (studying music and economics) so was wondering where she might find work in the industry. She says that being accepted as an intern at rights organisation APRA AMCOS gave her a great grounding:

'For me it was just a bit of a crash course. I didn't know much about copyright or about any of those organisations that worked behind the scenes for creatives - APRA, NZ On Air, New Zealand Music Commission, and Recorded Music New Zealand. APRA was a great place to start in terms of understanding the fundamental copyright that musicians rely on and are protected by. It instilled in me the real value of music. I also met so many people in the industry that I never would've come across otherwise. It provided me with that classic foot-in-the-door opportunity and the chance to learn a lot really quickly.'

Wallace particularly appreciated getting to move around APRA during the three months of the internship, so she gained an appreciation of what each part of the organisation did. At the end of the internship, she successfully applied for a full-time job at APRA in members' services, which involved communicating with composers, managing APRA's social media accounts, and helping to run events.

After a year, Wallace moved on to work at NZ On Air as a music funding advisor and continues to employ some of the skills she gained at APRA:

'APRA was my first experience of running a business social media account, where you have to find that line between being professional but also being friendly enough to be relatable to musicians. That has continued on at NZ On Air, and helped me to clearly communicate with artists.'

Not only did the internship help her find a job, but Wallace says it also helped with her group Foley since it gave her a chance to meet people in the industry and find out what kinds of support are available for musicians starting out. She therefore encourages other young creatives to apply:

'Definitely do it. Read through all organisations that are involved and try to work out where you want to land and what you want to get a taste for. What's cool about it is that it's only three months so if it isn't what you end up wanting to do, it isn't forever. You can test it out and get a chance to meet other people in the industry. So take a risk and apply for somewhere that you think could be cool and different. Then you'll get a crash course in an area of the industry that you didn't know about before.'

CAMERON FOSTER - Interned at: Creative Sounds Society (The Stomach)

Growing up in Palmerston North, Cameron Foster considered The Stomach to be an iconic institution in their community. It was first started in the late 1980s to nurture musical talent in the city and since that time has provided local musicians with a recording studio, rehearsal space, and live venue.

When Foster came back home from studying audio production and contemporary music at the Southern Institute of Technology, he jumped at the chance to be an intern at The Stomach:

'I gained a lot of industry experience because I was pretty much alongside the engineer Nigel the whole time, helping him out. We had a different recording project every week, which was awesome because I learnt about different recording techniques. The Stomach didn't have too many gigs at that time because of COVID, but I assisted with a couple of live shows at the end of my internship when we were back to Alert Level two.'

Foster moved into guitar tutoring after this, but still keeps a strong connection with The Stomach and regularly volunteers there. He is also getting his own band up-and-running so is looking forward to putting his sound engineering experience to use when it comes time for his group to record.

Foster also hopes to retain his contact with The Stomach going forward:

'The internship opened doors for me at The Stomach. I still go up there to volunteer and help out. Because I did the internship, I know the workflow and how everything operates so I can just help out if it's needed for big projects. It's a great atmosphere to be in and it's cool being around all the different musicians who go through there and connecting with all the people involved.'

nzmusic.org.nz/resources/industry-internship-programme/



ASK THE MUSIC MANAGERS FORUM AOTEAROA

What is the Music Managers Forum?

MMF Aotearoa is dedicated to growing and supporting artist managers and self managed artists. We do this by mentoring, networking, education and advocacy.

Who do I contact to find out more?

Lorraine Owen runs the day to day operations of MMF and you can contact her on lorraine.owen@mmf.co.nz

How do I become a member of the MMF?

Its an easy process – just go to the website mmf.co.nz and click on 'join MMF' and follow the instructions.

<http://mmf.co.nz/register>

Can a self managed artist become a member?

Yes, we have a large number of self managed artists who are solo artists or members of the band.

Once I am a member what sort of benefits would I receive?

Benefits for an MMF member include online resources and downloadable contract templates, free entry into most MMF events and training seminars, the one on one mentoring programme, entry fee discounts for selected music conferences, invitations to industry networking and music events and weekly newsletter with music industry and members news.

<http://mmf.co.nz/why-belong>

Do you have regular seminars?

Throughout the year we hold a range of seminars including Back to Basics for our new members, Speed Networking Sessions (past sessions include Radio Programmers, Festival Bookers and Orientation Bookers), the annual Music Month Summit, and we also regularly travel a range of seminars into regional New Zealand.

Are Mentors available to members?

One of our most popular benefits is the valuable one-on-one Mentoring Programme, where you can book in a series of one hour confidential sessions with any of our mentors.

The mentors come from a wide range of backgrounds and experiences. We have experienced music managers, touring experts, producers, publicists and social media experts, who all offer their time and expertise to MMF members. The advice these mentors offer in the early stages of a project can be invaluable.

<http://mmf.co.nz/mentors>

Do I get to talk to other successful Music Managers?

Yes, there are various opportunities to network with other managers at many industry events throughout the year.

As a New Zealand member are you able to link in with other Music Manager Forum groups internationally?

The NZ MMF is part of the IMMF which has over 61 MMFs around the world. There are several IMMF meetings held throughout the year at various music trade fairs that any MMF member is welcome to attend. The NZ MMF is also part of the European Music Managers Alliance (EMMA).

Do you have awards for the best Music Managers in New Zealand?

The NZ Music Manager of the Year Award is presented as part of the Artisan Awards held by Recorded Music NZ in November.

<http://mmf.co.nz/awards>

MUSIC MANAGERS FORUM AOTEAROA

For further information go to www.mmf.co.nz



MUSIC MANAGERS FORUM AOTEAROA

Supporting local music managers and self managed artists with mentoring, networking, education and advocacy



www.mmf.co.nz



TOP 3 TIPS FOR TOURING OUTSIDE OF THE MAIN CENTRES

BEN AVES
Lost Tribe Aotearoa

Progressively build your fanbase in the smaller towns - This can be a hard grind, but if you are able to, tour through a smaller town twice a year (Summer and Winter). Over a couple of years, your fanbase will naturally grow through word of mouth and eventually people will start travelling from outside of these towns to come and see you.

Local support acts - Have local acts open for you in towns outside of your own, this will naturally bring their own fans while attracting your own crowd also. If you are looking at support bands at similar levels to yourselves, be prepared for a split of the profits, but you need to weigh this up also ie if your band attracts 100 people and the other band attracts another 100 people a 50/50 split is justified. Work it out before the night.

Social media promotion - Using social media boosts in order to attract your audience is a must! Even \$20 to boost an event can go far to drum up interest. If you are a relatively unknown band, punters are less likely to turn up if only 10 people 'interested' in the event. However if they see 100 people either 'interested' or 'going' people are more likely to show up. You can also change settings within the boosts to change audience types, and also distinguish whether you are looking for more online ticket sales or more interest in the event. Do not be discouraged by low online ticket sales, some towns are more likely to pay for door sales as opposed to buying tickets online.

Ben Aves is a member of Lost Tribe Aotearoa

CRAIG PEARCE
Music Manager

Research - Do you have a fan base there? Check out Spotify/Apple for stats as to the general area for listenership. Are they current listeners or historic.

Engage - Once you decide to go there, engage with everybody! Music stores/local radio/venues/FB Groups/Local Papers/Community Groups/Schools/Shopping Centres. No place is too small to let them know you are coming to perform. Lots of smaller communities rely on local shops and word of mouth to promote events.

Hype - Once you are there, go for a walk, meet people, get local music class along to your soundcheck. All this will make for a great show and the community will be pleading for you to return as soon as possible.

Craig Pearce manages The Black Seeds, The Phoenix Foundation, Moniker

EMILY LOOKER
Aro Music

Be uniquely you - People love authenticity and watching artists embrace their own thing - their own sound, performance, personality. Practice hard out and then when it comes to being on stage, be yourself and smash it.

Take a good stash of merch - If people like what you do, they want to support you as much as possible so take merch - something people can take away to remember that good night - or to share with the next person they think would dig what you do.

Research - Find local artists you love - find out where they played and how they promoted it - learn from them. Don't be afraid to ask around - ask your fans where they want you to play - ask other artists what venues they recommend, find the golden spots through talking and researching.

Emily and Charles Looker are Aro

CUSHLA ASTON
Aston Rd

Connect with local media - Most regional towns have a regional radio station(s) and newspaper. As part of your marketing mix, reach out six weeks ahead of the show and try to lock in an interview, an editorial or at the very least a gig listing. In your pitch it helps to show some understanding and connection to the region.

Connect with local music - Share the love and ask a local act to open for you. This helps with audience development and marketing. Social media, venues and online music groups are a great way to search and find local musicians in the region.

Connect with your audience - Use the data from the likes of FB, Spotify, IG etc to help you to connect to and market to the audience in that region. There is great value in developing a mailing list so capture emails by offering people to sign up to your mail list and give them something in return ie; sign up today and go in the draw to win..... etc

Aston Rd manages Louis Baker

MUSIC MANAGERS FORUM
• AOTEAROA •

For further information go to www.mmf.co.nz

EDITORIAL

Accessing International Audiences with Your Music Online

Taking Your Music To The World – From Here

In a usual year, the International office at the NZ Music Commission is primarily focused on getting local musicians overseas to play shows and attend music industry events. This was turned on its head in 2020, with most international travel grinding to a halt. A number of internationally successful local acts suddenly found that their tours could no longer go ahead, which included extensive tours planned by Nadia Reid and Jonathan Bree, as well as some high profile performances that were in the works for Benee and Fat Freddy's Drop.

Eventually overseas conferences and live events began to find their own way to recreate their events online and the Music Commission's International team was able to facilitate local acts being involved. Often this involved the need to live stream a performance, which meant Alan Holt, the International Manager at the Music Commission, found himself quickly picking up new skills to assist in these sessions, as he recalls: 'There was a lot of learning required, especially in terms of what technologies to use. Jonathan Pearce from The Beths was quite instrumental in

getting everyone up to scratch. Quite early on The Beths did a streaming gig for their album release. They were in lockdown so it was Liz and Jono in their flat and the rest of the band somewhere else. Jono learnt how to use an open source platform called OBS (Open Broadcaster Software) for that performance, then he passed that information on to Anthonie Tonnon, who passed it on to me and I passed it on to other people.'

However arranging live streams was far from a one-size-fits-all situation. There were a wide variety of approaches taken by the different streaming events that the Music Commission has been involved with. For example, the local acts appearing at Memphis-based garage rock festival Gonerfest all convened at Whammy Bar on a Saturday morning in September 2020 to record their performances in front of a small audience, while a livestream audience watched on from around the world (it was Friday night in the US).

In contrast, the Australian festival Isol-Aid (also held in September) organised for each act on the bill to do a live-stream via Instagram and Holt was impressed with how the acts came across: 'I was quite proud of Kiwi ingenuity. Wax Chattels played in their band room and the camerawork was very kinetic and exciting. Then you'd segue to Purple Pilgrims who were in the Coromandel in the bush and the sun was setting and it was very beautiful. Then Mild Orange played in the West Coast on a farm - you saw this house in a paddock with all their relatives sitting there on the deck with their blankets over their knees. That was quite cool and gave a really good taste of New Zealand.'

In other cases, videos could be pre-recorded, which was the case for the Folk Unlocked conference earlier this year.

The Music Commission online showcase involved four acts - Nadia Reid, Kerry Fields, Anthonie Tonnon, and WAI - and Holt was relieved to find that the artists involved were up to the challenge: 'For Folk Unlocked everyone had to record their own part themselves. You did have to trust that everyone was going to be on form and have a good team behind them. It went really well - we had 500 delegates viewing our showcase and every artist was offered shows as a result. In fact, within hours one artist was offered an opportunity to take part in the US Library of Congress' American Folklife Center's concert. Folk Unlocked was interesting because even though it's pre-recorded, you had the opportunity to be present while people are watching and discussing it in the comments section of the portal. You can't really do that with a traditional live show. Viewers can say - "who are these people? Have you got any songs you can send me?" The way we could communicate so directly was really cool. During one of the performances we had someone contact us wanting to book the artist, and we could introduce them in real time while the songs were still playing.'

The Music Commission has arranged other online live-streams, including a pre-recorded performance at Whammy Bar for NZ@SXSW 2021 featuring Merk, Nadia Reid, CHAI, and Purple Pilgrims; and The Great Escape in the UK this May will be an online-only event. Holt sees that going forward overseas music conferences may incorporate what has been learnt from the disruption caused by COVID-19, with a mix of online and in-person events becoming more common. For NZ artists wanting to take their music to the world, the ability to adapt and change to new circumstances will be a set of skills everyone will need in the future.



GET PLAYED, GET PAID | KA PUREINGIA, KA UTUA

Direct-To-Recording Artist royalties for NZ Recording Artists and Labels

Recorded Music NZ administers the rights of local and international record labels and recording artists within the New Zealand territory. We are responsible for licensing and collecting income from the broadcast and public performance of sound and video recordings and distributing this income back to the rights owners.

THE PURPOSE OF DIRECT-TO-RECORDING ARTIST ROYALTIES

Our Direct-To-Recording Artist Scheme | Kaupapa Tuku Hāngai Ki Te Kaipuoro is an innovative scheme designed to support **New Zealand recording artists and rights owners** by ensuring that a portion of licence fees and royalties collected by Recorded Music NZ are distributed as soon as possible directly (and not via the relevant record label) to local artists.

ELIGIBILITY

You are entitled to register if you're a recording artist who is the featured performer (i.e. not session musicians/contract musician or DJ) and the recording is made by a New Zealand citizen, resident or company, or if the majority of the featured artists are New Zealand citizens or residents.

DISTRIBUTION

Distribution of funds is based on the actual radio and television airplay of registered tracks and data from music service providers who provide playlists to businesses around the country. Distribution payments are made annually, during July each year. **An artists' repertoire or tracks, needs to be registered with us by 30th April each year to be included in the annual royalty distribution.**

WHO GETS PAID?

Artists and rights owners (e.g. a record label) of recordings registered with Recorded Music NZ get 50% each of the income payable. Artists in a group need to declare a "nominated claimant" for their share. If you are both the artists who performs on the sound recording and the person who holds the copyright in the recording, you will collect 100% of the income payable.

WHAT'S THE CATCH?

None - provided both the artists and the rights owner register. If a New Zealand recording artist chooses not to register then all income received by Recorded Music NZ will be paid to the relevant copyright holder – often the record label/distributor. Any distribution from the label to the artist would then be determined by the terms of individual contracts or agreements between the parties.

So if you have released audio or video recordings, and you have not registered them with Recorded Music NZ, then you might be missing out. Registration is free, so don't delay!

MANAGE YOUR ROYALTIES ONLINE

Register with recordedmusic.co.nz and receive royalty payments directly into your bank account.
If you need assistance with login, contact Rochelle Stables rochelle@recordedmusic.co.nz

09 360 5085 | [INFO@RECORDEDMUSIC.CO.NZ](mailto:info@recordedmusic.co.nz) | RECORDEDMUSIC.CO.NZ



REPRESENTATION, ADVOCACY AND LICENSING FOR
RECORDING ARTISTS AND RECORDING LABELS.



Aotearoa Music Awards
aotearoamusicawards.nz



The Official NZ Music Charts | Te Papa Tātai Waiata Matua o Aotearoa
nztop40.co.nz



The New Zealand Music Hall of Fame | Te Whare Taonga Puoro o Aotearoa
musichall.co.nz



Public performance licensing by OneMusic
onemusicnz.com



A safe & inclusive culture for the music community
soundcheckaotearoa.co.nz



Supporting the creative sector
aucklandcityofmusic.nz

Phone (09) 360 5085 **Email** info@recordedmusic.co.nz
Post Private Bag 78850 Grey Lynn Auckland 1245
Street Address Level 1, 2a Hakanoa St, Grey Lynn, Auckland 1021



RECORDEDMUSIC.CO.NZ

NEW INITIATIVES & COLLABORATIONS FOR AUCKLAND UNESCO CITY OF MUSIC



YOUNG GIG MAKERS

In April this year **Auckland UNESCO City of Music | Tāmaki Makaurau Pā Puoro** in collaboration with **Auckland Live** launched the inaugural Young Gig Makers Grant | He Taiohi Kaiwhakarite Kaupapa - an initiative set to support young and aspiring music event organisers and musicians with a micro-grant of cash plus in-kind technical support and equipment to present an all-ages concert or music performance in the Tāmaki Makaurau Auckland region.

Through 10 awarded grants this year, the new grant scheme will provide opportunities for access and participation in music events for young people from across Tāmaki Makaurau.

Each grant recipient receives **\$500** cash from Auckland UNESCO City of Music, plus technical support from Auckland Live valued at **\$2,500** per grant. Applications sought proposals that should help reflect the culture and character of the city and support awareness raising of Auckland's UNESCO City Network (UCCN) status.

Auckland Live general manager of Programming and Presenter Services, Bernie Haldane, says the organisation is proud and delighted to contribute to what will be career-boosting music industry experiences for young Aucklanders.

"We're committed to developing and growing the capacity of Auckland's music sector, and hope the Young Gig Makers Grant will become a key asset for young people seeking a pathway to what is a very exciting and rewarding industry," she says.

MUSIC PHOTOGRAPHY AWARD

In celebration of NZ Music Month 2021, the **Auckland Festival of Photography** and Auckland City of Music have collaborated to launch an inaugural Aotearoa Music Photography Award | Whakaahua Puoro. With a cash prize of **\$1500** the competition is open to professional and community photographers of all ages.

Auckland Festival of Photography founder and director, Julia Durkin MNZM, says. "Music photography is an art form; whether it's a community event, a big festival highlights or a gig review, photography is always there. It's a wonderful cultural activity. We welcome Auckland UNESCO City of Music as our partner and look forwards to some great entries"

Auckland UNESCO City of Music Director, Mark Roach, says "Photography and photographers are vital in preserving the memories, legacy and wairua of our musicians and venues. We welcome this new platform that celebrates the craft of music photography and our music heritage."

ABOUT

Auckland was designated by UNESCO as a Creative City of Music in 2017 part of the global **UNESCO Creative Cities Network**. The governance of the City of Music is comprised of stakeholder organisations from the music sector and Council organisations, and endorsed by the Council's Mayor and Governing Body. By joining the network Auckland is acknowledging its long and rich musical history and its commitment to sharing best practice developing partnerships that promote creativity and strengthening participation in cultural life. Download the Auckland Music Strategy and find out more at aucklandcityofmusic.nz.



Championing New Zealand music



**AUCKLAND
UNESCO CITY OF MUSIC
TĀMAKI MAKĀURAU
UNESCO PĀ PUORO**

Celebrating our city's musical identity and supporting a sustainable music ecosystem

www.aucklandcityofmusic.nz

[aucklandcityofmusic](https://www.aucklandcityofmusic.nz)

PARTNER ORGANISATIONS



NZ On Air Music Funding

NZ On Air Music is here to ensure great New Zealand music is valued and enjoyed by local audiences via broadcast and online platforms. One of the ways we do this is by investing in the creation of new songs by NZ artists, visual content to accompany the songs, and promotion and publicity to help the discovery of those songs in a crowded music market.

NewMusic SINGLE

Funding of up to \$10,000 towards the recording of a song, creation of video content, and promotion and publicity to get the song noticed.

NewMusic PROJECT

Funding for artists who have the full support of an NZ-based experienced music company and a co-investment of at least 20% of eligible costs of the multi-song project, up to \$40,000.

NewMusic PASIFIKA

Funding of up to \$10,000 for artists of Pacific background, towards the recording of a song, creation of video content, and promotion and publicity to get the song noticed.

NewMusic KIDS

Funding of between \$2,500 and \$10,000 for new music for children, namely audio recordings, video content and promotion.

NewMusic DEVELOPMENT

Funding of up to \$6,000 for established producers, designed to support the development of a body of work with an emerging artist within New Zealand.

Waiata Takitahi



Funding of up to \$14,000 for artists who are interested in recording and releasing a bilingual single with potential general audience appeal and a minimum of 25% te reo Māori in the song lyrics.

2021 Funding Deadlines



MAY	20	New Music Project	AUG	5	New Music Project, New Music Development, New Music Kids
JUN	24	New Music Single	SEP	2	New Music Single
JUL	8	New Music Pasifika	OCT	7	New Music Project, New Music Development
			NOV	4	New Music Single
			NOV	11	Waiata Takitahi

More information and applications at nzonair.govt.nz

NewTracks

A monthly compilation of new NZ music, both funded and non-funded songs for radio stations, other broadcast and online media. We digitally distribute this compilation on the 1st of each month to get more NZ music played on radio and featured on online platforms. To be considered for inclusion NewTracks you must apply with a ready to release song, both as an MP3 and WAV, and a press image to go with it.

Submissions can be made at newtracks.co.nz





Connect to the latest news, funding updates and new release info

@nzonairmusic



Accessing Support: Who Does What



Note: Creative New Zealand also supports all genres including classical and contemporary music; orchestral, choral, and band music; opera; jazz and improvised music; sound art; 'world' music; traditional and contemporary Māori and Pacific music.





A BASIC GUIDE TO APRA AMCOS

WHAT IS COPYRIGHT?

When you write original music, you own it. This ownership is called copyright.

Copyright protection is automatic in New Zealand. The minute you write down a song or record it in any form, your work is protected by the law.

That means that if anyone wants to copy or play your music in public, they need your permission.

Giving people permission to use music is how composers and songwriters earn money from their work.

WHAT IS APRA AMCOS?

APRA AMCOS is a member organisation that represents composers, songwriters and music publishers from New Zealand, Australia and the Pacific Islands.

We give businesses (like TV, radio stations, websites, bars, nightclubs, restaurants, gyms and shops) permission to play, copy and record music on behalf of our members.

We do collectively what would otherwise be very hard for songwriters and composers to do by themselves.

WHY SHOULD YOU JOIN?

We collect licence fees from the businesses that use your music - and pay those licence fees back to you in the form of royalties.

Through agreements with similar organisations around the world, we also collect royalties for your music when it's played, recorded and copied overseas.

However, we're only able to pay you these royalties if you're a member of APRA AMCOS, so to get paid you need to join us.

Other benefits of being a member include being able to enter our awards, attend our seminars and workshops, and apply for our professional development grants.

JOIN FOR FREE

If you're a songwriter or composer and your music has been performed live in public, broadcast on radio or television, or downloaded and streamed online, then you're eligible to join APRA AMCOS.

It's free to join and you can do it online at www.apraamcos.co.nz

Make sure you have:

- Your contact details
- Your bank account details (so we can pay you)
- The name and ownership details of one of your songs that has been publicly performed or broadcast
- One example of where and when that work was performed/broadcast

"We're huge fans of NZ music. We pay a licence fee to OneMusic so that we can support local songwriters who play in our venue. People who play here tell APRA when they played and what they played... and then our licence fees become the royalties that they earn for performing their original songs."

Ross Herrick | Dux Central

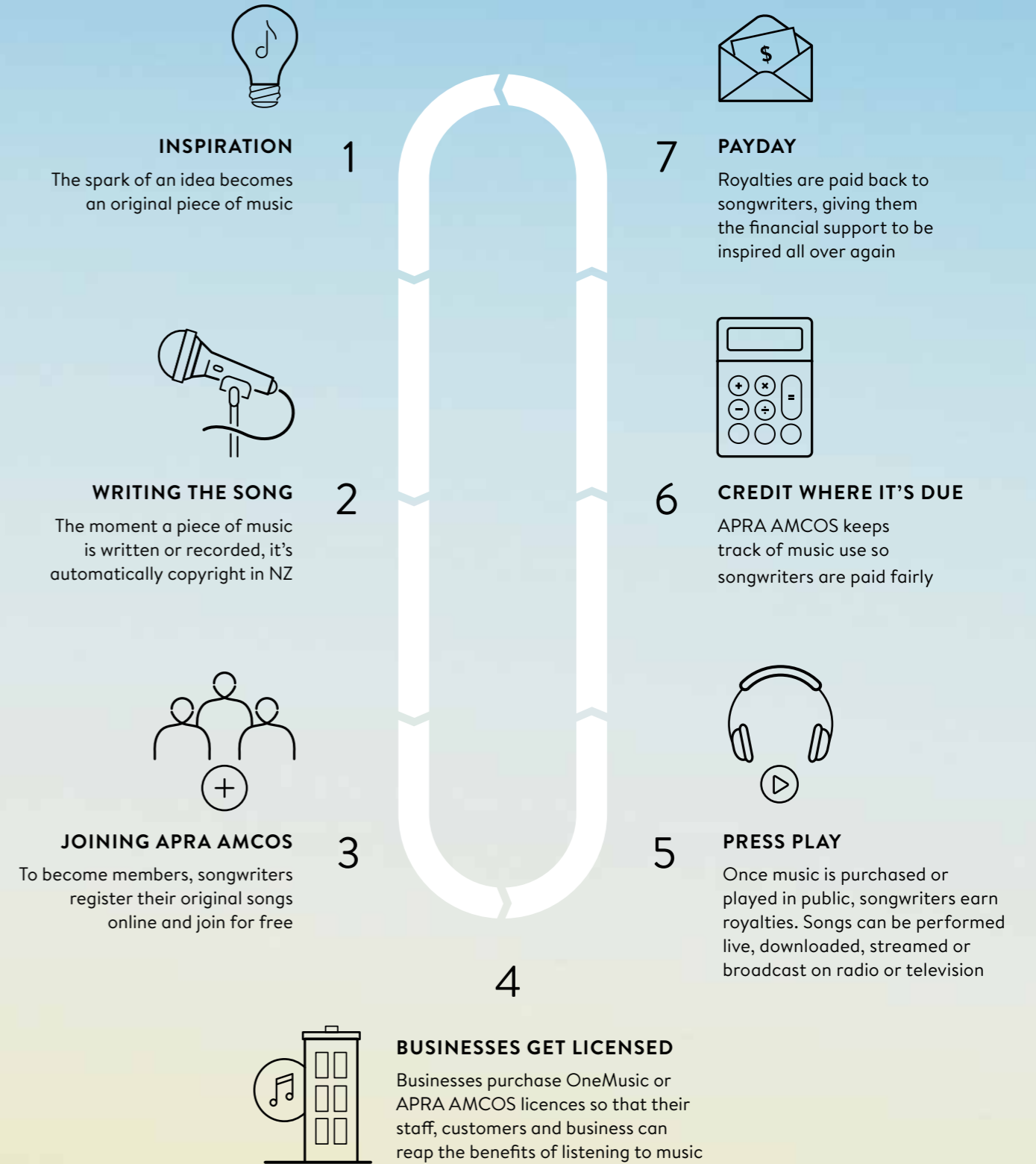
"For songwriters, the fact that an organisation exists to protect our music is an incredible support. Knowing people are working behind the scenes to ensure our music is valued allows us to focus on what we do best... making music."

Ria Hall | Songwriter

ANY QUESTIONS?

Contact our Member Services team on (0800) 692 772 or email us at admin@apra.co.nz

THE STORY OF A SONG





AOTEAROA MUSIC AWARDS



AWARDED IN JANUARY NOMINATIONS OPEN OCT / NOV

Te Kaipuoro Taketake Toa | Best Folk Artist

AWARDED IN MAY NOMINATIONS OPEN JAN / FEB

Te Kaipuoro Waiata Tamariki Toa | Best Children's Music Artist

AWARDED IN JUNE NOMINATIONS OPEN JAN / FEB

Te Kaipuoro Tautito Toa | Best Jazz Artist

Te Kaipuoro Tuawhenua Toa | Best Country Music Artist

AWARDED IN SEPTEMBER NOMINATIONS OPEN IN APR / MAY

Te Pukaemi Toa o Te Moana Nui a Kiwa | Best Pacific Music Album

AWARDED IN NOVEMBER

NOMINATIONS OPEN JUNE / AUGUST (EXCEPT MUSIC TEACHER: MAY/JUNE)

Kaiārahi Puoro o te Tau | Music Teacher of the Year

Te Kaiwhakaputa Toa | Best Producer

Te Kaipukaha Toa | Best Engineer

Te Toi Ataata Pukaemi Toa | Best Album Artwork

Te Puoro Ataata Toa | Best Music Video

Te Kaipuoro Hipihope Toa | Best Hip Hop Artist

Te Kaipuoro Awe Toa | Best Soul/RnB Artist

Te Kaipuoro Inamata Toa | Best Classical Artist

Te Kaipuoro Tāhiko Toa | Best Electronic Artist

Te Kaipuoro Rakapioi Toa | Best Rock Artist

Te Māngai Pāho Te Kaipuoro Māori Toa | Best Māori Artist

Te Kaipuoro Manohi Toa | Best Alternative Artist

Te Kaipuoro Kairangi Toa | Best Worship Artist

Te Kaipuoro Arotini Toa | Best Pop Artist

Te Kaituhura Puoro Toa o te Tau | Breakthrough Artist of the Year

Te Kaipuoro Taketake Toa | Best Roots Artist

Te Roopu Toa | Best Group

Te Māngai Pāho Mana Reo Award

Te Kaipuoro Takitahi Toa | Best Solo Artist

Te Waiata Tōtahi o te Tau | Single of the Year

Te Pukaemi o te Tau | Album of the Year

ALSO PRESENTED IN NOVEMBER

Tohu Tutuki o te Ao | Recorded Music NZ International Achievement

Te Toa Hoko Teitei | Highest Selling Artist

Te Rikoata Marakerake o te Tau | Radio Airplay Record of the Year

Te Kōwhiri o te Nuinga | People's Choice Award

For more information on how to enter the AMA go to

AOTEAROAMUSICAWARDS.NZ



Notes from the Education Desk

Hook, Line and Sing-a-long



Anna Feillet

Once again the school year started out with a burst of song writing energy. In conjunction with our partners, MENZA (Music Education NZ Aotearoa) and MusicWorks, the New Zealand Music Commission received a massive 49 entries for the Hook, Line and Sing-a-long competition this year, making it ever-so-challenging for the judges to single one out above all the other, high-quality submissions.

Of particular note is the spreading footprint of the competition. Two schools submitted over 10 songs each. Francine Werry at Cornwall Park District School says;

"As a Music teacher, I'm a firm believer in the power of providing authentic contexts to give students strong motivation to find their creative voice and hone their skills as musicians. This songwriting competition is the perfect vehicle, giving students the opportunity to write for a real audience. They also all receive feedback from the judges, which helps future efforts."

After one of our students won a special mention last year (our first time entering) this year at CPDS our entrant numbers nearly tripled, and we had 30 students complete 12 songs. Students simply wanted to 'give it a go', writing original songs for the first time, and they wanted to spend class Music time and lunchtimes creating music with friends. We used a design thinking approach - learning how to identify their audience and define their song's message. Persevering through technical and creative challenges (plus Auckland lockdowns) by working well as a team were one of the main benefits cited by students. Says one, "You can't just sing, write and play, you have to communicate with each other." Most

rated their MENZA HLSA songwriting experience as something they would love to do 'all day long'."

Nathan Horner at Bethlehem College includes entry to the competition as part of his teaching plan;

"At Bethlehem we incorporate Hook Line and Sing-a-long into our Year 10 songwriting unit. We use the opportunity to teach students the fundamentals of songwriting. For most of them it's their first time writing a song so it's a great opportunity to learn how songs work. We find it to be such a fantastic source of motivation for the students and they get so much out of it!"

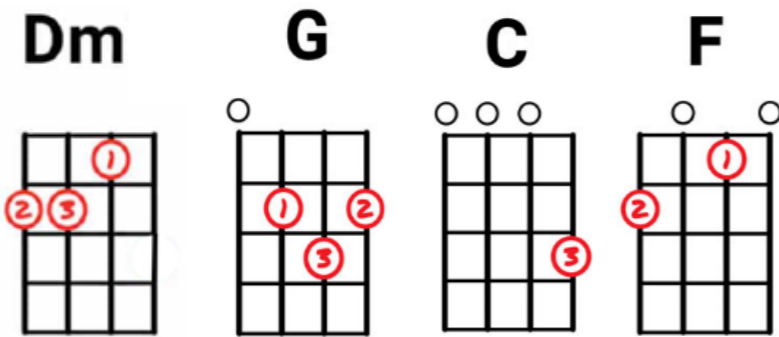
After deliberations the 2021 Winner was "Aroha I Aotearoa" written by Anna Feillet, a Year 9 student at Otago Girls' High School. The song has been shared New Zealand wide, with a view to thousands of kids learning it and singing it together at midday on May 31st, at the conclusion of NZ Music Month. Anna's song and all the associated teaching resources can be found at: hooklineandsingalong.com/2021-aroha-i-aotearoa/

Anna and her school each win a \$500 value prize from MusicWorks, with second-place getter Te Kauri Kingi from Kerikeri High School winning a \$250 value MusicWorks prize for her wonderful creation "Golden Sands". Many thanks to our partners MENZA and MusicWorks.

Mike Young, Education Manager
Photos - Christian Tjandrawinata www.wyrestudio.com

Aroha I Aotearoa

by Anna Feillet (Otago Girls' High School)
winner of Hook, Line and Sing-a-long 2021
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Intro:
Dm G C F (x 2)

Verse 1
Dm G C F Dm G C F
Hear the tui echoing the call? Drinking nectar from the kōwhai

Dm G C F Dm G C
Singing sweet songs 'bout how aroha changes who we are in Aotearoa

Chorus
F C G C F C G
It's a love story 'bout Papatūānuku and Ranginui, who created this land.

F C G C
Ricochet off the sea, and the birds will take you back, past the
F C G F C G
mountains and the trees, to the place we call our home. Ho__me, ho____me.

Verse 2
Dm G C F Dm G C F
Mānuka blooming for all the bees, toes all sandy by the beach.

Dm G C F Dm G C
Whānau gathering around the fire, can you see the aroha in Aotearoa?

Chorus

F C G C F C G
It's a love story 'bout Papatūānuku and Ranginui, who created this land.

F C G C
Ricochet off the sea, and the birds will take you back, past the

F C G F C G C F C G
mountains and the trees, to the place we call our home. Ho__me, ho____me.

Bridge

F C G C
Your skin tone and colour won't make a difference here, because

F C G F C
we're all special inside. Learn to see, and to hear,

G C F C G
learn to listen to your heart. It's the aroha in Aotearoa

Chorus

F C G C F C G
It's a love story 'bout Papatūānuku and Ranginui, who created this land.

F C G C
Ricochet off the sea, and the birds will take you back, past the

F C G
mountains and the trees, to the place we call our

F C G C F C G
home. Ho__me, ho____me.

Outro

F C G C F C G



Aroha I Aotearoa

words and music by Anna Feillet
Hook, Line and Sing-a-long winning song 2021

Musical score for the first part of the song, measures 1-24. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The score includes guitar chords (Dm, G, C, F) and vocal lines with lyrics. The lyrics are: "Hear the tu - i ec - ho - ing all the call? Ma - nu - ka bloo - ming for all the bees. Drink-ing nec - tar from the ko - whai Toes all san - dy by the be - ach. Sing-ing sweet songs 'bout how a - ro - ha chan - ges Wha-nau gath - er - ing a - round the fire, can you who we are in Ao - te - a - ro - a. It's a love see the love in Ao - te - a - ro - a?"

© 2021 New Zealand Music Commission

Musical score for the second part of the song, measures 25-70. It continues with guitar chords (F, C, G) and vocal lines. The lyrics are: "off the sea and the birds will take you back, past the moun - tains and the trees to the place we call our home. REFRAIN: ho me. to Coda 1. ho me. BRIDGE 2. Your skin tone and co-lour won't make a diff-'rence here be-cause. 54 we're all spe - cial in - side. Learn to see. 58 and to hear, learn to lis - ten to your heart. It's the a - 62 ro - ha in Ao - te - a - ro - a It's a love D.S. al Coda 66 Coda G F (one strum per bar) C G 70 C F C G

Supporting Waiata Reo Māori

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to distribution.

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dates and
guidelines visit
tmp.govt.nz



Stories from the Education Desk

Waiata/Anthems 21



Don McGlashan



Logan Bell, Katchafire

An exciting series of journeys into te reo Māori has been documented by Notable Pictures. Waiata/Anthems 21 follows seven artists in the recording or re-recording of new and existing songs, and was released on TVNZ On Demand on May 1, the commencement of NZ Music Month.

The New Zealand Music Commission is pleased to provide print music lead sheet versions for two of the seven featured works. Teachers, students and musicians have the opportunity to examine, absorb and perform the musical language and the Māori language attached to these wonderful waiata.

Karawhuia / 100 as recorded by Katchafire
Te reo Māori translation by Paraone Gloyne

If teachers are looking for a current, modern resource to introduce students to any of the below topics then please include this in your considerations. A OneMusic Schools licence is needed if you are hoping to photocopy the following pages, with a maximum count of 30 copies in primary schools and 15 copies in secondary schools.

- cut common time
- swung quavers
- vocal tenor clef
- melisma
- maj7 chord
- motif, variation and extension
- andante
- E major
- syncopation, ties and grouping
- D.S. al Coda
- repeats, 1st and 2nd ending

Kōrukutia/Bathe In The River written by Don McGlashan,
performed by Hollie Smith
Te reo Māori translation by Tweedie Waititi

Special thanks to Don McGlashan who provided the transcription of this work.

True to the gospel style, teachers and students will notice Hollie Smith's own improvisations and interpretations on the recording, which differ from the score. A OneMusic Schools licence is needed if you are hoping to photocopy the following pages, with a maximum count of 30 copies in primary schools and 15 copies in secondary schools.

- compound time signatures and associated groupings
- dotted notes and rests
- plagal cadence/progression
- duplet and quartuplets
- repeats, 1st and 2nd ending
- dynamics, crescendo, accents
- syncopation
- G major and A major
- melisma
- ad lib
- transposition up a tone
- blue note 3rd

Mike Young, Education Manager, NZ Music Commission
Photos - Alex de Freitas & Notable Pictures

The New Zealand Music Commission's print licensing agreement limits the publication of these music sheets to physical copies of our May Book. If you would like a copy, please contact us.

MusicHelps provides essential support to kiwi music people experiencing illness, distress & hardship. Help us carry out our vital work. **Donate today at musichelps.org.nz**

OUTWARD SOUND

taking new zealand music to the world

WHAT IS OUTWARD SOUND?

Outward Sound has been set up to provide assistance for market development initiatives and to encourage the entry of New Zealand music and musicians into global markets. New Zealand music industry practitioners (artists, managers etc) and firms (record companies, associated businesses) can apply for assistance through the international music market development grants programme.

Outward Sound is implemented and managed by the New Zealand Music Commission. The programme is inclusive of music from all genres, styles and niches and applicants may target relevant markets around the world. Applicants at different stages of international market development can access the programme.

Detailed information including sample application forms, an overview of the scheme, a support document to assist in applying to Outward Sound, and the dates of funding rounds for 2021/2022 are now available at www.nzmusic.org.nz by clicking on the International tab.

For general Outward Sound enquiries contact on (09) 376-0115 or email international@nzmusic.org.nz

A SELECTION OF RECENT SUCCESSFUL OUTWARD SOUND APPLICANTS



Clockwise from left: The Phoenix Foundation, CHAI, Shepherds Reign, Yumi Zouma, Foley, L.A.B, Jamie McDell, The Beths.

OUTWARD SOUND

taking new zealand music to the world

OUTWARD SOUND APPLICATION DEADLINES 2021

INTERNATIONAL MUSIC MARKET DEVELOPMENT/BUSINESS DEVELOPMENT APPLICATION DEADLINES

ROUND TWO 2021 - Deadline: April 19th, 2021
Funding Decisions: June 8th, 2021

ROUND THREE 2021 - Deadline: July 5th, 2021
Funding Decisions: August 10th, 2021

ROUND FOUR 2021 - Deadline: October 11th, 2021
Funding Decisions: December 7th, 2021

ROUND ONE 2022 - Deadline: December 13th, 2021
Funding Decisions: February 15th, 2022

INTERNATIONAL DELEGATE APPLICATION DEADLINES

Pre COVID-19 we provided Delegate Grants for the following international conferences and events: Indie Week, BIGSOUND, WOMEX and the Folk Alliance International. At the time of editing this document the form these events will take in 2021 is still to be determined by their respective organizers. We will be updating this document as more information comes available. The updated document will be available from the New Zealand Music Commission website. We will also be announcing new information regarding our Delegate Grants through our partners IMNZ and the MMF.

Applications must be received by 5:00pm on the closing dates (no exceptions).

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NZ MUSIC MONTH
MAY2021

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