

May Book 2022
Official Handbook &
NZ Music Industry Guide



**TE MARAMA
PUORO O AOTEAROA
MAY2022**

Contents

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

A warm welcome to the May Book, the official handbook of NZ Music Month.

Now into its 22nd edition, this year's May Book once again continues with the theme of NZ Music Month | Te Marama Puoro o Aotearoa for 2022 - **Level Up: Taking Music to the Next Level.**

Whether you are an emerging artist or a seasoned professional, we have inspiring stories to take your career to the next level in this bumper edition of the May Book full of helpful tips and information.

Inside you will find some of the fantastic initiatives happening across Aotearoa thanks to support from the Capability Grants Programme, and hear how L.A.B. grew their audience to sustain several stadium gigs around the motu over the recent summer. Although Covid continues to be a concern, we showcase some local artists and their success stories through the Music Commission's Aotearoa Touring Programme, and look at safety tips for taking your music to the world courtesy of The Beths.

For those at the beginning of their career spectrum, we hear from two young women making great strides after taking part in our Industry Internship Programme, and we also learn a bit more about TAHI, the new radio platform specifically for rangatahi and young creatives.

Throughout the May Book there is information about the different music support agencies and organisations in Aotearoa, explaining what they do and how they might be able to assist you. And you will find some accounting help specifically for musicians and artists.

Thank you for taking the time to read this guide. If you are looking for more information on getting your music to the next level, we have plenty of resources and previous May Book articles available on our website at www.nzmusic.org.nz/resources

He marama nui – have a great NZ Music Month!

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@musichelpsnz #nzmusicshirtday



NEW ZEALAND MUSIC COMMISSION

TE REO REKA O AOTEAROA

The NZ Music Commission is one of the arts agencies supported through Manatū Taonga, the Ministry for Culture and Heritage. Focused on contemporary popular music, the organisation's role is to support a thriving New Zealand music sector – culturally, economically and globally. To achieve this, the Music Commission carries out a range of projects and partnerships to get music from Aotearoa out into the world and support artists and music businesses.

For the past two years, one of the key areas of focus for the Music Commission has been working to support the music sector through the challenges of COVID-19. To date the NZ Music Recovery Package, which is part of the Manatū Taonga Arts and Culture Recovery Programme, and the COVID Delta Relief Funding scheme have enabled the Music Commission to:

- Provide over 300 grants across 82 music venues around Aotearoa that host performances of original NZ music for infrastructure and operating costs.
- Support over 1500 shows by 200 NZ artists in 132 different towns and cities across New Zealand through the Aotearoa Touring Programme.
- Invest in 100 capability, upskilling and development initiatives as part of the NZ Music Capability Programmes.
- Provide Delta Production Business Support Grants to 25 concert production companies across Aotearoa.
- Work with MusicHelps to provide almost 500 Delta Emergency Hardship Grants to NZ musicians and NZ music workers.
- Provide additional COVID response support through Make Good Funds in 2020 and targeted initiatives.

Delivering professional development & capability opportunities

Supporting the Music Managers Forum (MMF) and Independent Music NZ (IMNZ)

NZ Music Month

Industry Internship Programme

Musicians & Bands Mentoring in Schools Programmes

Operation of Outward Sound, the international music market development programme

NZ Music Month Summit

Providing online resources, handbooks and workshops with local and international specialists

NZ music representation at international trade events

Statistical research on the NZ music industry

Going Global Music Summit

OUTWARD SOUND
taking new zealand music to the world

NZ MUSIC MONTH
MAY2022

MUSICIANS MENTORING
IN SCHOOLS PROGRAMME



Lou'ana
PHOTO: Supplied



Levelling Up

Success Stories from the Aotearoa Touring Programme

Mousey
PHOTO: Connor Crawford

Reid & Ruins
PHOTO: Ebony Lamb

The Veils
PHOTO: Supplied

The idea for the Aotearoa Touring Programme actually harks back to before the COVID-19 pandemic. The NZ Music Commission had long seen the value in providing support to local acts which would encourage them to expand the touring circuit outside the main centres and help grow a vibrant live music culture for artists' careers. The arrival of the COVID-19 pandemic meant that many local acts who might have been heading overseas to perform were now staying at home, which added to the urgency of breathing new life into the NZ touring scene.

The Music Commission successfully pitched the scheme to be part of the Government's NZ Music Recovery Fund and was able to start the Aotearoa Touring Programme (ATP), with the first funding round being opened in October 2020. The scheme allows artists to apply for 50% of eligible costs of touring, provided they fulfilled certain requirements, such as having three shows outside of the artist's hometown and requested supporting documents are submitted, including a thorough budget and marketing plan. Shows outside the main centres are also encouraged if they

can work with the artist's touring schedule. Since then, the Programme has helped support shows from Hokianga right down to Stewart Island and has taken in 132 different towns and cities (even one forest, courtesy of Delaney Davidson).

One of those who applied to the fund was tour promoter Reuben Bonner, who works with a number of local acts who have successfully applied, including Nadia Reid, Finn Andrews, Chelsea Jade, and The Chills. He was thrilled to have the support of the ATP when it first began and recalls how it allowed Nadia Reid to expand her tour itinerary to include smaller towns such as Nelson and Whangārei. He also says that it gave her the confidence to be more adventurous when it came to the choice of venues too:

"It encouraged Nadia to play in opera houses and theatres to make it really special. That outlay is a risk, but with that funding providing backing it just takes an element of stress out of it and you can focus on putting on a really good show."

Reuben believes that this funding was particularly meaningful for mid-level local

acts, who had untapped potential when it came to finding a bigger local audience:

"The Aotearoa Touring Programme is so great for artists and promoters and the industry in general. It allows people who work so hard to just make a living that they're worthy of, rather than working so hard and sometimes walking away with zero dollars or very little to show for it. It evens the scorecards for musicians for once. I'm speaking from personal experience about artists sitting in that mid-level. Artists like Shapeshifter can go out and smash it and do incredible tours right across the country and make a good living. It is so great that we have artists at that level. But this touring funding, if it was something that was around forever, it would just make the ecosystem thrive."

This sentiment is also echoed by rising indie act Mousey aka Sarena Close, who also accessed the funding and found it a saviour during the hard times brought on by COVID:

"As any upcoming artist knows, it's just HARD to keep going. You're constantly investing into your projects - making

albums, touring, developing your brand, and it takes a really long time to see the return. But we do it because we hope to see growth in our long term plans. Obviously COVID has made it so much harder than the already tough nature of the industry to be pursuing a music career, and I think this funding has helped us get through this extra difficult patch. It can be depressing sometimes looking at the numbers, and we appreciate the help to keep the momentum happening!"

Mousey's manager, Chris Close, also looks after Pickle Darling and was excited to book a far more extensive local tour for him after successfully applying to the ATP on his behalf:

"I booked and managed the tour for Pickle Darling's Cosmonaut album release last year, and there is just no way we would've been able to do that without the Aotearoa Touring Programme. We did a tour of 12 shows which is huge for an artist who had until then, never played outside their hometown! It allowed us not only to have some breathing room with budget, but to also visit a whole bunch of other towns that would never have been viable even in a

'normal' / non-COVID climate. The shows at The Boathouse in Nelson and Snails in Palmerston North were both real highlights, and definitely towns we wouldn't have been able to go to normally!"

In a similar way, Chris has also seen Mousey being able to level up when it comes to booking her own album release tour:

"This fund is really doing wonders for helping artists take a bit more of a leap with their tours while bridging the financial gap and risk of those leaps. The tour in April for Mousey's album release is a good example of how we're stepping up to larger venues with more production, playing places like the Tuning Fork when we'd previously been playing much smaller venues (side note, those venues like Wine Cellar, Whammy, Space Academy, Darkroom and so many more, are a lifeline for emerging artists and they don't get the credit or support they deserve! Go out and buy tickets to shows at those venues!)."

"We've also got COVID in the mix for the Mousey tour in April, and we will most likely do the entire tour within Red Light restrictions of some description. Having the

ATP funding is a lifesaver because we can only sell a fraction of the ticketing capacity due to seating/spacing requirements, so it would be absolutely impossible on our own. It will ultimately be an extremely helpful tool to keep up Mousey's momentum in a time where making progress is quite difficult!"

The artists discussed above are just a few of the 200+ acts who have received help from the ATP since it began in 2020. The exciting thing is that there has often been a long term positive effect for acts who've made the best use of the funding, as Reuben Bonner explains:

"I think because artists like Nadia Reid, Tiny Ruins, and Reb Fountain have used the funding to put on great shows which in turn has won over new fans, I think the gains will be long lasting. There is no question that their talent is massive, but that's never the question is it? It's just about getting the audience to come along and realise that. They've turned a lot of people towards them, so I definitely think they've made serious inroads."



GET PLAYED, GET PAID | KA PUREINGIA, KA UTUA

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

Recorded Music NZ represents recording artists and rights holders in Aotearoa through licensing, advocacy and promotion. We license broadcasters and businesses that play music in public and distribute income back to the rights owners and recording artists we represent.

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 actual reported usage from multiple sources, including radio and TV stations, background music services and more. Distribution payments are advised annually by 30th June each year. **All eligible recordings need to be registered with us by 30th April each year to be included in that year's 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 memberservices@recordedmusic.co.nz

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



RECORDED MUSIC NZ REPRESENTS RECORDING ARTISTS AND RIGHT HOLDERS THROUGH LICENSING, ADVOCACY AND PROMOTION

LICENSE

We act on behalf of right holders to license music users, such as radio and television broadcasters and other businesses that use music, and collect revenues on their behalf. From those revenues we deduct our costs and return the remainder to right holders and registered recording artists via distributions. Making broadcast and public performance licensing quick and easy for everyone. And it's free to register!

PROMOTE AND CELEBRATE

We promote and celebrate recording artists, their recordings and the recorded music industry in Aotearoa, through activities such as the **Aotearoa Music Awards** and **The Official NZ Music Charts**.

ADVOCATE

We advocate for the collective interests of recording artists and right holders to a range of audiences including government, other industry organisations and the wider music and creative community. We work hard to improve copyright law and the market environment for recording artists and right holders.

SUPPORT & COLLABORATE

We believe in supporting a sustainable music market. We provide market analytics and recorded music data to our stakeholders and industry. We also lead and contribute to collaborations such as **Auckland City of Music**, and support a range of professional development, educational and charitable projects via collaborations and our **Music Grants** program.

For more information on Recorded Music NZ, the Aotearoa Music Awards, The Official NZ Music Charts and our other activities, please visit the website:

RECORDEDMUSIC.CO.NZ



Phone (09) 360 5085 Email info@recordedmusic.co.nz

Do not arrange to see family or friends during the tour. Before COVID, seeing friends and family whilst on tour was an added bonus of the job, not a necessity.

With mandates lifting, it is hard to enforce mask-wearing in the audience; however, most places are happy for you to put up signs requesting the audience wear a mask. Leave some spare masks at the front of the stage so people closest to the artist can take them if required. Artists sharing masking requests via socials and onstage is the best way to encourage compliance.

With mandates lifting, the need for pre-flight testing is changing. Airlines include pre-flight requirements when issuing tickets. The airlines themselves are the best resources for current information. If tests are required, a lot of airports have facilities. When travelling, avoid sitting next to others. Direct flights are advisable. Masks should be worn on buses, trains, taxis, and in airports.

You should include all your vaccination records and COVID protocols in your show advances (that is your contact with the venues in advance of the shows) to discuss your expectations well before you set foot in the venue. Where possible, all back of house staff should be vaccinated and wear a mask.

After the tour, continue to monitor yourself daily during the week of your return home after the tour and notify the tour party if you test positive upon returning home or are displaying any symptoms. We all have loved ones, old and young, that we need to continue to protect.

At hotels, when checking in as a group, avoid congregating in the lobby whilst waiting for room keys. Wait outside until the tour manager or person appointed to check in has them. Advise cleaning staff not to clean rooms during multiple-day stays.



The Beths
PHOTO: Supplied

Tips for Touring Around the World in Covid Times

Touring in 2022 is as weird and strange as one might expect. Mandates and best practices are continually changing, leading to effects that can be as unexpected as they are time-consuming. The perks of the job, like seeing friends, family or taking in the sights, are largely absent in COVID safe touring. Added to this is the constant state of hypervigilance, which takes a toll on the psyche over the course of weeks and months. This isn't to say it isn't worth it; it definitely is. I accompanied The Beths on their recent United States tour, which we managed to keep COVID-free, and seeing those shows play through after years of rescheduling was deeply moving and motivating.

For anyone planning to tour the US or any other country, these are some of the procedures we found helpful:

Everyone on the tour must be fully vaccinated, and boosters are strongly recommended (this will be a requirement for future travel, as already highlighted by several governments).

Check your insurance policies carefully before heading off on tour. Different insurance companies will have varying levels of cover, so make sure you understand your policy. It's also important to have a plan of what you might do if your schedule needs to change or someone in the tour party tests positive.

Set protocol expectations with your crew, supports, and anyone else in your COVID bubble ahead of time, so everyone is on the same page from the very start. Don't bring any guests backstage, and where possible, don't share greenrooms / dressing rooms.

If you are an artist that generally sells your own merch, have the venue/promoter provide someone to mitigate potential exposure points.

Artists and crew should wear N95, KN95 or FFP2 masks at all times, even on off days. Remember to change masks regularly, particularly on long-haul flights and when transiting through various airports/terminals.

In summary, carefully assess the risk before doing anything whilst on tour. The simple measures of wearing a mask and regularly washing your hands can be all it takes to avoid show cancellations.

by Jacob Snell

Top 5 Financial Questions, as Asked by Musicians

AND AS REMEMBERED BY NAKED ACCOUNTING

Question 1: "Am I really in business?"

When people start performing music it's not usually from a place of 'get rich or die trying'— it's usually a hobby. However, if you regularly perform live, sell records, or earn royalties then the likelihood of your music being classified as a hobby in the eyes of IRD quickly diminishes. This is especially true as you grow your profile, as you will have publicly accessible streaming numbers, social media pages, interviews etc.

And if you're in business, you need to declare your taxable income by filing an annual tax return.

Useful link: <http://bit.ly/AmlInBusiness>

Question 2: "What is taxable income?"

The good news is that if you engage with the system properly, chances are you will pay less tax than you think — as you are taxed on your net income (income minus expenses). For example, you receive a guarantee for a live performance of, say, \$1000, but you spend \$500 on flights and accommodation you'll have a taxable income of \$500 (not \$1000). To claim these expenses when filing your tax return, you'll need to keep good records.

Useful link: <http://bit.ly/ClaimExp>

Question 3: "How do I keep good records?"

Step 1: Get a dedicated music bank account. This should be separate from your personal account, and it's where you receive all your music income and from which you pay all your music expenses.

Step 2: Keep an up-to-date cashbook. Each month you should go

through your dedicated music bank account and, if you have kept all your receipts, you can simply copy each line into the template. It'll then spit out your taxable income for the month. Easy!

Naked Accounting's open-source Cashbook: <http://bit.ly/NACashbook>

Question 4: "I don't have any receipts. Can I still claim these as expenses?"

No. Sorry.

Without a receipt you are not able to claim the purchase as a tax-deductible expense. A bank statement is not enough either — the receipt needs to include the item purchased, date of purchase, the seller, and if GST is applied. So, if you're a solo artist with a backing band of session musicians, you'll need to ask your bandmates for invoices before paying them if you want to reduce your taxable income.

A good idea is to take a photo of the receipt as soon as you get it, and then save it to an annual receipts folder on your computer (separated by month, if you want to be super-organised).

Question 5: "Do I need to register for GST?"

When you start earning over \$60,000 per year in revenue you are required to register for GST. Note that this is revenue (money received), not taxable income (income minus expenses) — so you may hit this sooner than you think.

You can register for GST at any time, no matter your income, and there are pros and cons to registering for GST — so if you're approaching the threshold, or if you're curious to see if it may benefit you, it's best to speak to an accountant for advice about your specific situation.

All information discussed is general in nature and does not take into account your personal situation. You should consider if it is appropriate to your needs and, where appropriate, seek professional advice from an accountant.

Naked Accounting is a music-focused accounting organisation, which just celebrated five years of helping musicians in Aotearoa.



MUSIC MANAGERS FORUM • AOTEAROA •

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



www.mmf.co.nz

ASK THE

MUSIC MANAGERS FORUM • AOTEAROA •

Music Managers Forum Aotearoa is the collective voice for music managers and self-managed artists, both signed and independent. The **MMF Aotearoa** is an independent, non-profit trade association dedicated to helping grow artist manager businesses through education, networking and advocacy. The **MMF Aotearoa** work towards a fairer, honest and more transparent music industry which operates with the highest of integrity in the interests of the artists our members represent. We aim to represent the wide diversity of voices and backgrounds of music managers and their artists.

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>

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

Benefits for an MMF member include online resources, free entry into all 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>

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 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>

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

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.

Do you have regular seminars?

Throughout the year we hold a range of seminars including Back to Basics for our new members, Monthly Online Seminars, 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.

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?

MMF Aotearoa 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. MMF Aotearoa is also part of the European Music Managers Alliance (EMMA).

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

3 MMF MENTORS GIVE YOU THEIR TOP 3 TIPS ON HOW TO INCREASE YOUR AUDIENCE

YEE YANG 'SQUARE' LEE SquareSums&Co



Question Conventions - Kiwi musicians always release music on a Friday because #charts. If you're a brand new or emerging artist, why not consider trading-off chart performance against PR opportunities: releasing on a different day of the week may well get you different results.

Music Collaborations - Collabs are a great way to reach new audiences. But keep in mind that as much as it is important to collab with another artist you love, or someone who can effectively be your co-sign, you should be focused on appealing to an expanded audience, perhaps even a completely different one.

Package Your Niche - Everyone's got a story - but not everyone can communicate it well. In today's age of content and media saturation, the idea of "universality through specificity" rings truer than ever, especially when we're talking cultural-specificity and story sovereignty. Show them why they should care about you/your music, and they just might.

Yee Yang 'Square' Lee manages Tofiga Fepulea'i, Modern Maori Quartet, Arjuna Oakes, Mazbou Q, Serebii, Reshma Martin, Ersha Island 二沙岛.

NINAKAYE TAANE-TINORAU Tikidub Productions



Always Remember - That in terms of audience and also marketing, these days there are a few different realms you can "play" in - Real Life / Live, Old School Media (ie Radio / Film & TV / Print) and Internet / Social Media. Investing your presence into each of these realms can play a big part in how you can grow your audience.

When It Comes To Live Performance - Aim to provide the best quality holistic experience you can, from the door right through to lighting / sound and meet and greets afterwards, so that people go home raving and spreading the word via their networks.

Communication Is Everything - As is building relationships. Both these things are paramount in terms of building your audience and your career. There are times when things can get so busy, demanding and stressful, however you must strive to keep your feet on the ground always, and treat every person you meet along the way with respect.

NinaKaye Taane-Tinorau manages Tiki Taane & Laughton Kora.

KATIE THOMPSON Self-managed artist



Get Organised - Sounds boring right, however, it makes life so much easier in the long run if you're storing your fans information correctly the moment you get it. From knowing their city, the merch they've purchased and their tee size you're able to customise your offers and only get in touch when it applies to them. You don't want to offer them a deal on the hoodie that they've only just purchased from you for full price. Likewise, when heading to their region, you want to be able to let them know or even get in touch personally via email to let them know you're playing.

Build Genuine Relationships - Get to know who your fans are. What other music do they like to listen to? Do they have other interests in common with you or each other? You can find this out during live streams, polls on Instagram stories, and ask questions via your newsletters. Take note of these important little details - you can simply use the notes app on your phone or your customer relationship management (CRM) tool. I personally use Mailchimp to keep track of everything.

Be Yourself - If you're wondering about what content to share and how to gain new listeners it can be extremely beneficial to think about what you already do in your everyday life and what hobbies you have. Some musicians I've talked to are heavily into a certain sport, others are expert gardeners or have a particular love of Llamas. The way you can find your people is by sharing who you are - no matter how random or far removed from your music it may be. People love getting to know the real you.

Katie Thompson is the owner of music services agency Quirky Music.

To learn more about MMF One on One mentoring go to mmf.co.nz

MUSIC MANAGERS FORUM
• AOTEAROA •



LAB
PHOTO: Gladys Smith

Level Up Case Study: L.A.B.

L.A.B. are one of the biggest breakthrough acts of the last decade from Aotearoa. With over 100 million streams on Spotify and No.1 single 'In The Air' in late 2019, L.A.B. provide a great example of how a band can level up throughout their career to reach the higher echelons of the local music scene.

Stay On Course And Do The Work

The first iteration of L.A.B. was created by Brad Kora and his brother Laughton, with a friend named Andy - hence the initials of their band name. However this line-up soon changed with only Brad remaining, but he kept the name and continued to work towards his aim of creating a new group that would match the success of his previous band, Kora.

He patiently gathered a new group of musicians around him, who he knew could deliver the goods. He found lead singer Joel Shadbolt after seeing him performing on the television show, Good Morning. Despite living in different cities at the time,

the pair met regularly to bring their vision for the band to life, as Joel recalls:

"For the first year-and-a-half, I was driving back and forth to Whakatane two to three times a week. Brad would be doing classes in the morning and then we'd get together and jam."

Brad also brought in Ara Adams-Tamatea on bass, because he seemed like the perfect fit and had solid experience from playing in Katchafire. They also added Stu Kora and - a little while later - Miharo Gregory.

However, Brad later admitted on the Marae TV show that this period was quite difficult given that he was also trying to be there for his family and had to set up a home studio so he could work in the evenings once his child was in bed:

"I would write from 8pm until 3am every day. I did that for two years. My partner and I did what we could to make it feel like it was a home. But I had to put my head down and go for it. It was hard as ... It was either that or you give up.

"It was a good journey, it was all positive because I knew we had a set goal. Joel and Stu and Ara were on board, so I knew - this is gonna work. I can't believe how many people told us - 'you're not going to do well.' But we were just like - 'if you don't

want to be a part of this, we're off, later.' And it just snowballed. That struggle in the first two years was saved by passion and drive."

L.A.B. was always intended to be a band that would play originals, but to ensure they were a tight unit and had some income coming in, they started out by playing covers and gigging heavily, as Joel recalls:

"We did our first tour without an album. We were still playing some covers. We fully name-dropped Kora and Ara's time in Katchafire. That helped us get in the scene, then we had to prove ourselves. It was important at that point to step away from the Kora/Katchafire thing and create our own sound and identity. That did take a couple of years but we got there."

This hard touring meant that they already had a devoted audience throughout the country before they had even released their first single. It was this grassroots effort to gain fans that ensured that when their first album finally did come out, it managed to break into the Top 20.

Work With The Best People And Don't Burn Bridges

Brad Kora had first met Mikee Tucker from LOOP Recordings when the label did Kora's first single back in 2002. The group didn't end up signing with LOOP, but

Brad and Kora didn't let this impact their personal relationship.

Mikee Tucker says this is an important lesson that he also learnt from working with The Black Seeds. When that band decided to leave LOOP and sign to Sony, Mikee remained on good terms with lead singer Barnaby Weir and this meant that when Weir came up with the Fly My Pretties concept, he brought it to Mikee. As Mikee explains:

"That was a lesson in not burning your bridges, as my parents always taught me. It was the same as how I stayed friends with all four Kora brothers, then down the track Brad came to me and said, 'Kora didn't work out on LOOP, but this L.A.B. thing might'. The two biggest earning artists in LOOP's history have come from acts on their second time around."

When it came time to record, L.A.B. once again went with a collaborator with a huge amount of experience in the local industry - Lee Prebble, who has won Best Engineer at the NZ Music Awards three times and Best Producer once (for his work with Phoenix Foundation and Mel Parsons). Once again, the members of L.A.B. put in long hours to make sure their recordings were to a high standard, as Joel recounted to Marae:

"[Lee Prebble] opened up his studio like another home for us. We got to go down there and record 24/7. We cooked there,

we slept there, it was great."

The band used Prebble mainly as a sound engineer, so Brad could take the role of primary producer (with Ara collaborating with him) to ensure the album sounded just how they wanted it, as Brad told Marae: "I'll dig my nails in to get to where I have to get to."

Make Plans And Aim High

At an early meeting, the members of L.A.B. wrote down their aims for the group on the back of a pizza box - record three albums in three years and make enough to buy each band member a house. They have largely stuck to this aim and are now up to their fifth album in as many years.

Along the way, L.A.B. have continued to push themselves to reach new heights and take risks rather than just repeating what they have already achieved. For example, in July 2020 the band had Spark Arena booked for the biggest show of their career up to this point. At the time, Aotearoa were just coming out of the first COVID-19 lockdown and so it would've been understandable if they decided the risk was too high and cancelled or postponed this gig. Instead, they went ahead and it became the first arena show by a band anywhere in the Western world during COVID times - a fact which led to overseas coverage of the show.

The following year, L.A.B. were ready to headline another arena-sized show. The safe option would have been to book Spark Arena once again, but instead the band and their management decided to give their fans a new experience by booking Mt Smart Stadium. What's more, they came up with the ambitious idea of creating a new area for a live show up on the top field of the venue, which had not been used for an outdoor show before. As Joel sees it as a time when the band really had to back themselves:

"I knew this was an opportunity not just to go 'oh, nah.' ... It is the biggest thing any of us had ever been involved in. We were all learning as we went."

Once again, the show was an incredible success and sold out at a capacity of 17,000 people. Despite their many achievements, L.A.B. continue to put full effort into each aspect of their career. Their drive to succeed and the enjoyment they get out of making music together means there is no end to their potential, as Joel says:

"I can't see why we would stop when we're still in such a creative spot. We had a rehearsal the other day and we sat there for three hours and jammed. We've still got the energy and drive in us to write and push out new material, so we're going to keep going until we literally can't do it anymore!"

Discover the music of Aotearoa New Zealand

SOUNZ works in the digital space to create and make the sounds, music and stories of Aotearoa New Zealand accessible to all.

Every month is New Zealand Music Month at SOUNZ.

And this May, we're especially excited about:



The SOUNZ Podcasts

Hear the stories of some of New Zealand's boldest musical trailblazers and find out what shaped their artistic careers.

Available on all the major podcasting platforms.

We make, broadcast and promote films of NZ music • We create podcasts, content, animations 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 and content at www.sounz.org.nz



Supporting the Organisations Behind the NZ Music Scene

THE CAPABILITY GRANTS PROGRAMME

The NZ Music Commission's Capability Grants Programme is a relatively new source of funding, that opened up in 2021 as part of the Government's NZ Music Recovery Package to support the music sector responding to COVID-19. It's part of the wider Manatū Taonga Ministry for Culture and Heritage Arts and Culture COVID Recovery Programme. The Capability Grants Programme enables music organisations, businesses, and collectives to apply for support for new training or upskilling initiatives, expand their current operations or develop new areas to support NZ artists. More than 70 projects across Aotearoa have been supported to date. We caught up with two organisations who have been part of the Programme to get a sense of how it has led to some great projects across the country.

SOLE Music Academy's SOLE Speaker Series

Based in Christchurch, SOLE Music Academy's courses teach students about everything from music creation (singing, songwriting, producing) through to a broader understanding of the industry (music business and artist development). The name stands for a Source Of Learning and Empowerment and this expresses their desire to see their students turn music from a hobby into a full time career. The academy also has holiday programmes for younger singers and musicians.

Director of SOLE Music Academy, Sacha Vee, is a successful musician in her own right with over a million streams on Spotify and collaborations with Polish hit producer O.S.T.R., which have produced millions more.

Sacha decided she wanted to bring in experienced practitioners from the music industry to take part in monthly events that would be open to both SOLE Music Academy students and the general public. This would include not only live seminars but a chance for participants to talk with the speakers and other attendees after each session.

As Sacha explains:

"When I created the vision for SOLE Music Academy, part of my mission was to help talent 'bridge the gap' into the music industry. Being an artist myself, I knew how important it was to provide emerging talent with the skills, knowledge and support so that they can confidently begin a career in music. Additionally, I wanted to create a Music Industry Hub for Canterbury which invited local artists and music industry professionals to come and share their invaluable experience and knowledge. I also noticed that although there were industry events happening in Christchurch they seemed to be few and far in between and I wanted to create something more regular. This way attendees could build a richer network



SOLE Speaker Series
PHOTO: Charlie Rose Creative



Sync-Posium
PHOTO: Amanda Ratcliffe



Sync-Posium
PHOTO: Amanda Ratcliffe



Sync-Posium
PHOTO: Amanda Ratcliffe



Sync-Posium
PHOTO: Amanda Ratcliffe

which would generate more opportunities for collaboration and ultimately create a closer music community. That said, SOLE Speaker Series was born!"

The resulting speaker series involved arranging six sessions across the year, with speakers coming from across the country. Sacha says the series never would have gotten off the ground without the support of the NZ Music Commission Capability Grant: "They believed in us and for that we are very thankful."

Speakers who took part ranged from successful artists such as Devin Abrams (Shapeshifter), Mel Parsons, and MC Tali through to industry experts such as NZ On Air's radio plugger Jeff Fulton, RDU station director James Meharry, and artist manager Cushla Aston (who works with Louis Baker and Julia Deans).

Sacha believes that one important achievement of the series was to help develop the music industry in Christchurch, which sometimes feels like it lags behind Auckland and Wellington when it comes to opportunities for artists to learn new skills and network:

"Sometimes it does seem like the majority of the industry is in Auckland. However, what people don't realise is that we have so many amazing music professionals in the South Island. As part of the series, we wanted to help local artists make local connections and have more regular face to face networking opportunities where attendees could meet each other again. It is very important that local talent feel supported and inspired so that they are motivated to keep creating. It is also important for attendees to learn about other roles within the industry, not just about becoming an artist. One of our most favourite seminars was on creating your brand and learning about the other roles that bring that vision to life. We hope this series might inspire people to start more music businesses in Ōtautahi."

Aotearoa Sync-Posium

Aotearoa's first ever Sync-Posium gave local songwriters and composers a chance to learn about writing and placing music in

film, television, games, and associated media. What's more, they also had the chance to submit their music to Music Supervisors, Directors, Ads and Music Departments overseas. The event was the brainchild of acclaimed music supervisor Karyn Rachtman and music producer Greg Haver.

Greg started out his career producing top bands in the UK - including Manic Street Preachers and Catatonia - before moving to NZ where he has worked with acts like The Feelers, Kimbra and The Chills (though his work overseas also continued during this time too).

Karyn Rachtman has been in the soundtrack business for 30 years and is best known for music supervising films such as Pulp Fiction, Boogie Nights, and Clueless. The soundtracks she has produced have sold over 100 million copies worldwide which include albums such as Moulin Rouge and Romeo and Juliet. Karyn previously served as Vice President of Soundtracks and A&R at Capitol Records and Head of Soundtracks and A&R at Interscope.

Karyn is now the CEO of Mind Your Music, a music supervision and consulting company with an office in Los Angeles and most recently Auckland. The Sync-Posium was directly inspired by her love of local music, as she explains:

"The amount of incredible musical talent in New Zealand does not match the representation of music in films and TV (and all screens) by Kiwi artists. One reason this isn't happening here is because of the lack of music-for-screens conferences where you'll have established composers, music supervisors, music publishers, record labels, agents, etc. all in one place. I figured we need to do that kind of conference here."

This led to the initial idea for Sync-Posium, with Greg getting on board to bring his expertise into the project. The pair found the Music Commission were very supportive from the start, as Greg recalls:

"The Capability Grant funding came after several discussions

with the Music Commission about the need to build, mentor and expand the use of New Zealand music in the screen and gaming sectors. The funding was a major driver in securing such a new event in Aotearoa and gave us both the confidence and the financial base to make the event a reality. The Capability Grant also enabled us to build on our initial plans and include a range of workshops to run alongside the conference where artists, songwriters and composers could write to active briefs."

Sync-Posium took place in June 2021 at Roundhead Studios in Auckland and brought together international music supervisors in film, gaming, television, and advertising with local musicians, songwriters, and composers. Among the many successful composers and artists who spoke at the event were Academy Award-winners Bret McKenzie (Flight of the Conchords) and Andrew Adamson (Shrek, The Chronicles of Narnia).

There were also virtual appearances by influential giants in the industry including multi-award winning songwriter and producer Linda Perry; Exec. President of Music at EA GAMES Steve Schnur; Music Supervisor Mary Ramos whose credits include Kill Bill and Once Upon A Time in Hollywood; Adidas Global Music Manager Daniel Cross, and many more.

One key aspect of the Sync-Posium was providing active "briefs" to the workshop participants. Examples include songs required for ads, scores for animation, television theme songs, and composing works for major motion pictures. Not only did participants learn how to submit their work, they made valuable connections and even landed some big gigs.

Greg and Karyn have heard from a number of touring artists that the opportunities provided at Sync-Posium were a crucial financial lifeline in the wake of the COVID-19 disruptions.

"This conference couldn't have come at a better time," says Rachtman. "A lot of work came from the conference and the income that has been generated keeps growing because a number of people who were at the conference keep getting more

and more work. A valuable lesson from the conference is that once you do a good job, you become a trusted source and Music Supervisors and Studios will repeatedly ask you to provide demos again and again."

Tami Neilson is one local artist who is known for her hard work on the live stage and has had to cancel countless gigs over the past two years due to COVID-19. She was therefore very glad to discover the new opportunities that Sync-Posium opened up for her:

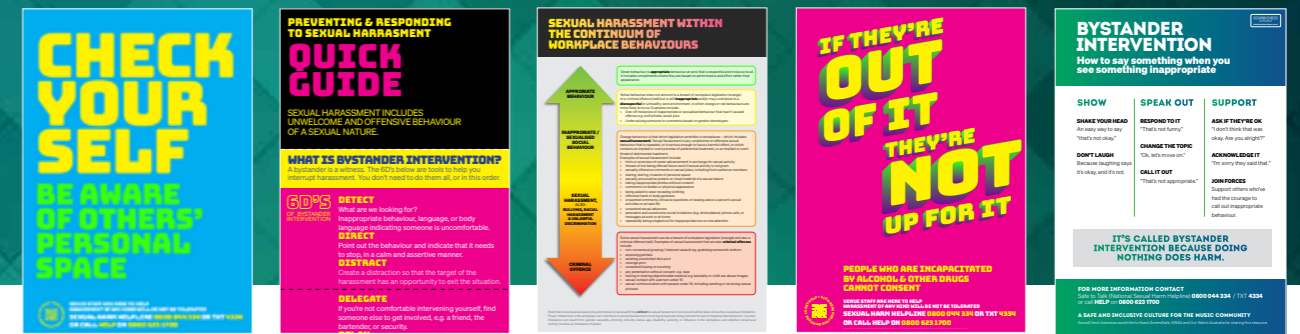
"I found attending the Sync-Posium Conference extremely beneficial. Not only did I learn all about the pitching processes and requirements, but the networking with both artists and industry professionals has since led to further opportunities, like composing songs for a major animated motion picture. I thoroughly enjoyed it and look forward to attending future conferences!"

The event was equally productive for local music producer MC Tali, who saw it as a great chance to expand her career into composing for film, ads and television.

"I heard about the Sync-Posium through APRA and was really excited and interested to apply for it - as this field of work is one I had been thinking about branching into for quite some time. I found the whole conference enlightening, exciting, challenging and fun. I met some other amazing musicians and composers, and made some fantastic contacts. From this weekend, I have gone on to work on some exciting new projects including an opportunity to compose for my first film. Watching my career start to unfold and expand in this direction is really thrilling, and I fully acknowledge the part attending Sync-Posium has had in making this happen."

The current estimate for the value of the work generated by Sync-Posium has now passed 1.4 million dollars. Over a dozen jobs were secured composing original material for television, films and advertising, while at least a dozen more were secured scoring music for shows and films.

SOUNDCHECK AOTEAROA



SoundCheck Aotearoa is an action group formed in 2020 with the 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.

Our first project is about preventing and responding to 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, an office, a meeting in a bar, or a recording studio.

2021 review: Creating culture change around sexual harm in the music community

In 2021 we consulted across the music community to hear everyone’s feedback and ideas about sexual harm and safety in the workplace. As a result of that review, independent specialists Rachel Harrison and Debbie Teale created a report containing a set of ten recommendations for what our music community can do to prevent and respond to sexual harm. The report outlines how everyone in the music community can step up and play a part in creating change. Check it out at <https://www.soundcheckaotearoa.co.nz/research>.



Professional Respect training days

Professional Respect is a full day of training which helps people better prevent and respond to sexual harassment. The training days are offered for free to everyone in the music community. Professional Respect training will be back in June – both in person and online. For updates please see our website.

Managing a complaint or issue about sexual harassment in your workplace?

We have guidance and flow charts to help you through the process, and refer you to support services where needed. Check out the Responding page in the Tools and Resources section of our website.

Resources

Our website now has a range of free templates and resources to assist everyone to prevent and respond to sexual harm in the music community. These include posters, briefings, policy and code of conduct templates, laminates, checklists and flowcharts, all tailored for the music industry and designed to help people and workplaces meet their health and safety requirements and create safer spaces.

Are you planning a live music event or show?

Check out our range of resources to help you create a safer environment for your workers and audience: pre-show checklists, template contract clauses, template code of conduct to set the tone for everyone you are working with, posters to create a culture of respect at the event, and laminates, quick guides and health and safety briefings to help event staff.

Want to know how to do or say something when you see something inappropriate?

Check out our bystander intervention posters

Looking for support, advice or options for resolving an issue?

Our website has recommended support options for:

- People who have experienced sexual harassment
- Support people, friends, colleagues, and family
- People who have done harm or been accused of harm
- Businesses who would like to do prevention or who are dealing with an incident.

There is also information about external options to help people resolve complaints, reports or issues relating to sexual harm.

Working anywhere in the music sector and wanting to make a difference?

We have tools and resources that can be used in any setting to set the tone for working with others, and create a safer environment. Resources are curated into sections for live music, artists and artist managers and for studios and collaborative spaces.

FOR ALL THE RESOURCES, POSTERS AND FURTHER ADVICE USE THIS QR CODE




Congratulations to all the finalists for 2022

Anthonie Tonnon
 Dianne Swann
 French For Rabbits
 Lips
 Luke Buda
 Reb Fountain
 Sheep Dog & Wolf
 Team Dynamite
 Troy Kingi
 Vera Ellen





Irirangi Te Motu
NZ On Air





Championing New Zealand music






Presented by:  IMNZ


Founding Partner:  MUSIC













Official Partner:  NZ On Air

Event Partner:  Q

Award Partner:  AUCKLAND LIVE

Media Partners:  95FM  RNZ

Charity Partner:  MusicHelps

Supporting Partners:  APRA AMCOS  MEDIA ARTS LAWYERS  NZ MUSIC COMMISSION  Oceanic  mccarthy   COMMOTION  LOOP  COLLEGE HILL  Tone Deaf  MERLIN  PINKHEAD



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.

2022 Funding Deadlines



More information and applications at nzonair.govt.nz

JUN	16	New Music Single	SEP	29	New Music Project, New Music Development, Music Features
JUL	21	New Music Project, New Music Development, New Music Kids	OCT	27	New Music Single
AUG	18	New Music Single	NOV	10	Waiata Takitahi
SEP	8	New Music Pasifika			

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.

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

NewTracks deadline is the 20th of every month

Artist: Vayne | Photo Credit: Shelley Te Haara





Irirangi Te Motu
NZ On Air

Tēnā: Tirohia, Whakarongo Watch & Listen

Tune in to the latest music coming out of Aotearoa and check out our funding initiatives and updates

@nzonairmusic | www.nzonair.govt.nz



The Music Commission's Industry Internship Programme has been going since 2018 and has seen dozens of emerging music professionals gain their first music industry experience. We spoke to two Interns who took part in the Programme, as well as representatives from the organisations they interned with, to get a first-hand account of what the Programme is all about.

Helena Bakker at Bigpop Studios

Helena Bakker came to the music industry through playing bass guitar as a teenager, but decided she'd rather work behind the scenes so undertook the Commercial Music degree at Massey University. During her studies, she volunteered for music conferences and festivals (Cubadupa, Coastella, IASPM), as well taking her first

steps in managing local artists – so she was well placed to take up one of the NZ Music Commission internships.

Helena was excited to intern with Bigpop Studios because of the range of work they do, which goes beyond just being a recording studio:

“Because Bigpop is a label, a publisher, and a studio, it's given me a taste of a bit of everything that goes on behind the scenes. I had the opportunity to learn about all sorts of things from a lot of really knowledgeable people. Working at Bigpop opened up my perspective in understanding the value of the music industry. There are so many opportunities in this industry, and I look forward to where it takes me.”

One of the main people behind Bigpop Studios is Joost Langeveld, who has decades of experience in the local industry – producing dozens of local releases, doing a wide range of commercial work, and also being part of a number of influential acts, including internationally successful dub group Unitone Hifi. He says that applying to be a host was ‘extremely enjoyable and well managed’, with a range of suitable candidates to choose from.

Joost found the most useful part of having an Intern was the chance to experiment with how the business might expand,

without having to take an undue financial risk:

“As a small business operator you're never really sure if you have the need, sufficient engaging work, or space for an extra staff member. Often you just continue doing things the way you have been doing them purely out of habit and necessity. The Music Commission's Industry Internship Programme provides the perfect platform to play a little and try some things for which you would normally not have time or capacity. I wholeheartedly recommend utilising the opportunities that the internship programme provides. Even if it doesn't lead to permanent employment arrangements it delivers the awesome 'double whammy' of being able to experiment with new systems, projects and culture balances - whilst, at the same time, providing real world mentoring and guidance to a young person entering the crazy world of the New Zealand music industry.”

Helena's placement with Bigpop eventually led her into the publishing side of their business and her efforts in this area saw her being offered more work with Bigpop after the internship came to an end:

“It was an incredible experience, I was constantly surrounded by creativity and inspiring people. I was able to get a first-hand look at what this industry looks like,



Danielle Hao-Aickin



Yee Yang "Square" Lee

and understand how much work goes into this behind the scenes. Music is everywhere and this industry is so vast and connected. During this internship I started diving deep in the publishing aspect of music – which I studied at uni, but I wanted to know more about. I was able to start carving out my own place within this system, and the work I currently do at Bigpop is essentially a continuation of what I was doing during my internship, now I get to take ownership of those ideas and take them further.”

Danielle Hao-Aickin at SquareSums&Co

Danielle Hao-Aickin had just finished studying a Bachelor of Music at Auckland University and decided she wanted to get some real world experience in the music industry. She had actually already approached SquareSums&Co about interning with them, when she heard about the NZ Music Commission Industry Internship Programme and decided to apply.

SquareSums&Co work with a number of hard gigging musical acts - such as the Modern Māori Quartet and award-winning singer-songwriter/producer Arjuna Oakes - but they also work with other types of entertainers too. Danielle found her internship not only taught her about the music industry, but also gave her a perspective on the wider entertainment sector:

“I have studied classical music from a very young age. I found it really cool to get a broader perspective on the creative arts in general, because SquareSums&Co aren’t just involved in music. I learnt about acting and acting agents. I learnt how to do budgets. I learnt to do Creative New Zealand grant applications. There’s a whole bunch of things that are behind an artist that you don’t see every day.”

One example Danielle gives is the work she did with the comedian Tofiga Fepulea’i, accompanying him on tour for shows that included the New Zealand International Comedy Festival and the Papaioea Festival of the Arts in Palmerston North.

Danielle is also a singer herself and performs in the alt-pop duo Ersha Island 二沙岛 with her sister (who plays violin). Her internship was also useful for this project since it also gave her experience in the administrative side of running a music career. What’s more, she was able to network through industry events that SquareSums&Co were involved with, such as the Music Producers Guild NZ and the Music Managers Forum.

Yee Yang “Square” Lee from SquareSums&Co says that the internship worked very well from their end too:

“The Music Commission was very supportive in helping us pick the right Intern. From a list of around 40

recommended applicants, we interviewed eight candidates, and ended up offering the internship to Danielle. Having her join our (small) team meant that we were able to increasingly reshuffle and delegate arts administrative tasks to allow me to focus on artist management mahi. We had Dani work out of our home-office in Waterview when possible, but the Auckland lockdowns meant that we had to rely fairly heavily on remote WFH arrangements.”

Square does say host organisations should be aware that they will get out what they put in and so need to be willing to expend some energy on making the internship work:

“The thing about the internship – any internship for that matter – is that it takes more time, focus, resources and direction than you’d think, for both the intern and the employing organisation to fully benefit from the placement. At the same time, Dani’s time as our intern gave us a good insight and understanding of how she could fit into our team, and allowed us to better engineer a position for her in the end.”

Danielle continued to work with SquareSums&Co after the internship, both as an Associate (paid contractor) and as an artist on Square’s roster, as part of Ersha Island 二沙岛, with her sister Tee.



WAIATA

ANTHEMS

OUR SONGS

OUR WAIATA

OUR MOVEMENT



KA HAO: TE TIRA WAIATA O TE TAIRĀWHITI

waiataanthems.co.nz

Te Māngai Pāho supports artists and producers

Making waiata reo Māori that
New Zealanders know and love



Working with a Pou Tiaki Reo

A great waiata will have the endorsement of a Pou Tiaki Reo – someone accomplished in Te Reo Māori and who has a critical understanding of working in the revitalisation era. They will help you with lyrics, pronunciation and provide a reo report at the end of your project.

Contact us if you're keen to connect with a Pou Tiaki Reo.

Mentoring

All music funding recipients have the opportunity to receive one-to-one support in our mentoring programme. Our mentor, Cush, will help you deliver on your funding contract and guide you through the process of releasing your waiata.

"She takes into account your vibe and what you're trying to achieve while opening your eyes to what else is possible with the right plan." – Tipene

WaiataHou

WaiataHou is a monthly compilation that pushes waiata reo Māori to radio, bloggers and media. Waiata reo Māori can be submitted for inclusion by emailing us a link to download a broadcast quality WAV.

Available Funding

Waiata Reo Māori

Funding and support for the production and promotion of a single waiata reo Māori. Waiata need to contain more than 50% reo Māori, be original, previously unreleased and primed for airplay and playlisting.

Waiata Tuarea

Investment in artists with an established profile and repertoire of recordings to produce and promote an EP, album or multi-song project of waiata reo Māori.

Oro Hāpai

Oro Hāpai supports initiatives that bring artists, producers and pou tiaki reo together to make waiata reo Māori magic. Collaborative, creative, and heavily reo focused, these initiatives should connect more than 10 people together with a goal to produce song demos for full production.

Keep an eye on
our website for funding
dates and contact us
to find out more

tmp.govt.nz
music@tmp.govt.nz





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

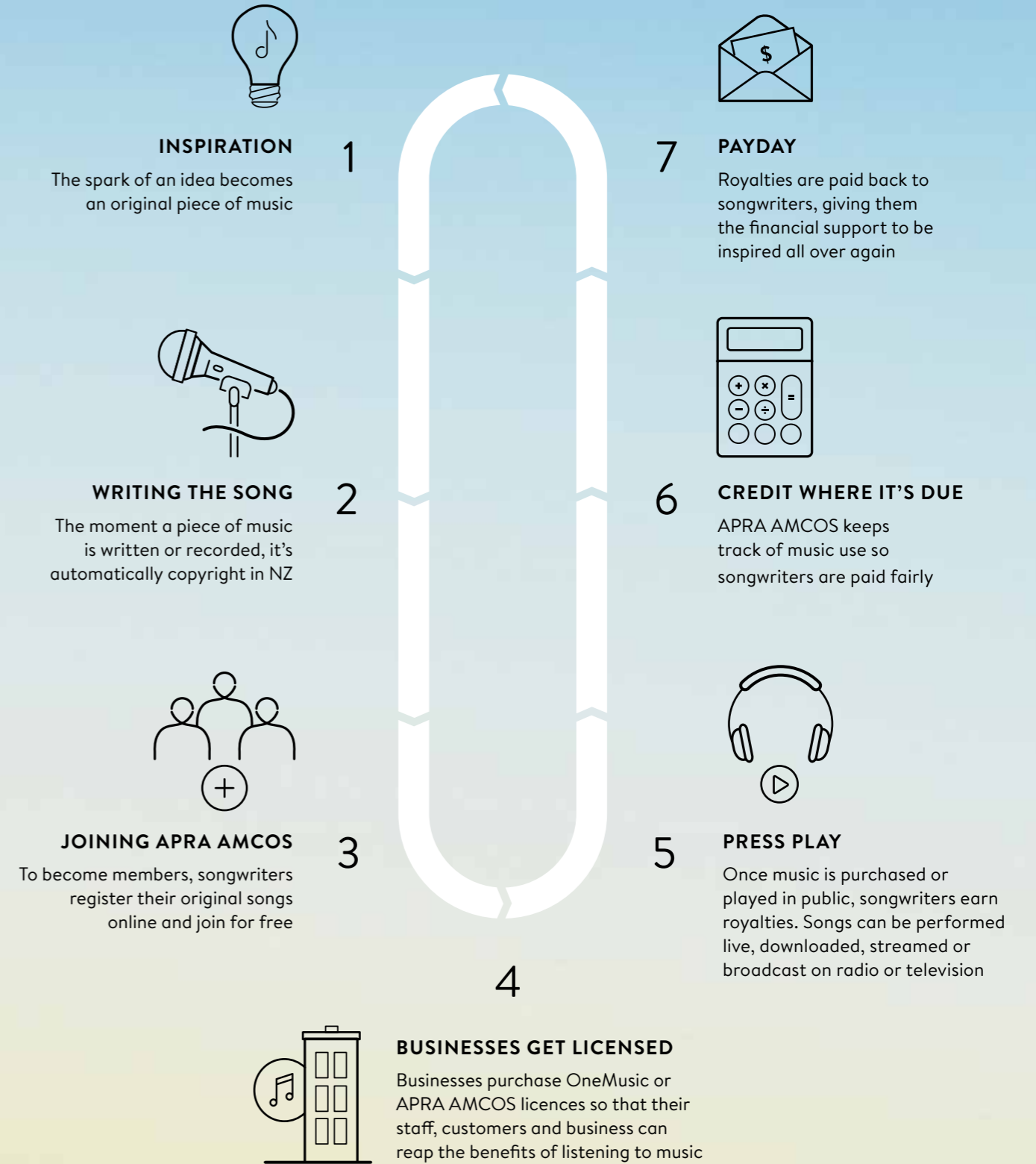
"For songwriters, the fact that an organisation exists to protect our music is an incredible support. Knowing people are working behind the scenes to ensure our music is valued allows us to focus on what we do best... making music."

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



The Music Producers Guild of New Zealand / Aotearoa

WHO ARE WE AND WHY DO WE EXIST?

A brief history by Greg Haver

Back in the autumn of 2017 during the APRA NZ SongHubs writing week I was sitting down to lunch with the brilliant songwriter and producer, Sam De Jong. He mentioned a Facebook group called the Music Producers Guild - a forum to share and discuss the trials and tribulations of being a music producer in Aotearoa. Having been a member of the MPG UK for many years it became clear there could be a demand for a formal body to engage and support the production community here in Aotearoa.

Development funding for producer grants. We engage weekly with the major Aotearoa music industry bodies and our plans also include outreach into high schools, with a pilot music production programme to start in 2022.

The MPG NZ / Aotearoa now offers its members the advice and tools needed to assist in this goal: personalised contracts for production, release forms for sessions, free Serato software, deals on third-party software, free personal supervision courtesy of Parachute Music's Calvin Culverwell, and advice from the executive committee and advisory board.

Membership to the MPG NZ / Aotearoa is \$100 annually. To join, please go to www.mpgnz.co.nz

Fast-forward to 2019 and a long Titirangi lunch with KOG Studios owner and mastering guru Chris Chetland, where we discovered that Studio Link, a forum set up by Chris and Huia Hamon in 2013, focussed on the same goal – to create a community of recording engineers and producers. This is where the decision was made to join forces and define the principal goal of the MPG NZ / Aotearoa, to enable producers to sustain lifelong careers in the music industry using a framework around contracts and royalty payments, and the ability to secure other residual payments for their work. We'd seen a lot of talented producers and engineers leave the industry due to the financial pressures of the work, with the local music industry losing a huge amount of talent, expertise and experience.

With the help of an executive committee including industry luminaries Bic Runga, manager Yee Yang "Square" Lee, Parachute Music's Mark De Jong, accountant Steve Popham and education specialist Dr Stephen Small, plus grant support from the NZ Music Commission, Recorded Music New Zealand and content support from NZ On Air, the MPG NZ / Aotearoa was able to launch in November 2020.

One of the long-to-medium term aims is for Aotearoa to create a net-exporting music industry, as is the case in Sweden. The MPG NZ / Aotearoa believes a strong production and songwriting sector is the key to reaching this goal. The development and upskilling of the sector is vital in achieving this aim, so we've partnered with industry programs including The Aotearoa Music Producer Series (AMPS) and The Aotearoa Sync-Posium seminars, which focus on music in the production of film, television and games as well as working alongside NZ On Air on their New Music



Join us at the Music Producers Guild Aotearoa. Be part of a nationwide network of producers, help us to help you sustain a lifelong career in music production.

Membership Includes:

- Personalised contracts for production agreements, mixing agreements and performance releases
- Licenses for Serato Studio, Serato Sample and Serato DJ
- Access to directories, information and advice when you have any questions to do with your productions

Sign up at our website www.mpgnz.co.nz

ACCESSING SUPPORT: WHO DOES WHAT



NOT YOUR AVERAGE MUSIC ACADEMY

We specialise in Singing, Songwriting, Producing & Artist Development.



MOUSEY

TIKI TAANE

EMMA DILEMMA

SOLE SPEAKER SERIES

5 EVENTS 15 SPEAKERS MENTORING SESSIONS

MAY - OCT 2022

SOLE DISCOVERY COLLAB

THREE DAY SONGWRITING CAMP

15, 16, 17 JULY 2022



MATT BARUS

HERA

GOODWILL

More info & tickets at WWW.SOLEMUSICACADEMY.CO.NZ



Introducing TAHI

GETTING AOTEAROA'S EMERGING ARTISTS ON THE AIR



Adam Snow



Bexy

Over the past two years, music has taken a significant hit and the need for local support has increased significantly. Emerging out of the stormy pandemic clouds is Radio TAHI, a commercial-free radio station bringing artists from all around Aotearoa into a one-stop platform. Whether it's the established artists such as BENEE and The Beths, or rising stars like Dual and WHOSHOTSCOTT, TAHI is providing a breath of fresh air into the radio landscape.

Backed by RNZ, TAHI was born out of a need for a youth platform to bridge the gap between Aotearoa's current radio stations. Artists often found themselves in limbo, not quite fitting into a category for any station but TAHI is on a mission to create a home for these artists, and being a much-needed space where young people can have discussions and share insight between each other is a key goal of building the community.

Aimed at the younger generation, the TAHI team pride themselves on being early adopters of new trends, constantly two steps ahead of everyone else; 'We really want to grow TAHI into the hub for young people in music.'

TAHI Music Scheduler Harrison Pali and Evie Orpe, the station's digital journalist, are always tapped into the local scenes, having seen stars rise to the top over the years through their pre-TAHI work. Their goal remains the same - to see Aotearoa's best musicians travel from go to whoa. 'Anything music in New Zealand is where we want to have our fingerprints.'

Less than six months into TAHI's life, the platform has already provided many artists with their first radio play. 'Anything we can do to even just get that awareness up and into the audience's consciousness' explains the team, whether it's adding a track into the radio rotation or setting up an exclusive acoustic session.

TAHI certainly isn't going anywhere and with live music back on the horizon, you can expect to see TAHI out and about much more. 'We want to be everywhere young people are. Having a relationship with the audience, out and about at concerts.'

NEW ZEALAND
ROCKSHOP
EST. 1986

COMMUNITY

About Us | News | Noticeboard | Events | Gear Talk
Stolen Gear | Competitions | Meet the Team | Ambassadors
We Support | Gallery

WELCOME TO THE NEIGHBOURHOOD!



**DISCOVER
INSPIRE
CONNECT**

Check it out now at rockshop.co.nz/community



Attention Music Educators:

Music Makers Catalogue is distributed to thousands of schools in Aotearoa, New Zealand and has every instrument you'll need to take your students learning to new heights.

Talk to your local Schools Music Teacher for more or email tanya@webbgroup.co.nz to get your own copy.



kbbmusic.co.nz

**Independent Music
New Zealand**



IMNZ
INDEPENDENT MUSIC
NEW ZEALAND

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

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 2021 Taite Music Prize was Reb Fountain for her album 'Reb Fountain'.

**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



Notes From the Education Desk

With responsibilities to the Ministry of Education and Manatū Taonga, the Ministry of Culture and Heritage, the Music Commission has initiatives that include programmes directed at supporting students in primary and secondary schools and kura.

The Musicians Mentoring in Schools Programme began in 2001, with the purpose of placing music industry professionals into classrooms to support teachers and students (year 7 to 13) with their aspirations in performance, song writing, composition, digital production and understanding aspects of the music industry. The Programme visits over 60 mainstream schools and kura kaupapa Māori each year, stretching the entire length and breadth of Aotearoa. There is no cost to the school and the visits usually take the form of two days' full-immersion for the Mentor and musically inclined students. We work in urban settings as well as in remote and rural locations, where it can be challenging to find music specialist teachers or sustain a music course of learning.

More than 150 musicians have participated in the programme in its 20 year history, ranging from icons such as Annie Crummer, Jon Toogood, Julia Deans and Rob Ruha to current stars such as Joel Shadbolt (L.A.B.), Kaaterama Pou (MAIMO A Music), Sam Trevethick from Shapeshifter, Bella Kalolo and Laughton Kora. Our selection and appointment procedures meet with requirements of the Vulnerable Children's Act (2014) for adults safely working with youth.

As well as the gains made in education achievement, our annual audit of teachers/Kaiako and students/taura highlight the long-lasting inspiration young people gain from meeting a working music professional, as well as the many holistic gains in confidence, individuality and self-belief.

If you are interested in your school or kura being on our 2022/2023 contact list, please email education@nzmusic.org.nz

Hook, Line and Sing-along

Hook, Line and Sing-along is a songwriting competition that began in 2010 which is run by Aotearoa's music education teacher group MENZA in partnership with the Music Commission.

The kaupapa is driven by the desire to keep Aotearoa's young students writing and singing original local songs. For twelve years each winning song has been professionally recorded, printed and published in ways that make it easy for any and all teachers (not just music teachers) to get their students participating, singing, playing, and signing with NZ Sign Language.

Listening to this year's entries has been such a breath of fresh air, and we are delighted to hear from so many joyful, resilient and thoughtful young songwriters! While listening the judges are always keeping in mind the purpose of the contest – a song for young kids across Aotearoa to sing and sign. The winners this year have provided us with some stunning anthems. Congratulations to all of our entrants, you did not make this decision easy. Finn and Hugo will be recording their hit "Summertime" in one of Auckland's premier studios this May. We look forward to sharing their music with you!



Finn & Hugo Clark

1st Place: "Summertime" by Finn and Hugo Clark (Home school students)

2nd Place: "The Albatross" by Sophia Caldwell, Maggie Caldwell, Lucy Hughes, Mihi Wesley-Evans (Queen's High School Dunedin)

3rd Place: "What a beauty!" by Ocean Horsfall (Pukekohe High School)

Highly Commended: "Coloured Caravans" by Maddy Low (Marist College)

Best Junior Song: "Auckland Anthem" by Aanvi Santhanam (Albany Primary School)

Te Reo Māori Award: "Te Timatanga O te ao" by Anika Winders (St Kevin's College Oamaru)

Summertime



Intro

C F C G C F C G

Verse

C
We're going on a road trip
F

There's fun in the air
C

Our destination is the beach
G

We just got there
C

The spray of the ocean
F

And the nice warm breeze
C

The golden sand
G

Oh how I love the beach

Chorus

C F
The Summertime's in bloom
C G

I don't know how the fun could end so soon

Remember all the super duper fun and blue skies
C F
C G

Oh how I love the summertime, summertime

Interlude

C G

Verse 2

C
We unpack our stuff
F

And then we head for the sea
C

Boarding on the waves
G

What a place to be
C

Diving on the coral reef
F

Is such good fun
C

Our parents bought us ice cream
G

Yum, yum, yum

Chorus

C F
The Summertime's in bloom
C G

I don't know how the fun could end so soon

Remember all the super duper fun and blue skies
C F
C G

Oh how I love the summertime, summertime

Interlude

C G

Bridge

The Aotearoa skies

How my mind flies so, so high

The Tuis in the trees

What a paradise for me

Pre-Chorus

Pohutakawa trees

The bees, the birds, and the breeze

The sand, the sun, and the sea

Its the prefect time to be free

Chorus

C F
The Summertime's in bloom
C G

I don't know how the fun could end so soon

Remember all the super duper fun and blue skies
C F
C G

Oh how I love the summertime, summertime
C F

The Summertime's in bloom
C G

I don't know how the fun could end so soon
C F

Remember all the super duper fun and blue skies
C G F G C

Oh how I love the summertime, summertime, ooh ooh oooooh

"Summertime" written by Hugo and Finn Clark in 2022 for Hook, Line and Sing-along.

For links to the NZ Sign Language version and more, head to hooklineandsingalong.com

Summertime

Finn and Hugo Clark

♩ = 150

1 C F C G

5 C F C G (stop)

9 C Verse 1 F C G

13 C F C G

17 G (stop) C CHORUS F C

21 G C F C

25 G C Verse 2 G (stop) C

29 F C G C

33 F C G G (stop)

37 C CHORUS F C G

Lyrics: We're go-ing on a road trip and there's fun in the air Our des-tin-a-tion is the beach we just got there The spray of the o - cean and the nice warm breeze The gold-en sand oh how I love the beach_ The sum-mer-time's_ in bloom_ I don't know how the fun_ could end so soon _ Re-mem-ber all the su-per du-per fun and blue skies_ How we love the sum-mer-time,_ sum-mer-time_ We un-pack our stuff and then we head for the sea Board-ing on the waves what a place to be_ Di-ving on the co-ral reef is such good fun Our pa-rents bought us ice - cream Yum, yum, yum! The sum-mer-time's_ in bloom_ I don't know how the fun_ could end so soon_ Re-mem-ber all the

41 C F C G

45 C G (stop) F Bridge

49 C F

53 G G (stop) C Prechorus F *cresc.*

57 C *strum continues, getting louder* G C F

61 G G (stop) C F *strum continues*

65 C G C F

69 1. C G 2. C G

73 *Slowly* F *one strum* G *one strum* C *one strum*

Lyrics: su-per du-per fun and blue skies_ How we love the sum-mer-time,_ sum-mer-time_ The Ao - tea-ro - a skies_ How my mind flies so, so_ high_ The tu - is in_ the trees_ What a par - a - dise_ for me Po - ku - ta - ka - wa trees_ The bees, the birds and the breeze The sand, the sun_ and the sea_ It's the per-fect time to be free Sum-mer-time's_ in bloom_ I don't know how the fun could end so soon_ Re-mem-ber all the su-per du-per fun and blue skies_ How we love the sum-mer-time_ sum-mer-time_ sum-mer-time_ ooh_ ooh_ ooh_

SMOKEFREE ROCKQUEST.NZ

New Zealand's nationwide, live, original music, youth event giving young musicians the opportunity to perform live in a professional setting, in venues from Northland to Southland.

Smokefreerockquest 2022, powered by Rockshop, aims to motivate young musicians to strive for success, to realise the opportunities available in music careers, and to encourage their peers to support original New Zealand Music.

The company is an Aotearoa owned and operated organisation that exists to serve creative youth and their communities. The team, spread over Nelson and Auckland, is committed to creating opportunities for rangatahi nationwide to participate in a high-quality arts experience and develop their skills.

The founders Glenn Common and Pete Rainey were honoured with the New Zealand Order of Merit in 2013, and the Taite Music Independent Spirit award in 2021. They continue to lead the team that now runs this New Zealand institution.

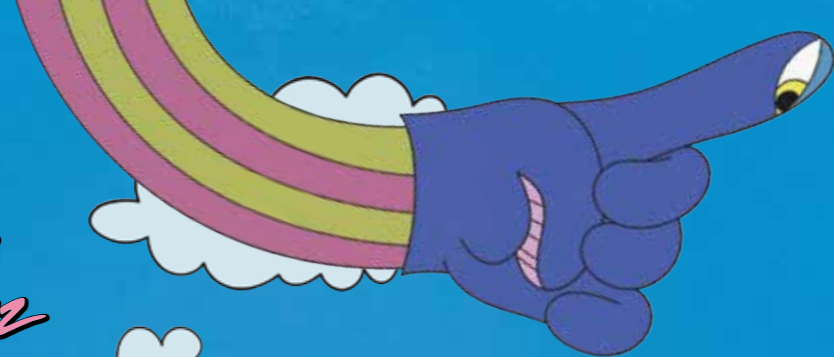
Alongside Smokefreerockquest, the team at RQP also run a number of other platforms for young creatives.

SMOKEFREE
TANGATA
BEATS

ROCKSHOP
BANDQUEST
CO.NZ

SHOW
QUEST

ON
SCREEN



ADVICE FOR FUTURE QUEST-ERS

We asked a some recent participants, mentors, judges and our own team what advice they would like to pass onto 2022's entrants - and here is what they had to say...

“Create a map of the stage, how you want to position each person of the band. If you're the lead singer/s plan how you're going to move on stage.”

Silika Isaia
Smokefree Tangata Beats National Winner, 2019

“I warm up my voice before I start. Lip trills are the best thing to do!”

Paige

“My thing is not rushing! Even though you're excited, just relax!”

Pierre Beasley

“You should be the one supplying the energy, hype and passion to your performance. Don't rely on the crowd to give the energy you need to perform well!”

Bella Bavin
(Coast Arcade)

“Whether you're writing or performing, try your best not to overthink it. If it sounds good, it is good.”

Lepani

“Being present in the moment is not only a strong performance technique but a good life lesson.”

Moses Robbins (The Moses)

“I've found that the performance elements we like to try and hide in the name of conformity are the things people treasure the most. Recognise your so called 'flaws', turn them into your greatest attribute.”

Ryan Connaghan
(Haven)

“If you make a mistake while performing, don't make the face of 'I just made a mistake.' Most of the time audiences won't know you have and you will have just made them aware of it - and those that know you have made a mistake will be impressed with your ability to keep going!”

Matt Ealand (Smokefreerockquest)



A CITY OF MUSIC



In late 2017, Tāmaki Makaurau was designated a City of Music within the **UNESCO Creative Cities Network (UCCN)**.

The designation acknowledges the long, rich musical history of the region and the city's commitment to further strengthening all aspects of music culturally, institutionally and from an industry standpoint.

The UCCN is a global network of cities who value culture and creativity. It is currently made up of 295 Creative Cities, covering seven prescribed creative fields: Crafts & Folk Art, Design, Film, Gastronomy, Literature, Music, and Media Arts. There are three other UCCN cities in Aotearoa - **Dunedin** (Literature), **Wellington** (Film) and **Whanganui** (Design), and all four cities work closely with the National Commission for UNESCO in Wellington on collaborative projects and ideas.

Auckland is one of the most diverse cities in the world: its 1.72 million residents span more than 220 ethnic groups, and four in ten Aucklanders were born overseas. It is also home to a large Pacific population and 60 per cent of Māori live in Auckland and surrounding regions. The creative sector is an integral part of Tāmaki Makaurau's economic prosperity, contributing 3.6% of the city's GDP and employing 32,000 people. Forty-nine percent of people employed in New Zealand's creative sector reside in Auckland.

For Tāmaki Makaurau Auckland, the City of Music status provides a mechanism for local government and the music sector to work together to solve challenges and maximize opportunities for the region's music industry and culture.

Download the Auckland Music Strategy and find out more about the office's projects and mahi at aucklandcityofmusic.nz.



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

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

www.aucklandcityofmusic.nz

  [aucklandcityofmusic](https://www.facebook.com/aucklandcityofmusic)

Voted **Best Global Music Office**, 2nd Annual Music Cities Awards 2021.



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

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

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 Tuawhenua Toa | Best Country Music 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 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



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 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: Muroki, Broods, Katchafire, Connan Mockasin, Drax Project, Reb Fountain, Jonathan Bree, Molly Payton.

OUTWARD SOUND

taking new zealand music to the world

OUTWARD SOUND APPLICATION DEADLINES 2022

INTERNATIONAL MUSIC MARKET DEVELOPMENT/BUSINESS DEVELOPMENT APPLICATION DEADLINES

ROUND TWO 2022 - Deadline: April 11th, 2022
Funding Decisions: June 14th, 2022

ROUND THREE 2022 - Deadline: July 11th, 2022
Funding Decisions: August 9th, 2022

ROUND FOUR 2022 - Deadline: October 10th, 2022
Funding Decisions: December 6th, 2022

ROUND ONE 2023 - Deadline: December 12th, 2022
Funding Decisions: February 14th, 2023

INTERNATIONAL DELEGATE APPLICATION DEADLINES

BIGSOUND | SEPTEMBER 2022 | BRISBANE, AUSTRALIA
Deadline: TBA
Funding Decisions: TBA

WOMEX | OCTOBER 19-23, 2022 | LISBON, PORTUGAL
Deadline: TBA
Funding Decisions: TBA

Applications must be received by 5:00pm on the closing dates (no exceptions) with the relevant application form and supporting documents.

Outward Sound
NZ Music Commission
PO Box 90891 AUCKLAND
1142

Ph: +64 9 3760115

Email: international@nzmusic.org.nz



#NZMMLEVELUP



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