

# Amplifying Aotearoa.

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May Book 2024  
Official Handbook &  
NZ Music Industry Guide

 **TE MARAMA  
PUORO O AOTEAROA  
MAY2024**



@musichelpsnz #nzmusicshirtday

## Contents

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

A very warm welcome to this 24th edition of the May Book, the official handbook of NZ Music Month Te Marama Puoro o Aotearoa. This year, we have chosen as our theme the kaupapa **Amplifying Aotearoa** - celebrating our artists and our music community here and overseas.

We start with a short history of NZ Music Month Te Marama Puoro o Aotearoa itself, from its early beginnings as a week-long celebration in 2001 to the musical calendar landmark it is today.

Four very different artists who were supported through the Aotearoa Touring Programme share how being able to tour across the motu has been invaluable to their preparations to take their music overseas.

APRA AMCOS' SongHubs connects NZ songwriters with other collaborators, producers and songwriters from across the globe and has seen some impressive results. We learn how SongHubs has continued to evolve since the first event in 2016, and the new and diverse opportunities it's providing.

Since the first cohort in 2018, the Music Commission's Industry Internship Programme has gained an excellent reputation for developing career pathways. Two of our well-known alumni talk about how their internship has helped them get to where they are in the music industry today.

We hear from three Capability Quick Response Grant recipients and how their projects are being catalysts to uplift and upskill artists and music creatives, and also how a new initiative is striving to ensure safer spaces for our young people in music education.

As always, the different music support agencies and organisations here in Aotearoa share valuable information on each of their roles in our music ecosystem, and how they can help you and your musical career. The Music Commission also has plenty of resources and previous May Book articles all available on our website at [www.nzmusic.org.nz/resources](http://www.nzmusic.org.nz/resources).

The Music Commission is proud to be shining a light on some of the incredible people, organisations and initiatives amplifying music and artists from Aotearoa.

Pānui mai e hoa mā, he marama nui  
Read up friends - have a great NZ Music Month!

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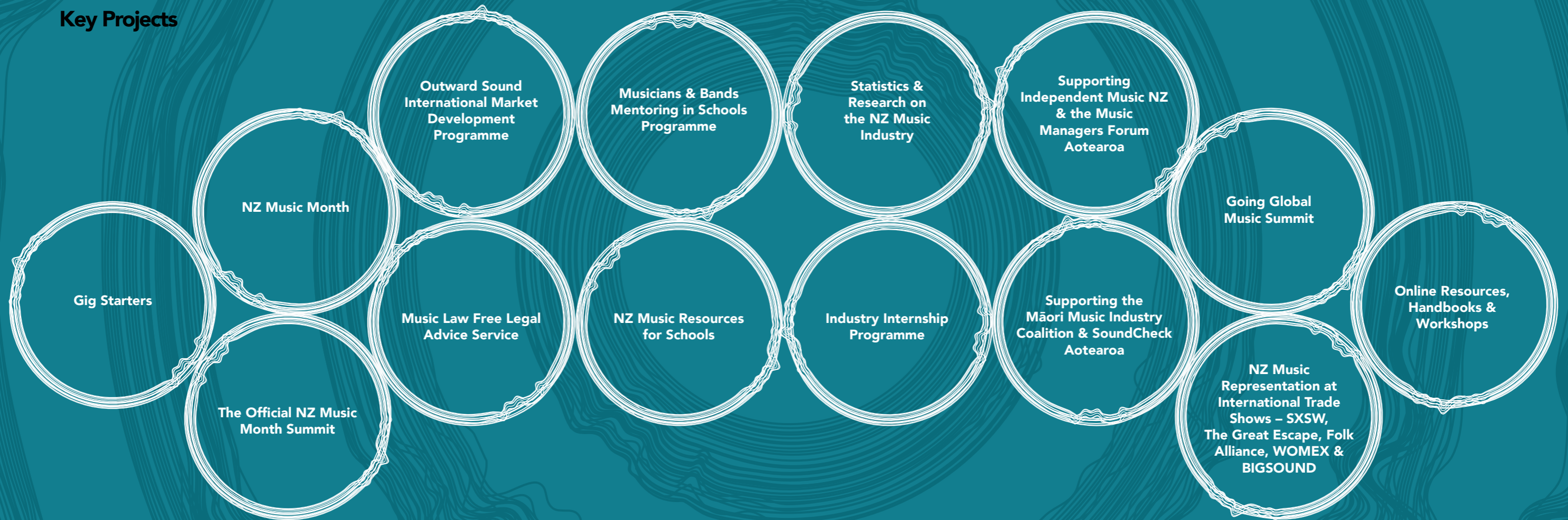
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**Contributors:** Alan Holt, Cath Andersen, Gareth Shute, Greg Haver, Jeni Little, Jess Bailey, Judith Bell, Lisa Carrington, Mark Roach, Nicola Edwards, Rachel Ashby, Stephanie Brown and Willa Cameron.

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All enquiries to the publisher.  
NZ Music Commission, PO Box 90-891,  
Victoria Street West, Auckland 1142  
T: +64 9 3760115  
E: [info@nzmusic.org.nz](mailto:info@nzmusic.org.nz)  
W: [nzmusic.org.nz](http://nzmusic.org.nz)

**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





Recording Studios.  
Live Venue.  
Community.



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25 McDonald St  
Morningside  
Auckland

@bigfan\_nz  
bigfan.co.nz  
info@bigfan.co.nz

## NZ Music Month

# A Short History of NZ Music Month Te Marama Puoro o Aotearoa

When NZ Music Month Te Marama Puoro o Aotearoa was born in 2001, Napster was still a thing and email was just being added to Blackberry mobile devices. It was five years before Facebook would be available and more than a decade before Spotify would launch in Aotearoa. Many new musical acts racking up airplay and impressive streaming numbers today weren't even born when it began. So it may be hard for many of today's musicians to imagine how local music was treated by some like an inferior cousin to the music made overseas back then.

Despite the rapid evolution of the music landscape, Aotearoa's artists have consistently delivered great music regardless of place, age and genre. NZ Music Month is our annual chance to celebrate this music and the people who make it – as we have for 24 years.

NZ Music Month was partly a reaction to the 'cultural cringe' that the general public sometimes had towards local music and the arts - driven by a sense that it was a poor imitation of overseas works. The precursor to the month-long event was the NZ Music Week started by the The Kiwi Music Action Group (KMAG), a collective including representatives from RIANZ, APRA, NZ On Air, student radio, independent and major and record companies. Their aim was to encourage commercial radio to have more local music on the airwaves. Yet even by 1998, homegrown songs only made up 6.8% of airplay.

The turn of the new millennium saw this percentage finally reach double figures (10.45%) and the Minister of Broadcasting negotiated with the radio industry to set a target of 20% by 2006, through negotiations with the Radio Broadcasters Association (RBA).

In 2001, NZ Music Month was launched to support this aim and - more generally - to get Kiwis to appreciate the wonderful music being made in this country. The NZ Music Commission worked on the initiative alongside APRA, NZ On Air, the RBA and RIANZ (who we now know as Recorded Music NZ). The distinctive NZ Music Month logo was created in this very first year and has remained an iconic symbol. It also saw the beginning of three other initiatives that continue to this day - there were a series of seminars to upskill

musicians held throughout the country, showcase events were held to promote young acts, and the first May Book was published to provide more useful information for musicians and to explain the work of the NZ Music Commission.

NZ Music Month grew over subsequent years to encompass some impressively large-scale events. In 2004, the month closed with a 'National Anthem' marathon show on TV2, with 24 hours of live music television broadcast from four national venues. The following year, Shihad played in front of 8,000 people in Aotea Square. One of the most surprising events was the "Ten Gigs, One Day" promotion with Air New Zealand for the tenth anniversary, which saw Opshop flying around Aotearoa to perform ten shows throughout the country within a single day, accompanied by a small group of prize winners.

The core elements of NZ Music Month have also grown year-on-year. For example, the small RBA showcases were replaced in 2006 by a 10-band event held across Auckland venues 4:20 and Rising Sun, and now labels and collectives hold their own showcases throughout the month. The print coverage during the month also grew over time - reaching over 1,000 pages in 2009. There was even research done to show that sales of local albums nearly doubled from the previous month (conducted in 2008). The media reach for Te Marama Puoro o Aotearoa is now almost 9 million across the different outlets and platforms nationwide.

The growing esteem for local music was reflected by increased airplay. Radio stations hit their target of 20% local music in 2006, though some acts did argue they were being relegated to times of low listenership and the figure continued to rise-and-fall over subsequent years. This did lead to the first murmurings around whether a whole month dedicated to NZ music was still relevant since NZ artists were doing so well anyway. This is one reason why it's great to reflect back on how far we have come - from a time when Kiwi music was treated as substandard to the modern era with its international Kiwi superstars (Lorde, Bennee, The Beths) and local legends (Six60, LAB, Stan Walker and Rob Ruha).

These days, NZ Music Month Te Marama Puoro o Aotearoa is an annual reminder not to take the success of local music for granted and celebrate what NZ artists achieve, whether they are the newest emerging acts or the very established bands. Airplay of Kiwi songs has regularly surpassed 20% for the past few years, but streaming has provided new challenges and the global music environment evolves. NZ Music Month continues to involve projects and promotions to support musicians - such as the showcase and seminar events - whilst also shining an extra spotlight on local music generally. Every May, there is a chance to celebrate how far we've come and to keep pushing local music into the future.

# The Aotearoa Touring Programme: Preparing NZ Acts For The World

The **Aotearoa Touring Programme (ATP)** was started in 2020 as a key initiative of the Music Commission's NZ Music Covid Recovery Package to support artists, venues and crew recover from Covid-19's impact on the local music industry. Hundreds of artists were supported by the programme, and for many it has had long-lasting positive effects on their career, especially those acts preparing to take their music overseas.

ATP was funded as part of the **Ministry of Culture and Heritage's Arts & Culture Covid Recovery Programme**. It aimed to get musicians back out on the road and encourage touring beyond the main centres. This is important in a small country like Aotearoa which doesn't give as many opportunities to perform as an overseas artist might have, as **Clark Matthews** from **DARTZ** explains:

"NZ bands don't really gig that much in the grand scheme of things, or even if they do they don't get that much exposure to different gigging environments. That puts most of us at a real disadvantage to artists overseas. In Australia's big cities for example you can play so many more shows and as such their bands have so much more stage experience. DARTZ have made a really dedicated effort to be constantly touring NZ over the past 3-4 years, and now heading overseas that stage time/experience is really coming in handy."

Matthews says that ATP funding allowed DARTZ to reach towns such as Napier, Tauranga, Wānaka, and Queenstown which wouldn't have otherwise been feasible and they also added all-ages shows in Auckland and Christchurch. This long run of shows

meant the band were firing on all cylinders as they headed over for their first tours of Australia.

The situation was similar for **Princess Chelsea** whose ATP funded tour took place within the same run of shows as her first tour of the US, allowing her band to fuse as a unit and experiment with ways of creating a great show, as she explains:

"Typically on a European or American tour, you're going to be playing upwards of 20 shows, but you can never really get prepared for that if you can only play two or three shows in a row. Even the cost of touring the South Island is very prohibitively expensive so visiting there for the first time is very financially risky without ATP funding."

The same situation exists in reverse for artists based in the South such as **Pickle Darling**, with the band playing their first shows outside of hometown Christchurch on their ATP-funded tour in support of the **Cosmonaut** album. The creative force behind the group is songwriter/producer **Lukas Mayo**, who says that undertaking a national tour is often a money-losing endeavour for a new act. Nonetheless,

Mayo believes that it is essential in creating grassroots support:

"I had no chance of selling out, say, Invercargill. But I think if you are an NZ musician, you need every single fan you can get, which might include 14 people in Invercargill. Those people will buy a record and they will listen to that record, then maybe recommend you to a friend, or get you played on local radio. They'll purchase your previous records. They'll see you next time you come. They'll remember that show you played your heart out and always have that fond memory associated with you and your music. I think to succeed in music, you don't need to be famous or have millions of fans. You need maybe a few thousand fans who care enough to spend maybe \$40 on you once every couple years. For me, playing small shows is where that happens, not playing massive rooms (even if that makes more sense money-wise)."

By building his career in this ground-up manner, Pickle Darling managed to gain a deal with US label, **Father/Daughter** and recently appeared on a single alongside breakthrough group, **The Beths** which debuted in the Top 20 UK Vinyl Singles



EBONY LAMB  
PHOTO: Frances Carter



PRINCESS CHELSEA IN MEXICO  
PHOTO: Alan Cortest



DARTZ  
PHOTO: Vanessa Cone

chart. His label discovered his music through positive coverage on Bandcamp and were impressed to see that Pickle Darling were active as a live act, with a number of high profile support slots for overseas artists. Mayo has now performed overseas and feels his local touring helped him develop his live show in a more low stakes environment:

"For me it came from learning how to perform solo and how to engage a room, which I slowly learned over the last couple years in NZ. You learn what you can bring to the table that is unique. That's important when you go overseas, because the goal isn't necessarily to compete or impress, but to be vulnerable and to bring what you have to the outside world. At SXSW I realised that NZ music is probably some of the best in the world. I've seen bands at the Darkroom that would be better than 95% of the bands at SXSW. Bands in the States are probably just more confident, but the standard in NZ is incredibly high, we just don't have the self-belief that they have. Finding what makes you unique or compelling is important. People are interested in NZ bands, they see us as a bunch of weirdos. You don't have to be loud or impressive or professional, you can just be as New Zealand as possible."

**Ebony Lamb** has also been making waves overseas since her debut album came out on **Nadia Reid's** label, **Slow Time Records**. Lamb found that having ATP funding meant she could focus on building her skills as a travelling musician:

"Musicians are part of the exporting of art and culture from Aotearoa New Zealand to the rest of the world. Taking that leap requires a certain amount of tour preparedness and experience. The costs involved with touring locally are very prohibitive, as we are on an island with a smaller population than most and it takes a lot of work to traverse the economic pitfalls. The ATP really helped elevate my music through being able to do proper marketing and knowing that each leg of the trip was organised logistically. When local musicians get overseas opportunities, we need to know how to deal with any financial and logistical difficulties through having toured in our own country first."

Of course, touring experience is just one benefit of the Aotearoa Touring Programme and Princess Chelsea also points out that it helps create a culturally rich country and gives employment to workers in the arts beyond just the musicians themselves (such as sound

engineers and venue owners). Similarly, Clark Matthews was glad to find that the funding meant DARTZ were able to pay their support acts more fairly, rather than scrimping on every dollar to get the tour profitable.

Creating a healthy local music industry is what will provide the best jumping off point for local acts who want to head overseas. Ebony Lamb believes that the country as a whole would also benefit:

"Cultural experiences support the economy and mental wellbeing of the people. We've all needed to hear great songs throughout our life. I believe the country needs music to tour at a grassroots level to many towns outside the main centres and at an affordable ticket cost, rather than an international ticket price. This is an important step in someone like me continuing on in the industry or not."

**The Aotearoa Touring Programme ran until 30 June 2023. It supported 424 New Zealand tours with over 3,160 shows performed across 163 different towns and cities around Aotearoa.**

# Independent Music New Zealand



Who are you, and what are you to me?

# GOING GLOBAL

GOING GLOBAL MUSIC SUMMIT

AUCKLAND AUG 29/30

2024

## 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](http://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 2023 Taite Music Prize was Princess Chelsea for her album 'Everything Is Going To Be Alright'.

### 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](http://www.indies.co.nz)

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Going Global Music Summit is proudly brought to you by Independent Music NZ in partnership with NZ Music Commission & Merlin.



MERLIN

# MUSIC SUMMIT

# Should the Music Industry Embrace AI?

The growing power of AI has led to fear-inducing headlines about how the technology might disrupt creative industries, taking jobs away from musicians and other artists. However, the real picture is somewhat more complicated with both downsides and benefits. In order to get an on-the-ground assessment of AI's potential impact on the music industry, the Going Global Music Summit hosted a panel discussion on the subject in September 2023.

**The panellists were two highly knowledgeable music industry insiders - Tony Kiewel CEO of Sub Pop Records and Debbie Ball from Create Spark, a UK music PR and digital marketing company. Ball is also a data and society lecturer at University of Westminster, who had been brought to the event by the British Council NZ and Pacific for a keynote address about her hopes and fears for AI and music creation.**

During the conversation, Kiewel highlighted Audioshake - an AI algorithmic tool that takes a mastered song and creates stems of the separate parts (e.g. the vocals solo'd or the individual instruments). Often film and TV producers just want to use a specific part of the song and this can be hard to source. Kiewel explains:

"Audioshake and similar programs can make stems of the individual elements when you don't have the original unmixed parts. Even if you do have the unmixed parts, it can be deeply challenging to make new stems that match the final mix - maybe somebody used an out of date version of Pro Tools with a bunch of plugins that no longer exist and you can't recreate the synth sound that was used."

Dealing with a lot of old low-resolution archival music videos at Sub Pop, Kiewel has also explored a lot of AI solutions and programs to restore and add resolution to their footage.

"There are a lot of really powerful, interesting technologies that are useful and I think you'd be crazy to not try to figure them out. If you're in an industry that might be affected by AI then you run the risk of being left behind if you don't research where it can be helpful to your business. You find a lot of useful AI music tools just by searching on Reddit."

Debbie Ball also believes that AI tools need to be understood, rather than written off as a scary new development. She also joined Kiewel in discouraging people from having a knee-jerk reaction to music being made with the use of AI. Ball compared the situation to how synthesisers were seen in the 1980s, when some commentators argued that they

would destroy 'real music' and eliminate the use of guitars. In reality, musicians are more likely to use AI as an adjunct to their creative process. Ball suggested that AI might just provide another way for bedroom artists to work, in the same way that the software programme Garageband provided a new free tool for musicians which allowed them to get a decent sound for their early recordings without needing expensive software.

Kiewel believes it likely that the biggest adopters of AI will be young musicians, rather than evil instigators creating fake AI music to dupe listeners. Nonetheless, he does worry about a potential glut of AI-produced music watering down the already-low royalties from streaming services:

"I have these conversations about the soundalikes and the ability to protect the original artist from being mimicked, but actually that doesn't seem as scary to me as it's made out in the media. What does scare me is the official licensed soundalikes - a world where there's an infinite run of new Frank Sinatra records forever, alongside new Beyonce records forever etc. Then we'll live in a world where popular artists never go away. From a major label perspective, it would become basically the equivalent of franchise filmmaking. Why would you create new I.P. (intellectual property) when you can make another Red Hot Chili Peppers record, even after they're dead?"

Ball pointed out that there are already holographic shows by artists who have passed away. More broadly, Kiewel worries that the sheer quantity of music being created might upend the financial model of streaming. If AI allows music to be produced more easily, then a glut of music might be added to streaming services, which Kiewel argues will make the financial model even worse for musicians than it currently is:

"What will that mean for a commercial marketplace, where we already feel like we're drowning in content and it's so hard to be heard? No matter how unpopular this new flood of content is, you can't just keep adding billions and billions and billions of more songs without incrementally watering

down what everybody's getting, because that's just the way that the money is split up - each act getting a percentage from the overall pool. We are already seeing that the rate has never done anything but go down in value every year, so if we've got AI spam bots churning out garbage music - or even if it's acceptable music - that is going to demand a fundamental reevaluation of how streaming revenue is parsed out."

This type of concern might be one reason why Spotify recently announced that songs with under 1,000 streams would no longer generate royalties. Kiewel also argued that we should be careful about when to deploy AI. He has already noticed that major labels are extremely quick to notice when a song goes viral on TikTok and other social media services, using this information to sign new acts/songs. Kiewel is more suspicious of using AI in doing A & R work, since the value of indie labels is their ability to pick small, interesting artists and support them to reach their creative vision rather than just trying to jump on a short-term trend.

When it comes to using AI for creating new work, Ball argued that AI is best used as an adjunct to the creative process. For example, she described how she got Chat GPT to write a set of love song lyrics for her as part of her AI keynote earlier in the conference - and found that they were terrible. Ball tweaked the love song prompt five times to finally produce a half decent set of lyrics, proving that ChatGPT is worth learning how to use well in order to get the best results. This showed that in the hands of a creative professional, these could provide a good starting point.

Nonetheless, Ball has seen some situations where the use of AI has been more dubious. In one case, the MIDI files in one of the very first audio training data sets, containing parts recorded by session musicians, are not protected by copyright. Which means their performances are circulating freely for other musicians to use via AI audio programs - but the original musicians won't get paid for it.

In another case, there was a singer who lost the upper part of their vocal range due to illness, so they used AI to create a deep-fake version of her singing. This meant she could continue to perform live and sing all

the parts with AI assisted vocals, though without the audience being aware that this was taking place.

Kiewel believes a positive side of AI could be that it allows a wider range of people to be able to make music without formal musical training, in the same way that everyone now sees themselves as a photographer because phone technology allows them to take great shots. In a local context, AI has already seen some local acts such as Michael Logie and Kirsten Morrell (previously of Goldenhorse) employing AI in their music videos, though orchestrated by a (human) film director.

While Kiewel is generally positive about the ways in which AI might be used in the music industry, he does admit that there is a deeper philosophical question:

"People could be using AI to have a deeper connection to the creative force of music making, even if many musicians wouldn't recognise it as having the same force as plunking out a song on a piano or a guitar. It is easy to see how that's happening in other art forms. I've had bands turning in artwork for their albums which has been made on Midjourney and there was no whinging about them not hiring an illustrator. If it looked cool, then there wasn't a problem. However they have just ended up replacing an illustrator with AI, so that also needs to be acknowledged.

"I'm not really sure what we can do other than try to create a culture that values the things that we want to value. I think there is a conversation we should be having about what we use technology for. In my utopian vision for humanity, we would be using technology so that people have more time to create art, right? That's what I believe. But when you're using technology to replace humanity's contributions to art, then I think it's something that on a really deep level we need to think about as a society."

**The Going Global Music Summit is an annual export-focused music conference produced by Independent Music NZ in partnership with the Music Commission. Huge thanks to the British Council New Zealand and Pacific for supporting the attendance of AI specialist Debbie Ball.**



# How saying 'yes' and being your authentic self can amplify your music

Te Māngai Pāho distributes \$1 million dollars annually towards the production and promotion of waiata reo Māori.



Stan Walker

We expect funding recipients and the waiata they create to contribute to normalising te reo Māori and promoting the Māori language to all New Zealanders. That means your song must impact an audience.

Commercial radio spins of waiata reo Māori are up slightly, which is something to take advantage of as radio is still a factor in the discovery of new music. If your song fits a format, make it your business to get it on to rotation. Radio play endorses your song to the station's audience, strengthening chances of you and your music being liked, streamed and followed.

Which leads us to social media – a platform that can deliver serious amplification. There are performance expectations to meet if you want to find favour in the algorithms but it's easy to get started on and you can create your own community.

"Artists are empowered to share their music in ways that feel more authentic to them, and it becomes a two-way relationship with fans who are able to communicate back," says Stan Walker's manager, Taryn Kljakovic.

Walker has a digital community of over 1.7 million, accumulated over 14 years in business. Now he's able to use his personality to amplify his brand of music.

**"I'm just my authentic Māori self and I think when people experience that through music, it moves them, and in turn moves me. The fact that people feel it and embrace it as their own is amazing," says Walker (Tūhoe, Ngāi Te Rangī, Ngāti Pūkenga, Tūhourangi, Ngāti Wāhiao, Ngāti Porou, Ngāti Whakaue, Ngāti Tahu).**

In 2023, together with the NZ Music Commission and Creative NZ, Te Māngai Pāho stood up Aotearoa NZ House at SXSW Sydney, an event that provides showcasing opportunities for creatives and touchpoints for collaboration.

Valkyrie band member, Rebel Reid (Ngāpuhi) applied and received funding from Te Māngai Pāho – for her own, very new, solo act. The expressive guitarist-come-crooner didn't yet have her own fanbase but the stage experience and digital exposure she'd gained with Valkyrie gave confidence to the funders that the outcomes she proposed warranted support.

Reid made the most of her time in Sydney, performing three times to different audiences and ensuring her days were spent making connections and attending pre-planned meetings.

"The biggest was being introduced to BMG Music Australia headquarters by Joost Langeveld and Chris van der Greer from Big Pop Studios," says Reid, who she had met when she booked time in their studios.

**"Taking the opportunities given, saying yes and being open to ideas, can take you far," Reid says. "BMG offered me a publishing deal."**

Wairere Iti (Tūhoe, Te Arawa, Waikato), Māori Music Industry Coalition kaitiaki and NZ Music Commission board member agrees when discussing Reid's approach.

"She accepted help, executed her plan and left with a commercial arrangement."

"In an international market, Māori artists can take advantage of two things," Iti continues. "Firstly, their rich cultural heritage; and secondly, their distinctly Māori identity and experience, which forms an exceptional, unique sound."

Invest your time and resource to try all the pathways. Simple amplifications can include getting on a radio programmer's radar; boosting your social media posts; or putting your show dates on your Spotify profile. Everything adds up to make one big noise.



Rebel Reid

**"But also, be kind in this industry," Reid interjects. "A little kindness can really change the trajectory."**

**Head to our website to find out more and apply for funding**

[tmp.govt.nz](https://tmp.govt.nz)







ABIGAIL KNUDSON  
PHOTO: Supplied



EDWARD LIU EDYONTHEBEAR  
PHOTO: Supplied



GREG HAVER  
PHOTO: Supplied



JOSH FOUNTAIN  
PHOTO: Amy Ha

# Music Producers: Amplifying Your Sound

by Greg Haver

**The music industry contains several roles which are often spoken about, but not always fully understood by the creatives it serves. These include music mastering, A&R, music publishing and royalties, to name a few. An often-asked question is: 'What do music producers actually do and how can I become one?' This would seem like a simple question until you try and define an answer; are they musicians, engineers, mentors, songwriters, arrangers, even travel agents? The role can embrace all these elements, so how would anyone even begin to take on these tasks and decide to follow it as a career?**

**Definition**

The esteemed Berklee college of music describes production as: 'A music producer, or record producer, assists an artist with their recording project, bringing their vision to fruition and guiding their sound along the way'. It also goes on to state: 'Being a music producer is in many ways a strange job'. Both these statements are true! The need for a producer to fulfil multiple roles, often paralleled as being both producer and director on a film, means that the traditional producer's role has responsibility over all aspects of the recording process:

booking studios and musicians, motivating and assisting the artist to fulfil their vision for the music, planning the session logistics and diaries, controlling the recording budget as well as overseeing all aspects of the recording from song choices, arrangements, song structure, tracking and mixing through to delivery of the final masters. The producer can additionally take on the roles of co-songwriter, recording and mixing engineer.

**History and evolution**

The history of production, along with the industry it serves, is constantly changing. The original record producers were often involved in Artist and Repertoire (A&R) who oversaw and planned the recording sessions and the material being produced. The term 'record producer' was first used in the 1950s and mirrored the rise of smaller independent labels where several roles involved in the creation of recorded works were consolidated. As is often the case the development of technology had a direct effect of the producer's role with the changes in microphone quality after their development in Germany during World War II, and Les Paul's invention of multi-track recording leading to the need for a more defined role to oversee recordings

and a desire to push the boundaries of the craft. Joe Meek, George Martin and Phil Spector all led the charge in the crafting of new sound recordings and workflows throughout the 1960s and 70s.

The 1980s saw a leap in technology with the invention of sampling. This in conjunction with both analogue and digital synthesis, gave the producer a new arsenal of sounds and saw the inclusion of programming into the producer's lexicon. This was the start of the current perception of the producer's role, although the larger budgets available still allowed for multiple demarcated roles of producer, engineer, programmer, tape operative and assistant.

The development of the Digital Audio Workstation or DAW from the late 1990s was the next important change in the industry. Initially thought of as a digital tape machine the expansion of 'in the box' computer-based virtual equipment, effects and virtual synthesisers within the DAW itself made this a powerful medium. This coincided with huge structural changes in the music industry due to the development of the MP3, Napster and downloadable music resulting in reduced revenues due to the collapse in physical sales which

meant that recording budgets were now a fraction of where they were only 10 years earlier. The continued refining and speed within DAWs has enabled producers to structure new workflows including the now-practical use of home studios and smaller more cost-effective recording spaces along with remote working to cope with shrinking budgets. The rise of production courses such as SAE and the proliferation of production influencers on YouTube and similar platforms has been hugely influential in educating the sector without the need to work through the staged processes (tea person, to tape operator, to engineer, to producer). These technologies have also led to the rise of combined songwriting and production sessions, with the initial songwriting demo often being the basis of the final recording as the spontaneity and excitement of a song's initial creation can be captured at a good sonic level. The rise of regional and global songwriting camps such as APRA's SongHubs have been enabled by these new producer working methodologies.

This brings us to the current definition of the producer in the 2020s - songwriter, engineer, programmer/producer - the producer is comfortable in all those roles

and the self-contained working with powerful DAWs. The mobile nature of these setups and the ability to work in multiple environments has led to the producer's ability to travel, work and network globally, gaining experience of recording techniques and industry practices on a global level. This has been aided by programmes such as the Music Commission's Outward Sound grants that have increasingly funded the next generation of producer songwriters to work in global music cities such as Los Angeles, Nashville and London.

*"The Outward Sound grant was so critical in providing me the ability to travel overseas and make connections with many industry people who can further my career. Alleviating the financial pressure from these interactions meant I was able to meet with and connect to so many more people than I would have otherwise."*  
(Abigail Knudson / Missy)

*"Getting a grant gave me the opportunity to head over to the US to work with artists and connect with other producers. It was a real eye opener for me to see how they work over there - seeing how fast everyone was, how everyone came in with ideas to*

*offer and also how hard everyone worked made me realise where the bar was if I wanted to operate at an international level. Experiencing that has completely changed the way I work back here in NZ. Through those trips I've managed to build and maintain relationships with artists and producers that have meant I can do more stuff remotely back here in NZ."*  
(Josh Fountain)

*"Being afforded the opportunity to take my career abroad has been life changing - I never would have been able to guess how endless the opportunities are overseas, and I will continue to nurture the connections that I have made over the past year."*  
(EDYONTHEBEAT)

**Conclusion**

The role of the music producer is ever-changing. The need to stay on top of the advances in technology, the audience delivery systems and awareness of new releases in order to keep up with trends in both music and sonics is vital. Styles and techniques will all comeback around every decade or two, keep them in your producer toolkit and use them wisely!

# 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](http://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

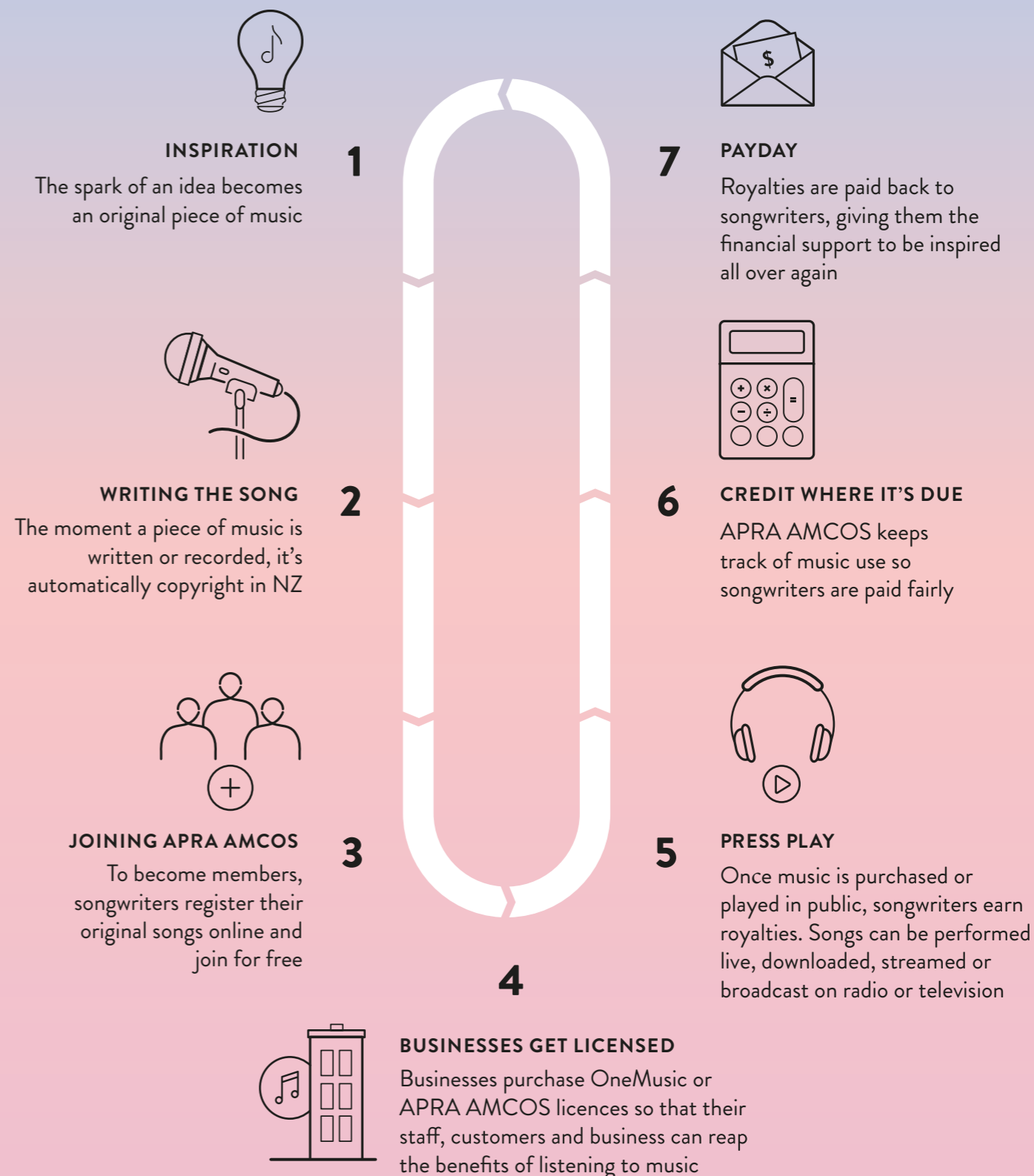
*"For songwriters, the fact that an organisation exists to protect our music is an incredible support. Knowing people are working behind the scenes to ensure our music is valued allows us to focus on what we do best... making music."*

Ria Hall | Songwriter

## ANY QUESTIONS?

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

# THE STORY OF A SONG



# SongHubs



MOANA SONGWRITING SESSIONS  
PHOTO: Geoff Matautia



SONGHUBS UK  
PHOTO: Shelley Te Haara



REO MĀORI SONGHUBS  
PHOTO: Rawhitiroa



SONGHUBS WAIKATO  
PHOTO: Des Nielsen

Since 2016, APRA AMCOS NZ has been connecting New Zealand songwriters with the world through their exciting and adventurous writing camp, SongHubs. Based on the model designed by their Australian counterparts, SongHubs connects APRA AMCOS NZ members with other New Zealand based collaborators and renowned songwriters and producers from across the globe.

Initially, the first SongHubs experience brought songwriters together under the banner of a shared goal to facilitate collaboration and original ideas; and create new music for local and international markets. Since then, there have been over 15 SongHubs events with more than 260 participants which have so far resulted in 61 official song releases.

These impressive statistics aside, the core premise of SongHubs, to nurture a strong collaborative writing culture in New Zealand, hasn't changed over the years. While staying true to its central ethos, the programme has adapted and developed to suit the interests and needs of Aotearoa's diverse musical communities, branching into specialised retreats aimed at supporting different sounds and ideas. These SongHubs have

included a masterclass from Swedish pop music legends, Reo Māori and Kapa Haka SongHubs, through to SongHubs Sphere which supported an all-wāhine cohort of songwriters and producers.

In 2024, APRA AMCOS NZ is excited to host its first Moana SongHubs in Tāmaki Makaurau, which will bring together Pasifika songwriters and producers under the careful curation of legendary hip-hop and soul artist Ladió. The idea for this week was catalysed by a pilot project in 2023 in the form of a three day mini camp called Moana Songwriting Sessions. Using ideas developed in the process of hosting Reo Māori SongHubs, the team at APRA AMCOS NZ wanted to see if a songwriting retreat that centred on a kaupapa of cultural connectivity would be a helpful grounding framework for the artists attending.

Participants loved the comfortability of working with other artists from Te Moananui-a-kiwa, and collaborations thrived in the inclusive and welcoming environment of the retreat. "It also really helped a lot of our artists feel like they could connect with their identity as an artist from the Moana", says Holly Afoa of APRA AMCOS NZ. "It was great to see artists grow in their confidence and really celebrate their identities. Often

we see artists from the Moana diaspora struggle to know how to connect with that part of themselves, or alternatively they feel very connected to it, but don't always have the means to celebrate that in a music space. It was great to see that these songwriting workshops could provide them with a supportive platform for experimenting."

Expanding on this pilot, the Moana SongHubs week in 2024 will bring together 10 songwriters and five producers to work together and create brand new songs. Participants are selected by Ladió who also curates the sessions each day and invites special guest writers to help elevate the creative process: Aaradhna, Brandon Haru, Deva Mahal, Lucky Lance. Participants will be grouped off daily into studios with two songwriters, a producer and a guest writer. The aim is for each group to create one song or demo per day. By working in this way, artists get a chance to collaborate with a wide variety of people. "It's such an exciting process", says Afoa. "It means people are able to create with others that they might not otherwise know. It makes for some really interesting and unexpected collaborations."

As curator of the week, Ladi herself is really looking forward to the experience.

"When I was asked to curate I felt really excited at the idea of a Pasifika specific SongHubs," she explains. "My experiences have always been both so rewarding and challenging. To be able to be a part of that process for others feels equally important and intimidating - particularly as it's the first SongHubs of its kind."

The week will take place from the 15th-19th of April at Roundhead Studios in Auckland thanks to support from Creative NZ. "This is really important for our community", says Afoa. "Often a big barrier to making music is having to take time off work, family responsibility or not having access to a suitable environment to create. We hope that by providing the space and resources to focus on songwriting and building new connections, it will make it easier for artists to participate."

Being with the community is a highlight Ladi anticipates from the week. "Always the music and shared experience of collaboration with participants, and my selected wing-women and men, is what I look forward to the most", she says. "I hope to simply support the creative process as best I can. I love the idea of being instrumental in that regard."

In Ladi's experience as a music maker,

she has found that opportunities that allow you to see how peers make their art and manage their lives is extremely inspiring for her own aspirations. "Having those peers also look like you and have a shared understanding of where you might be coming from is such a rare and wonderful insight", she says. "I see more Pasifika artists emerging through these opportunities and that is extremely important for our communities, as well as cultural, sonic, narrative, and creative diversity."

At the end of the SongHubs week, all participants and organisers get together to have a listening party and celebrate the tracks that have been made. "It's really lovely," says Afoa. "We have a little wrap party at the end of the week and listen to the songs over and over again. Everyone's always really stoked, and we often end up with about twenty new songs."

Alongside Moana SongHubs, APRA AMCOS NZ will also be delivering a five-day long Tāmaki Makaurau SongHubs curated by Brooke Fraser, one of New Zealand's most acclaimed singer songwriters. Supported by NZ On Air and the New Zealand Music Commission, this writing retreat will bring Grammy Award-winning songwriters Matt Hales

(AQUALUNG) and Shungudzo Kuyimba to Auckland as guests to support the participants in their creative endeavours across the week.

Also in the pipeline for 2024 is an exciting partnership with the British Council, who in collaboration with the British High Commission have co-funded a Māori Cymraeg SongHubs. This is another unique opportunity to connect writers from Aotearoa who compose in te reo Māori with first language Welsh songwriters.

For the team at APRA AMCOS NZ, the success of SongHubs as a series of ongoing projects can be measured not just in the music made, but in the growth of collaborative writing retreats across the country. "It's a hard thing to measure", says Afoa. "But we have definitely been pleased to see more and more collaborative songwriting events pop up across the sector since we have been running SongHubs in Aotearoa".

**SongHubs Aotearoa has been supported by NZ Music Commission, NZ On Air, Te Māngai Pāho, Recorded Music NZ, Creative NZ, British Council NZ, and the British High Commission.**

# Helping To Amplify Industry Careers

Since 2018 the NZ Music Commission's Industry Internship Programme has partnered emerging music industry professionals with industry organisations across the motu where they will be mentored, gain valuable industry experience, and connect with industry peers. More than 110 interns have gone through the Programme since it started, with a significant number going on to be offered employment in the industry as a result of their internship. This year the Programme has 23 placements across Aotearoa, including our first ever internships in Dunedin, Nelson and Kerikeri. Rachel Ashby caught up with two alumni from the Programme to hear about their internship experiences and what they're doing in the industry now.

## Paloma Schneideman

Paloma Schneideman is an award-winning multi-hyphenate artist based in Tāmaki Makaurau, Aotearoa. As a musician, she produces and performs music under the alias PollyHill and has played at some of New Zealand's biggest music festivals, and opened for international headliners like Arlo Parks, Kae Tempest and Wiki. Paloma has also worked in theatre and film, and in 2024 she is working on her debut feature film with Pop Films. Her film work has been screened across numerous international film festivals like NZIFF and Melbourne International Film Festival, as well as in 2023 being mentored by Dame Jane Campion in her pop-up film intensive 'A Wave In The Ocean'.

**Rachel:** Hey Paloma, you were an intern through the Music Commission, tell us a bit about what that was like. Where were you placed for the programme?

**Paloma:** Hey Rach! My internship was at Red Bull Studios with the head engineer Ben Lawson. I got to work alongside Ben and be involved with everything from recording sessions, making instruments, setting up microphones, vocal recording, running Pro Tools and mixing albums. It was great!

**R:** Did you have much experience in that area before your internship?

**P:** Well, I had done a lot of self-taught production and engineering work at home on my own music, but other than that

I didn't have much studio experience.

Working with Ben in a busy studio like Red Bull really helped me level up my technical skills and gave me heaps of insight into how a professional studio runs.

**R:** What was one of your favourite experiences from the internship?

**P:** I really valued all the interesting people I got to work with and the artists and studio workers I got to meet. It was really fun to hang out with lots of creative people and make connections that have led to long term collaborations for me. It was also really nice to learn in such a safe and accepting environment: there wasn't a pressure to get everything right. It felt like there was a lot of playfulness in that workplace and I felt that they really cared about me having a good experience.

**R:** What did you go on to do after your internship, and did your internship help you get there?

**P:** The internship gave me a lot of confidence and really affirmed for me that I wanted to be making my own music. All the studio engineering skills I learnt have been really valuable for my own projects, as well as when I have worked with friends on their sessions. It has been helpful in unexpected ways too, as a lot of the skills have been transferable to other areas. For example, I've found a lot of the technical knowledge I picked up from working with Ben has been really useful when I've been making soundtracks or scoring for live

theatre - which is a space I've since done quite a lot of work in. Learning a bit more about the science of sound has been invaluable for my composition work as well. It's allowed me to understand why things sound a certain way and how I can achieve that.

**R:** What was the most helpful part of the whole internship experience for you?

**P:** I really appreciated how the internship gave me time, resources and connection to grow my interest in this area of work. It's helped me feel more comfortable and confident approaching different areas of art making too because I've been able to see how these skills are useful in other spaces. But really, the best part of the experience was working with Ben. He was such a generous mentor, and has become a really good friend and a collaborator for life.

## Taylor MacGregor

In his time in the Tāmaki Makaurau music community, Taylor MacGregor has held many roles. He has collaborated with independent artists through his promotion company and record label Moral Support, releasing albums from Guardian Singles and managing the band SoccerPractise. He hosts 95bFM's iconic Aotearoa-only music show 'Freak The Sheep' and has worked in music venues liaising with artists and running the independent festival Deep Dive. Currently Taylor works as the Project Manager for Save Our Venues, advocating for the independent music spaces across



PALOMA SCHNEIDEMAN  
PHOTO: Supplied



TAYLOR MACGREGOR  
PHOTO: Dave Simpson

the motu. For his industry internship, Taylor was placed with APRA AMCOS NZ.

**Rachel:** Hey Taylor! Where did you do your internship?

**Taylor:** My internship was with APRA AMCOS NZ, supporting Lydia Jenkin and Abbie Rutledge. It was a really versatile job and I really enjoyed it! Mostly my role was to do with member communications and the production side of the Silver Scroll Awards ceremony, but I did all sorts of other back-end jobs and generally got involved in the inner workings of the organisation.

**R:** Did you know much about APRA before you started?

**T:** As a non-musician interested in the music industry, I only really had a loose understanding of APRA as a place that makes sure that songwriters get paid for their songs being used out in the world. Working there was so interesting because it gave me a real insight into the ins and outs of how APRA collects and distributes royalties, which it turns out is super complicated! I also really enjoyed learning about how hard APRA works for music advocacy in terms of recognising the value of music and making sure people are fairly compensated for the things they make.

**R:** What was your favourite part of the role?

**T:** I really liked that a lot of my role was communicating that complicated royalties stuff back to the artists and making sure everyone understood what was going on and how it all worked. It's such an important part of the whole process and really awesome to see how it helps people. I also got to do all of this exciting work preparing for the Silver Scroll Awards ceremony, which is a fantastic celebration of songwriting as a craft. I got to be in the room with some really cool people who care so much about music and help shape the ceremony in a year where we had to do things differently because of COVID gathering restrictions.

**R:** After your internship finished what did you go on and do?

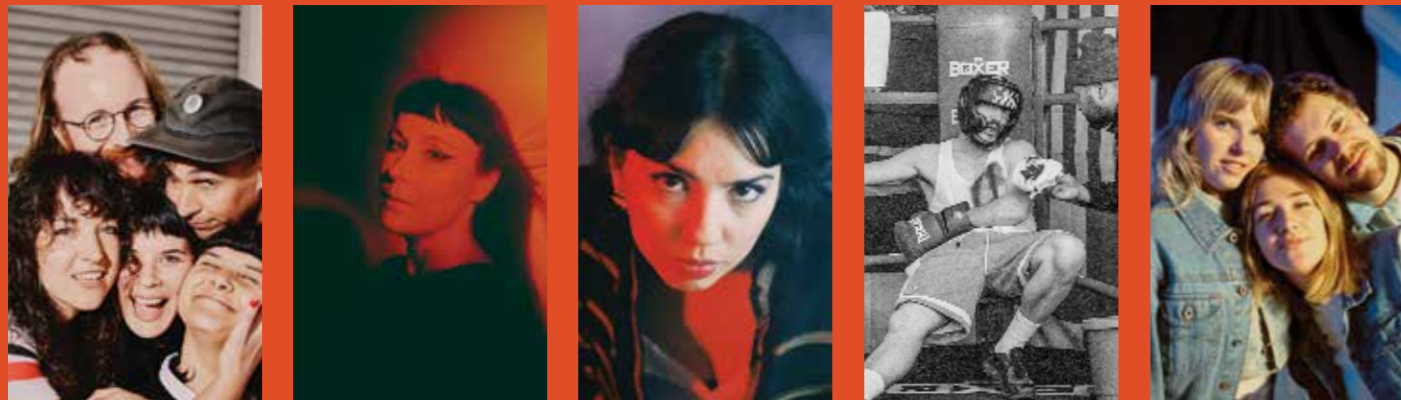
**T:** Well, at the time of my internship I was also working at Whammy Bar on Karangahape Road booking bands and running a little music festival. The combo of that job and my internship role set me up in a really good position for getting a job with the newly established Save Our Venues after the first big wave of COVID. The group was set up to support independent venues through their recovery from the financial challenges of the pandemic. All the administration experience I'd had

with APRA was invaluable in an advocacy role like that. Likewise the connections I made through the APRA job made it really easy to set up meetings and have these advocacy conversations quickly and efficiently - which was really important for the time sensitivity of the type of work I was doing for Save Our Venues.

**R:** Awesome! And what are you doing currently?

**T:** I'm still working at Save Our Venues, although we are transitioning to a new name that will reflect the changing role of the work we do with independent venues across the country. It's funny because I've kind of come full circle as my desk is in the APRA offices! So it's really nice to get to see those people still and be working in close proximity. The role I currently do is focused on advocating for funding towards the operation of music venues. A lot of what I have been doing is helping venues recover from COVID impacts, but we are moving towards diversifying the programme of what we do towards more long-term outcomes for those venues. It's so great to be working towards the sustainability of live music scenes, that's what I'm really passionate about.

# CONGRATS TO THE



# TAITE MUSIC PRIZE



<b>DICK</b>	<b>MOVE</b>	<b>TINY</b>	<b>RUINS</b>
<b>EBONY</b>	<b>LAMB</b>	<b>TOM</b>	<b>LARK</b>
<b>ERNY</b>	<b>BELLE</b>	<b>U N K N O W N</b>	
<b>HOME</b>	<b>BREW</b>	<b>M O R T A L</b>	
<b>M E R M A I D E N S</b>	<b>O R C H E S T R A</b>		
<b>SHEPHERDS</b>	<b>REIGN</b>	<b>VERA</b>	<b>ELLEN</b>

# 2024 FINALISTS



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 wherever they may be listening. One of the ways we do this is by investing in the creation of single songs, multi-song projects, video content, and promotion and publicity to help connect local songs with the audiences of Aotearoa New Zealand.

## NewMusic SINGLE

Funding of up to \$11,000 towards the recording of a single song, creation of video content, and promotion and publicity to get the song noticed.

## NewMusic PROJECT

Funding of up to \$44,000 for multi-song projects 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.

## NewMusic PASIFIKA

Funding of up to \$11,000 for artists of Pacific background, towards the recording of a song, creation of video content, and promotion and publicity to get the song noticed.

## NewMusic KIDS

Funding of up to \$11,000 is available for artists with a children's content focus, to go towards the recording of a song, creation of video content, and promotion and publicity to get the song noticed.

## Waiata Takitahi

A co-fund launched between NZ On Air and Te Māngai Pāho, with funding of up to \$15,000 for artists who are interested in recording and releasing a bilingual single with a minimum of 25% te reo Māori in the song lyrics.

## NewMusic PAN-ASIAN

Funding of up to \$11,000 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.

## NEWTRACKS

NewTracks is a digitally distributed compilation released every month, to get more local music featured on radio, streaming, broadcast and online media throughout Aotearoa. We feature both NZ On Air funded and non-funded tracks each month.

The deadline for each NewTracks round is the 15th of every month. Apply or find out more information at [NEWTRACKS.CO.NZ](https://www.nzonair.govt.nz/newtracks)



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

@NZONAIMUSIC



# NZ ON AIR MUSIC PROMOTION



In today's global music market, it's even more challenging to get your music noticed. At NZ On Air, our goal is to get more great local music featured on platforms and radio stations, so that it can be enjoyed by the audiences of Aotearoa and beyond.

We do that through our NZ On Air music funding streams, New Music Single and New Music Project, and through our focus funding rounds, Waiata Takitahi, Pasifika, Pan-Asian and Kids. We also have a NewTracks monthly compilation, where we support both NZ On Air funded and non-funded single releases for distribution to broadcasters and online media.

While there are many ways NZ On Air can support your music, it all starts with you, the artist, and your song. Here are a few tips and questions to ask yourself to help you independently release and promote your music.

## Plan & Research

### STEP ONE

When you are looking to release music, it's important to understand your target audience and cater your release plan to this.

- Who listens to my music – age, gender, interests, location?
- What is my story? What is the song about?
- Who helped me with my song and new release? (e.g. producers, instrumentalists, mixing, mastering, visuals, video content)
- Are you working towards an EP, album, projects or body of work?

### STEP TWO

It's important to engage with, read or listen to the platforms which may feature your song – this will help you understand where your audience is and where best to promote your music release.

- What is my goal for releasing music? Is it to reach and build new audiences? Building on the success of your previous releases? Introducing a new sound?
- Do you have a timeline with key dates and deadlines? This could include a social media plan, when your distributor needs the final single assets, when you should pitch your songs to media or platforms, when you need to have a press release finished, etc.
- Do you have a marketing or social media plan for your release, and how will you achieve this? (e.g. Boosted posts, streaming advertising via distribution or social media platforms)
- What are some interesting ways I can release and market my music? What is my angle?

## NewTracks - Radio & Media

NewTracks is another promotional avenue we offer and is the best way to get your song heard by our NZ On Air music team.

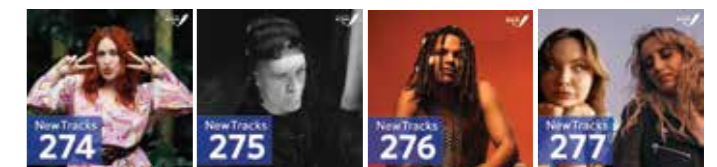
It's a monthly compilation of the latest New Zealand releases, where we feature both NZ On Air funded and non-funded songs, and distribute this to radio stations (Commercial, Student Radio Network, Iwi and Access Radio), streaming platforms, broadcast and online media throughout Aotearoa.

We curate and present new single releases appropriate to each platform, with a view to these songs being prioritised and playlisted for airplay and features. We also provide each platform with additional context and information on each artist – so having your release plan and background information on your single is key.

You can apply or find out more information about this at [NEWTRACKS.CO.NZ](https://www.nzonair.govt.nz/newtracks)

We also have a Kids NewTracks compilation, for new releases by New Zealand children's music artists. This compilation runs two times a year and you can find more information about this at [KIDS.NEWTRACKS.CO.NZ](https://www.nzonair.govt.nz/kidsnewtracks)

For further resources on our music promotion, head to [NZONAIR.GOV.TZ/FUNDING/RESOURCES-MUSICIANS](https://www.nzonair.govt.nz/funding/resources-musicians)



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

NZ On Air is a government 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 the music funding NZ On Air has available, head to [NZONAIR.GOV.T.NZ](https://www.nzonair.govt.nz)

If you have any further questions about NZ On Air music funding, just email [MUSICTEAM@NZONAIR.GOV.T.NZ](mailto:MUSICTEAM@NZONAIR.GOV.T.NZ)

### 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 [NEWMUSICSSINGLES.NZONAIR.GOV.T.NZ](https://www.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.GOV.T.NZ](https://www.funding.nzonair.govt.nz) to apply for 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.

The criteria exists to help you 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 and commercial radio stations, online platforms, playlists).



PHOTO: Supplied



PHOTO: Supplied

# Uplifting and Upskilling Our Music Communities

The Capability Quick Response Grants Programme was a contestable fund from the New Zealand Music Commission designed to support projects and activity that developed or increased industry skills, knowledge and business capabilities in the Aotearoa music sector. Three successful recipients, Emily Wheatcroft Snape, Edward Liu and Cushla Aston, speak about their projects supported by the Programme last year.

#### Emily Wheatcroft-Snape

Emily Wheatcroft-Snape is an audio engineer and producer with five years industry experience. She grew up in Tāmaki Makaurau, before studying audio engineering, and starting her career at Roundhead Studios. Emily now works freelance out of her space at Parachute Studios, and for-hire at Roundhead Studios, Parachute Studios, and Big Fan Studios. Recent artists Emily has worked with include Fazerdaze, Tiny Ruins, Te Kaahu, Louisa Nicklin, HINA, Arli Liberman, and Karl Steven. In 2022, Emily created the "Record Enable" initiative to help women and non-binary people create sustainable careers in music creation.



EMILY WHEATCROFT-SNAPE  
PHOTO: Supplied

I was inspired to establish Record Enable after going through my own journey in developing a career as a studio engineer, and trying to work out how I could access gear and resources to get into the industry. It's really expensive to get all the gear and tools you need to work in this space, and I feel really passionate about making it more accessible for diverse types of people to get into this work.

When I was studying I spent my student allowance on Pro-Tools, and after I finished my degree I was lucky enough to get an internship at Roundhead Studios. That gave me access to tools and connections and helped me build a really good base to start from, so I count myself as really lucky in that regard. But it still wasn't necessarily easy, and it really made me understand how hard it can be for people to make the jump from studying to working if they don't have access to that kind of support. Knowing how hard that can be, for women and non-binary people especially, is really what inspired the Record Enable project.

There have been a few ways that I've been using Record Enable to support people who are getting into the industry. For example, in 2022 I established a monetary award of two thousand dollars to help people buy the equipment that they needed to bridge the gap between finishing uni and starting work. We've also run studio skills workshops aimed at supporting people who are already musicians into learning more about the process of studio engineering. Essentially it's all about empowering people with technical skills as well as the gear and tools needed to do this work. I was really enjoying this work, but basically doing it on top of audio engineering and another part-time job.

In 2023, I found out about Capability Quick Response Grants from the Music Commission and it was a game changer for me. It meant that I could pay myself a wage to run these events and manage the Record Enable programme, so I wasn't having to work a part-time job as well as trying to make a career for myself in audio engineering work.

I decided to have a few main focuses for what I wanted to do with the Capability

Grant, such as establishing an Instagram and a website for Record Enable, running another Studio Skills workshop, facilitating a weekend mentorship programme for people aspiring to get into production, and establishing another monetary award to give away. The funding gave me resources to do all of that, and also paid me for my time to run those workshops and weekends.

Having that focus was great because it gave me a structure to work towards, but through the process I also met a lot of interesting people and made connections that opened up new opportunities for Record Enable. I managed to get down to Wellington and run a Studio Skills workshop there, run a gear giveaway with the RockShop and do a monetary hardship grant as well. It was really great, and only really possible because of the Capability Grant.

The best thing about the whole process has been getting feedback from participants at Record Enable events, and finding that they really do feel empowered and have more confidence and skills after the courses. I'm really hoping that in 2024 I can continue this work, and start to expand it out into the communities of some of our participants so the learning can be passed around.

### Edward Liu

*Edward Liu is a producer, mix engineer, and music manager who works under the moniker EDY. With a strong presence in the Aotearoa music scene, Edy is credited for countless works with both local and international artists. His colourful production is diverse and ranges from Pop to R&B/Soul, Reggae, and Hip Hop. He has spent much time travelling between Auckland and The United States of America on writing trips, and has worked collaboratively with artists in Aotearoa and Los Angeles. After spending 3 years in the education sector as a secondary school music educator, EDY retired from teaching at the end of 2022. With support from the New Zealand Music Commission, Edy has combined his love of studio work with his passion for youth mentorship through the programme Schools to Studios.*

I used the Capability Grant I received from the Music Commission to run my initiative Schools to Studios, which focuses on getting students from low decile schools into music studios to support their understanding of professional music making. We start songs from scratch and follow ideas all the way through to the finish line. The whole experience really promotes learning about composition, songwriting and production in a studio environment.

The grant was used to hire a studio space and mentors for the day. The mentors we had were very generous with their rates, and charged much less than they would for a normal studio day because they really wanted to be able to support the programme and help the kids out. We also spent some of the funding on catering for the students and mentors - it turns out feeding nearly 80 kids is expensive! But we felt it was really important to make space to share kai and bond with each other before getting into the studio work.

I organised the kids into groups of about 6 plus a mentor, and they would all head into the studio together and come out with a brand new fully finished song by the end of the day. It was so cool to see how excited everyone was by the process. The kids get a lot out of the experience, and I've had great feedback from teachers saying that they come back into the classroom pumped about everything they've learnt. I have a background in secondary teaching myself, and I think it's really helped me shape the programme so that it can support their classroom learning outcomes too.

One of the best parts of the experience however is seeing how the confidence of the kids grew over the programme. We had students who were too scared to try out their ideas before the mentoring sessions, and then through the process of being in such a supportive environment they really learnt that there are no 'wrong' ideas in songwriting or composition. It was so cool to see how much of a difference that made to their approach to making music. That outcome is priceless really, and so gratifying to know that we can offer kids from lots of different backgrounds this opportunity that they might not get access to otherwise.

We had about 80 kids, and a bunch of super talented and industry respected mentors, participating in the programme all up. It has been so positive for everyone that it's definitely a process I want to repeat again with a new group of schools and young people. I feel really strongly that New Zealand's school system needs a boost to get up to date with some of the industry processes and roles that are available in music now. Schools are trying hard to adapt to the way the industry is moving, but that is a slow process. It's great to know that this programme can step in and give young people an insight into some of those pathways that are available in music making after school.

### Cushla Aston

*Cushla Aston (Ngāti Maniapoto, Ngāti Pikiao) is an award winning music manager with over a decade of experience in the New Zealand music industry. She founded her music management company Aston Rd in 2010, and has worked with notable independent platinum selling acts such as Fat Freddy's Drop, Kora, Trinity Roots, and she currently manages Louis Baker. Cushla is also a certified and accredited life coach, has diplomas in Cognitive Behavioural Therapy, Neuro Linguistic Programming, a Mental Health First Aid Certificate and has the Mana Ora - New Zealand Certificate in Māori Business and Management. She established the Aston Road Masterclass series as a way to facilitate conversation and support for emerging artists into successful music careers.*

I developed the Aston Road Masterclass series as a way to support ten independent emerging artists to build community and foster professional and personal development. Across five weeks we ran a series of classes, each with a different subject focus, that were designed to help these artists achieve these goals.

Capability Grant funding from the Music Commission allowed me to bring in people from the music industry who have expertise and knowledge across a variety of different topics that are useful for emerging artists to learn. It meant I could get them in for these three hour long sessions with the artists, which was great for learning but also amazing for building connections and community relationships.

One of our most popular sessions is on Music and Mindset. The idea behind this one really forms the foundation of the rest of the masterclass series; it's about building a safe space for artists to be vulnerable about the challenges they are facing, and helping them feel secure and open in sharing that. In this particular session I invited Dr Luke Rowe, who is a clinical psychologist, Senior Lecturer in Māori Hauora, and the Mindset Coach for the Hurricanes Super Rugby and Pulse Netball Teams, to speak with participants.

We started the sessions with whakawhanaungatanga and getting to know each other before moving on to talking about what mindset is and how that can be used in the music industry and in your life. We talked a lot about tools and techniques for shifting your mindset, and discussed how these things might be used in the creative space of the music industry in balance with the business side of things.

I really wanted to run this masterclass series because as an artist manager and a life coach I see a lot of people step into self managing their own creative projects without necessarily giving enough focus on what it means to be operating as a business too. I have a belief that artists who understand their business and their intellectual property rights, as well as other things about how the industry works, are in a much better place to make positive decisions throughout their career. I think it gives artists ownership over what they are doing and really helps them understand the value of what they bring to the table.

Participants really enjoyed the format of the masterclasses. Having more time and a relaxed environment to share ideas was really beneficial for everyone, and made it feel much more approachable and relatable than if they had been learning all of this in a seminar or lecturing format.

**The Capability Quick Response Grants Programme ran until 30 June 2023, and supported a total of 44 upskilling initiatives across Aotearoa.**



EDWARD LIU  
PHOTO: Supplied



CUSHLA ASTON  
PHOTO: Nick George





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

In 2023 we paid \$2.5 million in royalties to 2970 Aotearoa recording artists and related right holders. See our article or visit our website to learn how to register your recordings with us.

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**\$12.7M**  
TOTAL DISTRIBUTABLE INCOME

**\$2.5M**  
DISTRIBUTED TO AOTEAROA RECORDINGS

**2970** AOTEAROA RECORDING ARTISTS

**25,200** AOTEAROA RECORDINGS

INCOME SOURCES



**We generate revenue for right holders and recording artists.** Recorded Music NZ acts on behalf of right holders to licence 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 2023 we distributed **\$2.5m** to **2970** Aotearoa recording artists and right holders.

To get paid, you need to register with us. How you do this depends on whether you own or control copyright in a recording. If you do, you can register with Recorded Music NZ as a Master Rights Holder – check out [recordedmusic.co.nz](http://recordedmusic.co.nz) for more details.

If you are a recording artist but another party e.g. 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 Kaipuoro**. The scheme supports Aotearoa recording artists by ensuring that a portion of the revenues collected by Recorded Music NZ – usually 50% – is paid as soon as possible directly to artists, rather than via the right holder e.g. a record label.

You are entitled to register in the **Direct-to-Recording Artist Scheme | Kaupapa Tuku Hāngai Ki Te Kaipuoro** 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 **30 June**. All eligible recordings need to be registered with us by **30 April** each year to be included in that year's annual royalty distribution.

If you have released sound or video recordings but haven't registered them with Recorded Music NZ, you might be missing out on payments. **It's free to register.** Check out [www.recordedmusic.co.nz/music-makers](http://www.recordedmusic.co.nz/music-makers) for more, or email [memberservices@recordedmusic.co.nz](mailto:memberservices@recordedmusic.co.nz)

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

AMA is the annual showcase event for the music industry, celebrating artists and music from Aotearoa. The event recognises the biggest musical successes of the year while also providing a platform to promote emerging artists. Grounded in nearly 60 years of history, the Aotearoa Music Awards has evolved to reflect our unique cultural identity. It has launched music careers, told artists' stories and created memorable moments.

Recorded Music NZ produces the Aotearoa Music Awards and acts as its kaitiaki – preserving our musical heritage, celebrating the hits of today and paving the way for the artists of tomorrow. The next Aotearoa Music Awards will take place on Thursday 30 May 2024. For AMA 24 key information, changes and updates visit [aotearoamusicawards.nz](http://aotearoamusicawards.nz)

We also produce **The Official NZ Music Charts®** 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 Top 20 Te Reo Singles. Our 'Ones To Watch' videos highlight five rising stars each week.

The hotly anticipated End-of-Year Charts are announced in December each year. In 2023, SZA's SOS didn't leave the Top 10, taking out #1 on the End-of-Year Album Chart. Over on the Singles list, Miley Cyrus claimed the top spot with 'Flowers', which spent 46 weeks in the Top 40 across the year.

Of the locals, L.A.B. notched up another annual #1 single title with 'In The Air' – the third time the tune has topped the End-of-Year NZ Top 20 Chart, having done the same in 2020 and 2022. Meanwhile, Six60's self-titled 2011 album topped the End-of-Year NZ Top 20 Album Chart for the fourth time since its release, and Te Matatini And Te Pīkikōtuku o Ngāti Rongomai and Whenua Patuwai edged out the competition to top the annual Te Reo Maori Singles Chart with 'Te Ata Māhina'.

**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 the development of a sustainable music market.** We provide market analytics and recorded music data to our stakeholders and industry, and support a range of music community projects via collaborations and sponsorship.

[www.recordedmusic.co.nz](http://www.recordedmusic.co.nz)

# Be part of the movement

Be part of building a safer and more inclusive culture for everyone in the Aotearoa music community.



Free specialist training, sexual harm prevention & response resources and support available to you at [soundcheckaotearoa.co.nz](https://soundcheckaotearoa.co.nz)

**SOUNDCHECK AOTEAROA**

## Safer Spaces in Music Education

# Promoting Safe Professional Practices & Preventing Sexual Harm in Music Education

*Safer Spaces In Music Education is an advocacy platform promoting resources to help New Zealand educators contribute to safer teaching practices in the music sector. The NZ Music Commission is very proud to support this initiative through the Capability Grants Programme and we've invited respected educator Jeni Little, who has spearheaded the project, to speak to what it's all about.*

### Jeni Little

Since 2020 there have been an increasing number of media reports about harmful behavior in music education spaces. The reports are about people who were highly regarded in music education and who harmed multiple people sometimes over extended periods of time. After attending a SoundCheck Aotearoa Professional Respect Workshop in 2021, Safer Spaces in Music Education was germinated.

Safer Spaces in Music Education began with a Zoom hui of people from across the music education sector. Together we represented tertiary, secondary, primary, and early childhood providers, small studio/private teachers, itinerant music teachers, community music providers who are youth adjacent, and of course the voices of our students.

A one day Safer Spaces in Music Education symposium was held in Wellington in January 2022 - this was kindly funded and hosted by Massey University. It was well attended and participants were very positive about the training in preventing sexual harm in an educational context. An Auckland workshop was held in November 2023, and two workshops have been offered in Christchurch in term 1, 2024.

The Safer Spaces in Music Education website [saferspaces.nz](https://saferspaces.nz) was launched in September 2023 as a free resource and contact support hub.

MENZA (Music Education NZ Aotearoa) is committed to supporting the mahi in this space and in 2022 we received a

\$10,000 Capability Grant from the NZ Music Commission. As well as the website and workshops, this grant has allowed us to appoint a project manager/administration person to support the resource creation and development, and employ an artist to design them.

We have developed the following resources:

- Sexual Harm Prevention Checklist
- Secondary Code of Conduct
- How to receive a disclosure
- Behaviors which put teachers and students at risk
- Student facing posters for classrooms, studios, and practice rooms
- Web Resources

Our future goals include developing further resources, providing more professional development opportunities for music educators throughout New Zealand, and lobbying for all music educators to complete this training in how to prevent sexual harm as part of their teacher registration process.

For more information and to access free resources, workshops and more please visit the Safer Spaces in Music Education website [saferspaces.nz](https://saferspaces.nz)

If you or someone you know is in immediate danger, please phone 111 for emergency services. If you require immediate advice in a crisis, please reach out to Safe to Talk: Phone **0800 044 334** or Text **4334**

For advice about sexual harm please contact SOUNDCHECK AOTEAROA's Sexual Harm Prevention and Response Advisor (SHAPRA). The SHAPRA operates on a part-time basis only within regular business hours of 9-5pm, Monday - Friday, and is not available to respond on a 24/7 basis.

Phone or Text **021 222 9169**  
[shapra@soundcheckaotearoa.co.nz](mailto:shapra@soundcheckaotearoa.co.nz)

# MMF MANAGER SPOTLIGHT

AN INTERVIEW WITH MIKEE CARPINTER & GEORGIA LINES

## MIKEE

**In your role as a Music Manager, how do you prioritise amplifying and promoting Aotearoa music in the local music scene, as well as on the international stage?**

I think it's crucial for the local music scene to support each other in every way possible. For me as a manager, that means being available and open to have conversations with new managers or artists when they ask for it.

I have received a lot of help from some amazing people in the music industry over the last 20 years, who have guided me through many decisions I have had to make for myself and my artists. They have given me their time when I needed it, so it's important for me to do the same for the next wave of artists/managers coming up.

Being a part of the MMF has given me more of a chance to talk and connect with loads of new amazing artists. I love talking to them all, as everyone is different in what they want to know, from releasing their first song through to full album campaigns.

In terms of promoting music on the international stage, I believe you have to be patient and have to commit to going to the places you want to be successful. Even if it's just one trip to the US, UK or Australia, when you are there you have to make the most of your time connecting with people you think can help you in any way. Building long-lasting relationships in the music industry is, for me, a huge part of building a career.

**How do you balance the need to promote Georgia's music domestically with the goal of expanding her reach internationally, and what challenges do you encounter?**

With Georgia, we spent the first two years playing live locally as much as possible and releasing as much music as we could. Through this process, her songs/writing got better, and she has become an amazing live artist.

In New Zealand, we are very fortunate to have a significant amount of support available for funding, as well as great smaller venues. Both of these factors make it a lot easier to gain recording and live performance experience which, to me, are the best ways to promote yourself at a local level.

Writing and recording great songs, and playing live at every opportunity should be high on the list of goals, as building a fan base is crucial. There are always challenges working in a creative industry, I enjoy the process of figuring out new ways to make noise in a noisy world!

I believe it's important as a manager to listen to your artist and understand their goals. With Georgia, she has always had a clear vision of what she wants to create. She is the hardest-working person I have ever met and knows exactly what kind of artist she is. As her manager, this is very exciting for me as it gives me drive to succeed knowing where we are heading. Georgia and I are constantly communicating about every aspect of her career.

When it comes to distinguishing between local and international success, I don't see a difference. We must believe that what we are creating is good enough for the global stage. Of course, this can be challenging, especially considering the financial constraints in the industry. However, there are aspects we can control that can set us apart from other artists. Being an exceptional performer, having a clear brand and image, and writing great songs are all within our control and essential for success.

**Could you share some strategies you employ to increase the presence of Georgia within Aotearoa, ensuring their music resonates with local audiences, while also gaining recognition globally?**

Georgia and I are both very aligned when it comes to making long-term plans. We sit down together and discuss where we want to be and what goals we have for each release, album, and year. We approach her music career as a business, considering it her full-time job now. Additionally, we created our own web series called INTROS, where Georgia sits down with new artists to give them the chance to be heard and perform. We did this so more artists have an outlet for interviews and a place to showcase their songs. INTROS serves as a great platform for Georgia's audience to discover the talent she interviews and vice versa, providing exposure to both parties' fan bases. Again everything we do has to be good enough to be on a global stage.



## GEORGIA

**How do you approach raising awareness of your music within Aotearoa, ensuring it resonates with local audiences while also aiming for international recognition, and what role do you believe your music plays in representing our unique culture to the world?**

When I first started releasing music, I was absolutely terrified. Terrified of getting it wrong, of it not being the best work I was writing. The fear of the unknown played a significant role in stopping me from releasing music. When I started working with Mikee, his encouragement was to release as much music as I could, growing and developing my audience and fan base. You can't expect people to come to your shows if they have no idea who you are. The first few years of working together we were having to navigate covid and cancelled shows, and trying to release music when the "normal" ways of releasing and promoting music weren't happening - but our goal was to release as much music as I could in hope that it would "raise awareness" and start to grow an audience. Within the first 2 years I had released 10 songs, including an EP.

I have always felt that everything that we do needs to be something I am deeply proud of, and that is executed in a way that is good enough to be on a global stage.

As cliché as it is, I think that everyone carries something completely different. I can only be Georgia Lines. If I run in my lane and focus on what I am doing (my ideas, my artistry) and do that really well, the authenticity comes across in my work and people connect to that. Who I am has been significantly influenced by growing up in Aotearoa and getting to be myself on a global stage, being 100% authentically me, naturally represents our unique culture to the world.

Something we have created over the past two years is an online web series called INTROS, where I interview artists and talk with them about their music, their journeys, their songwriting and process, and some of the challenges they have navigated on their journey so far. One thing that has been so important to me is creating a platform for artists who are up and coming, who are doing really amazing things but maybe haven't "made it" yet (whatever making it is...). It excites me seeing that people all over the world are discovering INTROS and the artists who are showcased, on a platform we have created. I think we are only just starting to scratch the surface of what INTROS can be, but it's exciting to be a part of creating something that brings awareness and hopefully grows the audience of some of the most incredible up and coming artists and songwriters in Aotearoa.

**Could you discuss some of the strategies you and Mikee employ to amplify your music within New Zealand, from engaging with local communities to performing at various venues and events across the country?**

There are a few strategies that we constantly come back to regardless of what the focus is. Firstly, I am the one driving my vision (I am the boss). That is quite a blunt way to write it (I'm hopefully not bossy), but I am the one that is in control of where I want to go, the one that is deciding - who is the artist I want to be? I often think as artists we can forget that we are the ones in charge and anyone we bring onto our team is there to support our vision. It's not to say that my ideas are the ones that always land, or have to be executed, because I am a huge believer in collaboration and leaning into the strengths of those around you. But everyone on my team knows what I am wanting to achieve and the vision that I carry, and everything we do filters through and supports that.

Secondly, this was a game changer for me in alleviating a lot of stress and pressure working in such a volatile industry. We can only control the things we can control. So many things, both outcomes and opportunities, are out of our control - what playlists our song gets, how well a song performs, how many people come to our shows. I can focus my energy and attention on doing the work to give the release the best chance possible, but I can't control how it is received. I can prepare and rehearse so I know every moment planned in the set, but I can't control how many people buy tickets to the show. The moment I changed my thinking around this, it took so much pressure off. We enjoy the journey so much more! I create things I'm deeply proud of, and do the simple things really well. Some days are really hard when opportunities fall through, or outcomes don't happen the way we hope, but on those days I focus on the things I can control - what I eat, how much water I drink, if I get some exercise. The things I can control.

And lastly, I did touch on this in the previous question but when you get given opportunities, show up to those opportunities the best you can. Be prepared. Create things that you are deeply proud of. Because regardless of how well your artistry is received, if you are deeply proud of it, it will be something that is meaningful to you.

Each year we often sit down and look at the year ahead and align our focus or filter for the year. Over the past few years we have focused on things like growing my audience - which meant we had decided we were going to say yes to all of the opportunities that presented themselves to me over the year that meant I could play in front of people. Other years it has been navigating covid and trying to adapt content and releases to fit within the ever-changing landscape of the environment. There is always a lot of conversation and communication around what is the goal we are wanting to achieve and what does it look like on a practical level to make that happen.

**As an artist from New Zealand, how do you collaborate with Mikee to develop your music both domestically and internationally, and what impact do you hope your music will have in amplifying the voice of Aotearoa on the global stage?**

I have just recently moved to Auckland, but previous to not living in the same city, Mikee and I would talk on the phone multiple times per day. Checking in, planning, adapting, creating, processing, and generally being in communication a tonne. For me, being in communication with Mikee means that there is accountability and planning with strategy, and focus around the direction I want to head in both domestically and internationally. We are constantly throwing around ideas, some of those absolutely wild, but there is a real collaborative approach to what I do. I know the direction I want the bus to go in, but gosh do I need people on the bus to help me get to where I want to go. When the vision is clear, and communication is strong (even if the direction pivots or changes), and if you are willing to put in the work, there is always growth.

When Mikee and I first started working together we could plan for the next thing in front of us, maybe with a few weeks planning at a time, but at the beginning of this year we sat down together and talked through the next 12 months. So for us, having a plan, a clear strategy, and being in communication is really important to keep focus on where we are going.

There is a saying "A rising tide raises all boats". My hope is that as I continue to grow my voice and my audience on the global stage, it would bring awareness to the level of excellence and depth of artistry happening here in NZ. As I watch other artists grow and push creative boundaries, I feel inspired in my own work to do the same and hope that my work does the same for others around me.

To learn more about MMF Aotearoa go to [mmf.co.nz](http://mmf.co.nz)

**MUSIC MANAGERS FORUM**  
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# THE MUSIC PRODUCERS GUILD

The Music Producers Guild Aotearoa (MPGNZ) is a non-profit trade organisation dedicated to championing New Zealand music production.

Our network of industry experts is here to provide members with resources, mentoring, workshops, and community, to help build sustainable careers in the music sector.

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## Crescendo Trust

# Crescendo: Growing the Next Generation of Audio Engineers

**With a competitive job market and limited studios in Aotearoa, it can be incredibly daunting for aspiring audio engineers to find their place in the music industry. Not only that, but the majority of schools focus heavily on technical skills, leaving a big gap in the people-skills needed to secure a job and thrive in a career in the creative industries.**

Crescendo Trust of Aotearoa has developed a comprehensive programme that teaches both technical and people-skills (like networking, resilience and communication) to provide rangatahi/young people with real-world industry experience and help connect them into career pathways that may have been unknown, and help navigate job opportunities that set them up to thrive into the future.

Crescendo's new Pathways Programme provides rangatahi/young people with relevant industry skills, experience and networks to launch their careers in the creative industries. Founded in 2012 by Marcus Powell from award-winning band Blindspott, Crescendo has mentored over 3,000 rangatahi throughout Tāmaki Makaurau, with 85% of youth successfully transitioning into further training, education or employment on completion of the programme.

What sets Crescendo's Pathways Programme apart is the opportunity for rangatahi to gain vocational skills through paid apprenticeships in a professional recording studio. As a social enterprise with paying clients, it provides unique opportunities for rangatahi to gain hands-on skills working on live jobs.

Ryan Fairweather (23), a graduate from MAINZ, recently completed a Crescendo apprenticeship as an Audio Engineer:

"My role as an apprentice was very broad and I worked with my mentor on a variety of live projects that needed to be delivered to clients. I worked on music production, audiobook recordings, and other skills sessions that helped me prepare for work in the industry. We also learn about mental health and wellbeing to build our self-confidence and resilience which is such an important part too. I especially enjoyed working on a project for Auckland Theatre Company called Hyperspace. I worked on new music and created other sounds like recording foley, vocals and dialogue. It has been awesome to meet everyone involved in the production and everything that goes on behind the scenes.



**RYAN FAIRWEATHER &  
JAMES ZAMBUCKA**  
PHOTO: Supplied



**DAVE ATAI**  
PHOTO: Supplied

"One of the key skills that I've learned during my apprenticeship is to collaborate within a professional environment. It's something I've not been exposed to before, to work hands-on instead of behind the books in theory. It's very 'in the moment' and the sort of skills and experience that I could not have learned elsewhere. I'm very grateful for this opportunity at Crescendo and definitely inspired to pursue my career in audio engineering to build on the experience that I have gained."

Pioneering Crescendo's apprenticeship programme is David Atai, from award-winning band Nesian Mystik. As the Studio Production Mentor his vision is clear: to inspire and empower rangatahi to express their creativity and to be the best version of themselves.

**"Your journey in the creative industry is unique and filled with limitless possibilities. Stay true to your vision, embrace the challenges, and let your passion guide you towards your dreams."**

This is an incredible opportunity for rangatahi to gain hands-on (paid) work experience in three career pathways: Audio Engineering, Youth Mentoring and Content Production. During the apprenticeship, youth learn the core skills required to work confidently in these professions at an entry-level. Crescendo is looking forward to welcoming a new talented cohort during 2024 to help amplify Aotearoa's rangatahi in the creative industries.

### About Crescendo

Crescendo engages rangatahi through sound to change lives. They provide music mentoring and wellbeing programmes for rangatahi/young people aged 15-24. Led by industry professionals, rangatahi gain technical skills in a high-quality studio environment, as well as develop positive self-esteem, self-confidence and resilience to achieve their goals. Crescendo's Pathway Programme meets rangatahi at every stage of their creative journey, empowering them to discover their own potential and thrive in their communities.

Learn more about Crescendo's Pathway Programme at [www.crescendo.org.nz](http://www.crescendo.org.nz)

# DISCOVER THE POWER OF GIG STARTERS IN YOUR SCHOOL!

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- Wellbeing Through Music Communities: Music isn't just about notes; it's about building support systems. Gig Starters emphasises the positive impact of music on mental health, promoting wellbeing through shared passions.
- Cultivate Future Leaders: Be at the forefront of nurturing the next generation of musicians, event managers, and innovative minds, guiding your students toward success.

Join the Gig Starters Movement Today!

Contact us at [jessica@nzmusic.org.nz](mailto:jessica@nzmusic.org.nz) to bring the Gig Starters experience to your school.



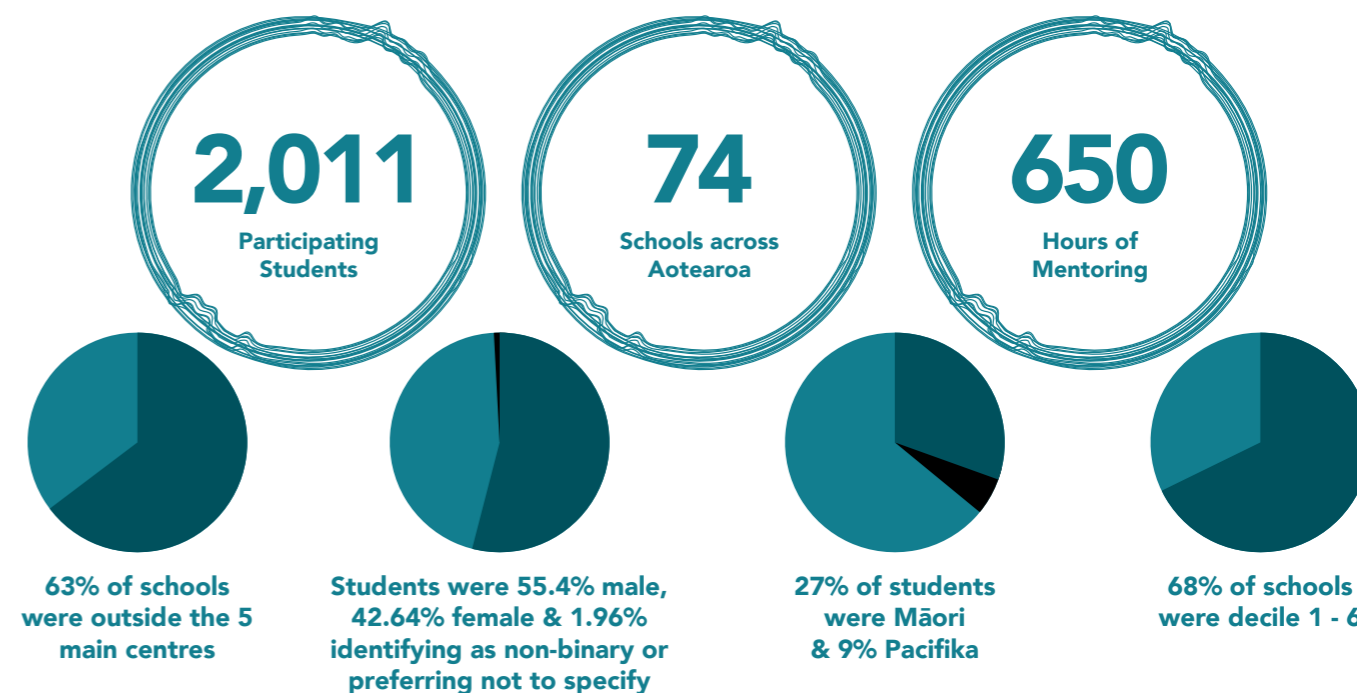
## Education Desk

# Notes from the Education Desk

### Musicians Mentoring in Schools Programme

As we approach the middle of another important year, the New Zealand Music Commission is pleased to present a summary of achievements from our Education Musicians Mentoring in Schools Programme.

By combining mentorship, education, and dedication, we aim to nurture a vibrant music scene in New Zealand. Working closely with our mentors, educators, schools, and supporters, we explore the musical achievements of 2023. We invite you to celebrate the success and ongoing partnership with the Ministry of Education in promoting the growth of music education throughout New Zealand.



### Hineraukatauri

We are honoured to showcase the chords and lyrics of Hineraukatauri, a poignant waiata created by Dame Hinewehi Mohi and Jaz Coleman. This heartfelt composition captures the emotional journey of Dame Hinewehi's daughter, Hineraukatauri, highlighting the impact of music as a means of expression and healing. We are grateful to the composers for sharing this remarkable piece and its touching story.

In response to the birth of her daughter, who has cerebral palsy, Dame Hinewehi established the Raukatauri Music Therapy Centre in 2004, providing essential assistance to children and families dealing with various challenges. The Centre's mission extends to individuals with developmental disorders, intellectual disabilities, and physical limitations, demonstrating the therapeutic value of music. This year marks the 20th birthday of the Raukatauri Music Therapy Centre!

The name Raukatauri comes from the legend of *Hine Raukatauri*, the Goddess of Flutes, and who is the pūtōrino, a taonga pūoro (musical instrument) whose form comes from the Raukatauri moth. Hine Raukatauri loved her pūtōrino so much that she transformed herself into a moth, and her pūtōrino became her cocoon. One night, awestruck by the Hina (full moon), she began to sing; her beautiful voice was carried off upon the wind. Hear the song of Hine Raukatauri, so full of beauty and longing that it attracted Pepepe and brought new life and melodies into the world. This is a story of romance, creation and music.

Thank you for allowing us to share this inspiring story with our readers.



PHOTO: Becki Moss



PHOTO: Becki Moss



PHOTO: Becki Moss



PHOTO: Becki Moss

# Transformative Music Education

**The Musicians Mentoring in Schools Programme, pioneered by Te Reo Reka O Aotearoa NZ Music Commission, stands as a beacon of transformative and adaptive learning experiences. As educators seek innovative approaches to engage students in the world of music, the programme offers a dynamic solution. Jeni Little, a seasoned music teacher, shares her first-hand experiences.**

For over a decade, Little has been an avid advocate for the programme, which has proven itself flexible and responsive to the changing needs of both students and educators. Her journey spans multiple schools, including Green Bay High School and, most recently, Hobsonville Point Secondary. She says that the programme has been flexible to her cohort's changing needs, and each school's resources.

"One of the things I really liked about the scheme is you get to see the list of

mentors, and you can request someone who fits either your kids' needs or the way your music department is, which is really useful," she shares. This level of customization empowers educators to align mentoring experiences with their students' requirements and the specific nuances of their music departments.

Her testimony to the programme's diversity and the quality of mentors echoes a sentiment shared by many educators. The Musicians Mentoring in Schools Programme boasts a rich pool of mentors, ensuring inclusivity and accessibility for all students. Little emphasises, "The diverse group of people that are available for mentoring means that everyone can access what they need, and the quality of mentors has just been fantastic."

What sets this programme apart is not only its impact on students but also its profound influence on teachers. Jeni acknowledges this dual benefit, stating, "It's [the

programme] as much for the teachers as the students, to be honest. It's awesome to stand in a room and look over someone's shoulder as they mentor the students." There is something to be said about the joy of making new connections and witnessing students thrive under expert guidance. This has a lasting impact on educators, breathing new energy into their teaching practices.

The programme's range extends beyond conventional music education, collaborating with teachers' expertise, reinforcing existing knowledge and supporting their ongoing professional development. Little strategically selects mentors to complement her existing skills, ensuring a well-rounded music education for her students. Recent mentors, including Mazbou Q, MC Tali, and Jazmine Mary, exemplify the program's commitment to representation and diversity.

Mazbou Q was selected specifically because she wanted someone who would be a great role model for some of the young men in the music department. "I watched him take a couple of kids who were in danger of not getting any credits in NCEA and show them a couple of production techniques. Three of them ended up getting composition credits. If he hadn't come through that probably wouldn't have happened for them."

Other mentors Little has had at Hobsonville Point are MC Tali and Jazmine Mary.

"I really wanted to make sure that young women could see themselves represented as well, so we had MC Tali come in. She very much attracted the sort of young woman who had a bit of a technical interest.

"She also did some really wonderful songwriting workshops which I've used again with my own classes, because they were really effective.

"Jazmine Mary supported young women to get songwriting credits just from that interaction and mentoring.

"Another one of the outcomes of that is one of these young women became quite technically savvy and became the go-to person in the music department when something wasn't working. It was brilliant for her self-esteem."

Mentors with technical expertise have played a pivotal role in introducing students to the intricacies of music production, a facet that wasn't part of Little's own education. The team at the Music Commission works closely with teachers to match the "right" mentor to the school. This strategic mentor selection significantly impacts students' academic success. Although, the ripple effect of mentorship extends far beyond the immediate learning environment.

The Teacher Feedback Report reinforces the programme's holistic benefits, with teachers reporting improvements in

students' confidence, motivation, and cultural connection. The straightforward sign-up process and commendable communication from the Music Commission makes participation accessible for educators.

Crucially, the Musicians Mentoring in Schools Programme prioritises lower decile schools, priority learners, and those located outside main urban centres. This commitment aligns with the Music Commission's dedication to fostering inclusivity and ensuring equitable access to transformative music education experiences.

**To find out more about the Musicians Mentoring in Schools Programme, contact our Education Team at [jessica@nzmusic.org.nz](mailto:jessica@nzmusic.org.nz).**

# Hineraukatauri

Lyrics by Dame Hinewehi Mohi, Music by Jaz Coleman

♩ = 86

Fma7 Fma7 Dm7 Dm7 G G7/F C/E C/E F F Dm7 C C  
 Am7 C/G F C/E F Dm C C  
 I whanake I te ata o Haratua Piki, nau ake, e hine

Am7 C/G F C/E F Dm C C  
 He mea i motu mai i te waha o te ika Te kaha o te hiringa

F F Dm7 Dm7 G G7/F C/E C/E F F Dm7 C C  
 Hineraukatauri, te kohine atahua Te urutapu o te kohungahunga

Am7 C/G F C/E F Dm C C  
 Taku tamaiti, hohoro te korikori Kotiro mahorahora

Am7 C/G F C/E F Dm C C  
 No nga tipuna i tua o nga pae moana Taku kohine ahure

F F Dm7 Dm7 G G7/F C/E C/E F F Dm7 C C  
 Hineraukatauri, te kohine atahua Te urutapu o te kohungahunga

F F Dm7 Dm7 G G7/F C/E C/E F F Dm7 C C  
 Hinerauka tauri, te kohine atahua Te urutapu o te kohungahunga

Fma7 Fma7 Dm7 Dm7 G G7/F C/E C/E F F Dm7 C C C C C C C C C C

# Hineraukatauri

Dame Hinewehi Mohi & Jaz Coleman

♩ = 84

1. 8. 14. 18. 22. 26. 30. 34. 38.

Chords: Fmaj7, F/E, Dm, G, G/F, C/E, F, Dm, C, Am7, C, F, C/E, F, Dm, C, C, F, Dm, C, Am7, C, F, C/E, F, Dm, C, C, F, Dm, C, Am7, Dm, C, F, G, G/F, C/E, F, F, Dm7, C, To Coda, D.S. al Coda, D.C. al Fine

Lyrics:  
 I wha - na - ke I te a - ta o Ha - ra - tu - a  
 Ta - ku ta - mai - ti, ho - ho - ro te ko - ri - ko - ri  
 Pi - ki, nau a - ke, e hi - ne  
 Ko - ti - ro ma - ho - ra ho - ra  
 He me - a i mo - tu mai i te wa - ha o te i ka  
 No nga ti - pu - na i tu - a o nga pae moa - na  
 Te ka ha o te hi ri - nga  
 Ta - ku ko - hi - ne a - hu - re  
 Hi - ne - - ra - u - ka - tau - ri te ko -  
 hi - ne a - ta - a - hu - a - - Te u - ru -  
 ta - pu o te ko - hu - nga - hu - nga

\*with an extra 8 bars of C at the end



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## Make Music Day

# Make Music Day – a celebration of creativity & community



**Make Music Day** is an international celebration of music taking place on 21 June every year. Originating in France in 1982, it has grown into a global phenomenon embraced by over 1,000 cities worldwide - and Auckland City of Music | Tāmaki Makaurau Pa Puoro is proud to bring Make Music Day to Aotearoa New Zealand for the very first time.

this event, we aim to showcase the diversity and creativity of local music, foster meaningful connections between performers and venues, and encourage everyone - no matter what their skill level is - to engage in the act of music making."

### How can I get involved?

Getting involved in Make Music Day is super simple! If you want to play music, register as performer or if you want to offer a place for people to play then register as a venue. Our innovative match-making database connects performers with venues, and venues with performers. If you already have an event set up with performers and venues confirmed, you can register the event so others can find out about it. Registrations are open now.

### Community volunteers

Help spread the word about Make Music Day in your neighbourhood town or city. That might mean organising an event in your community or simply promoting Make Music Day on your social media channels using the Social Post Generator on the website.

### Support MusicHelps

Music has the power to help and to heal, which is why Make Music Day supports the work of MusicHelps. MusicHelps supports hundreds of projects across Aotearoa each year using the power of music to change the lives of New Zealanders in need. They also provide emergency assistance to thousands of music people experiencing hardship and illness through their music support services - including a professional, online, on-the-phone and face-to-face counselling service tailored to people who make music possible. If it is within your means we encourage everyone participating in Make Music Day to donate to MusicHelps or text MUSIC to 2448 to make an instant \$3 donation to this vital charity.

Music enthusiasts from across the motu are invited to participate by performing attending or volunteering. Join us to celebrate music as part of an international event with its heart and soul in our local communities!

Participation is encouraged from musicians of all ages, genres and abilities - young or old, from indie rock to classical to taonga puoro, from enthusiastic amateurs to professional artists and everything in between! We believe music has the power to unite neighbourhoods, amplify voices, bridge cultures and unleash everyone's innate creativity.

Make Music Day Events can happen in conventional and unconventional spaces, from retail and hospitality premises to community centres, public spaces or even your front porch! Likewise businesses, councils, neighbours, schools, churches and organisations of all shapes and sizes can sign up to offer their spaces as a venue. All of Aotearoa is encouraged to participate reconnect with neighbours and communities and dive into your creativity.

Mark Roach, Director of Auckland City of Music says, "Make Music Day presents a unique opportunity to celebrate the rich tapestry of musical talent that thrives in Aotearoa New Zealand. Through



Make Music Day promises to be a day of joy, creativity and community spirit. For more information and updates on Make Music Day, [visit makemusicday.org/nz](http://visit.makemusicday.org/nz).

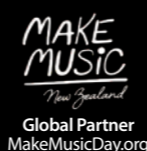


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**Kia ora,**  
**It is an honour to be able to share some words with you on behalf of Play it Strange. 2024 is set to be a great year, with a refreshed team, refreshed vision, and big plans for the future. Joining as the CEO in November last year, I have had the privilege to work alongside our Founder Mike Chunn as he transitions to the role of Creative Director. Cam Mansel has also recently joined us as Marketing & Operations Manager, leaving his role as radio host of ZM's late show.**

If you don't know Play it Strange, we've been around since 2003. Alumni of our national secondary school songwriting competitions include Kimbra, CHAI, Louis Baker, Georgia Notts of Broods, Elizabeth Stokes of The Beths, Luca George, and hundreds more. While many alumni have turned their passion into full-time music careers, we hear inspiring stories every day from past alumni who now have careers as music teachers, in music therapy, and even teaching music in prisons.

Yes – our goal is to support and encourage young New Zealand songwriters to write, record and perform their own songs. But our mission is much broader: to empower rangatahi across the motu to share their voice, stories, dreams, and aspirations with the world. Our mahi provides secondary school students with this opportunity, which is why we are so excited to work with the NZ Music Commission's Education team this year.

At the end of last year, we surveyed all 650+ entrants into our 2023 songwriting competitions to find out what else we can do for young aspiring songwriters in Aotearoa. When asked what else we could offer as a prize for winning Play it Strange, the top suggestion by a country mile was mentoring sessions with professional musicians; followed by media exposure and connections to the industry.

Thanks to the NZ Music Commission, we are going to be able to offer all three of these to our finalists in 2024! The Music Commission has offered our competition winners a mentoring session with a professional musician from their incredible lineup of Kiwi artists. We are also collaborating with the Music Commission in other ways this year, with their mentors helping young songwriters in schools record entries for Play it Strange.

This year at Play it Strange we're focused on growing our reach into more schools, connecting with youth (with some awesome new ambassadors lined up), and creating more opportunities for our finalists – whether these are performances, workshops, media exposure or events. We all love to work smarter, not harder, and that's why we're so excited to achieve our goals and amplify our impact by working with the Music Commission's Musicians Mentoring in Schools Programme.

All our songwriting competitions opened on 1st February, with the Youthtown competition (Year 9-11) closing on May 31, Peace Song closing on June 30, and the Lion Foundation competition (Year 9-13) closing on July 31. The young talent coming through is truly incredible, go check out our albums on Spotify and see for yourself!

Play it Strange exists for the young songwriters all around us, and how lucky are we to play a small part in making dreams come true.

**Ngā mihi,**  
**Stephanie Brown**  
**CEO**  
**Play it Strange**

*Through Play It Strange we have been able to share our joy, our heartbreak, our failures, and our successes as an extended whanau. We have watched each other grow, we have supported each other as we have developed our programmes or moved schools and started again on the journey.*

**Play it Strange has celebrated the diversity of our students. We have entered and recorded songs about love, war, the classic heart break song, religion, the loss of a loved one, politics, self-doubt, culture, friendship, and having a good time. Songs in many languages – te reo Māori, Samoan, Punjabi, Tongan, Hindi, Cook Island Māori, Italian, Danish and English.**

*Play It Strange has allowed songwriters a platform to share their stories and to be heard. It allows students who otherwise wouldn't have access to professional studios, engineers and producers, an opening into the music industry. It provides opportunities that have shaped many of our students at Papatoetoe High School as musicians, and many of them have gone on to build their own careers in the industry.*

**- Head of Performing Arts,**  
**Papatoetoe High School**

*I'm so grateful that I got to get my song recorded in a studio. I've always wanted to do something more with my voice and the songs that I write. When we got to [the studio] it honestly felt like home when I walked in. Being able to record my song and have it mixed and edited by someone that is great at their job was an amazing feeling.*

*Coming back to school knowing that I had the best day of the life made me realize that I want to go so far with my music and make music my future from now on, the experience was something that I never thought I would have done in my life but being there in the moment is the best feeling to feel. I just want to say thank you to everyone that made it happen and for truly making my dreams come true.*

**- Lion Foundation Songwriting Competition Finalist, 2023**

**Lyric Excerpts**

I wage war on creatures in my dreams  
 The world's a shade of blue  
 The sounds of oceans  
 Tearing through my head  
 Are silent when I'm with you  
**- Drowning in the Stars,**  
**Chris Rowe**

Fairy lights are hanging off my ceiling  
 I'm thinking signs  
 A million from the day before  
 Boy you got me out of my mind  
 Tripping up a million times  
 I just wanna dance with you  
**- Out Of My Mind,**  
**Rachel Stevens**

Left a chain reaction in my heart  
 Death can't stop you from playing your part  
 And the pain keeps coming  
 Yeah, you're such a giver  
 Spreading down my family tree like blood in a river  
**- Blood in a River,**  
**Leif Johnson**

Her smashed perfume on the floor  
 Runs her fingers through it – vanilla galore  
 Red nail's chipped – she deserves it  
 Dad thinks – 'Red's asking for it'  
**- Smoking,**  
**Olive Mortimer**

Everything is crashing down  
 Don't know where and I don't know how  
 Someone here is what I need  
 Paper bag won't help me breathe  
**- Paper Bag,**  
**Morgan Thurston**

Mau houngaia i he aho kotoa  
 Where would I be without my family  
 Moe ngaahi akonako kuo nau fai mai  
 The endless love and support they've shown my team  
**- Family Forever,**  
**Eseta Vaomoutou**

SOUNZ Centre for New Zealand Music is far more than a music information centre. With a constantly growing collection of over 26,000 NZ music resources, we represent the music of more than 600 composers.

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ULTIMATE EARS

# 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 2024 are now available at [www.nzmusic.org.nz](http://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](mailto:international@nzmusic.org.nz)

## A SELECTION OF RECENT SUCCESSFUL OUTWARD SOUND APPLICANTS



Clockwise from left: RIKKI REID, LEISURE, SWIDT, Tami Neilson, Jujulipps, SXMPRA, Paige, Daily J

# OUTWARD SOUND

taking new zealand music to the world

## OUTWARD SOUND APPLICATION DEADLINES 2024

### INTERNATIONAL MUSIC MARKET DEVELOPMENT/BUSINESS DEVELOPMENT APPLICATION DEADLINES

ROUND TWO 2024 - Deadline: March 4th 2024  
Funding Decisions: April 16th 2024

ROUND THREE 2024 - Deadline: May 13th 2024  
Funding Decisions: July 16th 2024

ROUND FOUR 2024 - Deadline: July 29th 2024  
Funding Decisions: September 17th 2024

ROUND FIVE 2024 - Deadline: October 14th 2024  
Funding Decisions: December 10th 2024

ROUND ONE 2025 - Deadline: December 16th 2024  
Funding Decisions: February 10th 2025

### INTERNATIONAL DELEGATE APPLICATION DEADLINES

BIGSOUND | SEPTEMBER 3-6, 2024 | BRISBANE, AUSTRALIA  
Deadline: June 17th 2024  
Funding Decisions: July 9th 2024

WOMEX | OCTOBER 25-29, 2024 | MANCHESTER, UK  
Deadline: July 8th 2024  
Funding Decisions: August 6th 2024

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

Outward Sound  
NZ Music Commission  
PO Box 90 891  
Auckland 1142  
Ph: +64 9 3760115

[international@nzmusic.org.nz](mailto:international@nzmusic.org.nz)  
[www.nzmusic.org.nz](http://www.nzmusic.org.nz)

# Paorotia Aotearoa.

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NZ Music Commission  
PO Box 90-891, Victoria Street West, Auckland 1142  
Phone: + 64 9 3760115 Email: [info@nzmusic.org.nz](mailto:info@nzmusic.org.nz)  
[www.nzmusic.org.nz](http://www.nzmusic.org.nz)



**NZ MUSIC MONTH**  
MAY2024