

THE NEW ZEALAND MUSIC COMMISSION
TE REO REKA O AOTEAROA

ANNUAL REPORT 2020 - 2021

SUPPORTING THE GROWTH OF THE NZ MUSIC INDUSTRY
CULTURALLY AND ECONOMICALLY, AT HOME AND ABROAD



THE NEW ZEALAND MUSIC COMMISSION TE REO REKA O AOTEAROA

ANNUAL REPORT 2020 – 2021

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The NZ Music Commission
Te Reo Reka O Aotearoa is funded by



INTRODUCTION FROM THE CHAIR

The introduction to the Music Commission's Annual Plan for 2020 – 2021, written in May 2020, began:

Music was among the first industries affected by COVID-19 and will be one of the last to recover to pre-pandemic levels.

As we report on the year covered by that plan, recovery is still far from being on the horizon. 2020-2021 saw parts of Aotearoa (primarily the largest music market of Auckland), under COVID restrictions negatively affecting the live music industry for over three months of the year. This not only had an impact on the financial resilience of the sector, but on its mental wellbeing, with anxiety and uncertainty being widespread.

2020 saw the Aotearoa New Zealand music market decrease, after year on year growth since 2016, with total revenue dropping by approximately 9% from \$195m to \$177m and the number of total FTE declining by 11%. The PWC Contribution of the NZ Music Industry report for 2020 shows the biggest decrease was in live music, which makes up 28% of music revenue in Aotearoa – but employs the greatest number of New Zealanders, where 53% of all music workers are in the live music sector.

Kiwi artists who had invested time and money in establishing international audiences and profiles found themselves grounded by the pandemic, and in most cases they are still unable to work overseas with confidence.

The Music Commission staff and Board were quick to respond to the challenges facing our music community, adapting their processes and roles as needed, and the Chief Executive played a lead part in the regular meetings of NZ's combined music organisations, as well as providing information and guidance to government and many individuals from the industry. The combined music organisations also produced a national Music Manifesto for the 2020 election.

Despite the impacts of the pandemic on education and businesses, both our Musicians Mentoring in Schools and Industry Internship programmes delivered record numbers of placements, with schools taking part in the Mentoring programmes reporting excellent impacts on NCEA assessments and 64% of Interns gaining paid work.

The Outward Sound export grants programme adjusted its focus to support international marketing and promotion, enabling artists to maintain their overseas audiences. Our International office also supported artists to attend international trade shows virtually, and produced five online showcases for global distribution.

On behalf of the sector, the Music Commission was proud and grateful to deliver \$5.4m of much-needed targeted support from Manatū Taonga/Ministry for Culture & Heritage's NZ Music Recovery Fund, which undoubtedly ensured the survival of many people, careers and businesses in the music community.

To safeguard the infrastructure upon which our live performance industry relies, 86 music venues were supported across 26 towns and cities via the NZ Music Venue Infrastructure Fund.

The Aotearoa Touring Programme helped NZ artists, music businesses and audiences to sustain themselves through more than 1000 shows of all sizes in 91 towns and cities across the mōtu.

The Music Commission also invested in and assisted many initiatives focussed on growing industry capability to successfully operate during and post-pandemic, and to help the industry become more inclusive, safe and accessible, including major projects the Māori Music Industry Coalition, Oro Māori Music Strategy and Soundcheck Aotearoa, alongside a contestable Capability Grants Programme fund.

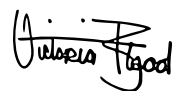
Artists who had suffered financial losses due to cancelled NZ Music Month and Outward Sound-funded eligible activity were able to recoup lost income and costs through Make Good Funds.

In early 2021, the Music Commission consulted with the sector in preparation for a new four-year Strategic Plan 2021 – 2025. Even before the pandemic it had become clear in the face of the low revenues non-superstar artists were deriving from streaming, that domestic touring was an increasingly important part of the sustainability of the industry. The impacts of on-going COVID-19 international travel and gathering constraints (which it seems likely will continue for some years), reinforced the need to support local touring – to grow and sustain both artists and audiences – and live music became a key focus of the Strategic Plan.

The Music Commission Board re-elected myself, Victoria Blood, as Chair and Deputy Chair/Finance Trustee Greg Bonnett to further two-year terms in March 2021. The Board adapted its meetings and processes to best suit the needs of the organisation during the year, with additional Trustee meetings being held in response to changing circumstances. The annual Board Self Assessment was undertaken in March/April 2021 with ratings remaining stable or slightly better than previous years. In December, Palmerston North music venue and studio manager, Harry Lilley, was appointed as a Board intern for one year. This internship is intended to both offer governance experience to the intern, and to bring fresh viewpoints and insights to the Board.

The Music Commission now begins work on our new Strategic Plan in an environment of continuing disruption and uncertainty for the music industry. We are proud of the way both our team of staff and Board, and the team of wider music organisations, have acted swiftly, empathetically, and collegially to deliver as much support as we can to a community very much in need, and we and the music community are grateful for the government's response to that need.

These challenging times are far from over and there will be new challenges to come, especially for a community that relies on public gatherings and global mobility. Music is integral to the cultural, social and economic wellbeing of Aotearoa, not just its music industry, and the Music Commission will continue, with the support of government, to do its utmost to support the resilience, sustainability and growth of NZ music.



Victoria Blood
Chair
NZ Music Commission Te Reo Reka O Aotearoa

STRATEGIC APPROACH 2016 – 2021

The Music Commission has extended its four-year plan by twelve months to give more certainty in the planning environment.

The vision of the Music Commission is
A successful music industry in New Zealand.

The mission of the Music Commission is
Supporting the growth of the New Zealand music industry – culturally and economically, at home and abroad.

The Music Commission is:

- Contemporary popular music focused
- Industry Led

The Music Commission strategic focus areas are:

Domestic

New Zealand music is part of the national cultural conversation

International

New Zealand music can compete in an evolving and diverse international music environment

The Music Commission strategic results areas are:

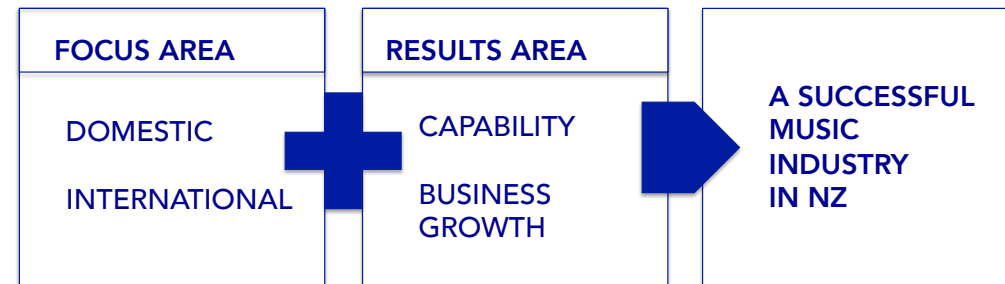
Capability results

New Zealand music practitioners have the resources and tools for doing better business

Business Growth Results

New Zealand music businesses grow their opportunities and successes

We believe these result areas are interconnected and positive results in one area will lead to benefits for the others.



KEY HIGHLIGHTS TO 30 JUNE 2021

Some of the highlights for the Music Commission for 2020-2021 include:

- The Music Commission delivered \$5.4m of targeted COVID Recovery investment to protect music sector jobs, livelihoods and support sustainable careers whilst the industry builds back from the effects of the global pandemic.
- A record 873 hours of the Musicians Mentoring in Schools Programme occurred across 86 schools, with 3,158 students participating. 94% of teachers reporting their NCEA students had improved assessment outcomes as a result of the Mentoring sessions.
- NZ Music Month 2021 saw the Art of the Record Exhibition, which celebrated 21 years of New Zealand record covers. The exhibition toured the country, showing in Auckland, Wellington, Christchurch and Dunedin. Total reported press coverage for NZ Music Month 2021 had a potential audience reach of over 8 million, with over 60 pieces of targeted coverage.
- The NZ Music COVID Recovery Programme supported 60 artists, events or music businesses through the NZ Music Month and Outward Sound Make Good Funds with a contribution towards recouping lost income and costs incurred for activity that was scheduled to occur, but cancelled as a result of COVID-19.
- 85 music venues were supported across 26 towns and cities around Aotearoa through the NZ Music Venue Infrastructure Fund, as part of the NZ Music COVID Recovery Programme.
- The Aotearoa Touring Programme Tier 3 Significant Production Fund, which was intended to encourage large-scale NZ artist tours and events, invested in 11 local music tours and events to support concert production companies through the next phase of New Zealand's COVID recovery.
- The Aotearoa Touring Programme has supported x108 Tier 1 tours and x28 Tier 2 tours for a total of 141 individual artists. Across the Programme, 1,085 shows have been supported, with those performances occurring in 91 different towns & cities. There was a 20% increase in the range of towns visited by NZ artists, with 54% of shows outside the three main centres – and 153 were all ages shows in 2020-21.
- There were 26 Internships undertaken this year in the Industry Internship Programme, an expansion from 16 Interns last year enabled by the Capability investment made as part of the NZ Music COVID Recovery Programme. 64% of this year's Interns have either stayed on in paid work with their Host Organisations, or gone on to secure other paid work in the music sector.
- The Music Commission has undertaken or invested in a range of projects, programmes and initiatives to support growing the industry's expertise and capability to successfully operate in a post-COVID environment, and assist organisations that aspire for the music sector to become more inclusive and accessible. Notably, these include funding the Māori Music Industry Coalition, the ORO Māori Music Strategy, and the establishment of SoundCheck Aotearoa, their Music Equity Research & Harm Prevention specialist strategy consultation, and the development of prevention training programmes.
- This year the Music Commission launched a contestable fund called the Capability Grants Programme, which supports music industry upskilling, training and development opportunities. 31 Capability Grants Programme initiatives were supported to occur all across Aotearoa.
- There have been 38 Outward Sound grants to support international marketing and promotion to assist NZ artists in maintaining their global audiences whilst offshore touring is not feasible.
- Between six virtual international music industry events, 33 NZ music businesses & artists attended online music markets or showcased. Five NZ-specific online showcases were broadcast for Isol-Aid in Australia, Gonerfest in Memphis USA, Folk Unlocked in USA, SXSW in USA and The Great Escape in UK.

KEY PROJECTS

The Music Commission's strategic direction is focused on achieving its Mission through undertaking work across focus and result areas. This was augmented with the organisation's response to COVID-19, which saw many projects and initiatives reconfigured for shifting Alert Level environments. The ongoing key projects, which contribute to our Mission, and the Ministry of Culture & Heritage Outcomes, are:

DOMESTIC

- Operating the Musicians Mentoring in Schools Programme
- Operating the Bands Mentoring in Schools Programme
- Organising NZ Music Month
- Supporting Contemporary Music Awards – Waiata Maori Awards, Pacific Music Awards and the Taite Music Prize

MCH Strategic Intention:
ACCESS & PARTICIPATION
All New Zealanders can access and participate in cultural experiences

-
- Supporting the Music Managers Forum NZ (MMF)
 - Supporting Independent Music NZ (IMNZ)
 - Operating an Industry Internship Programme
 - Supporting COVID-19 music sector recovery & regeneration through targeted production grants and future-proofing music venues
 - Operation of the Aotearoa Touring Programme
 - Continuing to monitor emerging income streams, including digital developments
 - Operating a Capability Grants Programme for music sector development and sustainability initiatives
 - Producing the Official NZ Music Month Summit in partnership with the Music Managers Forum
 - Supporting, participating and hosting seminars and upskilling events
 - Providing a free legal advice service
 - Producing the music industry handbook 'The May Book' annually
 - Maintaining a website with artist and industry news, and music resources
 - Supporting capability growth for NZ music businesses
 - Contributing toward research on the economic value of the music industry
 - Publishing information on key domestic and international events

MCH Strategic Intention:
SUSTAINABLE GROWTH
The cultural sector is supported and growing sustainably

INTERNATIONAL

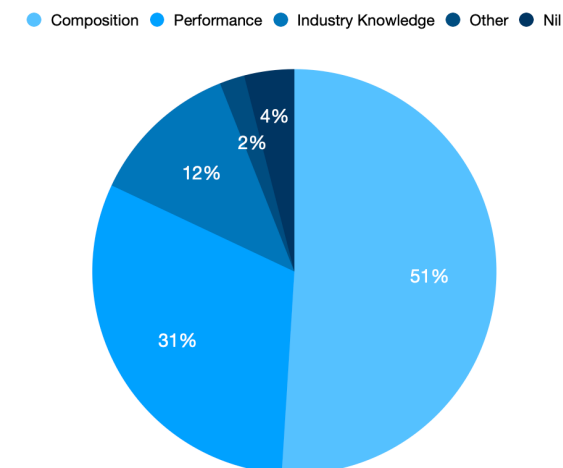
- Operating the Outward Sound Programme (as border restrictions allow)
- Coordinating and managing the representation of NZ music at international music trade events – e.g. The Great Escape, BIGSOUND, IndieWeek, Folk Alliance International, WOMEX and SXSW (either online or as border restrictions allow)
- Producing the Going Global Music Summit in partnership with Independent Music NZ
- Providing networking opportunities for NZ music businesses with international counterparts i.e. Country Connections
- Facilitating Master Classes and upskilling opportunities for offshore business growth.

MCH Strategic Intention:
SUSTAINABLE GROWTH
The cultural sector is supported and growing sustainably

INITIATIVES & RESULTS 2020 – 2021

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 1: Musicians Mentoring & Bands Mentoring in Schools Programmes <i>Teachers and students develop knowledge, skills and understanding of contemporary popular NZ music through a practical based framework in which professional musicians act as mentors in participating schools.</i>	600 hours delivered of Musician Mentoring	85% of participants rate the Programmes as having a positive or strong influence in the intended result areas	326
Capability		40 Schools participate in Bands Mentoring		
Goal: 600 hours delivered of Musician Mentoring				
Result: 873 hours of Musicians Mentoring delivered	Participants in the Smokefreerockquest programmes will be assisted to develop their live performance and event management skills through partnering them with a professional band that provides support, and shares their experiences and knowledge. A huge effort from the Education team saw 873 hours of Mentoring occur across Aotearoa this year. Un-utilised budget from 2019-20 (when there were significant cancellations due to COVID) was brought forward for this year, with a record 86 schools participating – many of which had deferred their Mentoring from the previous year. This was a particularly good result considering schools closures in various regions. The Musicians Mentoring Programme continues to have a very positive effect on the impact of students achievement for NCEA music. 94% of teachers reported that their NCEA students had improved assessment outcomes as a result of the Mentoring sessions. 49% of schools visited were outside of New Zealand's five main centres (target = 30%).	873 hours of the Musicians Mentoring Programme were delivered across 86 schools, comprising 3158 students (331 in 2019-20, 677 hours and 1814 students in 2018-19 / Measurement change: 1660 from 64 schools in 2017-18, 1808 students from 67 schools in 2016-17) Participation in the Bands Mentoring Programme, in partnership with Rockquest was 221 schools in 2020, and 267 schools in 2021. 1768 performers entered in 2020, and 2,745 in 2021 – showing a return to 2019 participation levels.	94% of teachers reported that students improved their assessment NCEA potential (for Composition Achievement Standards or Performance Achievement Standards) as a result of the Musician Mentoring in Schools sessions. (98% in 2019-20, 92% in 2018-19, 97% in 2017-18, 86% in 2016-17). Students reported on the single area of learning which they felt benefitted from the Programme. 84% of students reported one of the three targeted learning areas.	391
Quantitative Results	Qualitative Results	Actual (\$000)		

Students reported on the single area of learning which they felt benefitted from the Programme. 84% of students reported one of the three targeted learning areas.



MUSICIANS MENTORING PARTICIPATING SCHOOLS & MENTORS 2020-2021

MENTORS:

Annie Crummer
Bella Kalolo
Ben King
Brooke Singer
Estère
Jed Parsons
Jenny Mitchell
Jeremy Redmore
Jimmy Colbert
Joel Shadbolt
Julia Deans
Karl Thomas
Kāterama Te Pou
Katie Thompson
Laughton Kora
Lavina Williams
Louis Baker
Maisey Rika
Majic Paora
Malcom Lakatani
Matt Barus
Matt Faiumu (Anonymouz)
Mazbou Q
Possum Plows
Sacha Vee
Tali
Tipene Harmer
Tommy Nee
Troy Kingi
Tyna Keelan

SCHOOLS:

ACG Sunderland School, Auckland
Alfriston College, Auckland
Avondale College, Auckland
Baradene College, Auckland
Bream Bay College, Northland
Cashmere High School, Christchurch
Christchurch Steiner School
Craighead Diocesan School, Timaru
Cromwell College, Otago
Dargaville Intermediate School
Dunstan High School, Canterbury
Elim Christian College, Auckland
Exceller College, Whangārei
Feilding High School
Garin College, Tasman
Geraldine High School, Canterbury
Gisborne Girls' High School
Hagley College, Christchurch
Hamilton Girls' High School
Heretaunga College, Hutt Valley
Heretaunga Intermediate, Hastings
Hereworth School, Hastings
Hobsonville Point Secondary School, Auckland
James Hargest College, Invercargill
Kaiapoi High School, Canterbury
Kaikorai Valley College, Dunedin
Kamo High School, Whangārei
Kelston Girls' High School, Auckland
Kerikeri High School

Kingslea School, Auckland
Kuranui College, Wairarapa
Liston College, Auckland
Logan Park High School, Dunedin
Mahurangi College, Warkworth
Maidstone Intermediate, Upper Hutt
Māngere College, Auckland
Manukura School, Palmerston North
Marcellin College, Auckland
Motueka High School, Tasman
Mount Manganui College
Mt Aspiring College, Wanaka
Mount Hutt College, Methven
New Plymouth Boys' High School
New Plymouth Girls High School
Ōpōtiki College, Bay of Plenty
Ōtaki College, Kāpiti
Outoemotai College, Tauranga
Pakuranga College, Auckland
Papamoa College, Tauranga
Patea Area School, Taranaki
Pompallier Catholic College, Whangārei
Rangiora High School, Canterbury
Rodney College, Wellsford
Roncalli College, Timaru
Ruawai College, Northland
Sacred Heart Girls' College, New Plymouth
Sacred Heart Girls' College, Hamilton
Sir Edmund Hillary Collegiate School, Auckland

South New Brighton School, Christchurch
Southland Girls' High School, Invercargill
St Bernard's College, Hutt Valley
St Hilda's Collegiate School, Dunedin
St John's College, Hamilton
St John's College, Hastings
St Mary's College, Auckland
St Pius X School, Auckland
Taikura Rudolf Steiner School, Hastings
Taipa Area School, Northland
Tauranga Boys College
Tararewa High School, Kawerau
Te Rangi Aniwanui, Northland
Te Wharekura o Mania, Te Kuiti
Thames High School
TKKM Ngati Kahungunu, Hastings
TKKM o Te Ara Hou, Napier
Tongariro School, Tūrangi
Waimea College, Tasman
Wainuiomata High School
Wairarapa College, Masterton
Wairoa College, Hawkes Bay
Waitara High School, Taranaki
Waiuku College, Auckland
Whakatane High School
Whangārei Boys' High School
William Colenso College, Napier
Woodford House School, Havelock North

BANDS MENTORING MENTORS 2019 – 2020

Ministry of Health and Ministry of Education directives around bubbles, social distancing, safeguarding procedures and schools' closure necessitated a strategic shift for the 2020 Smokefreerockquest and Smokefree Tangata Beats competitions. An 'On Screen' format was implemented, with video submissions to replace live performances.

Despite Aotearoa's COVID Level 4 lockdowns the entries from students remained strong.

In total the organisers had received 579 entries for Smokefreerockquest and an additional 57 entries for Smokefree Tangata Beats. Compared to previous years the number of solo entries was very high, in proportion to band entries.

The total number of students Mentored in 2020 was 1768 individuals. The impacts of lockdown, distancing and schools closures reduced the number of students participating, which is usually significantly over 2,000, as students were prevented from collaborating. In 2020 every solo, duo or band who completed a video submission received at least one set of written feedback/feedforward from a recognised NZ music industry Mentor.

Of the students surveyed 86% reported a strong or positive impact on one of the three targeted learning areas. Performance (musical techniques, instrumental techniques and presentation techniques) was the highest represented, with a 46% slice of the above.

Entries for both competitions were from regions across Aotearoa NZ. Entries for Smokefreerockquest were submitted from 21 regions, and for Smokefree Tangata Beats from 15 regions.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 2: New Zealand Music Month <i>Promotional activities lead to increased coverage celebrating NZ music and the people who create it. The purpose of NZ Music Month is to grow awareness of NZ artists, encourage music discovery of new local music, and encourage growth for NZ music businesses.</i>	NZ Music Month continues to attract public support as evidenced through the number of NZ music performances nationwide during May	Social Media engagement grows as shown through a combination of social media analytic data.	70
Capability		Volume of external events, activities and promotions organised by others for NZ Music Month.		
Business Growth	There were 722 events this year, with a notable drop in public facility activity and events (e.g. libraries, galleries etc). Anecdotal feedback was that restricted budgets and nervousness around Alert Levels shifts had impacted the level of activity at public facilities.			
Goal: NZ Music Month continues to attract public support as evidenced through the 1000+ NZ music performances and events nationwide during May	Media coverage continued to be strong this year - key media highlights included: TV interviews and performances on TVNZ Breakfast, The AM Show, Maori TV, and One News Tonight; NZ music venues story in print with Sunday Star Times and online on Stuff; key coverage for 'The Art of the Record' in Canvas, TVNZ Breakfast, The Listener, Wellington Regional News; various artist interviews on commercial, student and talkback radio, including RNZ, ZM, Kick, The Edge, Coast FM and ZB; a NZ Music Month event calendar in NZ Herald; and TV3's The Project had various NZ Music Month features across May.			
Result: 722 music performances and events nationwide	The Art of the Record Exhibition, supported by Recorded Music NZ, celebrated 21 years of NZ record covers. The exhibition toured the country, showing in Auckland, Wellington, Christchurch and Dunedin.			
	AMS Nightline partnered with NZ Music Month for the first time – they are NZ's number one retails music subscription music provider, in 1,300 businesses. Their CrowdDJ (digital jukebox system) had 1,085,329 plays of NZ songs around the country. Kiwis picked 10,514 NZ songs on crowdDJ across 5,426 unique NZ tracks.			
		Quantitative Results	Qualitative Results	Actual (\$000)
		722 events nationwide occurred in May (185 online gigs in 2020, 1020 in-person gigs in 2019, 1050 in 2018, 1001 in 2017 and 1200 in 2016)	Facebook followers grew to 19k (from 16k in 2020, 14.8k in 2019, 13.4k in 2018, 11.6k in 2017)	74
		Total reported press coverage for NZ Music Month 2021 had a potential audience reach of over 8 million with (more than) 60 pieces of targeted coverage.	Instagram followers grew to 6.2k (from 4.5k in 2.5k in 2019, 1.5k in 2018, 680 in 2017) Twitter is stable at 10.3k followers (10.3k in 2020, 10.3 in 2019, 10.1 in 2018).	

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 3: Supporting Contemporary Music Awards <i>Supporting events that celebrate excellence in Māori music, Pacific music and independent music will showcase to the public the importance of their contribution to the contemporary popular music industry.</i>	That the three events occur annually – specifically the Waiata Māori Awards, the Pacific Music Awards and the Taite Music Prize – continue to be recognised as culturally significant events.	That the three events produce positive media results and provide recognition and coverage for these significant parts of the sector.	13
Capability				
Business Growth				
Goal: Three culturally significant events are supported	Again this reporting period saw COVID related disruptions, with two of the ceremonies unable to go ahead as in-person events because of Alert Level shifts.			
Result: Three culturally significant events were supported	Pacific Music Awards: Broadcast on 3 October as an online event, long-time Mentor Lavina Williams presented the Music Commission Best Pacific Male Artist Award, won by Poetik. Waiata Māori Music Awards: These awards also moved online and was broadcast on 9 October. The winner of the Music Commission Te Tohu Kōpae Māori Autaia – RnB (Best RnB Album by a Māori Artist) was La Coco, and the winner of the Music Commission Te Tohu Waiata Reo Māori Reo Irirangi o Te Tau (Radio Airplay Song of the Year in Te Reo Award) was Ka Mānu – composed by Rob Ruha, and performed by Rob Ruha, Maisey Rika, Horomona Horo, Majic Paora, Troy Kingi, Ria Hall, Seth Haapu & Bella Kalolo – all of these artists have been Mentors in schools for the Music Commission. Taite Music Prize: Held in Auckland on Tuesday 20 April, the Patea Māori Club were awarded the Independent Music NZ Classic Record Awards for Poi E; Glen Common and Pete Rainey from Rockquest received the Independent Spirit Award; Na Noise won Auckland Live Best Independent Debut; and Reb Fountain won the Taite Music Prize.			
		Quantitative Results	Qualitative Results	Actual (\$000)
		Pacific Music Awards – held as an online event on 3 October 2020	The three events that occurred showed positive levels of media coverage; in particular the Taite Music Prize had a significant media presence, with fittingly high coverage of the Patea Māori Club being acknowledged. The Waiata Māori Music Awards were watched live on Facebook by over 5,000 people, and the Pacific Music Awards ceremony has now had over 60,000 YouTube views.	15
		Waiata Māori Music Awards – held as an online event on 9 October 2020		
		Taite Music Prize – held at Q Theatre, Auckland on 20 April 2021		

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic	INITIATIVE 4: Support Independent Music New Zealand (IMNZ) and the Music Managers Forum (MMF) <i>Providing support to independent music companies via IMNZ and professional artist managers through the MMF enables the delivery of important industry support and professional development initiatives for the benefit of the wider industry.</i>	The paid membership of IMNZ remains stable or grows	The MMF and IMNZ will provide services, including an upskilling schedule taking into account membership surveys and feedback, to benefit both their memberships and the wider industry.	255
Capability				
Business Growth		The paid membership of the MMF remains stable or grows		
Goal: The paid membership of IMNZ and the MMF remains stable or grows	The two organisations continued to deliver value for their members, as evidenced through the growth in paid membership in this reporting year – IMNZ by 17% and the MMF by almost 12%.			
Result: The paid membership of IMNZ grew to 230 and the MMF grew to 316	Both organisations were unable to fully complete their agreed performance measures, due to COVID related restrictions (i.e. gatherings and international travel). This particularly impacted the ability to have in-person seminars for the MMF, and IMNZ were unable to hold the Going Global Music Summit scheduled for August 2020. However, the MMF and IMNZ were flexible in their approaches and implemented replacement online projects and initiatives to support the needs of their members.			
		Quantitative Results	Qualitative Results	Actual (\$000)
		The paid membership of IMNZ has grown this year to 230 members (196 in 2019-20, 180 in 2018-19, 150 in 2017-18, 101 in 2016-17)	The MMF & IMNZ have engaged their memberships in surveys and informal feedback. Both organisations showed that their membership valued the organisations, as evidenced through both maintaining existing members and the growth in membership.	255
		The paid membership of the MMF has grown this year to 316 members (283 in 2019-20, 288 in 2018-19, 245 in 2017-18, 197 in 2016-17).	All agreed key performance measures that were possible under COVID-19 limitations for both organisations were met in 2020-2021.	

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Capability Business Growth Goal: Four short-term funding strands are implemented with 100% of applications actioned within 28 days Result: Four short-term funding strands implemented with 82% actioned within 28 days	INITIATIVE 5: Supporting COVID-19 music sector recovery & regeneration <i>The Music Commission will support the recovery of the NZ music sector through targeted make-good grants for NZ Music Month and Outward Sound projects; assisting music venues to ensure sustainable and safe environments; and supporting world-class production for large-scale NZ artist tours. It is intended all four funds will be fully expended by 30 June 2021, if alert level settings allow.</i>	That 100% of all applications received across the four strands are actioned within 28 days	That supported NZ Music businesses can be resilient over the recovery period, allowing for growth and innovation over the coming two years	5,400
	NZ Music Month Make Good Fund: This fund will enable NZ artists and music businesses to apply for a contribution towards recouping lost income and costs incurred for activity that was scheduled to occur in NZ Music Month 2020 which was cancelled as a result of COVID-19. 19 Approvals from 40 applicants were notified in under 28 days - 48%. Recipient details are on page 15.	That independent audits are undertaken for up to ten successful applicants across the four strands	That Outward Sound supported artists continue to have internationally focused music business and grow their global online audiences	2019/20 2,000
	Outward Sound Make Good Fund: This fund will enable Outward Sound supported artists to apply for the reimbursement of costs and losses incurred for approved offshore activity that was cancelled or disrupted due to COVID. 17 Approvals from 17 applicants were notified in under 28 days - 100%. Recipient details are on page 16.	That a minimum of sixty NZ music venues are supported via the Music Venues Infrastructure Fund	That supported venues continue to host original NZ music regularly throughout the year	2020/21 3,400
	NZ Music Venue Infrastructure Fund: This fund will enable music venues with a track record of original NZ music performances, both in the main centres and the regions, to apply for a contribution towards facility upgrades. 72 Approvals from 88 applicants were notified in under 28 days - 80%. Recipient details are on page 17.	That ten NZ artists are supported via the World Class Production fund for large scale tours (2,000+ capacity venues).	That projects supported via the World Class Production Fund have high levels of public interest, as evidenced through ticket sales.	
	World Class Production Fund: This fund will enable artists to apply for a contribution towards ensuring world class sound, lighting and staging production for shows with a significant audience capacity. Re-named Tier 3 Significant Production Fund to align with the Aotearoa Touring Programme. 11 Approvals from 11 applicants were notified in under 28 days - 100%. Recipient details are on page 18.			
		Quantitative Results	Qualitative Results	Actual (\$000)
		82% of applicants notified in under 28 days	Anecdotally, only four NZ music businesses have ceased trading as a result of COVID-19	3,514 paid to date
		x10 Independent Application Audits were completed with no audit issues raised	81 venues continued to fully trade; 3 have temporarily closed and stored their equipment; one has ceased trading	4,416 committed to date
		x85 Music Venues supported through the NZ Music Venue Infrastructure Fund	All Outward Sound supported artists continue offshore activity	
		x11 Tier 3 Significant Production Fund events & tours supported.	All Tier 3 shows that have occurred to date have had significant sales.	

INITIATIVE 5: Supporting COVID-19 music sector recovery & regeneration – cont

NZ Music Month Make Good Fund: *This fund will enable NZ artists and music businesses to apply for a contribution towards recouping lost income and costs incurred for activity that was scheduled to occur in NZ Music Month 2020 which was cancelled as a result of COVID-19.*

The NZ Music Month Make Good Fund was \$1million for events and initiatives that were booked to take place in NZ Music Month in May 2020 which were cancelled due to COVID-19. Fortunately, the majority of postponed events had not incurred significant costs prior to the March 2020 shift to Alert Level 4. Over 1,000 original NZ music events are usually held during NZ Music Month each year. These grants were capped at \$50,000, and the remaining underspend is being held for potential future initiatives required due to COVID related Alert Level shifts or public gathering restrictions.

The Fund was available for recoupment of confirmed outlaid costs and to compensate fees for contracted work that was unable to proceed during NZ Music Month due to COVID-19. The Fund did not cover wages or other general business costs that were addressed through alternative initiatives in the Government's COVID-19 Economic Response Package.

This proved the most difficult fund to manage, with an unexpected volume of ineligible or incomplete applications received, and many applicants unable to supply evidence of their cancelled activity.

Multiple applications covered more than one artist or event. Between the 19 successful applicants, 43 artists, events or music businesses were the recipients of support.

"Your funding came at a vital time and helped the ITR navigate the enormous challenges encountered during these extraordinary times. As we continue to navigate our way through these times, we will continue to look for opportunities to support NZ music and the arts by developing a strong programme of events, being positive and promoting NZ Music."
BOB MANGAN – ISAAC THEATRE ROYAL

The 43 recipients of the NZ Music Month Make Good Fund were:

Adi Dick	Lauren Barus
Age Pryor	Lisa Tomlins
Aly Cook	Loop Media NZ Ltd
Anna Coddington	Mike Fabulous
Bailey Wiley	Moana Ete
Banished Music	Nigel Patterson
Barnaby Weir	Nina Fitzel
Bridget Dara Walsh	OBO of Wotever Events + Pennie Black
Chris Gee T/A Stereolmage	Artist Services + Green Recordings
College Hill Productions	Pacific Music Awards Trust
ElevenfiftySeven Records Ltd	Pluto
Fly My Pretties Ltd	Racing
Forge Production Services	Reb Fountain
Grey River Productions Ltd	Ria Hall
Hamptone Music Services	Ryan Prebble
Head Like A Hole	Show Day Productions and Sound
Hollie Smith	Tate Corp Ltd
Iraia Whakamoe	The Phoenix Foundation
James Coyle	Theatre Royal Charitable Foundation T/A
Jarney Murphy	Isaac Theatre Royal
Jenny Mitchell Music	Tone Deaf Productions Ltd
Julia Deans	Twenty Four Touring Ltd.
Laughton Kora	

INITIATIVE 5: Supporting COVID-19 music sector recovery & regeneration – cont

Outward Sound Make Good Fund: *This fund will enable Outward Sound supported artists to apply for the reimbursement of costs and losses incurred for approved offshore activity that was cancelled or disrupted due to COVID-19.*

The Outward Sound Make Good Fund supported artists who had Outward Sound grants where the artist had incurred offshore costs and losses, and international activity was cancelled or disrupted due to circumstances related to COVID-19.

All eligible artists were contacted directly by the Outward Sound team as previous recipients and grants were capped at \$50,000.

The total investment for the Outward Sound Make Good Fund was \$400,000. There was a small underspend, which will be held towards potential future initiatives required due to COVID related Alert Level shifts or public gathering restrictions.

The 17 recipients of the Outward Sound Make Good Fund were:

Beastwars
CHAI
Delaney Davidson
Devilskin
Fat Freddy's Drop
Jonathan Bree
L.A.B
Mama Mhirangi & the Mareikura
MELODOWNZ
Merk
Myele Manzanza
Nadia Reid
Purple Pilgrims
Reb Fountain
Tami Neilson
The Beths
Yumi Zouma.

"Thank you so much – that's really amazing. This goes a long way in helping to recover the financial loss, and keep going, keep planning, and keep creating."
PIPPA RYAN-KIDD, for TAMI NEILSON

INITIATIVE 5: Supporting COVID-19 music sector recovery & regeneration - cont

NZ Music Venue Infrastructure Fund: *This fund will enable music venues with a track record of original New Zealand music performances, both in the main centres and the regions, to apply for a contribution towards the costs associated with operating an environment safe for artists, audiences and staff. Grants of up to \$50,000 will be available for expenditure that could include contact tracing facilities and security, and facility upgrades.*

The NZ Music Venue Infrastructure Fund was for music venues with a capacity of under 1,000 for COVID-19 related health and safety measures and to support the infrastructure costs for original NZ music performance venues across New Zealand.

This investment provided music venues a contribution towards the costs associated with operating a live music venue with an environment which is fit for purpose and safe for artists, audiences and staff, and assisted in ensuring a viable ongoing touring circuit for original NZ music. The Fund was \$3million, with grants capped at \$50,000 for each venue, and minimum of 60 NZ music venues were to be supported via the NZ Music Venues Infrastructure Fund.

85 venues were supported across 26 towns and cities around New Zealand.

81 venues continued to fully trade; 3 venues have temporarily closed and stored their equipment (due to building lease or earthquake strengthening issues); one has ceased trading.

"The grant really has enabled us to plan for a sustainable future, rather than one that would have included us having to reduce our production offering. We are all so very grateful here at Flux for the work you have done."

ZAK COOPER - FLUX BAR

The 85 venues supported by the NZ Music Venue Infrastructure Fund were:

4th Wall Theatre, New Plymouth	Nivara Lounge, Hamilton	The Meteor, Hamilton
ADJØ, Dunedin	Paisley Stage, Napier	The Mussel Inn, Golden Bay
Anthology K Road, Auckland	Ponsonby Social Club, Auckland	The Piano, Christchurch
Biddy Mulligans, Hamilton	ParrotDog, Wellington	The Plant, Blenheim
Blue Smoke, Christchurch	Powerstation, Auckland	The Playhouse Theatre, Richmond
Cassette Nine, Auckland	Pyramid Club, Wellington	The Rogue and Vagabond, Wellington
Common Room, Hastings	R Bar, Wellington	The Sitting Room Sessions, Haumoana
Darkroom, Christchurch	Raynham Park, Auckland	The Southland Musicians Club, Invercargill
Ding Dong Lounge, Auckland	Red16, Nelson	The Stomach, Palmerston North
Dive Music Venue, Dunedin	Roots Bar, Takaka	The Thirsty Dog, Auckland
Dog with Two Tails, Dunedin	San Fran, Wellington	The Tuning Fork, Auckland
Dome Bar, Gisborne	Screaming Rooster, Dunedin	The Turner Centre, Kerikeri
Eggsentric Café, Whitianga	Sherwood, Queenstown	The Vault, Auckland
Flux, Christchurch	Silent Studios, Auckland	The Whiskey, Auckland
Freida Margolis, Auckland	Smash Palace, Gisborne	The Wine Cellar, Auckland
Galatos, Auckland	snails artist run space, Palmerston North	The Yot Club, Raglan
Grainstore Gallery, Oamaru	Space Academy, Christchurch	Totara Street, Mount Maunganui
Hide, Christchurch	Space Studio & Gallery, Whanganui	Tuatara, Invercargill
Hollywood Avondale, Auckland	Starters Bar, Dunedin	Valhalla, Wellington
Ink, Auckland	Studio the Venue, Auckland	Vogelmorn Hall, Wellington
Jam Factory, Tauranga	SUPER, Lyttelton	Waihi Beach Hotel, Waihi Beach
Laundry, Wellington	Sweat Shop Brew Kitchen, Auckland	Water Bar, Wanaka
Leigh Sawmill Cafe, Leigh	The Butter Factory, Whangārei	Whammy! & Whammy
LOOP, Papanui, Christchurch	The Cabana, Napier	Backroom, Auckland
Meow, Wellington	The Crown Hotel, Dunedin	Win-Win, Auckland
Mood, Tauranga	The Dog's Bollix, Auckland	Wunderbar, Lyttelton.
Moon, Wellington	The Great Hall at The Arts Centre, Christchurch	
MoveSpace, Auckland	The Lucky Bar, Whanganui	
Neck of the Woods, Auckland		
Nelson Centre of Musical Arts, Nelson		

INITIATIVE 5: Supporting COVID-19 music sector recovery & regeneration – cont

Tier 3 Significant Production Fund (formerly World Class Production Fund): *This fund will enable artists to apply for a contribution towards ensuring world class sound, lighting and staging production for shows with a significant audience capacity. There will be ten grants available over the next year.*

The Aotearoa Touring Programme Tier 3 Significant Production Fund enabled artists or their representatives to apply for a contribution towards ensuring world class sound, lighting and staging production and COVID related safety costs for New Zealand artists' shows with a significant audience capacity. This was a one-off fund with a minimum of ten grants available until 30 June 2021, intended to encourage large-scale NZ artist tours and events over the months from March until September 2021 to provide access to significant sized local music performances for New Zealanders, and support concert production companies through the next phase of New Zealand's COVID recovery.

The Tier 3 Fund was specifically for the production costs of significant large-scale events and tours that had exclusively New Zealand music performers at venues with over 2,000 capacity per show, or combined capacities in excess of 8,000 for tours. For one-off events, the capacity was to be in excess of 4,000 and the grants were relative to the scale of the show/s. This was a matched investment programme. Applicants could apply for 50% of the eligible production costs up to \$100,000.

Five projects have been completed, one was partially completed, and four have been postponed until 2022 due to Alert Level shifts.

"Touring artists is a challenging and risky business during the best of times. Without this support, many of our shows would not have been possible in this climate. As well as generating opportunities for the amazing creatives in this country, it also helps to sustain the wider ecosystem of the music industry. While borders remain closed, local touring and live events are more important than ever. Without it, there's no guarantee that the many people and organisations who work behind the scenes (venues, production companies and technicians, session musicians etc) will be around in the future when international touring at scale returns."

ADAM FINDLAY, ECCLES ENTERTAINMENT

The 11 recipients of the Tier 3 Significant Production Fund were:

Bennee
Crowded House
Fat Freddy's Drop
L.A.B
Outerfields Festival
Salmonella Dub
Shapeshifter
Six60
Smokefreerockquest & Smokefree
Tangata Beats
The Others Way
Tuawahine

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic Capability Business Growth	INITIATIVE 6: Operation of the Aotearoa Touring Programme <i>This programme is intended to reinvigorate the live music sector to grow the potential for touring across Aotearoa and enable more New Zealanders to experience live, local music. Through providing a robust grants assistance programme that invests in 50% of approved domestic touring costs, more NZ artists will be able to grow sustainable careers and increase the access to live music for NZ audiences.</i> Aotearoa Touring Programme Tier 1 (formerly Regional Touring Fund): This fund enables emerging and established artists who perform in lower capacity venues to apply for a contribution towards the costs of undertaking a NZ tour, to encourage shows outside of the main centres, shows for all ages audiences, and shows accessible to broad communities (i.e. shows at marae, community halls, etc). Applications should include provision for payment of venue hire fees and advertising spends on local media outlets to market the shows. A minimum of 100 grants will be available until 30 June 2022 and Tier 1 grants are capped at \$10,000. Aotearoa Touring Programme Tier 2 (formerly National Touring Fund): This fund enables artists to apply for a contribution towards the costs of undertaking a national tour, with a focus on tours which will include shows outside of the main centres. Applications should include provision for payment of venue hire fees and advertising spends on local media outlets to market the shows. A minimum of 40 grants will be available until 30 June 2022 for artists with a proven track record of successful touring and Tier 2 grants are capped at \$50,000. Associated tour resources have been published alongside the Aotearoa Touring Programme. These include: Getting started planning a Tour; Live Music Glossary; Touring Budgets – A Beginners Guide; Promoting Your Gig; and How to Create an Electronic Press-kit.	That 100 domestic tours are supported over the next two years for artists to perform in lower capacity venues that include shows outside of the main centres and/or for all ages audiences That 40 domestic tours are supported over the next two years for artists with a proven track record of successful touring which include shows outside of the main centres and/or for all ages audiences That a minimum of six funding rounds occur per annum and that independent audits are undertaken for a minimum of four projects annually.	Supported artists we work with domestically receive greater coverage and engagement Four applicants take part in a survey to assess the funding process and management of the programme.	1,500,00
Goal: That 70 New Zealand domestic tours are supported per annum				
Result: 136 domestic tours supported across the Aotearoa Touring Programme Tier 1 & Tier 2				
		Quantitative Results	Qualitative Results	Actual (\$000)
		x108 Aotearoa Touring Programme Tier 1 tours supported	Supported artists re-applications shows demand to return to new centres, and growing press and online coverage. Domestic touring activity in NZ grew by over 6% in the year, despite repeated Alert Level shifts	708 paid to date
		x28 Aotearoa Touring Programme Tier 2 tours supported		1,689 committed to date
		x5 funding rounds have occurred since the Programme launched in October 2020		variance funded by Outward Sound underspend
		x10 Independent Application Audits were completed with no audit issues raised	Applicant feedback has been very positive, with commendation of the staff responsiveness.	

AOTEAROA TOURING PROGRAMME

Grant Report 2020 – 2021

The Aotearoa Touring Programme is matched investment initiative. Applicants can apply for 50% of the eligible costs for undertaking a NZ tour – which is defined as at least three shows outside of your hometown.

Total applicants:

157 applications received

Note: all applications are pre-vetted

Total Tier 1 tour applications supported:

108

Total Tier 2 tour applications supported:

28

Total Tier 3 Significant Production Fund tour & event applications supported:

11

Total number of shows supported:

1085

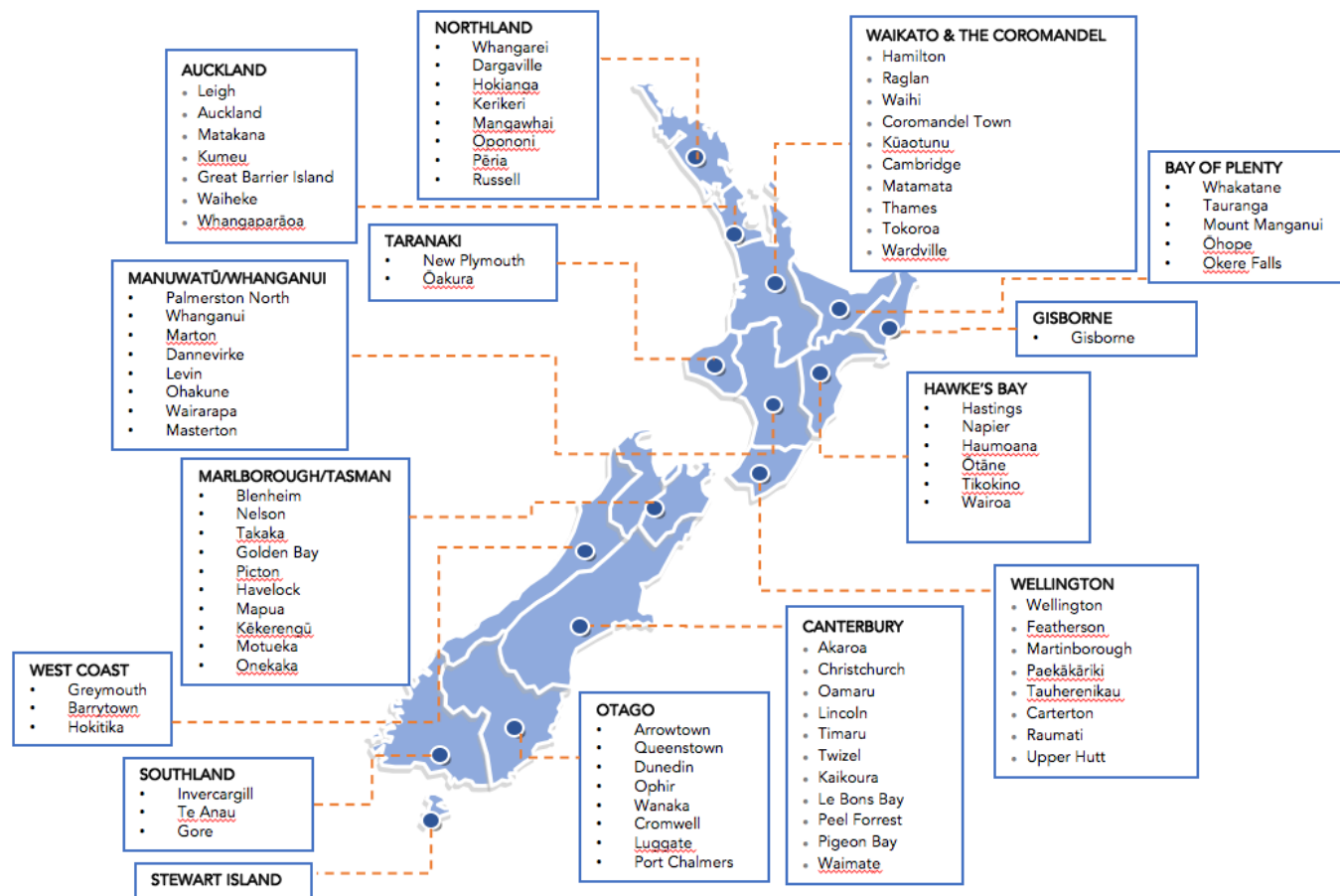
Total number of locations:

91 towns & cities

Total number of New Zealand Artists supported:

141 individual Artists

145 SUPPORTED TOURS – OVER 1085 SHOWS IN 91 TOWNS AND CITIES ACROSS AOTEAROA



AOTEAROA TOURING PROGRAMME: INCREASED ACCESS & REGIONAL SHOWS

The Aotearoa Touring Programme supported 153 all ages shows in 2020-21 to provide improve access to original local music for young New Zealand audiences.

20% increase in the range of towns visited by NZ artists, with 54% of shows outside the three main centres

The South Island had 12% more live shows by NZ artists, and performances in Dunedin increased by 27%

14% of supported shows were for all ages/youth audiences

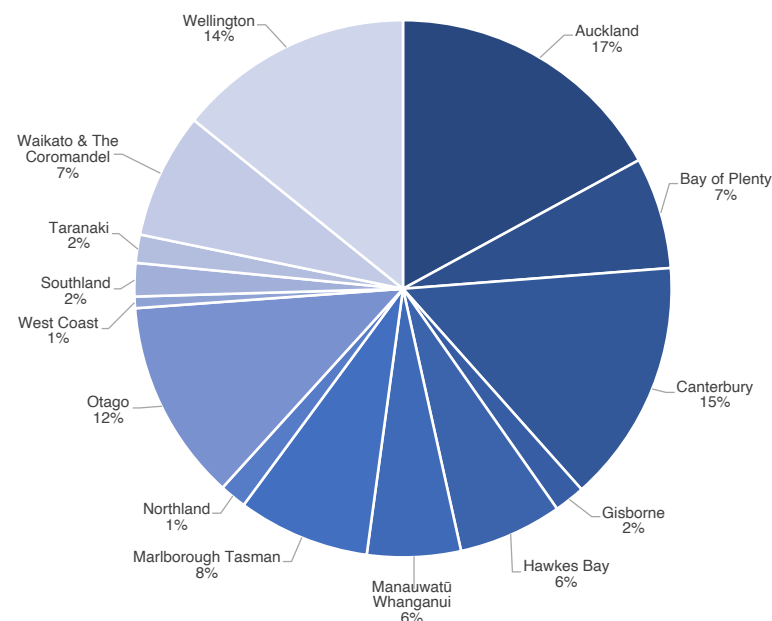
25% of recipients were Māori artists.

Performance of original live NZ music not only returned to the same level as pre-pandemic activity, but grew (6.3% more shows by original NZ artists in October 2020 - February 2021, compared to the same period the previous year using data from online gig guide Under The Radar).

"Thank you for funding my latest tour. It enabled us to play some amazing venues and provide work for so many people. I'm seeing so much many more shows coming through Dunedin too. What an amazing fund."

NADIA REID

**NZ MUSIC COMMISSION:
Aotearoa Touring Programme Supported Shows By Region 2020-2021**



AOTEAROA TOURING PROGRAMME: TIER 1 RECIPIENTS 2020-2021

10:32 for a 12 date tour to promote new album 'Aequus Anumus'.

Adam Hattaway and The Hunters for a 9 date national tour, in both the North and South Islands, in support of their third album 'Woolston, Texas'.

Ainslie Allen for a 16 date tour to launch Ainslie's debut album 'Betty'.

Andrew Fagan & The People for a 6 date North Island tour in support of the release of the third album 'Act Normal'.

Anna Coddington for a 7 date tour of Aotearoa in support of new album 'Beams'.

Arjuna Oakes for a 5 date tour of Aotearoa in support of Arjuna's upcoming collaborative EP 'First Nights' with Serebii.

ARLI and Rhian Sheehan for an 11 date tour of New Zealand.

Aro for a 9 show tour promoting the release of Aro's EP 'He Manu Anō'.

Arthur Ahbez for an 8 date tour of the central North Island in early 2021.

Barry Saunders & Darren Watson for two 5 night tours of the community halls of Hawke's Bay as part of the Small Halls Sessions.

Ben Woods for a 9 date tour across Aotearoa, in support of two releases, and in anticipation of a new album.

Bic Runga for a 6 date tour of the North Island to test songs from Bic's upcoming album, and perform songs recently translated into te reo Māori.

Blindfolded and Led to the Woods for a 7 date tour in support of the album 'Nightmare Withdrawals'.

Catherine Tunks and Band for a 10 date tour primarily focussed on South Island towns, with a collaboration band featuring Kara Gordon, Michael Barker, Krissy Jackson and Gavin Dowling.

CHAI for a 4 date tour in support of new single.

Chelsea Jade for a summer New Zealand album release tour with very special guest Deryk, plus performing at 4 festivals.

Clap Clap Riot for a 4 date tour in support of new single.

Crooked Royals for a 4 date tour of in support of two singles from their upcoming album.

Dan Sharp for an 18 date tour in support of the EP called 'Water Went Away'.

DARTZ for a 17+ date tour of Aotearoa completed in a Toyota Corolla to support the release of, and film the music video for, their new single Toyota Corolla.

Dead Favours for a 4 date tour to support the first of two EP's Dead Favours are releasing in 2021.

Delaney Davidson for a small regional tour of the South Island including shows in Queenstown, Twizel, Port Chalmers and Stewart Island.

Dick Move for a 4 date tour including Wellington and the South Island.

Die! Die! Die! for a 6 date tour of New Zealand celebrating the 7" release of 'I Seek Misery' & '450'.

Dr. Reknaw for an 8 date tour in support of debut studio album 'Rektified'.

Earth Tongue for an 8 date tour of Aotearoa including shows in Raglan, Tauranga and Oamaru.

East York for a 4 date tour in support of their debut EP.

Easy Off for a 6 date North Island tour.

ELEMENO P for a summer tour of the North & South Islands with 14 gigs at iconic venues.

Emily C. Browning & Jack Page for an 8 date tour including shows in Leigh, Picton, Nelson and Akaroa, performing recent releases.

Emma Dilemma for a national live debut 6 date tour supporting Villainy.

Estère for an 11 date national tour in support of the release of Estère's album 'Archetypes'.

Finn Andrews for a 6 date tour in support of debut solo album 'One Piece at a Time'.

Flamingo Pier for a 4 date tour in support of their debut album release.

Francisca Griffin & the Bus Shelter Boys for a 6 date tour of the North Island in support of new single 'Wolf'.

AOTEAROA TOURING PROGRAMME: TIER 1 RECIPIENTS 2020-2021 cont

Fraser Ross for a 12 date tour promoting his upcoming single and forthcoming album release.

French for Rabbits for a 7 date tour of New Zealand supporting two single releases from their forthcoming record 'The Overflow'.

Georgia Lines & Laiika for a 4 date co-headline tour.

Glass Vaults for a 4 date tour of Aotearoa to promote album 'Sounds That Sound Like Music'.

Graeme James for a 16 date tour in support of James' Four Seasons EP project.

Greg Johnson Band for a 7 date New Zealand tour in support of Greg's new album to be released in June 2021.

Guardian Singles for an extensive national tour of the North and South Islands, in support of the second pressing of their debut LP and the release of a third single.

Ha! the Unclear for a 7 date tour including shows in Leigh, Mt Maunganui and Whanganui in support of new single 'Strangers'.

Harper Finn & L.A Woman for a 4 date co-headline tour.

Jack Page for a 4 date tour in support of his second EP 'The Days, Pt. 2'.

Jackie Bristow for a 16 date tour of the North and South Island in support of her fifth album release 'Outsider'.

Jazmine Mary + Finn Johansson for a double headline tour of the South Island in support of a Jazmine Mary single to be released with Finn Johansson.

Jed Parsons for a 19 date tour in support of new album 'Brunch'.

Jeremy Redmore for a 7 date tour in support of the release of new album 'The Brightest Flame'.

Julie Lamb Outfit for an 8 date North Island tour between April and June in support of their 2020 album 'How Humans Think'.

Juno Is for a 6 date tour supporting the release of the recent Juno Is EP 'Creature Of Habit' including shows in Wanaka, Nelson and Queenstown.

Jupiter Project for a 5 date tour across Auckland, Hamilton, Wellington, Christchurch & Dunedin in support of their debut album 'Starlight'.

Kane Strang for an 8 date tour to promote the release of the album 'Happy To Perform'.

KITA for an 8 date tour in support of their debut album.

Knights of the DUB Table for a summer tour in support of new single 'Jungle DNB Theme'.

Krispy & The Pooch for a 9 date tour in support of their EP 'Drop The Needle'.

LADI6 for a 7 date tour to present the 2021 Ladi6 'Alpha Sessions'.

Lawrence Arabia for an 8 date North Island tour with Lawrence Arabia performing solo, and on piano.

Lips for a 5 date tour in support of debut album 'I Don't Know Why I Do Anything'.

Looking For Alaska for a 12 date tour of the North and South Islands in support of their album 'Light and Shadow'.

Lost Tribe Aotearoa for an 11 date tour of Aotearoa.

LOU'ANA for a 7 date tour to promote her new single release.

Lousia Nicklin for an 8 date tour to promote her debut self-titled album.

Males for an 8 date tour across both North and South Islands, including regional dates, in support of a split double A-side single.

Marlin's Dreaming towards The Beach Ball summer tour with Daffodils and Soaked Oats.

MASAYA for a 4 date tour supporting a upcoming single release.

Merk for a 6 date album release tour of the North and South Island in support of Merk's sophomore record 'Infinite Youth'.

Mermaidens for a 7 date tour of Aotearoa to promote Mermaidens' new single 'Soft Energy'.

Merv Pinny for an 11 date North Island tour as an introduction to 'New Zealand's best kept secret'.

AOTEAROA TOURING PROGRAMME: TIER 1 RECIPIENTS 2020-2021 cont

Mia Jay for a 5 date tour of North and South Islands in support of her upcoming EP, 'Stalled On A Highway'.

Miles Calder for a 10 date tour in support of his debut solo album 'Autopilot Life'.

Mini Simmons for a 6 date tour in support of a new single called 'Push And Pull'.

Miss Cressida for a 4 date tour.

Monty Bevins for a 13 date tour of NZ in support of the debut album 'Time To Bide'.

Mousey for a 4 date solo tour of the South Island.

Neive Strang for a 5 date tour, with 4 shows in the South Island, in support of the single 'Sick Love Tick'.

O & The Mo for a 12 date nationwide tour in support of their debut album 'In Transit'.

ONONO for a 7 date tour to promote their second studio album.

Oscar LaDell & Hoot for a 15 date tour of the South Island supporting the recent album 'Love & Revolution'.

Paige for a 4 date first-ever headline NZ tour, following her 2020 EP 'Always Growing'.

Pickle Darling for a 12 date tour in support of Pickle Darling's upcoming sophomore album 'Cosmonaut'.

PIPSY for an 8 date tour of the North and South Islands, promoting 'The Hopeful Sounds'.

Pull Down The Sun for 13 shows around the North and South Islands promoting their debut album 'Of Valleys and Mountains'.

Racing for a 4 date tour in support of their new single 'Space Boogie'.

Raw Collective for a 7 date tour of Aotearoa to promote a new album release.

Reb Fountain for a 13 date New Zealand tour in support of the release of Reb Fountain's self-titled album.

Rose Lubransky and Groundfloor for their debut tour of the South Island supporting the release of 'Head Over Heels'.

Russian Blue for a 4 date tour of the lower South Island in support of their debut EP.

Sam Bartells for a 6 date tour of the North Island to extend the EP release tour from October.

Sea Mouse for a 6 date tour in support of single 'Side B Track 1'.

Soaked Oats for an 11 date tour of Aotearoa to road test their album being released in 2021.

Swallow the Rat for a 7 date tour to promote the release of a split LP with NYC band Clone.

Sweet Mix Kids for a 12 date nationwide tour in support of debut album 'Radio with Pictures.'

Team Dynamite for a 7 date tour in support of album 'Respect The Process'.

TEEKS for the six show 'The Invitation Tour', travelling to unique venues and churches in Christchurch, Wellington, Auckland, Tauranga and TEEK's hometown of Hokianga.

The After for a 6 date tour in support of the single 'Clear To Me'.

The DeSotos for a 6 date tour of lower North Island & upper South Island.

Theia x Vayne for a 5 date North Island tour in support of bilingual waiata 'Creep'.

Tim Allen and The Two for an 11 date tour of the North and South Islands to promote the new single 'Love is a Pill'.

TOI (formerly known as Tunes of I) for a 4 date headline tour in support of the upcoming EP - 'TOI'.

TOOMS for a 7 date national tour.

Valere for a 4 date tour in support of debut album 'Colours'.

Venice Qin for a 9 date tour titled "Queen of The Night", following her latest single release.

Wax Chattels for a 4 date tour of New Zealand supporting their new single.

Wax Mustang for a 5 date headline tour visiting Wellington, Christchurch, Dunedin, and Auckland.

Wiri Donna & Dale Kerrigan for a 6 date tour to support the release of recent singles and video.

Womb for a 4 date tour in support of the release of upcoming EP 'Holding A Flame'.

AOTEAROA TOURING PROGRAMME: TIER 2 RECIPIENTS 2020-2021

Alien Weaponry for a 6 date tour of North and South Islands, including an all ages show.

Anthonie Tonnon for a 7 date tour in support of album release 'Leave Love Out Of This'.

Beastwars for a 4 date New Zealand tour celebrating the ten-year anniversary of their debut album, and a 7" vinyl release of two un-released songs.

David Dallas for a 4 date tour to celebrate 10 years of 'The Rose Tint' album and its vinyl re-release.

Deadbeat for a 13 date tour in support of the release of the new single 'Rage'.

Dimmer for a 6 date tour marking the 20 year anniversary of the album 'I Believe You Are A Star'.

Drax Project and Mitch James for a 7 date all ages tour of North and South Islands with special guest Aacacia.

Garageland for a 6 date tour to celebrate 25 years since the release of 'Last Exit To Garageland'.

Jordan Luck Band for a 28 date national winter tour.

Katchafire for a 3 date tour to return to old venues to showcase new music the band has been working on over COVID-19.

Kiwi Grooves – Ardijah, Annie Crummer, Herbs, Che Fu, Jamey Ferguson, Israel Starr, Beau Monga & DJ Cartel for a 6 date tour of classic kiwi music.

Kora and Devilskin for a co-headline 9 date national winter tour.

L.A.B for a 3 show series during July 2021.

Lawrence Arabia for a 10 date tour performing the album 'Chant Darling'.

Louis Baker for a 4 date theatre headline tour in support of upcoming EP 'Love Levitates'.

Mako Road for a 5 date tour of the North & South Islands in support of debut album 'Strange Days'.

Mako Road for an 8 date tour to continue promotion of the band's debut album with some all ages shows.

Marlon Williams for a 'Evening With Marlon Williams', a 26 date tour of North & South Islands, where all shows are all ages.

Nadia Reid for an 8 date tour of New Zealand's opera houses, churches and/or theatres with a full band.

Shapeshifter for a 3 date tour of provincial NZ outside of the summer festival circuit to get the band, crew and staff underway in the industry after COVID.

TEEEKS for a 6 date theatre tour in support of debut album 'Something To Feel'.

Th' Dudes for a 12 date tour of North and South Islands where all shows are all ages. This tour was re-scheduled from April 2020 and was already on sale pre-COVID lockdown.

The Chills for a 13 date tour of Aotearoa New Zealand to mark the release of the ninth studio album.

The Phoenix Foundation for an 8 date tour of the North and South Islands in support of seventh studio album 'Friend Ship'.

The Upbeats for a 14 date national tour to promote the new studio album 'Not Forever'.

The Veils for a 9 date tour of Aotearoa performing their album 'Nux Vomica' in its entirety, as well as a selection of their greatest songs.

Troy Kingi for a 3 date tour of the North Island in October.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
Domestic International Capability Business Growth Goal: That a minimum of twelve intern placements occur per annum and minimum of ten upskilling events occur annually Result: 26 Internships and 22 Upskilling Events Goal: That a minimum of fifteen new initiatives occur per annum to strengthen music sector capability in a post-COVID environment. Result: 25 new initiatives supported (plus five existing baseline)	INITIATIVE 7: Delivering professional development opportunities, useful information & resources for the NZ music industry <i>Delivering an Industry Internship Programme will provide practical training and develop the knowledge, networks and career potential for the interns, whilst providing support and new perspectives and for host organisations.</i> <i>Supporting and participating in upskilling events across NZ, from grassroots learning through to higher professional development opportunities, and producing practical information and resources, will provide industry practitioners with useful and high quality information. This will expand the music sector skill base and help grow the industry's expertise and capability to successfully operate in a post-COVID environment.</i> <i>Facilitating the collection of data relevant to the NZ music industry will provide the industry (and the Music Commission) with important knowledge about the economic performance of the industry and greater societal benefits of music.</i> There was significant levels of activity all over Aotearoa for capability building, upskilling for sustainable careers, the development of resources and research to support emerging and established industry practitioners. This investment is having a real and tangible positive impact – 64% of participants in the Industry Internship Programme from this year have gone on to secure work in the music sector, either with their Host Organisations or in new roles. Across the music sector, practitioners have been able to access support and training in areas such as music business skills, wellbeing and mindfulness, music synchronisation, songwriting, sexual harm prevention, music production, rangitahi engagement, working towards a bilingual music sector, and empowering women and encouraging diversity.	A minimum of ten upskilling events occur annually That a minimum of twelve intern placements occur per annum That usage of resources is maintained or grows annually and 25% of event audiences or resource users are first time attendees or clients That a quantifiable figure of the financial value of NZ music is published annually, produce the May Book, provide a free legal advice service.	At least 85% of professional development participants rate the initiatives as good or excellent.	1,285
		Quantitative Results	Qualitative Results	Actual (\$000)
		26 Interns participated in the Industry Internship Programme	100% of the participants in the Industry Internship Programme rated the programme as very good or excellent.	1,250
		22 Upskilling events and 25 partnerships – see pages 28 – 30	96% of participants across Synposium, Go Live! & To The Front (formerly Girls Rock!) rated the events as good or excellent.	
		The Resource Section of the website grew significantly with over 20,000 pages views this year; most events being new meant most audiences were first time attendees	Attitudinal feedback from participants in grant reporting across all completed events is very positive.	
		The PWC Music Industry Economic Contribution report and the PWC Overseas Earnings of the NZ Music Industry report were completed, the May Book was published both in hard copy and digitally, and free legal advice service MusicLaw was 31% over capacity for the year.		

INDUSTRY INTERNSHIP PROGRAMME 2020 – 2021

It was again a disrupted year for the Industry Internship Programme, but significantly less so than the previous reporting period with all internships completed by 30 June 2021. There was a minimal amount of hours that had to be undertaken with Interns working from home due to Alert Level shifts early in the calendar year – which is positive, as a key benefit of the Programme is the worksite-based training and networks formed.

From the 26 Internships undertaken this year, 64% of Interns have either stayed on in paid work with their Host Organisations, or secured other paid work in the music sector.

Feedback from the cohort of both Interns and Hosts, including exit interviews, continues to be excellent:

- 100% of the Host Organisations said they would recommend other NZ music businesses apply to be a part of the Industry Internship Programme.
- 100% said that they were happy with the performance of their Intern.
- 100% said they would apply to Host an Intern through the Programme again if the opportunity arises.

PARTICIPATING HOST ORGANISATIONS

37 HZ Limited, Onehunga	Live Nation, Auckland City	RDU 98.5FM, Christchurch
AAA Records, Kumeu	Lorraine Barry Management, Auckland City	Rockquest Charitable Trust, Auckland City
Bigpop Studios, Auckland City	Mind Your Music, Auckland City	Roundhead Studios, Auckland City
Creative Capital Arts Trust, Wellington	Morning People, Auckland City	SOLE Music Academy, Christchurch
Creative Sounds Society, Palmerston North	Music Producers Guild NZ, Auckland City	SOUNZ, Wellington
Depot Artspace, Devonport	Native Tongue Music Publishing, Auckland City	Spark Arena, Auckland City
Five AM, Auckland City	NicNak Media, Auckland City	SquareSums&Co., Auckland City
Flying Out, Auckland City	NZ Musician Magazine, Auckland City	TA Audio, Auckland City
InDigiNation, Tairāwhiti	NZ On Air Music, Auckland City	

NB: NZ On Air participated as Host Organisation in the Industry Internship Programme this year, but covered 100% of the costs for their Intern placement.

"I encourage any New Zealand music organisation to become a leader and help develop the future of our music industry by becoming a Host Organisation for the Music Commission's Industry Internship Programme."

SIMON CLARIDGE, RDU 98.5FM

NZ MUSIC CAPABILITY PROGRAMMES

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

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

MUSIC COMMISSION CAPABILITY INVESTMENTS

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

These investments have included:

- Dunedin AMPED Music Project
- Gig Starters All Ages Seminars & Events
- Global MRC Nielsen Streaming Research
- Going Local Seminars
- Māori Music Industry Coalition reformation, wānanga and industry support
- Māori, Pacific & Non-APRA member Music Research - Massey University
- Music Mangers EAP Wellbeing & Resilience Training
- The New Normal Hui – Producing Online Events
- NZ Music Month Summit
- NZ Music Producers Series – for Female & Pacific Participants
- ORO Māori Music Strategy
- Parachute Producers Development Programme
- Rockquest National Finals – COVID pivot to online mentoring
- SongHubs expansion with regional programmes
- SoundCheck Aotearoa establishment, Music Equity Research & Harm Prevention specialist strategy consultation, and the development of prevention training programmes.

CAPABILITY GRANTS PROGRAMME

This year the Music Commission launched a contestable fund called the Capability Grants Programme, which supports music industry upskilling, training and development opportunities. The Capability Grants Programme is funded to run until 30 June 2022.

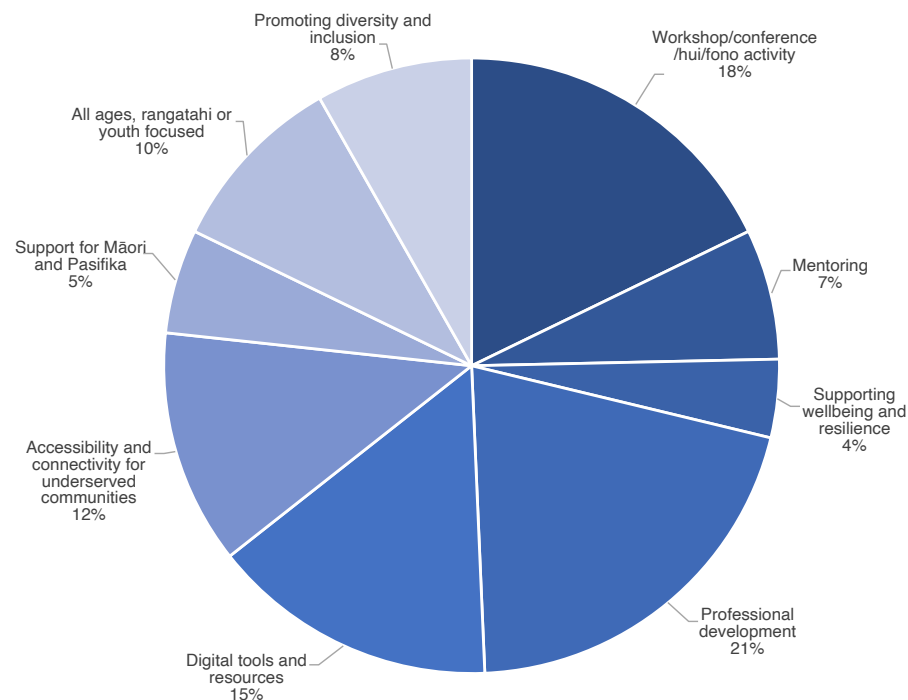
Music businesses, organisations, collectives and individuals can apply for up to \$25,000 towards new initiatives, or building on existing initiatives, that support industry, technical and business capability in Aotearoa's music sector. This includes upskilling projects, training and development opportunities,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

31 Capability Grants Programme initiatives were supported in the year ending 30 June 2021. A number of the event-based initiatives have had postponements due to Alert Level settings, but all affected projects have rescheduled, with no cancellations to date.

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

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

CAPABILITY GRANTS PROGRAMME RECIPIENTS BY PROJECT TYPE



NB: Some projects have more than one focus area

CAPABILITY GRANTS PROGRAMME RECIPIENTS 2020-2021

Aeroplane Music for the creation of user-friendly resources and programmes for musicians on copyright, music royalties and licensing.

Aotearoa Music Sync-Posium for a new conference and workshops on music synchronisation designed to build capability in Aotearoa.

Aro for 'He Wai', an initiative to develop new bilingual Māori - Pākehā songs into digital tools and resources suitable for schools and other community groups who serve the hauora of young people aged 5 - 24 years.

Backline Charitable Trust for a series of free mentoring workshops for local songwriters and performers in Hawkes Bay.

Base FM for an expansion of its mentoring programme, which matches rangatahi with artists and creatives, supporting MAINZ students with training and an industry pathway.

Bianca Bailey for the development and implementation of a new individualised platform for Wellington-based Eyegum Music Collective for event management and scheduling.

Campus Radio 95bFM for training in video production and editing to support the delivery of quality live-to-air musical performances.

Christchurch City Council for free music industry workshops and seminars delivered as part of 'Go Live!' in Christchurch.

Depot Art and Music Space Trust for 'AWHI', a new joint initiative between Depot Sound and Waiata te Ako, to develop the capability and experience of rangatahi/emerging musicians.

Flying Out for the scoping and development phase for a suite of new services to support New Zealand artists.

Kiwi Kids Music for an online members resource to support professional development, live performance and touring opportunities of children's music in Aotearoa, based in Wanaka.

LAMBS for market research and scope development for starting an independent music synchronisation agency based in Wellington.

Live Nation Australasia for sexual harm prevention training for the entire Live Nation group employees, including Spark Arena staff, security providers, Tickmaster, Moshtix and Rhythm & Vines.

Māori Music Industry Coalition for the development of kapa haka engagement guidelines for the contemporary music industry.

Most FM for an Introduction to Music Production and Technology programme in New Plymouth.

MTCO Ltd for 'You're the future of music', a two day event of seminars and workshops for musicians in Auckland.

Native Tongue for the creation of an online, easily searchable library accessible to New Zealand film and TV music supervisors and producers.

Otago University Students Association (OUSA) for a free one-day educational summit in Dunedin for women and non-binary people in the music industry.

Racquet Club for upskilling and training focusing on inclusivity and safe space policies and measures in Wellington; and community hui/workshops on safe spaces in Wellington.

Radio One 91FM for the Dunedin based research and development of demos.nz, a new demo portal for the Student Radio Network to support emerging recording artists.

CAPABILITY GRANTS PROGRAMME RECIPIENTS 2020-2021 cont

SOLE Music Academy for a new music business speaker and mentoring series to support Canterbury artists.

SOUNZ for a digital youth engagement strategy in all genres, but with a focus on Māori music and composers/engaging with rangatahi aged 15-25 .

SwampShack Studio for a project to develop local Taranaki musicians' songwriting and performance skills, and build professionalism.

The 13th Floor for a new live-streaming show to develop and upskill young people with real-life production experience.

The Darkroom for a series of free artist development seminars in Christchurch to support and empower emerging music practitioners.

The Drop Limited for a wellbeing course for musicians and music managers on practical philosophy and mindfulness.

The Sensonauts for music production courses to encourage more women and non-binary individuals in electronic music and encourage line-up diversity.

The Voices of Hope Trust for a video and social media campaign, 'Music Holds Hope', highlighting local musicians talking about mental health.

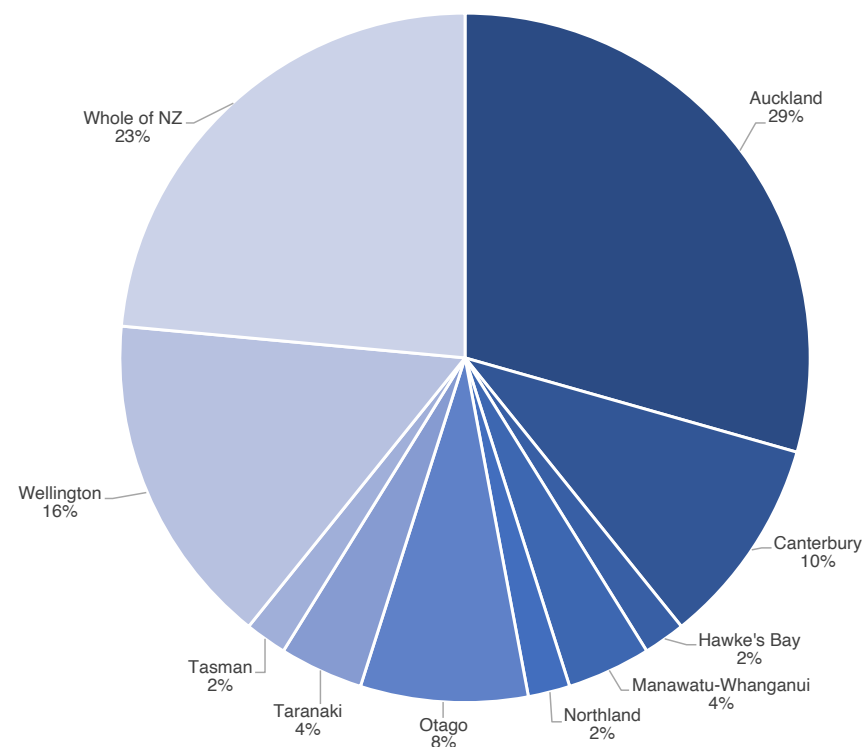
"We've had great feedback from the organisations and individuals we've been promoting the project to, and we're feeling excited to see the changes that we can bring about by doing this mahi. Thank you for the opportunity."

FRANCES DICKINSON, ESTABLISH MUSIC

To The Front Pōneke for the expansion of the Girls Rock! Aotearoa's To The Front Pōneke programme in Wellington.

Women About Sound for a series of workshops designed to develop audio engineering and music production skills of women and gender non-conforming individuals in Auckland.

CAPABILITY GRANTS PROGRAMME RECIPIENTS BY REGION



Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International	INITIATIVE 8: Creating access to offshore expertise, networks and upskilling opportunities <i>Facilitating opportunities for international specialists to pass on knowledge to local music businesses via seminars and networking opportunities will enable NZ artists and professionals to make more informed plans and decisions with regard to overseas market initiatives, improving their chances of success.</i>	At least 80 NZ music businesses participate per annum	At least 85% of attendees and participants surveyed rate their satisfaction with events as good or excellent	50
Capability		At least 20 international professionals participate per annum.	That participants in upskilling or networking opportunities annually in NZ and offshore report gaining useful information and contacts.	
Business Growth				
Goal: At least 20 international professionals participate in the Going Global Music Summit.	The Going Global Music Summit was scheduled to take place as an in-person event from 27 – 30 August 2020. Ongoing border restrictions meant a Australasian-only focused version of the event was planned, however the move for Auckland into Alert Level 3 on 12 August last year necessitated the cancellation of the conference.			
Result: Going Global Conference Cancelled Due to Auckland at Alert Level 3	To support continued international upskilling opportunities, the Music Commission invested in a series of virtual offshore-focused workshops with Independent Music NZ which took place over ten months. These were with:			
Replaced with series of virtual events featuring offshore specialists.	AMAZON MUSIC BANDCAMP BOLSTER AU – BLOCKS 2.0 – five workshop series FACEBOOK MUSIC GYROSTREAM MUSICALLY – three module series SGC MEDIA AUSTRALIA SPOTIFY – two workshops TIKTOK VEVO VICTORIA MUSIC DEVELOPMENT OFFICE WIN (WORLD INDEPENDENT NETWORK) YOUTUBE MUSIC.			
20 Virtual Events held				
		Quantitative Results	Qualitative Results	Actual (\$000)
		Event did not take place in August 2020 due to Alert Level 3 settings.	Event did not take place in August 2020 due to Alert Level 3 settings.	50

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International	INITIATIVE 9: Operation of the Outward Sound Programme <i>Through providing a robust grants assistance programme that invests up to 50% of costs for representatives or artists to undertake offshore music market initiatives, NZ music projects will have an increased chance at success in overseas markets, foreign exchange earnings from NZ music will increase, and the profile of NZ music in international markets will improve.</i> Until international border settings allow, the primary focus for Outward Sound will be supporting international promotion and marketing. There were 38 Outward Sound grants approved in 2020-2021 (76 in 2019-20, 96 in 2018-19, 61 in 2017-19). With international borders closed to freely travel since March 2020, the Outward Sound Programme has pivoted its focus to ensure the most useful support was being delivered to NZ artists and music businesses. Since April 2020, the Music Commission has recommended that all new Outward Sound applications focus on promotional activities, which are tied to an international release that had generated interest in overseas territories. This will remain in place until border settings change. Grants for promotional activities still required matching funds from the applicant.	Four funding rounds are held annually and independent audits are undertaken for a minimum of two completed projects 100% of international marketing projects provided with matching funds through Outward Sound have robust plans & demonstrate capability to achieve increased overseas earnings, as assessed by an industry advisory group A stable or growing percentage of Outward Sound recipients offered subsequent international opportunities.	Artists we work with internationally receive greater coverage and engagement Four applicants take part in a survey to assess the funding process and management of the programme.	600
Capability				
Business Growth				
Goal: Four funding rounds are held annually and 100% of projects demonstrate capability to achieve increased overseas earnings. Result: Four funding rounds were held and 100% of projects demonstrated capability to achieve increased overseas earnings (primarily through streaming services).				
		Quantitative Results	Qualitative Results	Actual (\$000)
		Four funding rounds were undertaken and an independent audit was completed for four projects 100% of projects funded through Outward Sound had robust plans and demonstrated capability to achieve increased overseas earnings (primarily through streaming services).	MRC Data (formerly Nielsen Research Music Connect) reports show between the funded artists, they garnered 269,234,432 on-demand audio streams and 23,498,872 on-demand streaming video plays (2019-20 = 161,819,470 on-demand audio streams and 39,176,077 on-demand streaming video plays) The applicant survey did not take place this year. The temporarily changed Outward Sound focus means a survey was not practical.	413 <i>variance transferred to Aotearoa Touring Programme</i>

OUTWARD SOUND RECIPIENTS 2020 – 2021

INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS

The International Music Market Development Grants provide assistance for initiatives 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. The programme is inclusive of music from all genres, styles and niches and applicants may target relevant markets around the world.

With border restrictions currently in place, the focus for the past financial year has been to support international marketing and promotion to assist NZ artists in maintaining their global audiences whilst offshore touring is not feasible.

The 38 successful grant applicants in 2020-2021 were:

Alien Weaponry for a 31 date tour of USA to support release of Alien Weaponry's second album via Napalm Records in September 2021.

Aly Cook for online promotion in support of her single 'Cold Wind'.

Anthonie Tonnon for radio and promotion in the USA in support of the new album 'Leave Love Out Of This', to be released on Misra Records and Flippin' Yeah Records.

Capital Theatre for marketing and promotion in the UK and USA in support of Capital Theatre's album to be released in October 2022.

Church & AP for PR, marketing and radio-plugging in Australia, UK and Europe in support of their second album release.

Dallas Tamaira for international marketing and promotion in the UK and Europe in support of the upcoming releases from Dallas Tamaira.

Devilskin for an 8 date Australian tour.

Estère for a PR campaign and radio-plugging in the UK, Europe and USA in support of the release of Estère's album 'Archetype', released in 2021.

Flying Nun Records for international marketing and development of Flying Nun catalogue through the '40th Anniversary Lens' project.

Foley for a song-writing and business trip to Australia.

Foley for international marketing, publicity and promotion in support of Foley's second EP, 'Vacation'.

French for Rabbits for international marketing, PR and radio plugging in support of the release of French for Rabbit's third album 'The Overflow' in November 2021.

Gareth Thomas for marketing and publicity in Australia in support of the independent release of his third album in 2021.

Georgia Lines for international marketing and promotion in support of the release of three singles in 2021.

Isla Noon for marketing and PR in Australia, UK and USA in support of Isla Noon's upcoming single and EP releases in mid-2021.

Lontalius for PR and radio-plugging in Australia, UK and Europe in support of the release of his upcoming new album.

Louis Baker for a live recorded performance for Los Angeles-based live music series, Home School.

Louis Baker for international marketing and promotion in support of the release of Louis Baker's EP, 'Love Levitates', to be released in June 2021.

Maciek Hrybowicz for marketing and promotion to support his new single release in Poland.

Mako Road for international marketing in support of the independent release of their self-titled debut album in October 2020.

INTERNATIONAL MUSIC MARKET DEVELOPMENT GRANTS cont

Merk for international digital marketing campaign in support of the release of new album 'Infinite Youth', due April 2021 via Humblebrag Records/AWAL Recordings.

Mild Orange for international marketing and promotion in support of the release of Mild Orange's new album to be released in April 2021.

Miranda Easten for radio and promotion in Australia and USA in support of the release of the her debut album, 'Behind Unbroken Strings', in 2021.

Myele Manzanza for international marketing and promotion in support of the album 'Crisis & Opportunity Vol. 1 – London' via Deep Matter and First Word Records.

Niko Walters for marketing and promotion in the USA and UK in support of the single 'Not My Neighbour' in April 2021 via Republic Records, Polydor Records and UMG.

Proteins of Magic for marketing and promotion in the USA of their debut album.

Raiza Biza for a 4 date tour of Australia in support of the release of Raiza Biza's new album 'A Summer In Retrograde' via Low Key Source.

Reb Fountain for international marketing and promotion of the album 'Iris' via Flying Nun Records.

Rei for radio-plugging and promotion in Australia of Rei's catalogue.

Shepherds Reign for an 8 date tour of Australia supporting Devilskin and international PR campaign in support of the upcoming release of a new album in May 2021.

Sit Down In Front for a radio campaign in USA and Australia for recently released album, 'Confessions Of A Pie Thief'.

The Beths for a live recorded performance and tour video for international marketing.

The Black Seeds for international marketing and promotional support of The Black Seeds seventh studio album scheduled to be released late 2021.

The Chills for international marketing and promotion in support of the release of The Chills' new album 'Scatterbrain', to be released in April 2021 via Fire Records.

The Phoenix Foundation for international marketing and promotion in support of the release of their new album 'Friend Ship' via Universal Music and Memphis Industries in October 2020.

Tom Rodwell for marketing, PR and radio-plugging in UK, Europe and USA in support of the release of Tom Rodwell's new album 'Wood & Waste' in September 2021.

Voodoo Bloo for marketing in the UK in support of Voodoo Bloo's album release.

Yumi Zouma for production of live-stream concerts in support of the release of the alternative versions of their 'Truth or Consequences' songs via Polyvinyl Records.

Focus / Results	Results	Quantitative Goals	Qualitative Goals	Budget (\$000)
International	INITIATIVE 10: Coordinating and managing the representation of NZ music at strategically identified international music trade events <i>The offshore business potential for NZ music businesses will be increased through a coordinated, professional and territory-relevant national representation promoting New Zealand as a source of repertoire.</i>	Positive results are gained by a growing or stable percentage of NZ music businesses (including artists) that attend music markets or trade fairs to showcase artists and promote NZ as a source of repertoire	Percentage increases in volume of social media metrics for artists attending or represented at international trade events	200
Capability		A minimum of four international trade events host a NZ presence.	Volume of new business connections reported by attending NZ music businesses.	
Business Growth	Due to COVID-19 and subsequent border closures, most in-person offshore music trade events were cancelled this year. Until international border settings allow, the primary focus will be on digital participation at events. These were:			
Goal: A minimum of four international trade events host NZ participants.				
Result: Six online international events hosted NZ participants.	Isol-Aid , the popular Australian streaming festival, held a NZ feature day in September featuring live sets from Anthonie Tonnon, CHAI, Mild Orange, The Phoenix Foundation, Princess Chelsea, Purple Pilgrims and Wax Chattels. Gonerfest in Memphis is a major annual event in the world of garage rock. Held in September as an online event, it featured a virtual NZ stage streamed live from Whammy Bar in Auckland. The performers were Na Noise, Blood Bags, Dick Move, Ounce, and Guardian Singles. Americanafest , rebranded as Thriving Roots , had nine artists and managers to attend the online event in September. Folk Unlocked was the online version of Folk Alliance in February. An official New Zealand showcase featured Nadia Reid, Kerryn Fields, WAI and Anthonie Tonnon. SXSW 2021 also pivoted to an online format in March. The NZ@SXSW showcase was pre-filmed in Auckland during February with CHAI, Merk, Purple Pilgrims and Nadia Reid performing. The Great Escape took place in May online. A New Zealand showcase was part of their music stream with TEEKS, Reb Fountain, Purple Pilgrims and Merk.	Quantitative Results 33 NZ music businesses & artists attended online music markets or trade fairs to showcase and promote NZ as a source of repertoire (30 in 2019-20, 58 in 2018-19, 36 in 2017-18, 33 in 2016-17) 5 international online events hosted a New Zealand presence this year (3 in 2019-20, 6 in 2018-19, 5 in 2017-18, 5 in 2016-17).	Qualitative Results Social media impacts are not a relevant measure this year as majority of online events were private streams Artists reporting growing their networks and connections, with many offers of future work (i.e. record deal resulting from showcasing, international performance offers).	Actual (\$000) 61

ORGANISATIONAL HEALTH & CAPABILITY

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

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

Organisational Health & Capability Goals

Goal 1: The Music Commission has a committed and capable Board of Trustees that effectively governs the organisation.	• The Board undertake an annual self-assessment to evaluate the effectiveness of its governance. • The Board reviews its make-up to ensure the right balance of skills as vacancies arise. • The Board reviews its policies, procedures and Governance Manual on an annual basis.	Achieved Achieved Achieved
Goal 2: The Music Commission is committed to being a good employer focusing on retention of staff and providing equal opportunities to staff.	• All staff will have training opportunities and performance reviews annually. • That staff turn over is no more than 1.5 FTE annually.	Achieved Achieved
Goal 3: Our office environment is safe, well maintained and fit for purpose.	• Business Continuity Planning is part of the ongoing life of the organisation and reviewed annually. • Zero tolerance is maintained for harassment or bullying and all staff are aware of the serious misconduct policy. • Any safety hazards issues are dealt with promptly and reported in a document controlled file.	Achieved Achieved Achieved
Goal 4: The Music Commission will collaborate with other agencies, both government and non-government, to provide services to support the growth of the music industry in New Zealand where appropriate.	• The Music Commission identifies common goals with other agencies and where appropriate participates in partnerships for service provision. • The Music Commission continues to collaborate with government organisations that work with contemporary popular music.	Achieved Achieved
Goal 5: The Music Commission will consult with the wider industry on an annual basis to ensure our strategic goals are aligned with the current environment.	• The Music Commission will host external industry representatives every year, either in small focus groups or wider forums, to gain insight into sectoral issues and opportunities. • The staff and Board will be proactive in their roles as ambassadors for the Music Commission and provide feedback and ideas to inform the organisation's strategic framework.	Achieved Achieved

FINANCIAL RESULTS 2020 - 2021

FOR THE YEAR ENDING 30 JUNE 2021

Variances of Note

- All Grant income is recognised when it is utilised, not when deposited. This results in a variance between the Initiative Reporting and the Statement of Financial Performance Income in all areas listed as Grants. For example – for the Aotearoa Touring Programme there were grants approved to the value of \$1,689,361. At 30 June, only \$707,824 had been claimed and paid to date – so this is the income value reflected in our Statement of Financial Performance. This revenue treatment was because our Outcome Agreement with the Ministry of Arts, Culture and Heritage 2020-2021 stated any unspent funds would need to be returned (NB: this was changed in a Variation to Agreement in October 2021).
- COVID-19 Alert Level shifts in continue to impact every area of operations for the Music Commission. In the past year, the health response restrictions in August, September and February (and smaller regional Alert Level shifts in March and June) have caused significant postponements and cancellations for both the organisations own work, and the work we invest in.
- International travel restrictions continue to affect the work of the International office. Due to the limited number of offshore showcase opportunities, and the significantly lower cost of online international events, a transfer was made of \$186,500 from the Outward Sound budget allocation to the Aotearoa Touring Programme.
- \$40,000 of revenue from the Ministry of Education from the previous financial year was deferred to this reporting period, as many Musicians Mentoring in Schools sessions were unable to go ahead in 2019-2020. This deferred revenue was utilised for an expanded programme this year, to catch up on previous postponements.
- Intermittent travel and gathering restrictions have required many projects or initiatives to be reconfigured for different Alert Level environments, postponed or cancelled. This again included cancellations, postponements, pivoting travel-based programmes to supporting web-based outcomes, and moving in-person programmes to occur online.
- The Music Commission waived advertising fees normally charged for the May Book and contributions towards the overheads for the NZ Music Month campaign; and the Host Organisation participation fees for the Industry Internship Programme.
- There are no non-COVID related significant variances.
- Overall, despite the unexpected events of this reporting period, the Music Commission finished the year in a strong financial position and is in a positive cash position for the coming twelve months.

Independent Auditors Report

For the year ended 30 June 2021



New Zealand Music Commission

Independent auditor's report to the Trustees

Report on the Financial Report

Opinion

We have audited the financial statements of New Zealand Music Commission (the entity), which comprise the statement of financial position as at 30 June 2021, and the divisional statements of financial performance, statement of changes in net assets / equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion accompanying financial statements give a true and fair view of the financial position of New Zealand Music Commission as at 30 June 2021 and of its financial performance, and cash flows for the year then ended in accordance with Public Benefit Entity International Public Sector Accounting Standards Reduced Disclosure Regime (IPSAS RDR).

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the entity in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, the entity.

ACCOUNTANTS & ADVISORS

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Auckland 1010, New Zealand
PO Box 106 090
Auckland 1143, New Zealand
Telephone: +64 9 366 5000
williambuck.com

William Buck Audit (NZ) Limited

Responsibilities of the Board

The Board is responsible on behalf of the entity for the preparation of the financial statements that give a true and fair view in accordance with Public Benefit Entity International Public Sector Accounting Standards, and for such internal control as the Board determine is necessary to enable the preparation of the financial statements that is free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible on behalf of the entity for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Board either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements are as a whole free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of these financial statements is located at the External Reporting Board (XRB) website at:

<https://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-14/>

This description forms part of our independent auditor's report.

Restriction on Distribution and Use

This report is made solely to the entity's trustees, as a body. Our audit work has been undertaken so that we might state to the entity's trustees those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the entity and the entity's trustees, as a body, for our audit work, for this report or for the opinions we have formed.



William Buck Audit (NZ) Limited

Auckland

14 April 2022

Statement of Financial Position

For the year ended 30 June 2021

Trading Account	2021	Budget	Variance
INCOME			
NZ Music Commission			
Contributions	8,000	5,000	3,000
Dividends and Interest Received	9,262	11,464	(2,202)
Government Grants	2,739,817	2,878,000	(138,183)
Services / Fees	-	18,500	(18,500)
Other Income	7,322	5,400	1,922
	<u>2,764,401</u>	<u>2,918,364</u>	<u>(153,963)</u>
Education			
Contributions	-	-	-
Government Grants	307,000	307,000	-
Services / Fees	271	-	271
Training/Consultation	-	-	-
Other Income	-	-	-
	<u>307,271</u>	<u>307,000</u>	<u>271</u>
Outward Sound			
Government Grants	<u>413,500</u>	<u>600,000</u>	<u>(186,500)</u>
	413,500	600,000	(186,500)
Touring Support			
Government Grants	<u>707,824</u>	<u>1,500,000</u>	<u>(792,176)</u>
	707,824	1,500,000	(792,176)
COVID Recovery			
Government Grants	<u>3,514,393</u>	<u>5,400,000</u>	<u>(1,885,607)</u>
	3,514,393	5,400,000	(1,885,607)
TOTAL INCOME	<u>7,707,389</u>	<u>10,725,364</u>	<u>(3,017,975)</u>
Less: Deductible Expenditure			
NZ Music Commission			
Salary & Wages	647,638	751,220	103,582
Personnel Expenses	66,482	78,758	12,276
People Expenses	261,886	258,760	(3,126)
Capability Grants	396,346	500,000	103,654
Touring Grants	186,500	-	(186,500)
Administration Expenses	86,664	87,996	1,332
Communication Expenses	9,523	10,462	939
Manufacturing / Resources	30,459	34,413	3,954
Professional Services	77,331	98,957	21,626
Property Expenses	59,994	75,321	15,327
Repairs and Replacements	8,779	9,192	413
Events	91,181	166,165	74,984
Education & Research	61,899	80,942	19,043
Advertising & Promotions	656,153	699,400	43,247
Other Expenses	<u>3,234</u>	<u>3,060</u>	<u>(174)</u>
	2,644,069	2,854,646	210,577
Education			
Salary & Wages	123,108	120,422	(2,686)
Personnel Expenses	6,228	9,210	2,982
People Expenses	142,421	129,140	(13,281)
Administration Expenses	4,880	5,081	201
Communication Expenses	1,911	1,966	55

Manufacturing / Resources	2,072	1,545	(527)
Professional Services	81,132	76,798	(4,334)
Property Expenses	14,153	14,155	2
Repairs and Replacements	256	832	576
Events	864	800	(64)
Education & Research	420	390	(30)
Advertising & Promotions	12,375	10,550	(1,825)
Other Expenses	1,298	-	(1,298)
	391,118	370,889	(20,229)
Outward Sound			
Instant Action Fund	-	-	-
Travel & Accomodation - Domestic	(1,933)	6,000	7,933
Travel & Accomodation - International	36,596	180,000	143,404
Administration	15,050	42,000	26,950
Production	9,050	42,000	32,950
Events	(576)	30,000	30,576
Advertising & Promotion	291,993	300,000	8,007
	350,180	600,000	249,820
Touring Support			
Grants			
Tier One	318,774	500,000	181,226
Tier Two	389,050	1,000,000	610,950
	707,824	1,500,000	792,176
COVID Recovery			
Grants			
Music Venues	2,569,818	3,000,000	430,182
NZMM Make Good	245,505	1,000,000	754,495
Outward Sound Make Good	366,972	400,000	33,028
Tier Three Significant Production	332,098	1,000,000	667,902
	3,514,393	5,400,000	1,885,607
Total Deductible Expenditure	7,607,584	10,725,535	3,117,951
Net Profit/(Loss) Before Taxation	99,805	(171)	99,976
Taxation - Current Year	27,901	-	(27,901)
Taxation - Deferred	4,417	4,051	(366)
Net Profit/(Loss) After Taxation	67,487	(4,222)	(71,709)
LESS: Non Deductible Expenditure			
NZ Music Commission	4,687	1,616	(3,071)
Education	(4,086)	(882)	3,204
Outward Sound	-	-	-
Touring Support	-	-	-
Covid Recovery	-	-	-
Total Non Deductible Expenditure	601	734	133
TOTAL COMPREHENSIVE INCOME	66,886	(4,956)	71,842

DIRECTORY

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