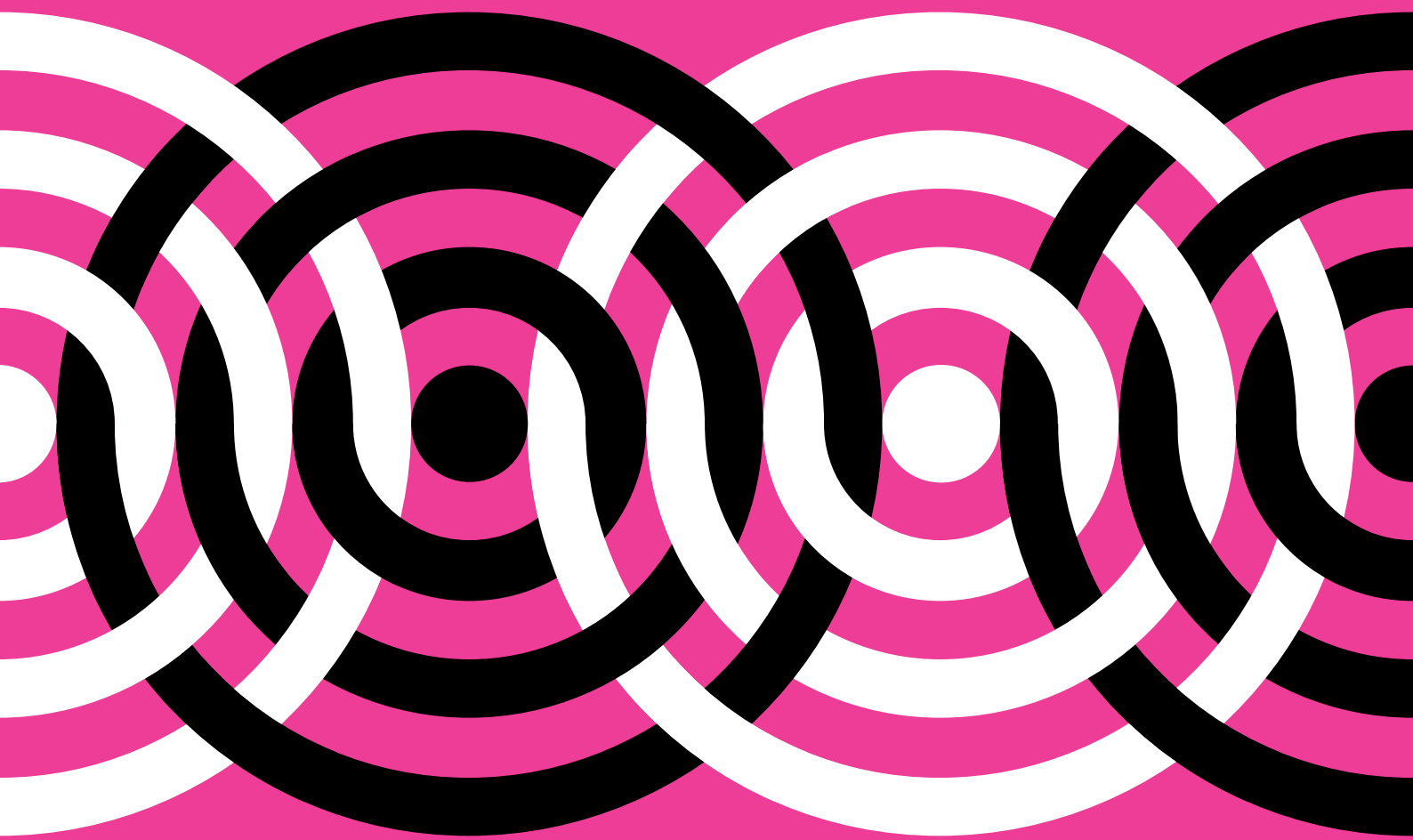


#COMMUNITY+COLLABORATION



May Book 2023
Official Handbook &
NZ Music Industry Guide

 **TE MARAMA
PUORO O AOTEAROA
MAY2023**

TAITE MUSIC PRIZE

CONGRATS TO ALL THE FINALISTS FOR 2023

Aldous Harding
Avantdale
Bowling Club
Erny Belle
Fazerdaze
Hans Pucket

Marlon Williams
Princess Chelsea
Tami Neilson
TE KAAHU
The Beths
Wiri Donna



CONTENTS

Contents

Tēnā koutou. Nau mai ki te Puka o Mei, te puka whakatairanga i te Marama Puoro o Aotearoa. A very warm welcome to the May Book, the official handbook of NZ Music Month.

Throughout Aotearoa we continue to see the importance of community and the role of music in helping our communities to thrive and be connected. This NZ Music Month | Te Marama Puoro o Aotearoa 2023 we celebrate working together and its value for our creative music sector.

Community and Collaboration is reflected throughout this year's May Book – our 23rd edition – from some of the best NZ artist collaborations in recent years (as picked by AudioCulture), insights on the different ways to work with a producer to get the best results, and some ideas to kick-start your own creative collaborations; to initiatives such as Equaliser and Access all Areas that are creating access and opportunities within the musical communities they support.

Getting out and about and touring the motu is key to connecting with new communities of fans. Emerging artists who have been supported through the Aotearoa Touring Programme share how being able to tour has made a difference to their live show performance and their fanbase, and we also have a handy venues map courtesy of Save Our Venues.

For our younger musicians there's information about Gig Starters, an initiative from the Music Commission to give youth the skills and confidence to put on their own live music event as well as advice from some of the incredible mentors from the Musicians Mentoring in Schools Programme. There's also a sneak peek of some resources from To The Front!

As always there is plenty of information in this bumper May Book edition about the different music support agencies and organisations in Aotearoa, their roles in the musical landscape and how they might be able to help you and your musical career.

Lastly, many in the music community have been adversely affected by weather events and had their livelihoods significantly impacted. Organisations such as MusicHelps become even more essential during difficult times, providing vital support to those who need it. So don't forget to don your favourite NZ band (or artist!) tee this NZ Music T-shirt Day, celebrate local music and raise some much-needed funds.

Thank you for taking the time to read the 2023 May Book. If you are interested in finding out more, we also 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!

- 4 NZ Music Commission Te Reo Reka o Aotearoa
- 6 Acts Around The Motu Supported by the Aotearoa Touring Programme
- 8 Save Our Venues Aotearoa Touring Map
- 9 Grassroots Venues: The Backbone of Our Music Communities
- 11 Music Producers Guild NZ: Producer Perspectives
- 12 Recorded Music NZ
- 14 Equaliser: Supporting a Level Playing Field in Music and Screen
- 16 SoundCheck Aotearoa
- 18 AudioCulture: Ten Great Musical Collaborations
- 20 Te Māngai Pāho
- 22 Want Your Next Release to Blow Up? Plan for It
- 25 NZ On Air
- 29 Five Ways to Collaborate
- 30 APRA AMCOS
- 32 Working Towards Greater Accessibility for Artists With a Disability or Impairment
- 34 Music Managers Forum Aotearoa
- 37 Waiata Anthems Internship
- 38 Gig Starters
- 40 Musicians Mentoring in Schools / Notes from the Education Desk
- 42 Paige "Tō Aroha"
- 43 Paige "Tō Aroha" Chords and Lyrics
- 44 Paige "Tō Aroha" Sheet Music
- 49 Top Tips with To The Front
- 50 Rockquest – Advice for Future Quest-ers
- 52 Independent Music NZ
- 53 Going Global Music Summit
- 54 Outward Sound

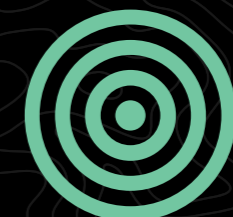
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The NZ Music Commission is one of the arts agencies supported through Manatū Taonga, the Ministry for Culture and Heritage. Focused on contemporary popular music, the organisation's role is supporting a thriving music sector – culturally, economically 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 to support local artists and music businesses.

KEY PROJECTS FOR 2022/2023:



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



ABRZY
PHOTO: Supplied



BIG SIMA
PHOTO: Supplied



SKILAA
PHOTO: Supplied



SAM V
PHOTO: Samuel Bernard



HANBEE
PHOTO: Supplied

Acts Around the Motu

Supported by the Aotearoa Touring Programme

The Aotearoa Touring Programme (ATP) was originally started by the New Zealand Music Commission as part of the Ministry of Culture and Heritage's NZ Music Recovery Fund to help musicians get through the disruptions of COVID. However it was so effective at encouraging a vibrant and diverse touring circuit the decision was made to keep it running, and it was extended until 30 June 2023.

For a six-piece band like Skilaa, receiving ATP support has enabled them to take their full line-up to new places, as guitarist Mike Howell explains:

"With previous shows outside of our city we'd weighed up whether we'd travel just as the core four of us or if we'd be able to afford taking our amazing two backing vocalists along with us. Receiving the ATP funding definitely gave us that nudge to back ourselves travelling as the full six of us for every show of the tour ... Also we'd

been wanting to make our way down to the South Island to Ōtautahi for a while now. We've had a growing fan base there but it has always been tricky to make it viable. It was so awesome to finally get down there and also have Georgie Clifford open for us too. We ended up having a really great turn out and it was definitely one of our favourite shows of the tour!"

The rap act ABRZY is another artist who used ATP backing to put on the best show possible rather than cutting corners, and he took with him a sax player, drummer, DJ, and feature rapper. Despite having a track blow up online (with a million streams on Spotify), he believes that playing live shows is a crucial:

"It's very important for my soul. Performing is the best part of any musician's life or work like that's like actually performing songs and people. Seeing people in real life; seeing their expressions; seeing their joy; or singing your lyrics back to you. Those

are the moments that justify those tough times when you're alone writing music and you're not sure if it's all going to pan out. Big streaming numbers are cool and they can get people to take you seriously to an extent, but some of my favourite songs I've written are ones that have far fewer streams but which get people singing along when I play concerts - that's more important to me."

R'n'B singer Sam V is in a similar situation of wanting to turn online success into a more engaged fanbase. His manager Reuben Vergis says that they were originally planning only a couple of shows but used ATP funding to push this out to a five-show tour, which allowed them to connect with audiences outside of his hometown of Auckland:

"Sam's fanbase is constantly growing and the timing of the tour coincided with the release of his *The One, The Lonely* EP. It was exciting to share new music with fans

and perform cuts from the EP as well as some past favourites. Sam's set particularly has built in audience participation, along with him taking the time to meet with attendees post performance/show helps create long term connections and support for regions outside of home. Touring also helps support and connect with artists from other places, we had some incredible support acts from the local regions join us for the shows. Collaborations are built or further established in these moments. Artists are able to draw on each other's experiences and support."

Other artists have been able to improve their live shows in other ways and gain flow-on benefits. Hanbee is a Korean Kiwi singer who puts a great deal of thought into how she will present herself live, as her manager Hanju Kim explains:

"Hanbee holds the visual aspect of her music very dearly and having ATP support definitely meant we could invest more into things like stage design and costuming.

We used part of our budget to put up a huge digital poster via Phantom Billstickers to promote her Auckland headline. It also engaged her overseas online fans who were happy to see her take the next step (i.e., playing her first headline show). Hanbee has a loyal TikTok fanbase rooted in K-pop culture, so the local wins have very global ripple effects in audience engagement, which we believe will help her play live overseas later down the line. Having a unique visual set helps generate social media content that lasts well beyond the time/space of the actual gig - so the ATP also helps on the general artist branding front as we can continue to post TikToks/Reels of the gig/tour well after it's wrapped up. In the long run, that helps translate into a live audience as more people become curious and want to see her in real life."

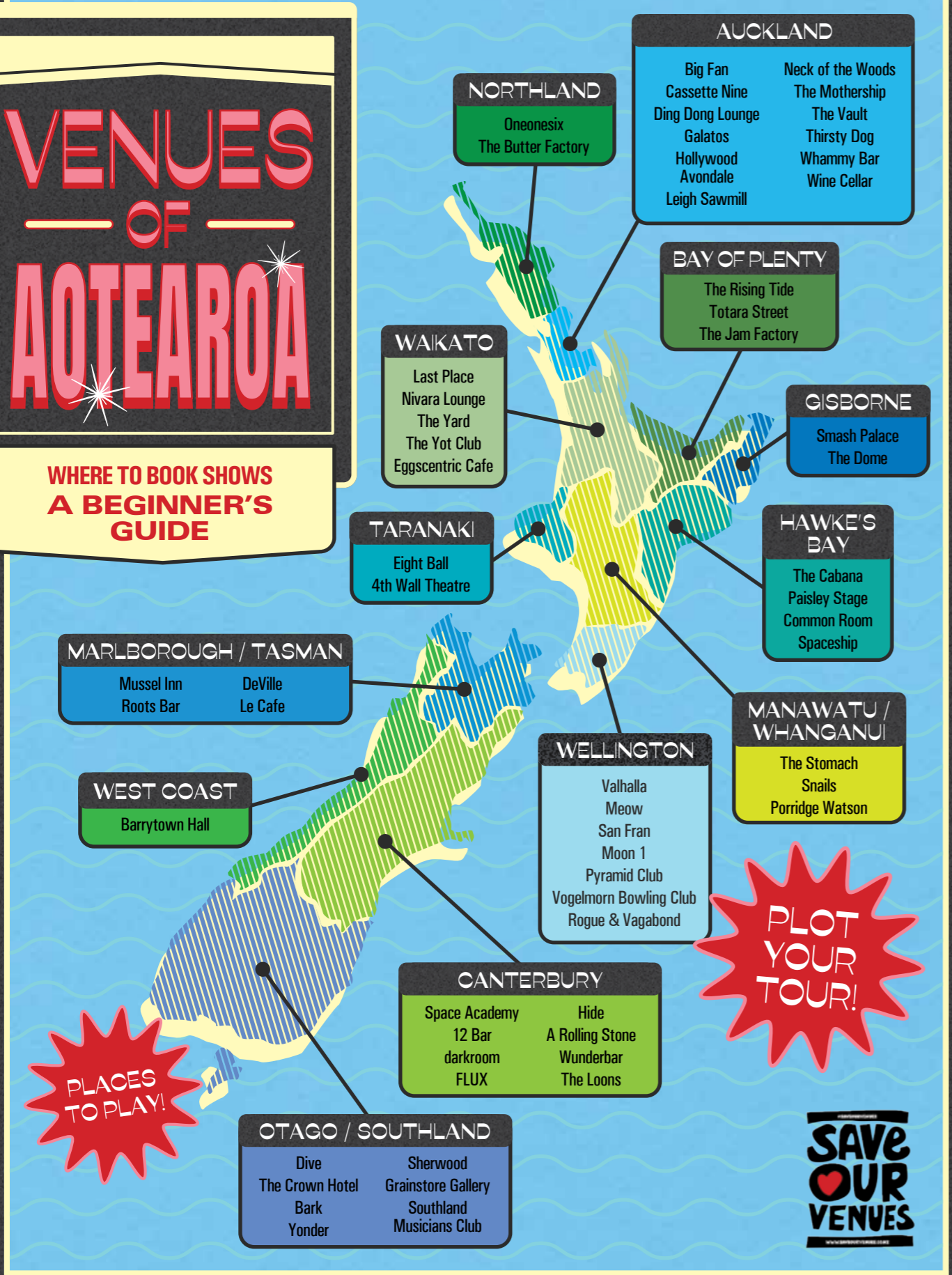
Big Sima was another act who pushed his live show to new limits with the backing of ATP. He recorded his album *Stereotypes of a Polynesian Misunderstood* (2022) with

the legendary Tiki Taane, so wanted to get the tracks in front of as many people as possible and with a live show that would emblazon him into the crowd's mind. Therefore he booked a 12-date tour and took with him the six-piece band Boomtown. He felt like the effort was definitely worthwhile:

"After this tour finished, I just felt a shift in the way I was being perceived, even just by existing fans but especially by the industry. I feel as a Christchurch artist especially in Hip Hop we are often overlooked, but through this opportunity we were able to step outside of our comfort zone and really go out there and show people we mean business. This funding was such an important part of making it all happen. We were hungry before but after being on tour for two months we are ready to go again this winter. We are so lucky to have been given this boost to get us off the starter blocks and we can thank the New Zealand Music Commission for that."

VENUES OF AOTEAROA

WHERE TO BOOK SHOWS
A BEGINNER'S GUIDE



PLACES TO PLAY!

PLOT YOUR TOUR!



GO TO WWW.SAVEOURVENUES.CO.NZ FOR FURTHER INFORMATION

Grassroots Venues: The Backbone of Our Music Communities

Ask a musician in Aotearoa where they spend their evenings, and you're likely to get the name of a local music venue in reply. "Grassroots venues are the backbone of music in New Zealand," says Taylor MacGregor, spokesperson for the advocacy organisation Save Our Venues. "These are the gathering places for our community. They foster new artists, provide somewhere physical to connect with likeminded people, and they create jobs and opportunities for learning."

Reliant on people buying gig tickets and spending money at the bar to stay afloat, it's unsurprising that COVID restrictions put a huge strain on the industry. In 2021, during the height of lockdown, Save Our Venues was established as a fundraising campaign to tide indie venues through the toughest of financial droughts. "The support from the community was overwhelming," says MacGregor. "It was really clear these venues are so much more than just a place to get a drink. They're creative hubs, and they help form the identity of our cities and towns."

With lockdowns easing and venue doors reopening, it became apparent that longer term support for venues was going to be required. "Running a venue is a real labour of love," explains MacGregor. "Even before COVID things were precarious, and now there's a whole new set of pressures facing these spaces". Astronomical rent, the ever-increasing cost of touring as an artist,

and noise restrictions linked to urban intensification are three of the biggest issues MacGregor sees the industry facing in 2023. "It's a hard time and we stand to lose a lot if we don't find some solutions for long term sector sustainability."

It's a grim prognosis, but it's not totally bleak. "If there's a silver lining to this crisis point," says MacGregor, "it's that we are starting to talk about these things as shared problems across the industry. In the past, venues have been seen as these private enterprises and isolated businesses. We have an opportunity to change the way we think and start acting collectively."

So what might that look like? A big part of it, MacGregor argues, is in public and governmental perception of music venues. "We need people to understand that these places aren't just bars. Venues are cultural institutions that champion art in the same way that galleries and theatres do. We need legislation that recognises and protects their inherent value in society."

This kind of systemic shift can feel daunting for a regular gig goer to tackle, but MacGregor reckons there are some pretty simple ways you can support venues too. "Go to the gig! Take your mates with you and shout them a beer or an orange juice. It's basic, but it shows you value music and you value what these spaces do for the community".

For musicians, the advice is just as plain. "Book a show at your local. Particularly if you're just starting out on your music career, get down to these venues and introduce yourself. Venue owners are the aunts and uncles of the music scene: they're there to look after you and support you, whether that's onstage, or in management, lighting or sound. At the end of the day, it's people that make these spaces what they are and solidarity that'll get us through, so get to know the community and be a part of it."

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Live Music Venue.
Community.



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MPGNZ
Music Producers Guild NZ

Our mission: Empower and support music producers to build sustainable and successful careers in the music industry.

MPG NZ Aotearoa is a non-profit organisation dedicated to championing New Zealand music production. Our network of industry experts is here to help provide members with the resources and support you need to succeed.

Full Membership: \$100/year

- Get personalised producer, mixer and performance release contracts worth over \$1500
- Access to Serato Studio, Serato Sample & Serato DJ worth up to \$500
- Advice any time you need from our Membership Services team & professional network
- Priority access and discounted tickets to the Aotearoa Music Producer Series (AMPS) workshops and seminars.
- Mentoring programme coming in 2023
- + more!

Free Membership

- Stay in touch with access to our newsletter
- Advice from our Membership Services team
- Join us at MPG NZ member meet ups and meetings

JOIN US
TODAY

Become a member by
visiting
www.mpgnz.co.nz

EDITORIAL

Producer Perspectives

The Music Producers Guild NZ was asked to seek the perspectives on the ever-expanding role of the music producer and how individual workflows differ depending on role and genre.



Alex Wildwood
- Songwriter / Producer

Picasso was once asked if he knew what a painting was going to look like when he started. "No, of course not. If I knew, I wouldn't bother doing it." Part of creating, and more specifically, part of great songwriting, is to acknowledge that we don't know where we'll end up, but we must have the courage to start anyway. When I'm approaching a session, I want to make sure the environment is one which the artist feels like they can dance with the tension of what this is trying to be. This is the place to explore and make a mess. The "mess" is simply the state of not being so hubristic to imagine that we know, in advance, exactly what's required in order to create something worthwhile, which, of course, nobody does.

As a songwriter and producer, it's about avoiding falling into the dualistic thinking where something is good or bad because we simply don't know yet. It's better for us to wait until we are in a place where we can try things and see where it goes. This doesn't mean that every option is always on the table. We pick our constraints and work within them. No constraints, no project. When we see ideas and constraints as steppingstones on the journey, they're not a problem; they're a sign that we're onto something.



Emily Wheatcroft-Snape
- Engineer / Producer

From my viewpoint the role is dictated by the style and skills of the producer, as well as the skills and needs of the artist. With this in mind, the professional and creative pairing of the producer and artist is important.

I produce best when the artist already has an idea of the song they want and has done the bulk of the creation on the demo. I can come in with a more editorial perspective to workshop the song and elevate it to the final product the artist envisions.

This could be fundamental changes such as adjusting the song's tempo, key, or structure, to re-writing lyrics, and adding, removing, or replacing instrumentation and transition points in order to improve the emotional energy within the song structure. Finally, re-recording current parts with quality recording practice and performance to execute the musical ideas intended in the original demo.

I like this approach because it allows me to separate out the musical and sound-based components to improve both. 'Okay we've got a great part, now what is the best sound for this part, and how does it function within the song?' I enjoy this process because it also gives the artist input into production choices which nearly always leads to a song to which they can connect and feel proud of.



LMC (Liam McAlister)
- Beats Producer

My day consists of sending my work to co-producers, rappers, engineers, managers – so anyone who can get my work in front of the right people. Collaboration and relationships are huge for me, especially when I'm not actually in the room. The cool thing with this is you can be in multiple rooms at once, all from home from where I can send beats out to anyone who's ready for their session.

My role as a producer can change from day to day. Some days I'm a loop maker, some days I'm a drum maker, some days I'll record vocal samples and send them out to other producers. I always have something to do, and I can always be preparing for sessions with my collaborators.

Offering value as a producer is massive - having a point of difference and setting yourself apart from the others, especially when you're on the other side of the world. Why would someone want to work with me? How could I offer value to them? I have most recently been successful making vocal loops with my wife and artist Indyah. It's been a great way to offer value to other producers and artists that don't always have access to a vocalist. These vocal loops have recently earned us two RIAA gold certifications. I constantly find creative ways to get my production heard by people around the world.



Recorded Music NZ represents recording artists and right holders through licensing, advocacy and promotion

In 2022 we paid over \$2.5 million in royalties to 2845 Aotearoa recording artists and related right holders. See our article or visit our website to learn how to register your recordings with us.

RECORDEDMUSIC.CO.NZ

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



We generate revenue for right holders and recording artists. Recorded Music NZ acts 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 as distributions.

In 2022 we paid over **\$2.5m** in royalties to **2845** Aotearoa recording artists and related right holders.

In order to get paid, you first need to register with us. How you do this depends on whether you own or control copyright in a recording. If you own or control copyright in a recording, you can register with Recorded Music NZ as a Master Rights Holder – check out our website for more details.

If you are a Recording Artist but someone else, for example a record label, owns or controls the copyright in your recordings, you could be eligible for our **Direct-to-Recording Artist Scheme | Kaupapa Tuku Hāngai Ki Te Kaipūoro**. The scheme directly supports Aotearoa Recording Artists by ensuring that a portion of the revenues collected by Recorded Music NZ – usually 50% - are paid as soon as possible directly to Recording Artists (rather than via the relevant right holder e.g. record label).

You are entitled to register in the **Direct-to-Recording Artist Scheme | Kaupapa Tuku Hāngai Ki Te Kaipūoro** if you're a recording artist who is the featured performer (i.e. not a session musician/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 of funds is based on 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.

If you have released sound or video recordings, and have not registered them with Recorded Music NZ, then you might be missing out on payments. It's **free** to register with us as a Recording Artist and/or a Master Rights Holder – simply go to www.recordedmusic.co.nz/music-makers or email memberservices@recordedmusic.co.nz.

We promote and celebrate recording artists, their recordings, and the recorded music industry in Aotearoa, through activities

such as the **Aotearoa Music Awards** (aotearoamusicawards.nz). We have been the kaitiaki and host of the awards since 1965. The Awards honour and celebrate the work and achievements of recording artists, their recordings and the hapori puoro in Aotearoa. Keep an eye on our social media pages for announcements about the Awards.

We also produce **The Official NZ Music Charts**® (nztop40.co.nz) which tracks and records the Top 40 Album and Singles, Top 20 NZ Albums and Singles, the Hot 20 Singles and Hot 20 NZ Singles (the fastest rising artists outside of the Top 40), the Top 20 Te Reo Singles. Our 'Ones To Watch' videos highlight five rising stars each week.

Towards the end of the year, the hotly anticipated End of Year Charts is announced. Last year **Six60** took top album honours, taking the top three album positions. The band also had the biggest waiata reo of the year with 'Pepeha'. **L.A.B.** meanwhile set new precedents, securing the top five singles for 2022, headed by the now nine-times platinum mega-hit 'In The Air'.

A record-breaking run of eight #1 albums by New Zealand artists began in January with **L.A.B.** and continued right through the year thanks to **Don McGlashan, Aldous Harding, Tami Neilson, Marlon Williams, The Beths, Avantdale Bowling Club** and finally **Six60**.

We advocate for the collective interests of recording artists and right holders to a range of audiences including government. Our focus is to improve copyright law and the market environment for recording artists and right holders.

We support development of a sustainable music market. We provide market analytics and recorded music data to our stakeholders and industry, and support a range of educational and charitable projects via collaborations and our **Music Grants** programme (recordedmusic.co.nz/music-grants/).

Our friendly team is always happy to help with any questions or queries you have about recorded music. Contact us online via www.recordedmusic.co.nz / info@recordedmusic.co.nz or by phone on 09 360 5985.



Equaliser: Supporting a Level Playing Field in Music and Screen

PHOTOS: Chontalle Musson

Equaliser (EQ) is a global gender equality programme co-founded by Tāmaki Makaurua Pā Puoro | Auckland City of Music (ACOM) that provides funding for music videos and network events for females* in the music and screen sectors, with the aim of addressing the UN's Sustainable Development Goals 2023.

The EQ project builds capacity and sustainability across the music and screen sectors, creating employment, opportunities and resilient networks of female professionals who can then impart knowledge to their colleagues over the longer term, strengthening the place of women in the creative industries.

After a successful pilot programme in 2021/2022 which saw three projects receive funding to create music content, EQ has returned this year with three more \$10,000 grants awarded to female artists to support the release of new music in 2023.

2023's EQ grants have been made possible with funding from NZ Music Commission, NZ On Air and Te Māngai Paho, and support from Women In Film & Television (WIFT) and SAE Creative Media Institute. Auckland City of Music is proud to work with these partners who have recognised the need to support women in the creative industries.

But in 2023, why is there a need to lift up women in the industry? While females are absolutely as capable as their male counterparts, unfortunately we still see gender disparity in the creative industries. EQ's aim is simple – level the playing field by providing more opportunities exclusively for women.

As per EQ 2022, ACOM will host an EQ Hui in September with the aim of continuing to build a community of female screen and music professionals (kaupapa) here in Aotearoa New Zealand. The hui programme will feature Q&A sessions with EQ directors and musicians, as well as providing an opportunity for attendees to network with peers and industry professionals. There will also be an EQ panel at this year's NZ Music Month Summit.

Speaking about the 2022 hui, ACOM Partnership Manager Renee Tanner expressed how inspirational the hui had been for those who attended. "What stood out during each presentation at the hui was what an incredibly successful pairing our musicians and

directors proved to be. Their genuine stories of collaboration throughout the production process, and their acknowledgment of the unique creativity and strengths found in an all-women crew was inspirational."

From the high number of responses to the grant, as well as feedback given by both recipients and hui attendees, again we have seen that there is an obvious need for these opportunities for women. 2022 Recipient and Director, Anna Duckworth explained to us why initiatives like EQ are so important.

"So much of working in the creative industries is based on what you have done before, but it can be really hard to showcase your art without having the opportunity and a budget to show what you can do. It is disappointing how much we are still seeing men getting the majority of creative opportunities, for a number of reasons, but the problem just multiplies when emerging women creatives aren't given the opportunity to show that they have the skills and talent to deliver amazing work."

The EQ programme delivers just that, providing the opportunity to network, collaborate and understand what other females have experienced in the creative industry, with the view to learn and most importantly develop their skills even further.

Anna summed up what we believe EQ achieves - a place for women in music and screen to thrive.

"The best part of taking part in EQ was getting to meet the other directors and musicians and chat about all the trials and tribulations of making creative work. It was great to be able to hear more about the different processes each group used and how the teams collaborated together."

Collaboration is key to level the playing field and ACOM is proud to lead this initiative. And as music lovers, we look forward to listening to and watching the amazing musical content that our 2023 recipients will create with the support of the EQ project.

For more on EQ, go to <https://www.aucklandcityofmusic.nz/EQ-Grant-2023/> and www.equaliserglobal.com



*Women includes gender non-conforming, transgender and intersex.

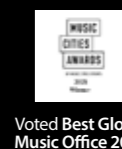


AUCKLAND
CITY OF MUSIC
TĀMAKI MAKAURAU
PĀ PUORO

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

www.aucklandcityofmusic.nz

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Because you deserve better...



Accounting & Tax Support
for our
Aotearoa Music Whānau

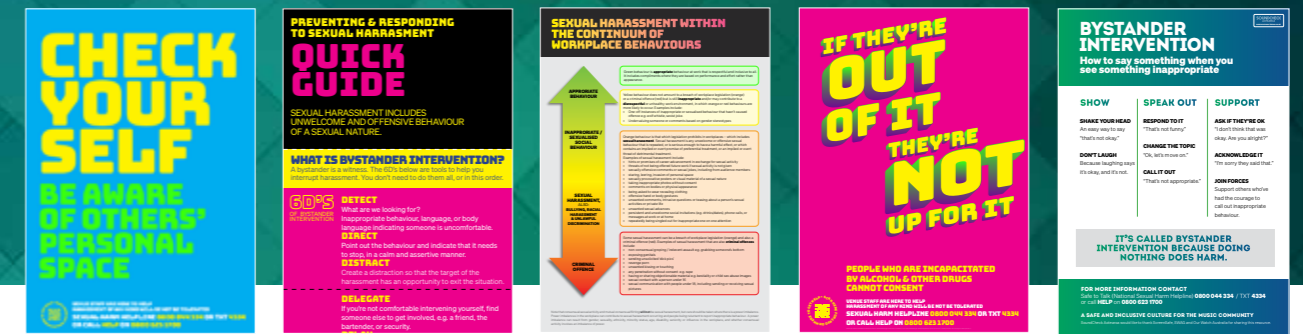
www.betterrecords.co.nz

We keep better records
so you can focus on
sustainable creativity.

Our goal is to support the
creative industries of Aotearoa
with reliable & affordable
bookkeeping services and
accounting support.

We have 30+ years' experience
working in NZ Music and
thoroughly understand the
needs of the creative industry,
from sole-contractors and small
businesses to industry
organisations and charities.

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.

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.

To date, SoundCheck Aotearoa's focus on preventing and responding to sexual harm in our music community has culminated in an extensive 2021 review ('Creating Culture Change around Sexual Harm in the Music Community' by independent specialists Rachel Harrison and Debbie Teale), a schedule of Professional Respect Training Workshops, and specialist-developed resources and templates that are tailored to the music community for promoting safer prevention and impactful response in a range of working environments.

INTRODUCING SOUNDCHECK AOTEAROA'S SHAPRA SERVICE

In time for NZ Music Month 2023, SoundCheck Aotearoa has launched a service for members of the music community, and those connected to the music community, who wish to seek independent support and advice from a professionally trained SHAPRA (Sexual Harm Prevention and Response Advisor) on a confidential basis. Read more about our SHAPRA service on our website, and please feel free to contact shapra@soundcheckaotearoa.co.nz with any questions regarding this service.



EXPLORE OUR FULL DIRECTORY OF RESOURCES & TOOLS AT [SOUNDCHECKAOTEAROA.CO.NZ](https://soundcheckaotearoa.co.nz)

HOW CAN WE SUPPORT YOU?

PROFESSIONAL RESPECT TRAINING WORKSHOPS

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 runs throughout the year – both in person and online. For updates and current training dates available for registration, please see our website.

MANAGING A COMPLAINT OR ISSUE ABOUT SEXUAL HARASSMENT IN YOUR WORKPLACE?

We have guidance tools on our website to help you through the process and refer you to support services where needed. All resources can be found on our website for free use within your organisation.

PLANNING A LIVE EVENT AND WANT TO PROMOTE SAFETY ON SITE?

Our website is home to a range of resources to help you create a safe environment for artists, crew, and concertgoers alike. You will find pre-show checklists, template contract clauses, a template code of conduct, posters to create a culture of respect at the event, and laminates, quick guides and health and safety briefings to help event staff.

LOOKING FOR SUPPORT, ADVICE OR OPTIONS FOR RESOLVING AN ISSUE?

Contact our **SHAPRA (Sexual Harm & Prevention Response Advisor)** via methods on our website for free confidential support and advice. This service is available to:

- People in the music community who have experienced sexual harm
- 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.

Alternatively, we have a range of tools and resources on our website for use in any setting where you are working with others and wanting to create a safer environment. Resources are curated into sections for live music, artists, and artist managers, and for studios and collaborative spaces.



BARNABY WEIR
PHOTO: Gareth Shute



BENE & JOSH FOUNTAIN
PHOTO: Supplied



DELANEY DAVIDSON & BARRY SAUNDERS
PHOTO: Supplied



FADERDAZE
PHOTO: Joey Cluff



PRINCESS CHELSEA & JONATHAN BREE
PHOTO: Supplied

Ten Great Musical Collaborations

By Gareth Shute

This year marks the 10th anniversary of the NZ music history website [AudioCulture Iwi Waiata](#), aka the “noisy library of New Zealand music.” Gareth Shute is a regular contributor to the site, so we asked him to update the ‘great collaborations’ list he did for [AudioCulture](#) - both to celebrate their birthday and to provide a tie-in with this year’s NZ Music Month theme of [Community and Collaboration](#).

Benee and Josh Fountain

Benee aka Stella Bennett started putting her own songs on Soundcloud at 17 years old, but needed a producer to turn these threadbare ideas into serious recordings without destroying her vision. The relaxed and friendly Josh Fountain was a perfect fit and he brought songwriting chops that had helped his previous group Kidz In Space reach the Top 20. This led to monster hit ‘Supalonely’ which now has over a billion streams.

BLKCITY - JessB, Abdul Kay, Raiza Biza, Blaze The Emperor

In 2020, four local rappers with African lineage formed a supergroup that emphasised their shared heritage - from the group name to the choice of subject matter. One of their singles is named after Pogba, the French-born football player whose parents emigrated from Guinea. They had a streaming hit ‘Salsa’ and played a killer set at Splore, before returning to their own careers, satisfied in the knowledge they’d made a statement on behalf of their community.

Aotearoa Reggae Allstars

In 2013, the Aotearoa Reggae Allstars were formed to raise money to fight child abuse. They chose ‘Sensitive to a Smile’ by legendary group Herbs. In fact, one participant was a former member - Chris Perkins had been a songwriter and percussionist for Herbs, before starting House of Shem with his two sons.

The single reached No.2 and provided a who’s who of the local reggae scene, extending from established acts like Che Fu and Katchafire through to acts that had blown up more recently such as Ria Hall, Sons of Zion, Three Houses Down, 1814, Tomorrow People, Israel Starr, and NRG Rising.

Six60 and Drax Project

Drax Project and Six60 both had massive hits of their own when they came together to write the earworm ‘Catching Feelings.’ The song was taken up by Drax Project’s huge worldwide fanbase and did massive numbers on Spotify. Six60 then took Drax Project as the main support act for a tour that included the first show ever at Eden Park, thereby introducing some of their local fans to Drax Project for the first time. A great case of win-win!

Delaney Davidson and Barry Saunders

Delaney Davidson has co-written great tunes with Marlon Williams and Tami

Neilson, including her ballad that featured Willie Nelson! Davidson’s interest in country rock led him to an artist who helped popularise the genre in Aotearoa. Barry Saunders was the frontman of country group, The Warratahs, who put five albums into the Top 20 and created a new, rawer benchmark for local country. When Saunders and Davidson came together for the album *Word Gets Around* (2019), the result was a set of songs that sounded instantly timeless.

Fazerdaze and Voom

Fazerdaze’s debut album *Morningside* (2017) gained a worldwide following through the viral hit ‘Lucky Girl.’ Lead singer/guitarist Amelia Murray recorded all the parts herself but did the mixing with Murray Fisher, who helped her refine the sound of the mix using the same finesse he’d used in his former band Goodshirt. Amelia repaid his help by appearing on the song ‘Magic’ by Fisher’s current band Voom, which turned it into a wonderful indie pop duet.

Princess Chelsea and Jonathan Bree (and Nile Rodgers)

Princess Chelsea and Jonathan Bree have appeared on each other’s songs occasionally over the last decade and produced tens of millions of streams in the process. The most recent example is ‘Miss You’ which is a song by Bree with vocals by Princess Chelsea. It also has guitar playing by Nile Rodgers - the main man behind Chic and the producer of David Bowie’s *Let’s Dance* album - which shows that it’s ‘more the merrier’ when it comes to collaboration.

Barnaby Weir and Wharehoka Wano

Barnaby Weir chose one of his *Fly My Pretties* compositions to record in te reo Māori for the *Waiata Anthems* television show as a way to acknowledge his own Māori heritage. Mātanga reo and iwi leader Wharehoka Wano provided the translation and also played the Parihaka drum, which holds a special place within his iwi. This makes the resulting song ‘Tō Kātua Whānau’ all the more heartwarming.

SWIDT and Lomez Brown

In 2021, SWIDT wanted to turn a throwaway interlude from their first album - ‘Kelz Garage’ - into a full length. The question was - how could an underground hip hop group make a reggae number sound legit? They resolved this dilemma by bringing in Lomez Brown who added an element of Polynesian reggae into the mix. The track ended up being SWIDT’s biggest streaming hit so far.

Te Whiti Warbrick, aka Sickdrumz, Twice As Nice, and Rihanna

Te Whiti Warbrick (aka Sickdrumz) began making beats in his home studio and then connected with Australian producers Twice As Nice, who then added their part before sending it on to Rihanna. The result was her track ‘Needed Me’, which has since surpassed a billion streams and created a career for Warbrick that has seen him work with countless other stars, including Post Malone and Britney Spears.

Resonating in Te Reo: How a Country Music Band Connects With Community

The Harmonic Resonators are a family band that came together for the love of country music and stayed together for the love of te reo Māori. In December 2022, they released te reo Māori album, *Rongo ki te Oro*. Jeremy Hantler (Kai Tahu) talks about their experiences of te reo Māori and in the Māori community.

What was your motivation for singing and recording in te reo Māori?

The first song we sang in te reo Māori was *Tauranga Moana* at The Rising Tide in The Mount. It was common in the schools I was teaching at in Tauranga so I thought everyone knew it. They didn't! But when the video we shared of us practising it blew up, we found we were on to something. Our motivation grew from there. That video led to invitations to play at some marae and kōhanga reo functions. We also received endorsement from Kiingi Tūheitia when we played at Tūrangawaewae Marae. That was a pivotal moment for us. His support, and that of a growing Māori following, gave us confidence to continue.

How has singing in te reo Māori impacted your audiences?

We've kept the country fanbase that love to come and hear us yodel and play old classics. They've only had positive feedback about our incorporation of te reo Māori. It also brought us a new, Māori audience.

How did you connect with your collaborators for your album, *Rongo ki te Oro*?

Justin Kereama (Tūhoe) is my te reo Māori teacher at Te Wānanga o Aotearoa. I worked with him on translating the album. Collaborating with him has been great because he's fun and he also keeps us safe and aligned to the kupu.

We met Pere (Ngāpuhi, Ngāti Kurī, Ngāti Wai, Te Rarawa) in green rooms at a couple gigs. When we were planning the album, I sent her a text and asked if she wanted to sit in. She is next level. She's got that concert band, harmonies thing down but she's also got this whole grounding in kapa haka. She brings a fresh perspective to our music and a lot of experience.

Have you considered writing your own songs in te reo Māori?

I think the process of translating stuff into te reo Māori, the poetry of it, is stellar. The metaphors from the taiao (environment) and the way of speaking is so connected and so inspiring that I feel like te reo Māori will influence my compositions forevermore. It's more than a language, it's a way of thinking.

What's next for the band?

Well, Harmonic Resonators Gen 2! My young boy knows all the words to our songs. He plays little ukelele solos all day. We've started writing more original stuff, there are a couple of albums in the pipeline. The reception to *Rongo ki te Oro* has been so strong though we just want to get that out there a bit more. We have a series of tour dates lined up.

The most important thing for our band is that we stay together as a family. Touring is an opportunity for us to connect with audiences and also for us to connect with each other.

The Harmonic Resonators received funding from Te Māngai Pāho in 2022 for Rongo ki te Oro.



Want Your Next Release to Blow Up? Plan for It

When it comes to releasing music, it pays to plan ahead if you want to reach the widest audience.

Putting music up online isn't always as instantaneous as you might think, especially if you're working through an aggregator to supply your music to a streaming service like Spotify or Apple Music (etc). What's more, online music websites might not have the long turnaround of print magazines, but they still need time to assign writers to stories and slot them into their publishing schedule.

After all the work you've put into writing, recording and practising your music, you owe it to yourself to take the time to properly plan how to release it. The first thing to do is write a schedule. After picking your release date, work backwards listing all the things you need to do to get the best impact for your release.

In fact, there's a couple of things you can do as soon as you have some songs recorded - join and register your soon-to-be-released works with APRA AMCOS and Recorded Music NZ to ensure you receive any royalties that are due. This includes both royalties from performing the song live and any airplay on radio (and television etc).

Another crucial aspect of this is to get ISRC codes for your tracks. An aggregator may assign these, otherwise they can be requested from Recorded Music NZ. This will mean that any royalties earned by a track can be easily traced back to you.

You can find more information on these services at www.recordedmusic.co.nz and www.apra-amcos.co.nz

Those artists who are releasing music independently or starting their own label should investigate joining Independent Music New Zealand (IMNZ) who provide help and useful information. It will also mean that your releases can be entered into the prestigious Taite Prize, at no cost! <https://www.indies.co.nz/>

Let's consider the process of releasing a single (though the same will apply to an album). Here's an example of some of the things that might be on your release schedule:

SIX MONTHS AHEAD

You may need to start this early if you are planning on pressing vinyl, since it will need to be arranged quite far in advance. Fortunately there are now local pressing plants such as Holiday Records and Stebbings, but they often have a backlog of work to get through. Pressing vinyl overseas can take even longer! It can be very frustrating if a release gig is booked and the song/album is up online, but the physical copies still aren't available to sell.

To learn more about distribution options, you should watch the video with Peter Baker & Katie Macrae that is available at: www.nzmusic.org.nz/resources/video

THREE MONTHS AHEAD

It's always great to tie a release to a live show/s. Weekend nights can be booked out quite far in advance so it's good to at least pencil these in as early as possible. For an album release, it might be worth doing a national tour, but for gigs out of town there will need to be plans made around transport - hiring a van or booking flights (the sooner, the cheaper!).

TWO MONTHS AHEAD

Organise artwork for the release and promo photos of the artist/band (make sure you own the rights too!). Consider what it will look like as a three inch image - as that is how it will look in some digital players. When it comes to artist images, these need to have enough clear space around them so they can be cropped to be used as either portrait or landscape images (or supply photos of each type).

It may be worth employing a publicist to promote the release, since they will be knowledgeable about what media are worth approaching and will have a sizeable contact list.

ONE-AND-A-HALF MONTHS AHEAD

Arrange with an aggregator to get your song on the main streaming services (Spotify, Apple Music, Tidal, etc). It pays to check you have the correct type/size of music file and image ahead of time. If you are in direct contact with your aggregator, then you may be able to supply info so

they can pitch your song for playlists, but this can only happen if there's enough time before the release date.

ONE MONTH AHEAD

Write a press release and send it out to the media (this can be done later for singles, but albums need more lead time). If you have a publicist, they can take the lead on this. If it looks like an article or blog premiere will coincide with the single, then it's good to let your aggregator know since it will help your chances of being added to an official playlist (e.g. New Indie Mix on Spotify).

TWO WEEKS AHEAD

If you are putting your song up on Soundcloud or Bandcamp, then upload the song now and keep it private until release day. It can be worthwhile to add the music videos to YouTube early too, and keep them unlisted until the release date, but media can be supplied a link to view it. Also - check your social media presence is up-to-date (e.g. Facebook page has correct details). This is also a good time to request for friends to like your artist page, so your subsequent posts about the release get as big an audience as possible.

ONE WEEK AHEAD

Send your song to whichever radio stations seem applicable. Set up a pre-save link on Spotify and share this with your followers so they are notified the moment it goes

live. Similarly a music video can be set up as a premiere on YouTube. If you have a physical product to sell (vinyl, CD, tape) then you can take pre-sales via services such as Bandcamp.

RELEASE DATE!

Make your song public on YouTube, Bandcamp, Soundcloud (etc). Also check that it has appeared on other streaming services (Spotify). Then get busy sharing your music on social media! You may also consider paying for ads on social media platforms to make sure your followers definitely hear about the release (or spend a little more and reach outside of your followers too).

Spotify allows the opportunity to edit your artist info, so it's great to ensure you have at least some rudimentary information on there when your first release goes up. To look even more professional, you could investigate how to add lyrics using Musixmatch or add a 3-8 second video/'canvas' for your song on Spotify.

As mentioned, if you are putting out a single it could be good to do a release show and for an album perhaps a whole tour (at least of the main centres). This gives you a much wider range of media you can approach to cover your music - for example, you can try to arrange interviews with radio stations in each city. This will also give you the opportunity to offer local

media free entry to the shows. Hopefully a blog might send a photographer along, allowing you to extend the coverage of your release. Playing with local bands in each town will also allow you to create a network throughout the country - their fans will hear your work and vice versa.

You'll also find touring resource pdf downloads such as Organising a Tour: A Beginners Guide, Touring Budgets and Writing A Basic Performance Agreement at: www.nzmusic.org.nz/resources/musiccommission/

All of this planning may seem like a lot of work, but if you give yourself enough lead-time then it'll make your life a lot easier. As you become more skilled at making a release plan, you might start considering ways of gaining even more reach - for example, you might release singles in the lead-up to an album to build up interest or you might delay a music video so that you can get coverage for a single's release and then try to gain a separate round of coverage when the video goes live.

As you progress, you'll have more contacts and relationships that will smooth this process along. You spent all that time making your music, so when it comes time to put it into the world, take the time to do it right.



NEW ZEALAND MUSIC T-SHIRT DAY

Friday 26 May

Donate at: nzmusicshirtday.org.nz/donate
or text **MUSIC** to **2448** to donate \$3

All donations to the MusicHelps T-Shirt Day appeal will be used to provide grants to organisations who use the power of music to heal, and emergency financial & counselling support to Aotearoa music workers.

For information on MusicHelps Grants Programme or support available to Aotearoa music people, visit www.musichelps.org.nz

You can also contact the MusicHelps Wellbeing Service tollfree on **0508MUSICHELPS** or by email at wellbeing@musichelps.org.nz

@musichelpsnz #nzmusicshirtday



Irirangi Te Motu
NZ On Air



Amplifying the music of Aotearoa



NZ ON AIR MUSIC FUNDING

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

NewMusic SINGLE

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

NewMusic PROJECT

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

NewMusic 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.

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.

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.

NewMusic PAN-ASIAN

Funding of up to \$10,000 for artists of Pan-Asian 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.

NEW TRACKS

A monthly compilation of New Zealand music! We digitally distribute this compilation every month to get more NZ music played on radio and featured on online platforms.

Head to [NEWTRACKS.CO.NZ](https://www.newtracks.co.nz) to apply
Deadline is the 20th of every month



2023 NZ ON AIR MUSIC FUNDING DEADLINES

Irirangi Te Motu
NZ On Air

May
11th

New Music
Pasifika

May
25th

New Music
Pan-Asian

June
15th

New Music
Single

July
20th

New Music
Project

August
3rd

New Music
Kids

August
17th

New Music
Single

August
31st

New Music
Development

September
21st

New Music
Project

October
19th

New Music
Pasifika

October
26th

New Music
Single

November
9th

Waiata
Takitahi

20th of every
month

NewTracks
compilation

Irirangi Te Motu
NZ On Air

For further information, deadlines or to apply
for funding head to [NZONAIR.GOV.T.NZ](https://www.nzonair.govt.nz)

@nzonairmusic



To apply for these funding opportunities head to
[NEWMUSCSINGLES.NZONAIR.GOV.T.NZ](https://www.newmuscingsingles.nzonair.govt.nz) | [NEWTRACKS.CO.NZ](https://www.newtracks.co.nz) | [FUNDING.NZONAIR.GOV.T.NZ](https://www.funding.nzonair.govt.nz)

What is NZ On Air and why does it fund New Zealand music?

NZ On Air is a government broadcast funding agency that helps fund New Zealand music to get more local content on-air and online. The primary focus of our funding support is to help enhance the quality of NZ songs, as well as the promotional activity around those songs, so they have the very best chance of cutting through and finding audiences. We look to fund quality music content, diverse music content and enhance the discoverability of that content for local audiences.

What is the New Music funding scheme about?

Our various New Music funding schemes are about funding great new Aotearoa songs that have the potential to connect with a sizeable audience via broadcast and online platforms.

Most of the funding schemes are for single-tracks where we provide a funding contribution towards the costs of recording a single, making video content to support the single's release, along with promotional activity that enhances the discoverability of the funded song.

We also have *New Music Project* funding for multi-song projects (i.e. an EP or album). This funding supports the production and promotion of new music and is designed for artists who have an established track record of significant audience and broadcast/online outcomes in Aotearoa.

For further information on all of the music funding NZ On Air have available head to [NZONAIR.GOV.TZ](https://www.nzonair.govt.nz)

If you have any further questions about NZ On Air music funding, just email MUSICTEAM@NZONAIR.GOV.TZ

Where do I apply?

Applicants need to first register with us. You only need to do this once and then you will be able to make funding applications to NZ On Air and access all previous applications. The following web links will guide you through the application process:

Head to newmusicsingles.nzonair.govt.nz to apply for *New Music Single*, *New Music Pasifika*, *New Music Kids*, *New Music Pan-Asian* or *Waiata Takitahi*.

Head to funding.nzonair.govt.nz to apply for *New Music Development* or *New Music Project* funding.

Why do I need to meet certain criteria to apply for funding?

Artists need to meet criteria before entering an application for certain funding. For *New Music Single*, a minimum of 10 out of 30 criteria options is required to be eligible to apply.

For our other focus funding rounds, there are different criteria for each. You can find these at [nzonair.govt.nz/funding/apply-music-funding](https://www.nzonair.govt.nz/funding/apply-music-funding)

The criteria exists to help you to demonstrate that you have already started reaching an audience with your music and/or if there is already public demand for the music you are creating.

How is the funding assessed?

Our various New Music funding schemes are decided by a panel of music experts from different areas of the NZ music industry. Once you have qualified to apply by meeting the entry criteria, the panel will listen to all the accepted songs and select those they will recommend for funding. The panel then meets to decide the final list of funding recipients based on who they collectively agree the song will connect with, as well as the platforms they are best suited to (e.g. student, community & commercial radio stations, online platforms, playlists).

Five Ways to Collaborate

Collaboration is a really important tool in finding your community, experimenting, and upskilling in creative practices. Making, performing and enjoying music is a social endeavour, and there are endless ways to connect with other people through your art. Here are five suggestions to kick-start your creative collaborating.

1. Work on a track with someone else

This could be in a variety of ways; whether that's co-writing a song, doing a remix of another artist's track, or asking someone to feature on your project. Tips that could help: Come with some ideas prepared but try not to be too precious about them. Don't be afraid to experiment with genre or sounds. Say 'yes' more and see where the journey takes you!

2. Gig Swap

Hit up an act from a different town and take turns being the support artist for each other's gigs. It'll help you connect with new audiences and make some new mates along the way. It's also an awesome way to learn about venues and cool places in a town you aren't familiar with. Get your new friends to show you around their favourite spots, maybe go out and get some kai together before the show.

3. Make a music video

Give your song a new life and help it get more traction online. Music videos don't have to be fancy or high budget, you can make a really cool one just using your phone. Ask your friends to be involved, or contact someone whose work you like and let them do their thing. You can get really awesome and unexpected results from handing over a bit of creative control.

4. Reach out to a mentor

Is there an artist or a band you really admire? Be brave and reach out to them for a coffee or a chat sometime. It's really normal to ask for advice, and you never know what might come out of those conversations. Everybody started somewhere, and people are generally really keen to pass on knowledge they have learnt across their careers.

5. Write a review

Love your mate's album? Write about it! This is a really nice way to support your friends and challenge yourself to think critically about why that art is effective. Hit up a local publication like *Undertheradar* or *NZ Musician*, and see if they are interested in publishing what you are working on.

LOUISA NICKLIN ON COLLABORATING WITH SHAYNE P. CARTER

Tāmaki Makaurau musician Louisa Nicklin released her debut, self-titled album in 2021 to much critical acclaim and support from student radio. She is currently working on her next record which will be produced by Shayne P. Carter (*Dimmer*, *Straitjacket Fits*). "Shayne's always been really supportive of my music, which is

super flattering. He reached out to me after the first record and asked if I'd like to play guitar in the live band he was building for the *Dimmer* 20th anniversary tour. I was super stoked, it's so cool to have someone like Shayne put faith in you as a new musician."

Collaborating on the *Dimmer* tour led Nicklin to eventually ask Carter if he would help her with her second album. "I really liked the way Shayne worked on that tour. He knows what he wants but he's not pushy and he's open to new ideas. It was a way of working that really clicked with me. Eventually, I got up the courage to ask him if he would be interested in working on my music, and he was keen! It's been a really rewarding process."

On advice for others looking to find mentors and collaborating partners, Nicklin suggests getting outside your comfort zone is key. "It can be really tempting when you're starting out to try and have full control over what you're making, plus it's scary to ask other people to care about your music! You've got to push through that feeling because it's way more fun to have a community around you that cares about what you are making."

SPORTS TEAM ON MAKING MUSIC VIDEOS

Annabel Kean and Callum Devlin are the duo behind *Sports Team* productions, making music videos and online content for the likes of *The Beths*, *Vera Ellen*, *Lawrence Arabia* and *Undertheradar*. It's their full-time hustle now, but it started with friends reaching out to them for a last minute video in 2018.

"The Beths called me in a panic two days before they were releasing their single *Happy Unhappy*," says Devlin. "They'd had a video team fall through and they really liked a lyric video I had made for my own band (*Hans Pucket*). Annabel and I had been on a date a few weeks earlier and at the time we thought it would be funny to film Annabel walking around wearing a pineapple mask. We ended up using that footage to make the video." It was a lucky chance that has led to a long-term partnership between *Sports Team* and *The Beths*, as well as other musicians reaching out to Kean and Devlin for collaboration.

"I think it's really important to work with your friends, because the process becomes so much more enjoyable," says Kean. "I know *The Beths* generally find making music videos pretty excruciating, because it's not a space where they feel comfortable. But with us it's different because it just feels like hanging out with your mates and you can be brave about trying out new ideas."

Their advice for people wanting to get started in making music videos is the same as for those starting out in bands. "Just do it! You don't need permission to have a band practice, and you don't need permission to make a video for fun. It's really important to have something you can show when you want to approach people about working with them, so just get out there and make something that feels good."

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



INSPIRATION

The spark of an idea becomes an original piece of music

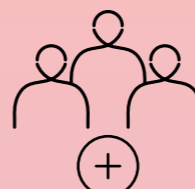
1



WRITING THE SONG

The moment a piece of music is written or recorded, it's automatically copyright in NZ

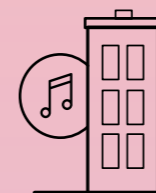
2



JOINING APRA AMCOS

To become members, songwriters register their original songs online and join for free

3



BUSINESSES GET LICENSED

Businesses purchase OneMusic or APRA AMCOS licences so that their staff, customers and business can reap the benefits of listening to music

4



PAYDAY

Royalties are paid back to songwriters, giving them the financial support to be inspired all over again

7



CREDIT WHERE IT'S DUE

APRA AMCOS keeps track of music use so songwriters are paid fairly

6



PRESS PLAY

One music is purchased or played in public, songwriters earn royalties. Songs can be performed live, downloaded, streamed or broadcast on radio or television

5



CHRIS DENT (ALBI & THE WOLVES)
PHOTO: Supplied



GRETA O'LEARY
PHOTO: Adam Rohe



JESSE AUSTIN-STEWART
PHOTO: Andy Hocky



SAM MORGAN
PHOTO: Andy Hocky

Working Towards Greater Accessibility for Artists With a Disability or Impairment

While they have very different and innovative approaches, two exciting projects are seeking to improve accessibility within the local music industry.

A podcast called Able Audio, shares the knowledge of how practitioners here and overseas have dealt with the barriers to music making. Another project is a framework, Access All Areas, which shares 'a series of approaches and principles for creating positive change within the music community for disabled music practitioners.'

Both projects successfully applied for funding from the Music Commission's Capability Grants Programme in early 2022. Jesse Austin-Stewart came to the idea of a podcast in a roundabout way. His PhD at Massey University looked at spatial audio, a form of sound art that examines how sound might exist or move within a particular space (for example, by having speakers in motion). As part of his research, Austin-Stewart investigated how barriers could be removed from listeners engaging with this field of art. His interest in reaching an audience who have limited/no hearing led him to program a PlayStation controller so that it could represent a composition through vibrations across its surface rather than through sound.

At the same time, another honours

student Sam Morgan was investigating how to make music technology and music technology education more accessible for blind and low vision individuals (since he himself has low vision). Austin-Stewart and Morgan decided to combine their interests and create a resource for others in this field through a podcast, which would see Morgan interviewing people doing cutting edge work in this area.

Austin-Stewart worked with him to bring in a wide range of guests:

"In one episode, Sam interviews Chris Ankin who runs a website called KK-ACCESS focused on the Native Instruments Komplete Kontrol keyboard, which works a lot better than other MIDI keyboards if you're blind or low-vision. Another interview is with Dr Anthea Skinner. We look at her work in Australia, working with adaptive instruments [e.g., created for people with physical disabilities], and integrating them into an orchestral context. Another person we spoke to from Australia is Matt McLaren, who is a blind recording engineer. He talked about what his day-to-day work is like in the studio and he described how he negotiates visually based

media - anything from software to mixing desks and so on."

Austin-Stewart hopes that the podcast will help people who identify with having disabilities - such as himself - to see themselves as having a place in the music technology field:

"That was something that I didn't find growing up, so it'd be cool for other people to have that awareness. For non-disabled people, I hope they're able to identify ways they can make their own music technology practice more inclusive."

Frances Dickinson also came to consider the barriers that exist for people with disabilities through her own work - as a music and vocal coach, who has worked with big names like Lorde and Fazerdaze - and due to her own experience as someone who is neurodiverse. As Dickinson explains:

"I've always been aware of the barriers that exist in society for disabled people because of my own lived experience. I've also worked with musicians who have disability or health challenges throughout my career,

and they have to work so much harder to navigate the unintentional barriers that exist to find success. This was a huge part of my motivation to create disability awareness in the industry, and also because I couldn't see anyone else doing the work at the time."

Dickinson received capability funding to carry out a three-part project to introduce a new accessibility framework that organisations and individuals in the industry could use to approach the topic. Central to this was the creation of the Access All Areas framework document. She researched previous strategies from outside the music industry, both in Aotearoa and overseas. Another aspect of the project was running a pilot scheme with a small group of disabled music practitioners to work through specific barriers they were experiencing.

The result was a framework that is built around three main pillars:

1. Acknowledge – the unique value of each individual and their right to participate in the music community in a meaningful way.

2. Connect – with disabled music practitioners to recognise their expertise and guide future decision-making.
3. Create – universally accessible spaces and opportunities for all music practitioners by working together.

The third phase of the project saw Dickinson run a series of workshops around the country, which she found could be quite inspiring:

"I felt like there was a real sense of understanding between everyone that attended, and everyone's responses were so personal and honest – it was incredible. For some it was a chance to be heard for the first time and it was profound to see how people's perceptions of what was possible changed after talking through the concepts in the framework."

Now that the Able Audio podcast and Access All Areas framework have been released, it is up to people in the music field to take up this knowledge and apply it to their work.

As Dickinson explains, these issues need to

be addressed actively before change can happen:

"The hardest part about removing access barriers is that they are largely "invisible", because they are currently so ingrained in how society just "does things." My hope is that music organisations will use the concepts and approaches in the framework to expand the way they support people, and design opportunities that are flexible and more aligned with the needs of everyone. This means we have to be prepared to change how we do things from the ground up, not just in our policies but also in the way we greet and interact with people on a day-to-day basis. This is the only way we can make the pathways to success adaptable enough so everyone can access the help they need."

To listen to the Able Audio podcast, visit <https://ableaudio.podbean.com/>

Pictured above: Greta O'Leary and Chris Dent (Albi & The Wolves) who were participants in Establish Music's pilot coaching scheme.

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 MMF Aotearoa acknowledges the mahi and contributions of their managers in an award ceremony each year.

<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 MANAGERS GIVE YOU THEIR TOP 3 TIPS ON COMMUNITY & COLLABORATION

MATT HARVEY

Southeast Management



Embrace difference and diversity of thought. Learn to regard “I wouldn’t normally ever do it that way” as a real positive. Breaking habits, and doing things someone else’s way, can help pull you out of your creative ruts and inspire creativity.

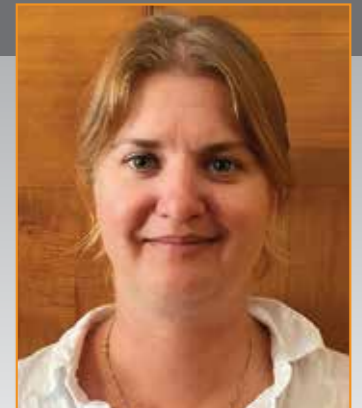
Collaboration, on the other hand, can also help you learn what “makes you you” through someone else’s eyes. Why does your collaborator want to work with you, and what do they see as your strengths? What do you do that makes them go “WOW!”?

Don’t be afraid to abandon art. That is not a failure or a waste of time. There is nothing wrong with working together with someone on music that never ends up being released - you can still learn from the process, without anyone ever hearing the result.

Matt Harvey manages Flaxxies, Kora, Nick Dow & Shapeshifter.

FENELLA STRATTON

Twice The Hype



Diverse Perspectives: Collaboration in music allows for a diverse range of perspectives and ideas to be brought to the table, leading to more creativity and innovation in the music-making process. By working with others, you can draw upon their unique musical talents, experiences, and ideas, which can lead to more dynamic and exciting music.

Increased Exposure: Collaborating with other musicians can also increase your exposure and reach. By working with musicians who have a different fan base, you can introduce your music to new audiences, and vice versa. Collaborating can also open up opportunities for live performances, recording sessions, and other professional opportunities that you may not have had access to otherwise.

Learning Opportunities: Collaborating with other musicians can also be a great learning opportunity. By working with musicians who have different skills and backgrounds, you can expand your knowledge of music theory, composition, and performance techniques. Collaborating can also help you develop your communication and teamwork skills, which are valuable in any musical or professional setting.

Fenella Stratton manages EMWA, Lee Mvtthews & Sin.

TANA TUPAI

Artist, Producer, Manager



Collaborating can spark inspiration and ideas that could not have been achieved if you were working on your own, so it definitely helps you broaden your creativity and skills.

Working with others also makes you feel accountable to each other, so it can bring the best out of everyone involved, and also a higher chance of completing the track or project, as you don’t want to let the team down.

The best thing about collaboration is you can form a really special and unique bond with others, and when you create that ‘banger’ together, there is no other better feeling.

Tana Tupai manages Tomorrow People.

To learn more about MMF Aotearoa go to mmf.co.nz

MUSIC MANAGERS FORUM
• AOTEAROA •



MUSIC MANAGERS FORUM • AOTEAROA •

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



www.mmf.co.nz

Waiata Anthems Internship

Getting More Tangata Whenua In Music Industry Offices

In 2022, a new Waiata Anthems internship was developed to create a pathway for tangata whenua to enter new spaces in the industry. A paid internship via the New Zealand Music Commission, the five-month internship saw first participant Stormie Kereopa-Lloyd work at a range of industry bodies including APRA AMCOS and Recorded Music NZ and at a number of music labels.

She soon appreciated why a Māori-focused internship was needed:

“It was difficult because I would usually be the only Māori in those offices, even though everyone was really inviting. It was sad to see, because there are so many Māori artists but there were almost no tangata whenua in the business side. That was a little bit of a shock to me. I hope that me being here is the beginning of getting more people involved.”

Stormie Kereopa-Lloyd had prior experience in the music industry through working at Soundsplash Festival in Raglan doing accreditation. However, she found the internship gave her a far greater understanding of the ways in which some of the main organisations interlink and how this forms the basis of Aotearoa’s music industry.

The internship was supported by the Māori Music Industry Coalition (MMIC), which Kereopa-Lloyd found very helpful:

“Being the first one was nerve wracking because I had no idea what to expect, but Wairere and his team were so supportive. Honestly I couldn’t have done it without being able to talk to one of them at any point. When the next internship comes around, I’d be really happy to talk to the person and explain that it’s actually not scary. The people in the industry are really lovely.”

The MMIC was originally started in 2003 to advocate for tangata whenua in the music industry and the use of te reo Māori. The MMIC continued to work in a low-key manner over the following decades but decided to take a more active role following the controversy that happened at the Aotearoa Music Awards in 2015, when the Best Māori Album award was presented just at the moment when the live broadcast cut to an ad break.

Wairere Iti is a key member of the MMIC and says they are firmly focused on getting Māori involved within the leadership of the existing industry. In the current case, they were able to leverage off the success of the Waiata Anthems series of albums that were started by Hinewehi Mohi. These albums both introduced te reo Māori into contemporary music and were also able to highlight acts who were already working in this space.

The Waiata Anthems intern role was created to oversee the Waiata Anthems project at each of the different organisations involved. Iti hoped that having an intern do this job would not only give them experience performing the job, but also have other side benefits:

“I really wanted somebody to go into these spaces as a Māori and gauge what’s comfortable for them and what isn’t, with the hope that we might make those spaces more open to Māori participation. The second part was that I wanted her to go into the spaces with the mindset of - “what would it require for me to take over the head person’s job?” The eventual aim isn’t just to find someone to take over a job as a receptionist, we need to aim higher than that. I’ve been pretty open and said the same thing to every head of an organisation in the music industry - “my aim is to replace you with a brown person. What are you going to do to help me do that?” We have to be thinking about who is going to retire and who is going to replace them. There are all these old geezers who are getting to that age now - and I’m of that age too so I know. How do we remove the obstacles to a Māori person taking one of those roles?”

Since the internship, Stormie Kereopa-Lloyd has been accepted into a job at APRA AMCOS. She has the same hope as Wairere Iti that her progress is just the first step of a far wider transformation:

“Having more Māori in the industry would just bring a much better understanding of our culture and how we work. It would create better connections for our Māori artists too because you can relate to each other through whenua and iwi and so on. It’s beneficial to have another person who understands where you’re from and how you grew up. The organisations and industry as a whole would benefit greatly from it as well.”

Advice for Young Musicians at Gig Starters Launch



PHOTO: Grant Shute

PHOTO: Grant Shute



It can be daunting for young musicians to arrange their first gigs, so the New Zealand Music Commission has started the new Gig Starters initiative, which aims to provide opportunities for those starting out to chat in a relaxed way with musicians who've 'been there, done that.' The launch event last November included some great tips from the panel, who brought their knowledge from years of working in the local music industry. To get a sense of what the events are like, we've gathered some main points from the discussion below.

The panel that day were a set of people who've done plenty of work within the local scene. Gussie Larkin one of the musicians behind indie bands Mermaidens and Earth Tongue, though she also works at Live Nation running events at big venues like Eden Park and Spark Arena. Bella Bavin's band Coast Arcade haven't been around as long, but are incredibly active on the live scene.

To get a view from backstage, attendees also heard from Ciara Bernstein who runs all-ages venue The Vault and got some technical insights from Noema Te Hau III, who works as a sound engineer at Big Fan. The event was hosted by Rodney Fisher (Goodshirt), who is the Special Projects and Events Manager for NZ Music Commission.

ANYWHERE CAN BE A VENUE

Ciara tried to get participants to think beyond the usual idea of a venue:

"Any space is a venue, as long as you don't have noise control issues. Getting the community together is the important thing."

She said that having a gig in your house can work well as long as you 'keep it early and introduce yourself to the neighbours.' This resonated with Gussie, who described her first gig - playing three songs with her band Mermaidens in a friend's living room. This gained her band some early fans and gave them the reassurance to play further gigs.

GROWING A NETWORK

Gussie suggested that it's useful to build up connections with other musicians, venue owners, and promoters. At the start, this can be as simple as going out to shows and meeting other musicians that might want to gig with you. It's important to meet acts outside of your own social circle, since playing to the same group of friends each time isn't going to expand your audience.

Bella said that Coast Arcade sometimes

does a 'headline exchange.' For example, Coast Arcade might have a Hamilton band support them in Auckland, then when they go down to Hamilton they will switch roles, supporting this other act in front of their hometown crowd.

MONEY

Bella pointed out that it's best to be clear about the money side of things before a gig (perhaps even making a rough spreadsheet). For example, it's good to discuss with a support band how much money they're likely to get so there's no tension afterward.

She did say that it is sometimes okay to lose money if the opportunity is worth it - for example a support slot might not cover expenses but allows an opening act to play to a much larger audience, thereby growing their fanbase.

PRACTICE SPACES

It is getting harder to find dedicated practice spaces but the panel discussed alternative options such as hiring a unit in a storage facility or approaching a local venue to see if they might be willing to rent their space outside their usual hours.

PROMOTION

Gussie explained that it's worthwhile to tie a gig to a release. For example, the event listing can mention the new song/music video and promote both at the same time.

Social media is an extremely important aspect of doing promotion these days. Bella said it's important to know your audience and understand what social media they are likely to be using. For example, she uses an Instagram business account so she can see who follows her band and present gig information to them, while she sees TikTok as being better for music discovery.

GETTING TECHNICAL

At the end of the panel discussion, Noema took participants through Coast

Arcade's soundcheck process. Usually acts will soundcheck in reverse order, so the opening act can soundcheck last then leave their gear set-up ready to play.

An act may be asked to supply a tech rider which lists (or diagrams) what the act will need and where on the stage it will be (e.g. a guitar amp on the right, a bass amp on the left).

WHAT DID THE PARTICIPANTS THINK?

Two of those in the audience were Solomon Woods and his friend Will from the band Parkdale. They're already playing gigs - including one in an abandoned swimming pool - and were savvy enough to drop their social handle (@parkdaleband). Nonetheless Solomon said the Gig Starters event provided some useful inspiration:

"I got a lot of information from the talk and in the booklet provided as well, which I made notes in with the pens provided. We got to ask questions, which was good. It was great for us because we've been hoping to go further with our band and it gave us some ideas."

Charlotte Kempster came along because she knew some of the people involved and found the discussion was intriguing:

"The vibe that we're getting from the musicians is that it's a community that we're already in. We understand what they're saying, but it's always good to have that reinforced and get different perspectives on what it's like for them, because everyone has a different experience."

If you're reading this and just starting out in music, then do keep an eye out for more Gig Starter events the New Zealand Music Commission will be putting on throughout the year.

www.gigstarters.co.nz



GRAYSON GILMOUR
PHOTO: Supplied



JENNY MITCHELL
PHOTO: Supplied



ARO
PHOTO: Cara Graham



TIPENE HARMER
PHOTO: Supplied

Musicians Mentoring in Schools: Inspiring the Next Generation of Musicians

Since 2001 the Music Commission has placed artists and industry professionals in more than 60 schools and kura around Aotearoa as part of the Musicians Mentoring In Schools programme. Over its 23-year history, more than 150 artists like Julia Deans, Annie Crummer, Laughton Kora, and Rob Ruha have provided their time and energy to support music teachers and secondary school students through two full immersion days of music.

The free programme allows students to explore all facets of music making; from songwriting and composing to digital production, performance, and learning how the music industry ticks. While it's an amazing opportunity for musically inclined youth, it's also a way for working musicians and industry professionals to connect with the next generation of music lovers and share their knowledge. With that in mind, we asked some of our mentors, past and present, about their experience with the programme and why working with young people is important to them.

Lyttleton songsmith Jed Parsons believes it's a privilege to pass on the lessons he's learnt across his career. "I've been fortunate to have had many wonderful people mentor me in my journey," he says. "It's an honour to play a part in inspiring the next generation of musicians that are coming through."

He also enjoys the long-term relationships mentoring can help build; "I love bumping into past students who are now active members of the music community. A past student of mine from Invercargill reached out to me and ended up opening for me on one of my tours. He's continued to build his profile from there, and he's experiencing a lot of success in the industry. It's really fulfilling to see that."

Musician and film composer Grayson Gilmour values passing on what he has learnt in his career; "music teachers have given me so much hope over the years, it's important to give something back." He also reckons it has the added benefit of keeping you in the loop. "I was once completely schooled on the difference

between Trap and Drill music by a student in Levin. Mentoring is a great way to learn what's going on with the next generation."

Brooke Singer, front-person and songwriter for French for Rabbits agrees that the teaching goes both ways. "I learn as much from my students as they do from me. We have so many talented young musicians here in Aotearoa! I always come away feeling inspired and hopeful about the future of music." She also believes that there is a magic in watching the process of songwriting and music making develop.

Hip-hop artist Tipene Harmer has seen that magic up close; "I love seeing the whanaungatanga and consciousness music brings out in our young people, that always inspires me to be greater," he says. Harmer also believes that having mentors with different formal experiences can help kids see that they don't need special knowledge to make great art. "I don't have any formal training in music theory or composition, but I still manage to release good music. I just followed my heart and that's what I encourage the kids to do too."

For Charles and Emily Looker of Aro, watching empowerment happen in real-time is a highlight they share. "We love seeing young people embrace their passion for music, trying new things and growing in their making and performing." The pair loved watching 'Band Room Bouncers', a Dargaville group they had mentored, win their online region for Rockshop Bandquest. "It was a total joy seeing them thriving in their music together as a tight unit."

Alt-country songwriter Jenny Mitchell also

loves to see how music can bring young people closer to each other. "Collaborating is fun! I loved working with Logan Park High School and watching students who had never co-written before be totally excited to co-write with their peers." For Mitchell, mentoring fills a gap that existed for her as a young person growing up in Gore. "Coming from a small Southern town, I didn't have access to anyone who worked in the industry. I hope that I'll be able to share some helpful tips that I would've liked to learn when I was in high school."

Laughton Kora loves to see young people learn to trust their own uniqueness and discover who they are in the process of making music. He sees music as a tool to teach young people about other fundamentals of growing up. "They're developing skills, not just as musicians, but life skills," he says. He has perhaps the most succinct reason for giving mentoring a go. "It's cool," he says. "The more you teach, the more you learn."

Notes From the Education Desk

The New Zealand Music Commission is delighted to provide print music lead sheets and lyrics for Paige's *Tō Aroha / Your Love*. One of the Waiata Anthems for 2022, we hope this resource gives teachers and students an opportunity to examine the lyrics, meaning and musical language of *Tō Aroha*, and enjoy performing this beautiful waiata.

MUSICIANS MENTORING IN SCHOOLS PROGRAMME

The longest running programme of its kind in Aotearoa, our Musicians Mentoring in Schools Programme continues to make a real difference to musically-inclined rangatahi across the motu. From Northland to Invercargill, mentors work alongside teachers and students (year 7 to 13) and helps bring to life their aspirations in song writing, composition, production and performance. This is the spirit of collaboration at its most meaningful, and we are delighted to feature and hear directly from some of our wonderful mentors in this year's May Book.

There is no cost to schools to have a mentor through the Programme. As well as the gains made in education achievement, our annual audit of teachers/kaiako and students/taura If you are interested in your school or kura being on our 2023/2024 contact list, please email education@nzmusic.org.nz.

GIG STARTERS

Gig Starters is one of the Music Commission's newer initiatives, and aims to empower Aotearoa's young and emerging musicians with the skills to create and run live music events as well as create a more connected music community. Last year was a busy year for Gig Starters, with the launch of the Gig Starters Guide (which you can download at gigstarters.co.nz/gig-starters-guide) as well as two Gig Starters events at Hastings's Spaceship, and Big Fan in Tāmaki Makaurau. This year we will also be launching a fantastic Gig Starters resource for the classroom – music teachers, watch this space!



About Tō Aroha

by Paige

Tō Aroha (Your Love) was written to honour my grandfather who passed away shortly after I was born. As someone who doesn't speak te reo Māori, I was lucky to have the help of my friend Theia (also known as TE KAAHU) who helped with me write and translate this waiata. She also helped me with my pronunciation.

The writing process started with writing a paragraph of all the things I wanted to express about my grandfather in this waiata and sending it to Theia who then wrote the waiata in te reo with the context I'd given her.

In my paragraph, I wrote about how I take after my grandfather with his facial features and his musical abilities. I also wrote about how I believe he's my guardian angel. Theia then wrote the lyrics "He tina ki runga, he tāmōre ki raro Ko koe tēnā" which she says is a whakataukī meaning - "In order to flourish above one must be firmly rooted below, that is you, granddad." She also wrote the lyrics "He momo whakaheke te kanohi nei, Koirā te take i tapaina au ki a koe" meaning "My face is an inheritance from you, that's why I was named after you."

We decided to use the title "Tō Aroha" (Your Love) because it's a play on my middle name "Te Aroha" (The Love) that comes from my grandfather.

Being Māori and not speaking te reo I found this process quite daunting. I asked Theia to help me on my journey because she was somebody who made me feel comfortable in such a vulnerable space. I love the music she makes in te reo and I'm very grateful to have her work on this waiata with me.

Being part of Waiata Anthems was a powerful experience that I'll never forget. I was able to connect with my Tapara Whānau and meet cousins and Aunties I hadn't met before. It has made me feel like less of an imposter to my Māoritanga which is exactly what I wanted to gain out of this experience. I hope we can bring more te reo Māori into commercial radio and make it more present in the NZ music industry, hopefully we can take it to international waters as well!

Tō Aroha by Paige and Theia

♩ = 83 Intro: B C#m7 E

VERSE 1

B B C#m7

Mei kore ake koe kua kore ahau

E B

He uri whakatipu mai mātou

B C#m7 E

E kore rawa aku rau e maroke i te rā

B

Ka tū tonu ahau

PRE CHORUS

C#m B C#m B

He tina ki runga, he tāmōre ki raro

C#m B F# F#

Ko koe tēnā Mā tō aroha au e ārahi

CHORUS

C#m7 F# Bmaj7 G#m7

Toku koroua Ko koe he tōtara

C#m7 F# Bmaj7 G#m7

i te Wao Nui a Tāne Moe mai rā

C#m7 F# Bmaj7 G#m7

E te rangatira Auē te aroha

C#m7 F# Bmaj7 G#m7

Kia tūtaki anō tāua

(Ending)

C#m7 F# Bmaj7 G#m7 C#m7 F# (Bmaj7 G#m7 C#m7 F# Bmaj7)

Toku koroua Auē te Aroha

(Auē)

VERSE 2

Bmaj7 B C#m7

He momo whakaheke te kanohi nei

E B

Koirā te take i tapaina au ki a koe

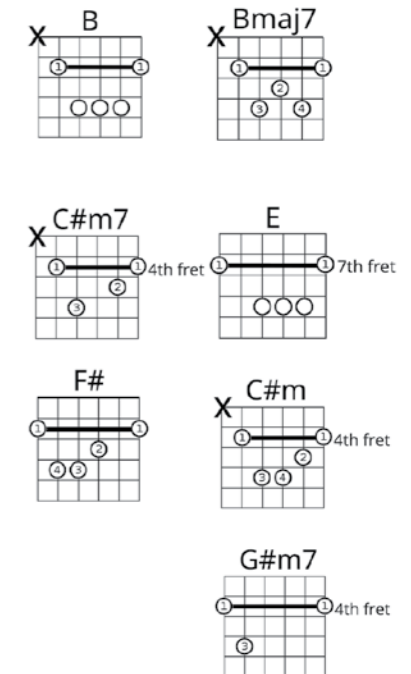
B C#m7 E B

He kāpeka ahau nō tō rākau, ka uaina e kore e whati

PRE CHORUS, CHORUS with Auē

Co-written by Paige and Theia

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2023 COMPETITIONS ALL OPEN ONLINE AT PLAYITSTRANGE.ORG.NZ



Closes Thur 11 May



Closes Fri 16 June



Closes Fri 21 Jul



Closes Fri 6 Oct

Tō Aroha

Paige and Theia

♩ = 83

Verse 1

B C#m7 E B

Mei ko - re - a - ke

5 B C#m7 E B

koe kua ko-re a-hau He u - ri wha-ka-ti - pu mai mā - tau ko re ra-wa a-ku

9 B C#m7 E B

rau e ma-ro ke i te rā ka tū to-nu a-hau He

PRE-CHORUS

13 C#m B C#m B C#m B F#

ti-na ki rung-a he tā-mo-re ki ra-ro ko koe tē - nā Mā tō a-ro-ha au e ā-ra

CHORUS

17 F# C#m7 F# Bmaj7 G#m7 C#m7 F#

hi To-ku ko-rou-a ko koe he tō - ta-ra i te Wao Nu-i a

21 Bmaj7 G#m7 C#m7 F# Bmaj7 G#m7 C#m7 F#

Tā-ne Mo-e mai rā E te rang-a-ti-ra Au-ē te a-ro-ha Kia tū-ta-ki a - nō

25 Bmaj7 G#m7 C#m7 F# Bmaj7 G#m7 C#m7 F#

tā - u - a To-ku ko-rou-a Au-ē te a-ro-ha

Co-written by Paige and Theia

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Verse 2

29 Bmaj7 B C#m7 E

He mo-mo wha-ka - he-ke te ka-no-he nei Koi-rā te ta-ke i ta-pa na au ki a

33 B B C#m7 E

koe He kā-pe-ka a-hau nō tō rā-kau Ka u - ai-na e ko-re e wha-ti

PRE-CHORUS

37 B C#m B C#m B C#m B

He ti-na ki rung-a he tā-mo-re ki ra-ro ko koe tē - nā Mā

CHORUS

41 F# F# C#m7 F# Bmaj7 G#m7

tō a-ro-ha au e ā-ra - hi To-ku ko-rou-a ko koe he tō - ta-ra

45 C#m7 F# Bmaj7 G#m7 C#m7 F# Bmaj7 G#m7

i te Wao Nu-i a Tā-ne Mo-e mai rā E te rang-a-ti-ra Au-ē te a-ro-ha Kia

49 C#m7 F# Bmaj7 G#m7 C#m7 F# Bmaj7 G#m7

tū - ta-ki a - nō tā - u - a To-ku ko-rou-a Au-ē te a-ro-ha

53 C#m7 F# Bmaj7 G#m7 C#m7 F# Bmaj7

A u - ē



WAIATA

ANTHEMS

OUR SONGS
OUR WAIATA
OUR MOVEMENT



GROWING KIWI CREATIVES SINCE 1989



auckland.sae.edu



AUDIO



FILM



MUSIC

SaE CREATIVE
MEDIA
INSTITUTE



Top Tips with To The Front

Girls Rock! Aotearoa has been using music to empower young women, trans, intersex, takatāpui and gender diverse youth since 2018. With its school holiday programme 'To The Front' now established in Tāmaki Makaurau Auckland, Pōneke Wellington and Te Papaioea Palmerston North, the team has been working on providing accessible resources to youth around the motu.

"Top Tips With To The Front" is a series of instructional videos developed by Girls Rock organiser and filmmaker Ali Burns to help demystify music processes and technical skills. Rachel Ashby caught up with Ali to hear about the project, which is being funded thanks to the New Zealand Music Commission, ahead of its release later this year.

R: Hey Ali! Great to chat with you, can you tell me why you decided to make this video series for Girls Rock?

A: Hey Rachel! It's been something I've wanted to do for ages. A lot of us mentors at Girls Rock are from DIY music backgrounds, and we know how great a YouTube video can be for learning at home. While there's a lot out there, heaps of the 'how-to' videos online tend to be made by American cis-men, and we wanted to see some that looked more like our gender-diverse, Aotearoa-based community.

R: Why is it important to have those voices and faces reflected in these videos?

A: It's the classic "if you can see it, you can be it" thing. In the same way that it's really empowering to see someone who looks like you getting up on stage to play a gig, it's also really inspiring to see someone who looks like you talking about guitar tone, or explaining how to get started on writing a great chorus. We want young people of diverse genders and experiences to feel like music is something that's open to them. Hopefully these videos will be an approachable and fun way into that space!

R: That's awesome, I also imagine that it will allow Girls Rock to connect with more young people around the country?

A: Totally! It's been really exciting to see how much we have been able to expand as an organisation in the last couple of years, but it's still hard for rangatahi who don't live in a main centre to access the type of music education and self-confidence building we facilitate. Putting these videos online means that schools and young people around the country can get a bit of Girls Rock at home.

R: It sounds great! What's going to be in the videos?

A: I had so many suggestions from our community. How to set up your guitar and use different pedals; how to get started recording at home; singing for non-singers; songwriting tips; and what to do at your first gig were all really popular ideas, so we're going to start there.

R: "Start there", does that mean you're already planning a second season?

A: That's the goal! There's so much to cover, the possibilities are endless. Some really cool people are giving their time and energy to this project, so watch this space - it's going to be awesome!



ADVICE FOR FUTURE QUEST-ERS

We asked some recent participants and our team about their thoughts on **community** and **collaboration** - and here is what they had to say...

SMOKEFREEROCKQUEST

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 2023, 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 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.

Rockquest Promotions has grown considerably since its beginning 34 years ago.

The company is a not-for-profit, 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.

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



☺☺ Joining a musical community, like a band, gives you the opportunity to share your passion with others. **By working together, you and your band can encourage one another, collaborate on new ideas and increase each other's skills.** ☺☺

Ephraim Frame
Smoked Paprika - 2022 National Winners

☺☺ There isn't a word to describe the feeling of performing with a best friend. It's something that not a lot of people get to experience, and to get a stage and a platform to share our music has really helped us. Along with this came other great aspects like networking with people in the industry and other bands. **It's inspiring to see other groups around us doing so well because it's almost an affirmation that it's possible.** ☺☺

Leigh Edmeades
Grace & Leigh - 2022 National Finalists

☺☺ Being in a room of young musicians is just so refreshing. **It feels good to share interests with someone who's just as passionate as you.**

Our biggest advice to anyone who is thinking of entering Smokefreerockquest is doing nothing does nothing. The best thing you can do is take every opportunity, because you miss 100% of the shots you don't take. ☺☺

Grace Allis
Grace & Leigh - 2022 National Finalists

☺☺ It is an awesome feeling when you see musicians who met through Smokefreerockquest and Smokefree Tangata Beats performing together, or supporting each other's music journeys following on from the programme. Ultimately that's what it is about - learning through doing and upskilling, but doing so in a place where those around you are all in the same boat. **Together you feel the nerves, then the cheers from the crowd.** It makes a lot of sense that many of the country's most successful acts meet at Smokefreerockquest and Smokefree Tangata Beats. ☺☺

Matt Ealand
General Manager, RQP



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 2022 Taite Music Prize was Antonie Tonnon for his album 'Leave Love Out Of This'.

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

@independentmusicnz

@IndependentMusicNewZealand

@IndiesNZ



SEE YOU IN 2023 GOING GLOBAL MUSIC SUMMIT

01 / 02 SEPT 2023

Going Global Music Summit is proudly brought to you by Independent Music NZ in partnership with NZ Music Commission and is supported by Merlin, NZ On Air, APRA AMCOS and a Recorded Music NZ Music Grant.

WWW.GOINGGLOBAL.CO.NZ



MERLIN



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 2023 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: Georgia Lines, Marlon Williams, Fazerdaze, TE KAAHU, Lontalius, Hans Pucket, Banks Arcade, MELODOWNZ

OUTWARD SOUND

taking new zealand music to the world

OUTWARD SOUND APPLICATION DEADLINES 2023

INTERNATIONAL MUSIC MARKET DEVELOPMENT/BUSINESS DEVELOPMENT APPLICATION DEADLINES

ROUND TWO 2023 - Deadline: April 10th, 2023
Funding Decisions: June 13th, 2023

ROUND THREE 2023 - Deadline: July 11th, 2023
Funding Decisions: August 8th, 2023

ROUND FOUR 2023 - Deadline: October 9th, 2022
Funding Decisions: December 5th, 2023

ROUND ONE 2023 - Deadline: December 11th, 2023
Funding Decisions: February 13th, 2024

INTERNATIONAL DELEGATE APPLICATION DEADLINES

BIGSOUND | SEPTEMBER 2023 | BRISBANE, AUSTRALIA
Deadline: TBA
Funding Decisions: TBA

WOMEX | OCTOBER 25-29, 2023 | A CORUÑA, GALICIA, SPAIN
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
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#HAPORI ME TE MAHI TAHI