

Whakahiato Puoro o Aotearoa Music Enriches Aotearoa

Annual Report 2022 – 2023

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Our Environment Tō Mātou Waahi Mahi

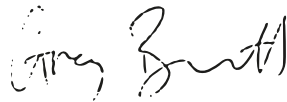
Introduction from the Co-Chairs

We are pleased to present the Annual Report for the New Zealand Music Commission Te Reo Reka O Aotearoa 2022-2023 and report that all key targets were met.

This document details the targets, initiatives and achievements of the organisation in the financial year ending 30 June 2023 and their contribution towards the Music Commissions overall Strategic Plan 2021 – 2025.



VICTORIA BLOOD
CO-CHAIRPERSON



GREG BONNETT
CO-CHAIRPERSON

Introduction

The reporting period ending 30 June 2023 marked the milestone of the first full financial year with no gathering restrictions since 2018-2019. As the global music sector continues to develop strategies for dealing with the changes brought by the Covid environment, the borders of the world are open and live music is again a driving force in the music industry.

The Music Commission's flagship music export programme Outward Sound is experiencing first hand the growing international demand for NZ music, with record numbers of applications for offshore activity - both in the volume of applications and level of investment sought for opportunities overseas.

The growth of NZ artist's achievements on the world stage is illustrated not just in the increased volume of applications, but also in the growing global audience for music from Aotearoa. In the past year there have been over 1 billion streams of NZ songs on international streaming services – more than double the number from just one year ago.

Whilst border restrictions were in place, the Music Commission adapted its export programmes so they best supported musicians and music businesses by helping to maintain international artist profiles and audiences. This included increased international marketing and promotional support while travel was impractical, or impossible, in many parts of the world.

This investment has been paying dividends, with more international opportunities for artists from Aotearoa than ever before. Conversely, with a return to 2019 levels of Government investment in the coming year, this poses a real challenge with more potential export success to support and, in real terms, less financial wherewithal to invest.

Live music on the local stage has also been experiencing a resurgence, with a GDP impact of \$167 million in Aotearoa (*PWC Economic Contribution of the New Zealand Music Industry in 2022 report*).

42% of music business employment in New Zealand is in the live music sector, which is why it's been vital to support resilience and growth for this part of the industry. In 2022-2023, the Aotearoa Touring Programme continued to invest in domestic touring costs, to enable more Aotearoa artists to grow sustainable careers, employ crew and increase the access to live music for NZ audiences. A matched investment programme, applicants could apply for 50% of the eligible costs for undertaking national tours for performances of original music, with a particular focus on shows in regional centres.

The Aotearoa Touring Programme drew to a close at the end of this financial year. Across the life of the ATP, since late 2020, there have been 424 tours in New Zealand supported with over 3,160 shows performed in 163 different towns and cities across Aotearoa. ATP has been hugely successful with encouraging more shows to occur outside of the main centres, giving many more New Zealanders the opportunity to experience live, local music and NZ musicians the chance to grow their audience all across the country, and get export ready for taking their music to the world.

Also with a regional focus, the Musicians Mentoring in Schools Programme delivered 825 hours of mentoring this year, where professional musicians taught in classrooms in 58 schools around New Zealand. The mentoring took place across the breadth of the country, from James Hargest College in Invercargill through to Dargaville Intermediate in Northland, with 63% of the activity outside the five main urban centres (as defined by the Ministry of Education).

2023 marked the sixth year of the Industry Internship Programme. Over the programme to date, 112 internships have been completed and 68% of Interns have been offered employment as a result of their internships. There are now Intern alumni in a huge range of music industry roles right across the sector. We have maintained a 100% result of Host Organisations saying they would recommend other NZ music businesses apply to be part of the programme every year.

The Music Commission also continued its work in NZ Music Capability Programmes, with the mix of delivery and procurement being successful in ensuring a range of activity across project types and regions. The investment was split between work delivered directly by the Music Commission; supporting national organisations and initiatives – such as the sexual harm prevention initiative SoundCheck Aotearoa, the Music Producers Guild Aotearoa NZ, the ORO bilingual music industry strategy and the Māori Music Industry Coalition; and a fully contestable Quick Response Grants programme.

The Quick Response Grants programme invested in 41 programmes all around the motu this past year. It was a diverse range of projects, including initiatives such as Better Records Aotearoa delivering one-on-one 'Tax Health Checks' for musicians and music industry professionals; *Commotion* for a weekend of music workshops, industry seminars and performances for young local musicians aged 14 – 21 in the Nelson region; the two-day Aotearoa Music Venues Summit; and sexual harm response training for Student Radio Network staff and volunteers.

As we look to the coming year, there will be some significant changes for the Music Commission. The work programme for the organisation will change, as illustrated above, and at a governance level the Music Commission will farewell its long standing and hugely respected Chair, Victoria Blood. Victoria has been in the role since early 2013 and has been an inspirational leader in the creative, government and music space. Victoria has had Co-Chair arrangement with Trustee Greg Bonnett as she prepares for her departure, and will leave the baton in good hands.

The Music Commission looks forward to getting work underway for the new financial year, focused on supporting a thriving New Zealand music sector - culturally, economically and globally.

Our Purpose & Strategic Focus

Tō Mātou Rautaki Whakaarotau

Vision

Whakahiato Puoro o Aotearoa – Music enriches Aotearoa

Mission

Supporting a thriving New Zealand music sector – culturally, economically and globally

Our Aims

- Sustainable careers & music businesses
- Inclusivity, wellbeing, access & participation
- Internationalisation

Nature & Scope of Functions

The NZ Music Commission Te Reo Reka o Aotearoa is an organisation with a national reach that is funded primarily by Government through Vote: Arts, Culture and Heritage. Its purpose is to provide services and support to grow New Zealand music businesses.

The Music Commission's services are not provided by other government agencies. The Music Commission is in a unique position to take a long-term developmental approach for the contemporary popular music sector as a whole.

Additionally, the Music Commission undertakes two contracts for the Ministry of Education, to provide music mentoring services and support for musician students in schools. These contracts have a separate reporting process twice annually.

Reporting Framework

The Music Commission reports to the Minister for Arts, Culture and Heritage via Manatū Taonga, the Ministry for Culture and Heritage.

The terms of the funding relationship are set out in a Funding Agreement between the Music Commission and the Ministry.

Further expectations of the Minister are communicated to the Music Commission in an annual Letter of Expectations if required.

Contribution to Manatū Taonga Ministry for Culture & Heritage Strategy

The Music Commission's initiatives and projects make a direct positive contribution towards the Manatū Taonga Strategic Intentions for arts and culture in Aoteroa and their descriptors of success:

- Culture is inclusive and reflective, supporting people to connect and engage with each other, their community and society.
- Māori culture is recognised, valued and embraced by New Zealanders.
- People can access and are participating in cultural activities and experiences.
- Cultural activity is valued, supported and nurtured.
- The cultural system is resilient and sustainable.

The Development, Performance & Export of Music from Aotearoa





Goal 1 - Development

Support education & upskilling across the music sector

STRATEGY

Implement & collaborate with partners for capability initiatives to grow the skill base and sustainability of the music sector across Aotearoa.

OUTCOMES

More opportunities are provided for developing music skills in Aotearoa, from classrooms to high-level professional development.

A wide range of training opportunities are available across the NZ music sector.

Resources are provided to support artists, music businesses, and music career development.

Goal 2 - Performance

Support NZ artist opportunities for successful performances

STRATEGY

Support artists & practitioners to upskill, execute and promote original New Zealand music across stages and platforms.

OUTCOMES

A thriving live music sector for artists and audiences in New Zealand.

Skilled, supported and resourced music practitioners who are agile in a COVID recovery environment

Increasing the pool of export-ready artists in Aotearoa.

Goal 3 - Export

Support NZ music to thrive globally

STRATEGY

Invest in NZ artists, upskilling opportunities and collaborations to take NZ music to the world.

OUTCOMES

More music from Aotearoa is seen and heard on the world stage.

NZ artists and music businesses grow their international opportunities and successes.

NZ artists and music businesses have the skills, networks and knowledge to excel in global markets.

Our Highlights Ō Mātou Hiratanga

For the year to 30 June 2023

825 hours of Musicians Mentoring in Schools Programme delivered from Northland to Southland.

92.5% of students who participated in the Musicians Mentoring in Schools Programme felt motivated to pursue music in their own time outside of the classroom.

Twenty-five Internships occurred with 68% of Interns being offered paid work in the music sector after completing their internship.

99% of bookings for the MusicLaw free legal advice service were utilised.

41 Capability Quick Response initiatives were invested in across Aotearoa delivering professional

development, business and technical capabilities, digital tools and resources, and supporting resilience and wellbeing, accessibility, rangatahi, youth and under-served communities.

146 domestic tours were undertaken as part of the Aotearoa Touring Programme matched funding programme, resulting in over 984 shows in both main centres and the regions.

1,052 performances, events and promotions across the country during NZ Music Month.

68 matched-funding international investments through the music export initiative Outward Sound for NZ artists to take their music to the world.

Over 1 billion streams on global music platforms between the Outward Sound artists supported in 2022-2023, increasing from 440 million in the previous financial year.

29 NZ artist performances occurred at international showcase or trade events across the UK, Europe, USA and Australia.

22 international speakers at the Going Global Music Summit in Auckland.

Twelve national music organisations continued to meet to ensure collaboration and joined up strategies at a fortnightly hui chaired by the Music Commission.

Our Partners O Mātou Hoa Pakihi

Inter-Agency & Organisation Collaboration

The Music Commission works with a range of other organisations to help us achieve the best value and reach for our services.

As part of this programme of working collectively, the Music Commission brings together representatives from sector organisations on an annual basis for a day-long strategy and collaboration meeting – looking at the key priorities for the coming year for each organisation and discussing where we can partner for programmes and projects.

Additionally, since early 2020 the Music Commission has hosted a group comprising the majority of organisations listed below for bi-weekly online hui. Originating from the early stages of the Covid-19 pandemic, this was the vehicle for the music organisations to share timely information, strategies and developments to support those in the music sector; and for the Music Commission to provide advice back to the government and Manatū Taonga.

The Music Commission continues to chair the fortnightly Music Org Hui.

- **MANATŪ TAONGA | MINISTRY FOR CULTURE AND HERITAGE**
- **APRA AMCOS**
- **CREATIVE NEW ZEALAND**
- **INDEPENDENT MUSIC NZ**
- **MĀORI MUSIC INDUSTRY COALITION**
- **MENZA**
- **MINISTRY OF EDUCATION**
- **MMF AOTEAROA**
- **MUSICHELPS**
- **NZ ON AIR**
- **NZ MUSIC PRODUCERS GUILD**
- **RECORDED MUSIC NZ**
- **SAVE OUR VENUES**
- **SMOKEFREE ROCKQUEST**
- **SOUNDCHECK AOTEAROA**
- **SOUNZ**
- **TANGATA BEATS**
- **TE MĀNGAI PĀHO**

Our Projects **O Mātou Kaupapa Matua**

The Music Commission's strategic direction is focused on achieving its Mission through undertaking work across our three focus areas. Our key projects outlined in this section will contribute to both our Mission and the Manatū Taonga Ministry for Culture and Heritage (MCH) Medium-term outcomes.

Development

Support education & upskilling across the music sector



**Manatū Taonga
Medium-term Outcome:**

Resilient and valued cultural
sector workforce

- Operating the Musicians Mentoring in Schools Programme
- Operating the Bands Mentoring in Schools Programme
- Supporting the Music Managers Forum Aotearoa (MMF)
- Supporting Independent Music NZ (IMNZ)
- Operating an Industry Internship Programme
- Continuing to monitor emerging income streams, including digital developments
- Producing the Official NZ Music Month Summit in partnership with the MMF
- 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 upskilling opportunities for NZ artists and music businesses
- Contributing toward research on the economic value of the music industry
- Operating a contestable Capability Grants Programme
- Supporting NZ artists and music businesses through capability focused projects to assist them to thrive in a COVID recovery environment, with a focus on strengthening the Māori music sector.

Performance

Support NZ artist opportunities for successful performances



**Manatū Taonga
Medium-term Outcome:**

Improved and more equitable access to cultural experiences

- Publishing information on key domestic and international events
- Operating the Aotearoa Touring Programme
- Organising NZ Music Month
- Supporting significant cultural recognition events – Waiata Maori Awards, Pacific Music Awards, the Taite Music Prize and the Student Radio Awards
- Providing resources to support successful domestic touring.

Export

Support NZ music to thrive globally



**Manatū Taonga
Medium-term Outcome:**

More sustainable
economic model

- 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 IMNZ
- Providing networking opportunities for NZ music businesses with international counterparts i.e. Country Connections -
- Facilitating Master Classes and upskilling opportunities for offshore business growth.

Our Initiatives

Ko Tauākī o te Mahinga Mahi

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 1 Musicians Mentoring & Bands Mentoring in Schools Programmes

OVERVIEW

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.

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.

These programmes are delivered via contracts with the Ministry of Education.

MEASUREMENTS

600 hours of Musicians Mentoring in Schools Programme delivered.

85% of participants rate the Programmes as having a positive or strong influence in the intended result areas.

40 Schools participate in Bands Mentoring.

RESULTS

825 hours of Musicians Mentoring in Schools Programme delivered.

An expanded programme was undertaken this year to catch up for schools who missed out due to COVID Protection Framework settings the previous year.

96% of participants rated the Programmes as having a positive or strong influence in the intended result areas.

50 schools participated in Bands Mentoring.

TARGETS

600 hours delivered of Musician Mentoring.

BUDGET (\$000)
326

ACTUAL
332

EDUCATION HIGHLIGHTS



South Canterbury Schools Cluster

90 students from four South Canterbury high schools kicked off NZ Music Month by participating in a two-day workshop funded by the NZ Music Commission. Mentors Jed Parson and Hera Hjartardóttir worked with learners to develop their songwriting and group performance skills and

"The Mentorship was of enormous benefit to my year 10-13 students. I had 24 of my 26 students write their first songs together including one in Te Reo Māori and I had one student sign up to APRA and has told me she had regained her passion for songwriting and performing as a viable career path after the encouragement she had from Hera and Jed. My students are now writing their own songs and I am incorporating the 4 strategies we learned into my composing using for years 9-13 at the College."

- Nikki Hall Music Teacher at Roncalli College

By the end of the first day, students were performing their original songs for each other, and some of the students were inspired to enter Smokefree Rockquest. Mentoring concluded with a student lead performance at Sacred Heart Primary.



Ngata Memorial College

Mentor Jimmy Colbert travelled to Ngata Memorial College in Ruatoria, Gisborne to deliver two days of mentoring. The mentoring was so successful that Colbert invited a small group of students to travel to Auckland to do two days of recording at the prestigious Parachute Studios. This was an amazing and unique experience for the students, parental guardian, music teacher, and Principal.

"Absolutely stunning. This gave our students a great opportunity to express personal feelings in a safe environment. We are an EQI 554/569 100% Maori school in a very isolated community – this program built on the innate skills, especially as our whānau have voices and guitars so we're able to transfer these skills home. Our students gained confidence and were able to work in teams. Additionally using text was awesome as the students developed their literacy through lyrics."

- Peter Heron, Principal at Ngata Memorial College



NZ Area Schools Association Music Wānanga

21 students from seven schools – Taipa Area School, Roxburgh Area School, Opononi Area School, Hurunui College, Coromandel Area School, South Westland Area School, and Murchison Area School – attended NZ Area Schools Association Music Wānanga. They created bands with the support from Mentors Henry Francis and Oscar Mein of Soaked Oats. Learners had the opportunity to rehearse & perform live at an end-of-camp concert at Ao Tawhiti Unlimited Discovery School while achieving Solo or Composition NCEA Standard Assessments.

"The students are so talented and it was great to have the support from the mentors to help them achieve pulling off a concert in two days. The mentors were really encouraging and supportive of the learners, particularly they were very helpful to students with eclectic music interests who really valued being able to talk to someone in the industry."

- Philip Biddlecombe, Teacher at Hurunui College

OTHER EDUCATION PROGRAMME INFORMATION

92.5% of students felt motivated to pursue music in their own time outside of the classroom after mentoring

68% of schools that received mentoring were decile 1 - 6. Contract target: 60%

Participant Gender Identity

55.4% - Male

42.64% - Female

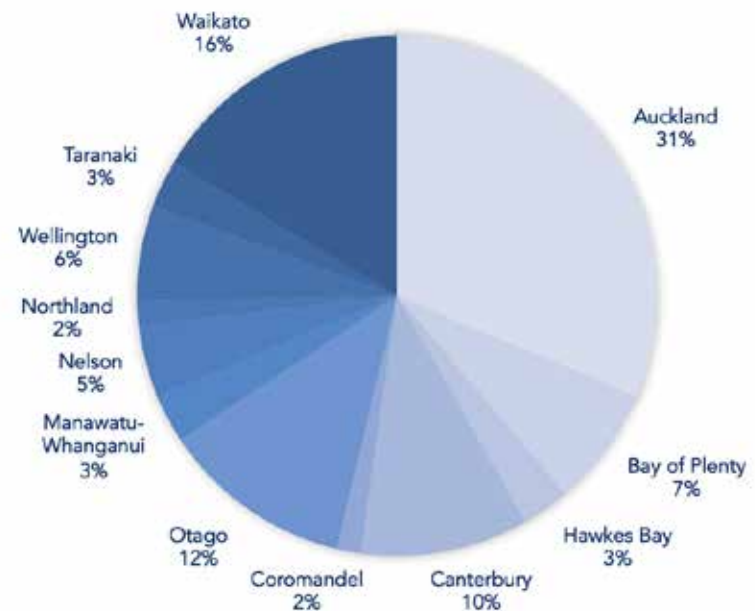
1.96% - Non Binary/ Prefer not to say

27% of students involved are Māori

Broad themes and trends observed by teachers/kaiako included:

- A marked increase in confidence and capability from students/taura after the mentorship.
- A significant positive impact on student/taura productivity and enthusiasm for graded and extra-curricular music making as a result of the mentorship.
- Mentors were able to break down complex concepts in a way that students/taura were very receptive to.
- All five key competencies were strongly visited across the Programme.

MUSICIANS MENTORING IN SCHOOLS 2022-2023 BY REGION



PARTICIPATING SCHOOLS & MENTORS 2022-2023

MENTORS:

Brooke Singer
Charles Looker
Emily Looker
Henry Francis
Hera
Jazmine Mary
Jed Parsons
Jeremy Redmore
Jimmy Christmas
Joel Shadbolt
Jon Toogood
Julia Deans
Kim Halliday
Laughton Kora
Lisa Tomlins
Matt Barus
Mazbou Q
Nicole Gaffney
Oscar Mein
Phodiso
Sam Trevethick
Sparrow Peppermint
Tali
Tipene

SCHOOLS:

Alfriston College
Birkenhead College
Christchurch Rudolf Steiner School
Cromwell College
Dargaville Intermediate
De La Salle College
Dunstan High School
Elim Christian College Mt. Albert Campus
FAHS Feilding High School
Gisborne Girls High School
Glenavon School
Glenfield College
Hamilton Boys High School
Hauraki Plains College
Henderson High School
Hereworth School
Hobsonville Point Secondary School
Hornby High School
James Hargest College

Kaiapoi North School Te kura o Ruataniwha
Kaikorai Valley College
Kaipara College
Katikati College
Kings High School
Kingslea School
Liston College
Mahurangi College
Manukura School
Manurewa High School
Mercury Bay Area School
Motueka High School
Mt Aspiring College
Mt Maunganui College
Naenae College
Nayland College
Rangiora High School
Roncalli College
Rotorua Boys' High School

Rotorua Lakes High School
Rototuna High School
Sacred Heart Girls College Hamilton
Sacred Hearts Girls' College New Plymouth
St Cuthbert's College
St Dominic's College
St Kentigern College
Taikura Rudolf Steiner school
Te Kauwhata College
Thames High School
Timaru Girls' High School
Tuakau College
Upper Hutt College
Waimataitai School
Waimea College
Wainuiomata High School
Waitara High School
Wakatipu High School
Western Springs College
Whangaparāoa College

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 2 Support Independent Music New Zealand (IMNZ) and the Music Managers Forum Aotearoa (MMF)

OVERVIEW

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.

MEASUREMENTS

The paid membership of IMNZ remains stable or grows.

The paid membership of the MMF 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.

RESULTS

The paid membership of IMNZ is 284 members
(2021-2022 - 240)

The paid membership of the MMF is 483 members
(2021-2022 – 390 members)

Both organisations continue to deliver services of value to their members and provide national training and upskilling opportunities.

TARGETS

The paid membership of IMNZ and the MMF remains stable or increases in the year.

BUDGET (\$000)
255

ACTUAL
255

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 3 Delivering professional development opportunities, useful information & resources for the NZ music industry

OVERVIEW

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.

Supporting and participating in upskilling events across NZ, from grassroots learning through to higher professional development opportunities, and producing practical information and resources - with a focus on domestic touring capability - 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 COVID recovery environment.

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 trends in the music sector.

MEASUREMENTS

A minimum of ten upskilling events occurs annually.

That a minimum of sixteen intern placements occur per annum.

A quantifiable figure of the financial value of NZ music is published annually.

Provide services including the May Book and a free legal advice service.

At least 85% of professional development participants rate the initiatives as good or excellent.

RESULTS

Twelve upskilling events occurred.

Twenty-five Internships occurred.

The PWC Economic Contribution of the Music Industry 2021 & 2022 report was published on our website.

The annual music industry handbook The May Book was published both in hardcopy and online. The free legal advice service MusicLaw continued and operated at 99% capacity for the year.

94% of professional development participants rated the initiatives as good or excellent.

TARGETS

A minimum of sixteen intern placements & a minimum of ten upskilling events occur in the year.

BUDGET (\$000)
271

ACTUAL
255

Note: \$96k approx. was transferred from Initiative 4 to meet the cost of the expanded Industry Internship Programme

INDUSTRY INTERNSHIP PROGRAMME HOST ORGANISATIONS 2021-2022

12 Bar	Christchurch
212 Music Group	Christchurch
Aston Road	Wellington
Depot Sound	Auckland
DRM NZ	Auckland
HNT Ltd	Wellington
InDigiNation	Tairāwhiti
Interesting Things / Morning People	Auckland
Mind Your Music	Auckland
MMF Aotearoa	Auckland
Moshtix	Auckland
Newport Entertainment	Auckland
Plus 1	Auckland
Precise Digital	Auckland
Recorded Music NZ	Auckland
Showquest	Auckland
SOLE Music Academy	Christchurch
SOUNZ	Wellington
Splore	Auckland
STL Audio / The Armoury	Wellington
Taranaki FM Trust - Most FM	New Plymouth
Te Māngai Pāho *	Wellington
The Tuning Fork	Auckland
Twice The Hype	Auckland
Undertheradar	Auckland

*Te Māngai Pāho contributed the full cost of their Intern payments

Since the Industry Internship Programme began in 2018 there have been 115 Intern placements. To date, 68% of Interns were offered employment as a result of their internship. 100% of the host organisations said they would recommend other nz music businesses apply to be a part of the Industry Internship Programme.

Goal 1 - Development

Support education & upskilling across the music sector

Initiative 4 Delivering capability building initiatives to support the music sector to meet the challenges of the ongoing COVID Recovery

OVERVIEW

Through the Music Commission Capability Fund, delivered as part of the Manatū Taonga Ministry for Culture and Heritage Arts & Culture COVID Recovery Fund, a range of partnerships and investments will occur to meet COVID-related short-falls in funding for existing industry capability initiatives; and support new initiatives aimed at strengthening music sector capability, and growing sustainable careers with a focus on strengthening the Māori music sector and wellbeing in the music community.

MEASUREMENTS

A minimum of 15 initiatives occur that support capability development and/or sustainable careers for NZ artists and music businesses.

Capability initiative evaluations show 85% of participants rate the initiatives as good or excellent in the areas of either Skills Growth & Learning Pathways; Low barriers to Participation; or Resilience, Sustainability & Adaptation.

RESULTS

41 Capability Quick Response Grants occurred to support NZ artists and music organisations alongside targeted investment to strengthen music sector capability.

Capability Quick Response Grant final reports show high levels of engagement and satisfaction from participants in the areas of either Skills Growth & Learning Pathways; Low barriers to Participation; or Resilience, Sustainability & Adaptation.

See following pages for more detail.

TARGETS

A minimum of 15 new initiatives targeted at strengthening music sector capability occur to support the ongoing COVID Recovery.

BUDGET (\$000)
900

ACTUAL
255

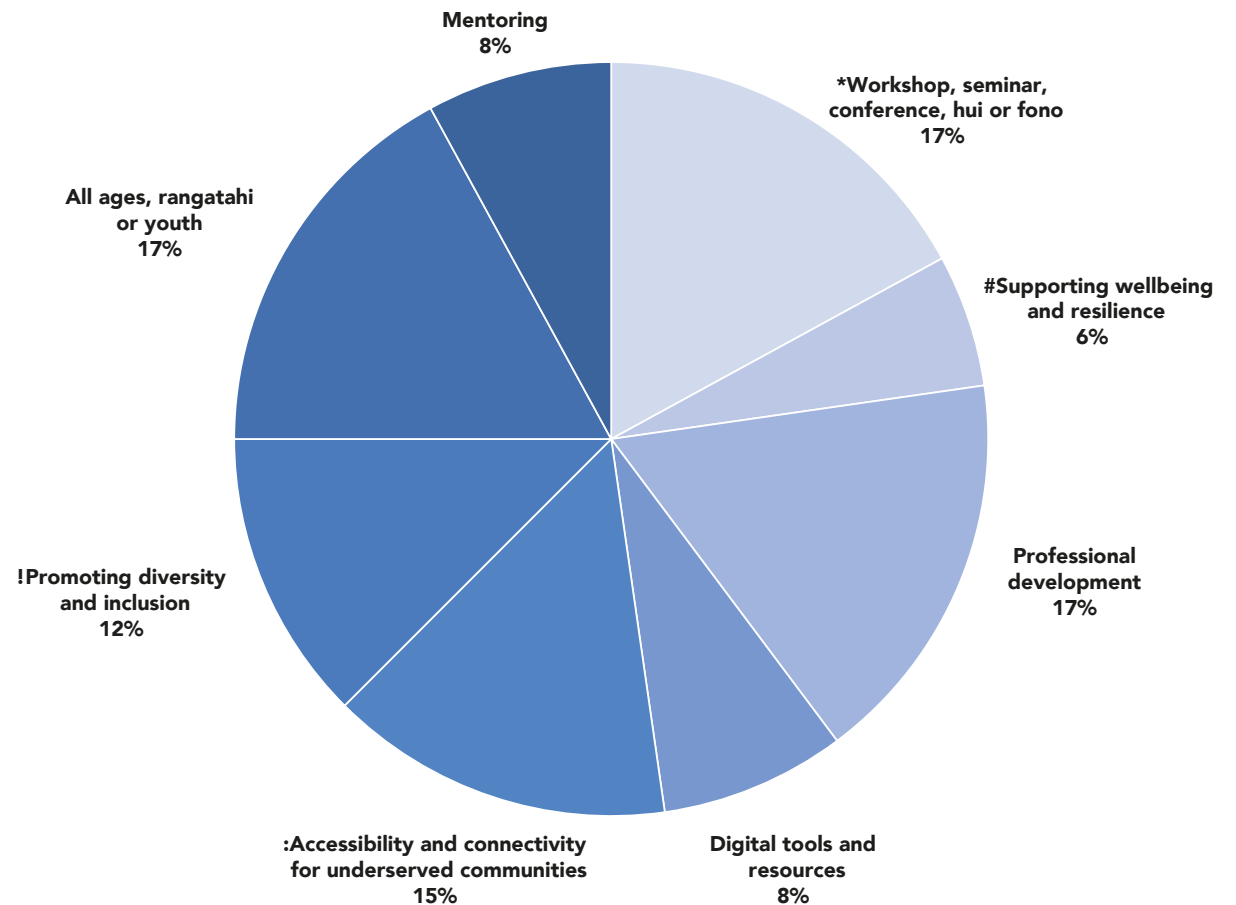
Note: \$96k approx. was transferred to Initiative 3 to meet the cost of the expanded Industry Internship Programme

CAPABILITY QUICK RESPONSE GRANTS PROGRAMME

Through this contestable fund music businesses, organisations, collectives and individuals could apply for up to \$10,000 towards new initiatives, or building on existing initiatives, that support industry, technical and business capability in Aotearoa’s music sector. These grants were delivered with a maximum 8-week turnaround and focused of delivering capability building across the music sector in the following areas:

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

CAPABILITY GRANTS PROGRAMME RECIPIENTS BY PROJECT TYPE



CAPABILITY QUICK RESPONSE GRANTS RECIPIENTS 2023-2023

95bFM for RespectED training for the Student Radio Network

ABG for supporting social media to platform Asian artists from the ABG collective.

Aston Road for the delivery of a second round of Music Career Masterclasses with a new group of emerging artists.

AWOL Creative Limited for the delivery of a five-day Songwriting Camp for Dunedin young musicians (9-13 years).

Backline Charitable Trust for the delivery of five mentoring sessions to enhance music industry knowledge in the Hawke's Bay region.

Better Records Aotearoa for the delivery of one-on-one 'Tax Health Checks' to musicians and music industry professionals.

COMMOTION for a weekend of music workshops, industry seminars and performances for young local musicians (14-21) in the Nelson region.
Creative Natives towards accommodation and travel costs for an in-person Advisory Board hui.

Depot Art and Music Space Trust for the delivery of Toi Toi Manawa industry development programme for emerging musicians.

Don't Be a Festivillain to set up wellness and safe spaces at music festivals and using volunteers to promote positive party culture at festivals.

Dunedin Fringe Arts Trust for the Amped music mentoring and gigs programme for Dunedin's young musicians.

Dylan Frater to deliver a 10 week songwriting coaching programme for year 13 high school students and/or university students (studying music) from industry professionals.

Edyonthebeat Ltd for the delivery of 'Schools 2 Studios' – two songwriting workshops and mentoring in lower decile schools in Auckland.

Emily Wheatcroft-Snape for 'Record Enable', an initiative to help women and non-binary people in Aotearoa improve their audio engineering skills and access to recording studios.

Fireplace Arts & Media Ltd for the delivery of a course in copywriting for musicians and music industry professionals.

Hokianga Recording Studio to deliver a programme aimed at mokopuna, rangatahi, kaumatua kuia and those with disabilities to learn an instrument and writing songs.

Isobelle Walker for the production of 'Awkward Talks', a podcast series to create a platform for sharing of knowledge on what safety and standard practices should look like for music practitioners.

Jemilah Ross-Hayes for the delivery of an eight episode podcast series 'Ins & Outs', with two companion workshops and two events throughout the season.

Makin Music Ltd for the delivery of a mindset and wellbeing coaching and artist development programme.

Miharo Murihiku Trust to deliver a dedicated music project to support rangatahi with developing a portfolio of music, waiata and haka composition.

MoveSpace for a month of free, tailored advice from producers for emerging artists about recording their music.

CAPABILITY QUICK RESPONSE GRANTS RECIPIENTS 2023-2023

Music Managers Forum Aotearoa for the delivery of a new Music Manager Peer-to-Peer Series designed for professional and established Music Managers.

Music Producers Guild NZ for the delivery of a MPG Mentoring Programme for producer members.

Music Producers Guild NZ for the delivery of the 2023 AMPS (Aotearoa Music Producers Series) regional workshop series.

Nahla and Nahla Ltd to support a four-episode web series titled 'Industry Intros' to be released during NZ Music Month featuring high-achieving women in the Aotearoa music industry.

Naked PR for the creation of content for a new longform music journalism platform.

NicNak Media for the delivery of a series of free one-hour lessons in basic te reo Māori and tikanga for music practitioners.

NicNak Media to deliver a 6 week extension of Mana Reo, Mana Ahurea: Ki te Hapori Puoro o Aotearoa.

ONEONESIX Trust for the delivery of workshops for young emerging musicians aged 14-19 to upskill, build confidence and provide opportunities to perform in Whangārei.

Parachute Arts Trust for the expansion of Parachute's ongoing 'Professional Supervision' programme.

Parachute Arts Trust for the delivery of three collaborative songwriting events at Parachute Music studios.

Phodiso Dintwe for mentoring for young musicians aged 15-25 in the Auckland region.

Quirky Music for the delivery of 'Level Up', a five part online mentoring programme for ten emerging artists who are based outside of main-centre towns.

Save Our Venues to deliver a second two-day Aotearoa Music Venues Summit, aimed at grassroots music venue owners, managers and key staff.

SOLE Music Academy for the delivery of three industry panel events during NZ Music Month covering Brand & Development, Industry, and Performance & Production.

TEAM152 Limited for the delivery of four practical workshops for new or emerging Pan-Asian-Kiwi local artists.

The Drop Ltd for the delivery of a wellbeing and mindfulness programme for musicians and music managers.

To The Front for a free accessible educational video series aimed at rangatahi on topics such as pedals, production technique, songwriting, recording basics and setting up for sound check.

WORD Christchurch for the delivery of a series of hip hop lyric workshops for Māori and Pasifika youth.

Zeal Education Trust – Hamilton for 1:1 mentoring for 5 young, emerging artists for six-months in Waikato.

Zeal Education Trust – Taranaki for the delivery of three nine-week DJing programmes for 13-18 year olds in New Plymouth.

CAPABILITY HIGHLIGHTS



Edward Liu – Schools 2 Studios mentoring initiative (Tāmaki Makaurau Auckland)

Producer and music teacher Edward Liu (artist name EDYONTHEBEAT) received a Quick Response Grant for his 'Schools 2 Studios Initiative', providing workshops and mentoring for music students from low decile schools in Auckland.

With the funding, 41 NCEA Level 1 and Level 2 students from Avondale College were brought to Roundhead Studios and supported by professional mentors through the song making process – from songwriting and production through to recording and mixing. Students then listened to the songs each team had produced during the workshop and had the opportunity for a Q&A with all of the mentors.

"It was remarkable to see students aged 15-16 quickly break out of their shells and work as a team alongside their assigned tuakana... It is of utmost importance that lower decile secondary school students are afforded the opportunity to continue developing their ability to create with tuakana in a safe, real-world environment, not only for their education but also for their mental wellbeing."

- Edward Liu

Image supplied by Edward Liu



ONEONESIX Trust – Supporting young emerging musicians (Whangārei / Northland)

Whangārei's ONEONESIX Trust successfully applied for a Quick Response Grant to support three cohorts of young emerging musicians aged 14-19 years in Northland. The Trust wanted to build up rangatahi's confidence and skills by delivering workshops and mentoring, as well as giving them opportunities to perform live.

With the first cohort already well underway on their journey, feedback has been hugely positive. The second cohort will have the opportunity to shadow soundcheck ahead of Hollie Smith's performance at the venue later this year. Hollie will also be delivering a Q&A and workshop for the cohort of rangatahi.

"This kind of mentoring is critical. There's not too many people who can provide it and not too many people who get to have it. Thank you."

"Great experience! I feel like in this night alone I've learned more than I have in a month or two."

Image supplied by ONEONESIX Trust

CAPABILITY HIGHLIGHTS



To The Front – Top Tips video resources (Online)

Girls Rock! Aotearoa received a Quick Response Grant to create accessible online resources for rangatahi that demystifies music processes and technical skills. The “To The Front Top Tips” educational video series features artists such as Liz Stokes, Louisa Nicklin, Mainard Larkin and Julia Deans discussing topics such as writing lyrics and song structure, where to start with pedals, production techniques, recording basics, and setting up for sound check. The videos will also be made available to teachers and educators throughout Aotearoa.

“In the same way that it’s really empowering to see someone who looks like you getting up on stage to play a gig, it’s also really inspiring to see someone who looks like you talking about guitar tone, or explaining how to get started on writing a great chorus. We want young people of diverse genders and experiences to feel like music is something that’s open to them.”

– Ali Burns (To The Front)

Image supplied by To The Front



Isobelle Walker – Awkward Talks podcast (Pōneke Wellington)

Pōneke-based Isobelle Walker successfully applied for a Quick Response Grant to deliver a podcast series with the aim of normalising conversation around some of the adversities – and opportunities – musicians in Aotearoa face regularly. The podcast was also envisaged as a platform for sharing knowledge on what safe and standard practices should look like for music practitioners.

Called ‘Awkward Talks’, the hour-long episodes have featured a musician or music practitioner talking about their personal experience and own unique perspective on navigating the Aotearoa music industry. Guests have included artist Vera Ellen, producer Toby Lloyd, RadioActive’s Tasha Tziakis and Soundcheck Aotearoa’s SHAPRA Mel Calvesbert.

“We believe that the three C’s, communication, creativity, and connection are the keys to building a stronger industry together. Through our guests and our own experience, we provide honest tangible steps for fellow musicians, and practitioners, to foster growth on an individual and industry level.”

– Isobelle Walker

Image supplied by Isobelle Walker

CAPABILITY HIGHLIGHTS



Mīharo Murihiku Trust – Whakamanahia te Rangatahi (Invercargill / Southland)

Mīharo Murihiku Trust's "Whakamanahia te Rangatahi" programme for 14 - 24 year olds focuses on building skills, capabilities and confidence through Māori and Pasifika cultural values. Its successful application to deliver a dedicated music project for rangatahi to develop a portfolio of music, waiata and haka composition makes them the most southerly Quick Response Grant recipient.

The project has also seen rangatahi from across Southland given unique, life-changing experiences by being part of 2023 Murihiku Polyfest, developing confidence and pride in their culture through performing and competing and having the opportunity to take part in one-on-one mentoring and development workshops with artist Sam V.

Image supplied by Mīharo Murihiku Trust



AWOL Creative – Collab Songwriting Camp (Ōtepoti Dunedin)

Twelve participants had the opportunity to attend workshops, receive mentorship and collaborate on writing songs with one another. During their creative journey, the young artists improved their musical abilities and created demo level recordings – but were also able to build connections and a supportive network, with 100% of the camp participants saying they would take part in future AWOL Collab events.

"Since I'm so used to working independently, the whole process of writing a song just changed drastically for me and I think I'll admit that was difficult to work with initially. However, I found immense value in it because it taught me to compromise! A necessity in my opinion. And it also made me realise how amazing a song can turn out to be if it's comprised of many different styles."

"It was a really great experience and I would do it again without a second thought, I really hope you continue this program."

Image supplied by Abby Wolfe / AWOL Creative

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 5 Operation of the Aotearoa Touring Programme

OVERVIEW

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 approved domestic touring costs, more NZ artists will be able to grow sustainable careers and increase the access to live music for NZ audiences.

Tier 1 Fund

This contestable fund where applicants can apply for 50% matched investment of eligible costs (up to \$10,000) will enable emerging artists and established artists who perform in lower capacity venues to apply for a contribution towards the costs of undertaking a domestic tour, to encourage the inclusion of 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). It is anticipated that applications include provision for payment of venue hire fees and advertising spends on local media outlets for marketing.

Tier 2 Fund

This contestable fund where applicants can apply for 50% matched investment of eligible costs (up to \$50,000) will enable artists who perform in high capacity venues or larger tours 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, all ages shows, and shows for underserved audiences. It is anticipated that applications include provision for payment of venue hire fees and advertising spends on local media outlets for marketing.

MEASUREMENTS

That at least 75 Tier 1 domestic tours are supported for artists to perform in lower capacity venues, including tours with shows outside of the main centres, and shows for all ages audiences.

That at least 25 Tier 2 domestic tours are supported for artists with a proven track record of successful touring, including tours with which shows outside of the main centres, and shows for all ages audiences.

That a minimum of four funding rounds occur per annum and that independent audits are undertaken for a minimum of four projects annually.

Four applicants take part in a survey to assess the funding process and management of the programme.

RESULTS

146 New Zealand domestic tours were supported in 2022-2023.

Tier 1: 123 tours supported in 2022-2023
108 tours in 2020-2021
107 tours in 2021-2022

Tier 2: 23 tours supported in 2022-2023
28 tours in 2020-2021
35 tours in 2021-2022

Four funding rounds for the Aotearoa Touring Programme occurred and independent audits of ten projects took place.

Applicant feedback was positive, with commendation of the quick processing turn-around and staff responsiveness.

TARGETS

At least 100 New Zealand domestic tours are supported per annum.

BUDGET (\$000)
1,500

ACTUAL
1,558

ACTUAL PAID
1,088

Variance in actual & paid is due to tours that have not yet occurred.

AOTEAROA TOURING PROGRAMME

The Aotearoa Touring Programme is a matched investment initiative to encourage domestic touring, particularly outside of the main centres.

Applicants can apply for 50% of the eligible costs for undertaking a NZ tour (up to a capped amount) – a tour is defined as at least three shows.

146 New Zealand domestic tours were supported in 2022-2023.

Between them, there were 984 shows across Aotearoa.

424 New Zealand domestic tours have been supported since the Aotearoa Touring Programme began in 2020 with over 3,160 shows performed nationwide.

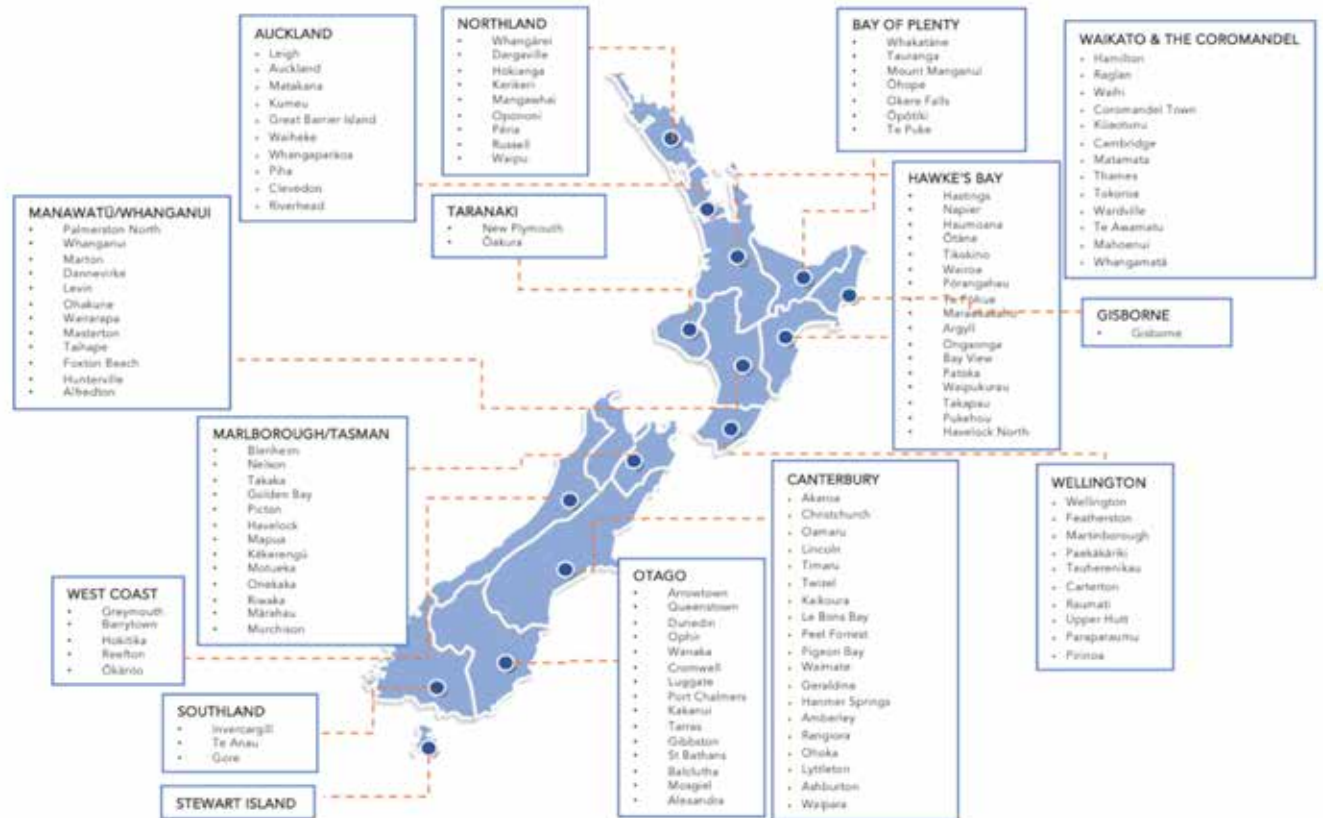
Tier 1: 338 tours supported

108 tours in 2020-2021
107 tours in 2021-2022
123 tours in 2022-2023

Tier 2: 86 tours supported

28 tours in 2020-2021
35 tours in 2021-2022
23 tours in 2022-2023

424 SUPPORTED TOURS - OVER 3,160 SHOWS IN 163 TOWNS & CITIES 2020-2023



AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2022-2023

10:32 for a 10-show release tour of venues, festivals and coffee shops promoting NZ on Air funded single 'Coffee Shop Girl'.

ABRZY for a 3-date tour of the North Island in support of their sophomore album '80 Different Ways II'.

Adam Hattaway & The Haunters for a 9-date tour in support of fifth album release 'Bug Eyes'.

Albi & The Wolves for a 3-date tour across the motu promoting new album 'The Light After The Dark', joined by a 13-piece big band.

ARAHĪ: Te Tokotoru for a 4-date tour across the North Island - Te Ika-a-Māui – to connect with existing communities, and expanding into new markets through Te Tokotoru: a united, sonic and spiritual force.

Balu Brigada for a 3-date tour in support of their upcoming EP 'Find A Way', featuring their most recent hit 'Designer'.

Beachware for a 9-date tour in support of debut album 'It's Only Time'.

Beastwars for a 7-date tour of Aotearoa promoting their new New Zealand covers album 'Tyranny of Distance' and to celebrate the 10th anniversary vinyl reissue of their second album 'Blood Becomes Fire'.

Black Comet for a regional winter tour, to build a solid fanbase in time for their album launch and the touring summer schedule.

Bleeders for a 5-date national tour in celebration of the 20 year anniversary of debut EP 'A Bleeding Heart'.

Borderline for a 6-date tour of the South Island and Auckland, in support of recent releases, 'Going Home (Bitter)' and 'Cinderella'.
Borderline for a 4-date tour of the North Island.

BRAWLER N.Z.H.C for a 3-date North Island tour to promote their debut EP 'Hard Truths'.

Bryony Matthews for an 8-date tour of the North and South Island in support of second album 'We're All The Same'.

Bub for a 4-date tour of Aotearoa to support their single releases 'Dreams' and 'Amsterdam'.

Bulletbelt for a 5-date Maximum Destruction NZ Tour of the North and South Island to give home-grown fans a taste of their new album.

Calla for a 12-date tour across Te Waipounamu and Te Ika-a-Māui promoting the release of their second album 'Patterns of Remedy'.

Casper for a 5-date New Zealand tour in support of single 'Vacation' ahead of further releases, including their debut album.

Castlecliff Lights for a 4-date tour of the lower North Island to promote their singles 'Caution to the Wind' and 'Queen of My World'.

cloudboy for a 6-date main centre tour for the 20th anniversary remaster release of the album 'Down At The End Of The Garden'.

Crooked Royals for a 5-date tour of the North and South Island in support of debut album 'Quarter Life Daydream'.

Crustaceanz for a 6-date tour of the North and South Island for single release 'The Slap'.

DAFM for their first nationwide tour since 2019, covering both the North and South Islands.

Danica Bryant for a 4-date tour in support of the 'Ego Death' EP and future projects.

Dead Favours for a 7-date tour of the North and South Island in support of their sophomore album.

Deva Mahal for a 3-date tour in Aotearoa's biggest cities, in support of their latest EP release 'Future Classics: Volume 1 – Classic'.

East York for a 12-date main support slot on Devilskin's Let Me Breathe Tour, with three independent headline sideshows + a mentoring workshop at Mt Aspiring College, Wanaka.

Ebony Lamb for a 7-date national tour, promoting long-awaited self-titled debut solo album.

Ebony Lamb for a 5-date double headline tour of Aotearoa.

AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2022-2023

Estère for a 3-date tour in support of 'Mākara Peak' EP release.

Flaxxies for a North Island tour in support of their upcoming EP.

Goodnight My Darling for a 6-date tour of the North Island to support the release of their self-titled debut album.

Grant Haua for a 6-week Aotearoa Awa Blues acoustic solo tour in support of the recently released 'Awa Blues 2019 / Tahanga Unplugged 2022' and 'Ora Blues Live at the Chapel Vol 1 2022' releases.

Grecco Romank for a 7-date tour of Aotearoa to promote second studio album 'Wet Exit'.

Greta O'Leary for a 6-date tour of the North and South Island for their EP release.

Guardian Singles for a 5-date national tour of both the North and South Island to support our sophomore album 'Feed Me to the Doves'.

hanbee for a 3-date tour of Auckland and Wellington to support debut album 'Seashell Cassette'.

Hans Pucket for a 14-date tour of the North and South Islands in support of their latest album 'No Drama'.

Heavy Chest for an 8-date winter tour across Aotearoa, showcasing new material and celebrating the five year anniversary of 'Home Turf'.

HOIHOI for a 3-date lower South Island tour to promote the release of their te reo punk EP 'TAHITAH'I'.

Horn for a 4-date tour supporting their upcoming debut album release.

Imperial Slave for a 9-date tour to promote upcoming material for their second album.

In The Shallows for a 13-date summer tour of Aotearoa.

Jack Panther for a debut 3-stop tour of Aotearoa supporting the single 'Weekend At Bernie's'.

Jamie Pye Quartet for a 10-date national tour to promote their original music and contribute to the jazz scene in Aotearoa.

Jazmine Mary for a 10-date headline tour in support of their sophomore album release 'Dog'.

Jennifer K. Austin and **Zephyr Love** for an 8-date tour of the North Island in support of their respective new albums.

Jenny Mitchell for an 8-date winter tour of the North and South Island.

Juliet McLean for the 4-date Darker Nights tour of the North Island with Ben King leading up to new material in October.

Juliet McLean for an 8-date tour of the North Island.

Kaosis for a 10-date tour of the North and South Island in support of sophomore record 'WE ARE THE FUTURE'.

KITA for a 6-date headline tour of the North Island in support of her new EP 'LOVE LIVES HERE'.

LA Women for the 3-date Hell Of A Night tour of the North Island in Auckland, Raglan and Wellington.

lilbubblegum & SXMPRA for a 5-date co-headline tour of Aotearoa, promoting their new releases ahead of their Australian tour.

Loopy Tunes for a 3-date upper South Island tour for their Loopy Tunes Pre-school music project.

Lost Tribe Aotearoa for a 6-date tour around the North Island, promoting their new EP 'Lost & Found'.

Luke-W, Nadis and **Swizl Jager** for a 4-date tour of the North and South Island in support of Luke-W's debut full-length album 'Close As Ever'.

Mac Summer for an 11-date Mac Summer & Friends national tour.

Mark Laurent & Brenda Liddiard for a 13-date national tour celebrating 33 years of live touring.

Marlin's Dreaming for a 4-date tour of Aotearoa promoting fresh material and their last album 'Hasten'.

Marmalade for a 5-date North Island tour promoting their debut EP.

AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2022-2023

Mel Parsons for a 3-date tour covering the North and South Islands to promote new single 'Tiny Days'.

Mel Parsons for a 5-show run of smaller regional venues in support of their album 'Slow Burn'.

Melowdownz for a nation-wide tour to celebrate their long-awaited 'LONE WOLF' album.

Merv Pinny for a 12-date tour across the country, celebrating his well-loved album 'Dark to Light'.

Midwave Breaks for a debut headline 9-date tour of the North and South Island across NZ Music Month, in support of 'Mind Made Up' EP, and new single 'Souvenirs'.

Milk Tooth for a 10-location North Island tour to promote their debut single 'Liquid'.

Mini Simmons for an 8-date tour of the North and South Island in support of their sophomore album 'Make Up'.

Miss June for a 3-date tour of the North Island.

MOHI for a 4-date tour of the North Island in support of their latest reo rua (bilingual) EP Project 'Ngā tai Aroha'.

Motte for a 5-date tour in celebration of album 'Cold + Liquid'.

Neive Strang for an 8-date New Zealand tour promoting the single 'Living in Two'.

NO CIGAR for a 3-date winter tour ahead of a UK tour and NZ festival circuit.

NO CIGAR for a 7-date tour in support of debut album 'Bienvenido'.

O & The Mo for a tour to showcase new and unreleased material.

Oceanspace for a 6 show tour across the North Island to debut their original music.

Oscar LaDell for an 18-date tour of Aotearoa in support of upcoming self-titled EP.

PARK RD for a 3-date tour across Aotearoa to support the release of the single 'Ride'.

Pieces of Molly, Pull Down the Sun and Claemus for the 3-date triple-headline TITANS tour.

PLUTO for a 6-date New Zealand tour in support of their new single 'Maybe Twice'.

Pretty Stoked for a 9-date tour in support of Pretty Stoked's debut EP.

Princess Chelsea for a 5-date follow up tour of the North Island in support of the Taite Prize winning album 'Everything is Going To Be Alright', to be performed in its entirety.

Princess Chelsea for a 4-date tour in support of the album 'Everything is Going To Be Alright'.

Proteins Of Magic for an 8-date national tour in support of an upcoming single release.

Pull Down the Sun for a tour to support their new single 'Pierce the Sea', covering the North and South Island.

Renée Millner for a 6-date North Island tour in conjunction with the release of the single 'Not Ok' and their 'Fly Me Back' EP.

Revulva for a 10-date 'This Town Ain't Big Enough' New Zealand-wide single release tour.

Ringlets for a 4-date tour of the North and South Island, promoting the 12" vinyl release of their self-titled album.

Sam Bambury for a 7-date tour to support their debut album.

Saurian for a 4-date tour of the lower South Island to grow their audience ahead of several new music releases this year including 4 singles and 2 EPs.

Shepherds Reign for a 3-date tour to support the new upcoming album 'Ala Mai'.

Sleeping Village & Koizilla for a joint 5-date Eyegum Scenic Tour #3 tour of the North and South Islands.

Soaked Oats for a 4-date autumn tour.

Sofia Machray for a 5-date tour of the North and South Island in support of her debut EP 'Language of Flower'.

AOTEAROA TOURING PROGRAMME TIER 1 RECIPIENTS 2022-2023

Soft Plastics for a 6-date tour of the North and South Island in support of their debut album 'Saturn Return'.

Static for a 7-date North Island tour in support of their EP 'Pulling The Trigger'.

Swallow The Rat and **Ripship** for a 7-date joint tour to support respective new releases.

Sweet Mix Kids for a 12 date nationwide tour supporting new album 'Stargazing'.

Tahini Bikini for a 5-date tour in support of their debut album 'Fever Dreams' set to release in September 2023.

Terrible Sons for a 9-tour of Te Ika-a-Maui and Te Waipounamu to celebrate the release of the first single 'Sunset Swimming' from their debut album.

The Allophones for a 13-date tour of Aotearoa in support of debut single 'HUMAN'.

The Allophones for a 12-date tour of Aotearoa in spring 2023 including all ages shows.

The DeSotos for a 5-date upper South Island tour.

The Heart of Katherine for a 3-date tour of the North Island to promote The Heart of Katherine's 'Water and Skies' EP.

The Narcs for a 6-date national tour to headline and reconnect with smaller regions while continuing to support their album 'Outskirts'.

The New Things for a 5-date tour of the North and South Islands in support of their new five-song EP, 'Just For You'.

The Pleasure Majenta for a 5-date tour between the North and South Island in support of latest album 'Looming, The Spindle'.

The Unsung Heroes for a 10-date tour of the South Island, playing museums and small halls.

THEIA and **TE KAAHU** for a 5-date tour of Aotearoa, celebrating the upcoming release of her debut THEIA album.

TOI for a 3-date North Island tour promoting the album of the Pōneke collective.

Tom Lark for a 4-stop tour of Aotearoa, playing songs from their new album 'Brave Star' as well as some old favourites.

Turkey The Bird for a 26-show nationwide tour.

Valkyrie for a 6-date tour in support of their debut album 'Māori Party In The USA'.

Vera Ellen for a 4-date tour of the North and South Island in support of their latest album release 'Ideal Home Noise'.

Viices for a 4-show North Island tour in support of their single 'Sandcastle'.

Violet Hirst for a 6-date nationwide winter tour to support her debut album 'Donegal'.

Wahine Asians Are Here for a 3-city tour of the North Island, with each artist playing their respective hometowns.

Womb for a 5-date tour to support the release of sophomore album, 'Dreaming of the Future Again'.

Xile for a 5-date tour of the North and South Island in support of their upcoming EP.

YAHYAH for a 3-date upper North Island tour to promote new EP '7 Lovers'.

Yurt Party for an 8-date tour of North and South Island to celebrate the release of their eponymous debut album.

AOTEAROA TOURING PROGRAMME TIER 2 RECIPIENTS 2022-2023

Aaradhna for a 4-date tour of New Zealand in support of Aaradhna's first new music in six years.

Aldous Harding for a 3-date tour to celebrate Aldous Harding's fourth studio album 'Warm Chris'.

Anthonie Tonnon for a 16-date tour including festival appearances, headline shows in medium-sized cities and special shows that include a journey outside the main centres.

Blam Blam Blam for a 5-date nationwide summer reunion tour.

Coterie for a 6-date tour of the North and South Island in support of their debut self-titled album.

Dance Exponents / The Exponents for a 10-date all-ages tour of the North and South Island.

Devilskin for a 12-date nationwide tour after a two-year hiatus.

Dimmer for a 5-show tour across the North and South Island celebrating the release of 'Dimmer Live at The Hollywood'.

Don McGlashan for an 18-date solo tour across New Zealand to support the release of his album 'Bright November Morning'.

Flamingo Pier for a 6-date national tour of the North and South Island in support of their upcoming EP 'Beneath The Neon'.

Jordan Luck Band for the 17-show 'WE LOVE YOU THE MOST' Winter Tour 2023' with 17 shows over 8 week-ends on 3 Islands nationwide.

Kaylee Bell for a 9-date all-ages tour of the North and South Island in support of new single 'Boots 'N All'.

L.A.B. for a 3-date regional tour of Aotearoa.

LEISURE for a national tour to support fourth upcoming album 'LEISUREVISION' including headline shows in Wellington, Auckland and Christchurch.

Lorde for an all-ages tour of North and South Island.

Marlon Williams for a 5-date tour of the North and South Island of Aotearoa.

Mitch James for a 13-date nationwide tour, promoting his new album 'Patience'.

Shapeshifter for a 4-date regional summer tour with Summer Haze and the inaugural Beach Break shows.

SJD for their 'Sweetheart' album tour playing 4 shows across New Zealand.

The D4 for an 8-date tour to support their 21st anniversary of debut album '6TWENTY'.

The Phoenix Foundation for a 4-date national tour celebrating the 20 year anniversary of their critically acclaimed debut album, Horsepower.

Villainy for a 4-date tour supporting the reissue of Villainy's first album 'Mode. Set Clear.' and the release of their single 'The Launch'.

ZED for an 8-date nationwide tour promoting their new single release 'Future You'.

AOTEAROA TOURING PROGRAMME HIGHLIGHTS



Ebony Lamb

The driving force of local favourites Eb & Sparrow, Ebony Lamb was a recipient of Aotearoa Touring Programme support for her co-headline tour with fellow artist, Jess Cornelius. The tour was Ebony's debut as a solo act, showcasing her new sound created under the guidance of music legends Bic Runga and Kody Nielson.

The tour consisted of five shows across the motu in Tāmaki Makaurau (Auckland), Te Whanganui-a-Tara (Wellington), Ōhinehou (Lyttelton), Potakere (Port Chalmers) and Paekākāriki. During this tour, Ebony Lamb was able to successfully debut as a solo contemporary artist, growing her audience across Aotearoa.

"It was an amazing tour; we couldn't have done it without your help. It raised my profile as a soloist in prep for this year's album release and for some really positive groundwork in regards to making an excellent show."

– Ebony Lamb

After the warm reception of these shows Ebony Lamb has recently released her debut self-titled album. She has now embarked on her headline album tour, revisiting each of the tāone from her first tour and expanding her audiences into new centres.

Image supplied by Eve Wereta



Sofia Machray

Indie-rock artist Sofia Machray was a recipient of Aotearoa Touring Programme support for her five-date tour across Te Ika-a-Maui and Te Waipounamu, promoting her debut EP 'Language of Flowers.'

The tour was met with many positive reviews, including Lou Clement's from Music.net.nz:

"This was one of the most incredible evenings of live music I've been to in a long time... Sofia Machray and her band took to the stage with the kind of energy that could power houses. It was infectious and the crowd brought the place down in response."

The tour saw an exponential increase of monthly listeners for Sofia Machray, engaging with loyal fans and capturing the attention of new ones. Some of these new fans from her tour included industry representatives that have since secured her for 2024 festival opportunities.

Image supplied

AOTEAROA TOURING PROGRAMME HIGHLIGHTS



Bulletbelt

Te Whanganui-a-Tara powerhouse Bulletbelt received Aotearoa Touring Programme support for their 'Maximum Destruction NZ Tour' ahead of their highly-anticipated fifth studio album, 'Burn It Up'.

After two years since their last Aotearoa tour, this tour treated crowds to signature Bulletbelt tracks and previewed material from the forthcoming album. The band were able to use the tour to refine crowd favourites, test new material and ultimately, build on-the-ground fan connections.

"The sheets of sound hurtling through you feels like gamma radiation. Vibrates every atom as it flashes through... Bulletbelt have great pleasure in causing "maximum destruction." So did everyone who attended."

- Rev Orange Peel (music reviewer)

Since the tour, Bulletbelt have grown their rock reputation, taking their newly released album 'Burn It Up' abroad. The band are currently sharing their distinctly punchy sound with international metal-heads in the UK.

Image supplied by Leonie Moreland



Kaylee Bell

After writing trips across the world, country artist Kaylee Bell returned home to play her first solo headline show across the country, supported by the Aotearoa Touring Programme. The tour was to promote her single 'Boots 'N All' in an array of regional towns.

Originally planned to be a 9-show tour, due to the high demand, the tour ultimately became 17 shows across the motu. Most of these shows were at sold-out capacity, including all four Waimate hometown performances. During the tour, Kaylee Bell was able to establish new fans of every age, with many whānau in attendance.

"It was a privilege and a treat. The entire crowd clearly adored her... She won my heart forever in that moment. Every second of that show was delivered flawlessly, with passion and joy."

- Peter K Malthus from Music.net.nz

During this tour, Kaylee Bell was able to connect with many regional communities, cementing her reputation as a growing superstar.

Image supplied by Chris Zwaagdyk

AOTEAROA TOURING PROGRAMME HIGHLIGHTS



PARK RD

Five-piece indie pop/rock band PARK RD received Aotearoa Touring Programme support for their debut tour supporting new single 'Ride.' The tour provided a great opportunity for the band to secure their spot as one of Tāmaki Makaurau's most exciting new talents.

For their first-ever tour, shows were held across Ōtautahi (Christchurch), Tāmaki Makaurau (Auckland) and Te Whanganui-a-Tara (Wellington) with near sold-out numbers across all three.

The tour has catalysed growing engagement across music and social platforms for PARK RD ahead of their debut album; they have subsequently doubled in monthly listeners and streams. The band have since showcased at Going Global and SXSW Sydney, warranting the attention of international label representatives.

Image supplied by Cameron Marwick



Marlon Williams

Iconic kaipuoro Marlon Williams received Aotearoa Touring Programme support for his 'My Boy' Tour, in support of his third solo record. Williams performed five large theatre shows across Aotearoa, with three sold-out and two near-capacity shows.

The tour was met with rave reviews, further solidifying his rockstar status across the motu and beyond.

"More than ever before, the Marlon Williams Musical Universe is a broad church; one which seems to tilt Aotearoa on its axis, looking at the country anew, reflected through the prism of myths, legends, and love stories."

- Jonny Mahon-Heap from [Stuff.co.nz](https://www.stuff.co.nz)

The tour also showcased both new and established artists with new material as the opening acts, with performances from Nadia Reid, Vera Ellen, Womb, CBS Choir and Delaney Davidson across the country.

Image supplied by Frances Scrimgeour

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 6 NZ Music Month - Promotional activities lead to increased coverage celebrating NZ music and the people who create it

OVERVIEW

The purpose of NZ Music Month is to grow awareness of NZ artists, encourage discovery of new local music, and encourage growth for NZ music businesses and artist's audiences across Aotearoa.

MEASUREMENTS

NZ Music Month continues to attract public support as evidenced through the number of NZ music performances, events, promotions and activities nationwide during May.

Engagement grows as shown through a combination of social media / analytic data.

RESULTS

Approx 1,052 performances, events & promotions.

Targeted press coverage this year had a total reach of 8.9 million (from 7.5 million in 2022).

Social Media analytics were positive for the event with high levels of reach and engagement.

Facebook followers is stable at 20.5k (from 20.7k in 2022).

Instagram followers grew to 8k (from 7k in 2022).

Twitter is stable at 10k followers (10.3k in 2022).

TARGETS

More than 1,000 NZ music performances, events and promotions are held nationwide during May.

BUDGET (\$000)
75

ACTUAL
76

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 7 Supporting Contemporary Music Awards

OVERVIEW

Supporting events that celebrate excellence in Maori Music, Pacific Music, independent music, and the Student Radio music community will showcase to the public the importance of their contribution to the contemporary popular music industry.

MEASUREMENTS

That the four events occur annually – specifically the Waiata Maori Awards, the Pacific Music Awards, the Taite Music Prize and the Student Radio Network Awards – and continue to be recognised as culturally significant events.

That the four events produce positive media results and provide recognition and coverage for these significant parts of the sector.

RESULTS

Four culturally significant events were supported in the year.

The Pacific Music Awards were held on Thursday 4 August, where the NZ Music Commission Best Pacific Male Artist was won by Kings.

The Waiata Māori Music Awards were held in Hastings on Friday 9 September.

The Student Radio Network Awards were held on Saturday 17 November in Dunedin. The Music Commission SRN Outstanding Achievement Award, was won by Creative Sounds Society / The Stomach.

The Taite Music Prize was held on Tuesday 18 April 2023 at Q Theatre in Auckland.

TARGETS

Four culturally significant events are supported in the year.

BUDGET (\$000)
25

ACTUAL
23

Goal 3 - Export

Support NZ music to thrive globally

Initiative 8 Operation of the Outward Sound Programme

OVERVIEW

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.

MEASUREMENTS

Four funding rounds are held annually and independent audits are undertaken for a minimum of four completed projects.

100% of international marketing projects provided with matching funds through Outward Sound have robust plans and 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 & receive greater coverage and engagement.

Four applicants take part in a survey to assess the funding process and management of the programme.

RESULTS

Four funding rounds were held.

100% of international projects demonstrated capability to achieve increased overseas earnings.

68 Outward Sound matched-funding grants were approved in this period – an increase from 46 in 2021-2022.

Outward Sound continued to experience significant growth in demand this year with heightened global interest in music from NZ and increasing opportunities for artists. Applications were received for more than double the Outward Sound annual budget, with the volume and value requested records both being broken.

Independent audits have been undertaken for ten projects. Feedback in applicant surveys resulted in a few minor changes to the processing and date periods that we will implement during 2024.

Music data analytics company Viberate reports an estimated **1,003,899,431 on-demand audio streams** between the Outward Sound supported artists this year. This is a significant increase from 439 million streams from the successful recipients last year.

TARGETS

100% of projects demonstrate capability to achieve increased overseas earnings.

Four funding rounds are held in the year.

BUDGET (\$000)
600

ACTUAL
886

Variance funded through a transfer from Initiative 9 and Covid Recovery remaining funds.

OUTWARD SOUND RECIPIENTS 2022-2023

33 Below for a trip to the USA and UK for writing sessions for a new EP, market development, and live shows.

AACACIA for a 5-date Australian tour supporting L.A.B.

Ainslie Allen for a market visit to Australia to meet with potential business partners, perform a showcase, promote the release of debut album 'Betty' and songwriting sessions.

Albi & The Wolves for a 15-date Australian tour including multiple festival appearances.

ASHY for showcases in and around SXSW 2023.

Avantdale Bowling Club for a UK and Asia tour, including The Great Escape UK.

Banks Arcade for a 28-date tour of North America supporting 'The Plot In You'.

Blindfolded and Led to the Woods for a 4-date tour of Australia in support of the release of their fourth album through Prosthetic Records.

Borderline for EP promotion to US college radio stations.

CHAI to support USA performance visas.

Daily J for a 6-date Australian tour in support of their upcoming EP release.

Delete Limited for an US Market visit to meet with current and potential business partners.

Estère for a Los Angeles song-writing trip.

Flamingo Pier for a Northern Hemisphere tour to support their next EP on Razor N Tape Records.

Foley for showcasing in and around SXSW 2023 and to support Australian PR for debut album, 'Crowd Pleaser'.

Georgia Lines for a market visit to Los Angeles for writing sessions and multiple showcasing performances.
Georgia Lines for international marketing and promotion in support of the release of EP 'HUMAN'.
Georgia Lines to showcase in and around SXSW 2023.

Gracie Moller for a UK/Europe Tour in support of her second single and debut EP.

Ha the Unclear for a promotional trip to Paris in April 2023 for TV, Radio, press and online media engagements and present live showcases for an EP release.

Hans Pucket to showcase at SXSW 2023.

House of Shem for a 6-date Australian tour supporting UB40 and further 3 Australian dates with a touring reggae festival in 2023.

Huia and Rei for showcasing at 2023 International Indigenous Music Summit in Toronto.

Jackie Bristow for touring Europe and USA, showcasing at Americana Fest Nashville and opening for Boz Scaggs.

Jenny Mitchell to showcase at Folk Alliance International 2023 followed by a writing trip to Nashville.

JessB to showcase at SXSW 2023 followed by a 6-date North American tour.

Jonathan Bree for a headline tour of Europe in support of 'Pre-Code Hollywood' album release.

Katchafire for the Always With You 2023 European Tour.

Kaylee Bell for an USA O-1 Visa.

Kédu Carlö for an in-market visit to Melbourne to play 5 shows in support of the release of their 'Alien Fempire' EP and to build relationships with local promoters for future visits.

Kylie Price for a five day Tileyard Education Songwriting Camp Marrakech, Morocco.

L.A.B for a 7-date USA and Hawaii tour in support of the release of their new album.

Lil Bubblegum for a 4-date Australian tour supporting UK artist Arrdee.

Lil Bubblegum for an US Market visit to meet with current and potential business partners.

Lil Bubblegum for a 7-date co-headline North American tour with fellow NZ artist, SXMPRA, in support of his 'Nocturnal' EP.

Lontalius for a promotional visit to the UK and USA to support the release of the new album, 'Life On The Edge Of You'.

Lontalius for showcases in and around SXSW to support the release of new album 'Life On The Edge Of You' through Kartel Music Group.

Louis Baker for a 19-date tour of Europe and the UK opening for Fat Freddy's Drop.

Luca George for a market visit to the UK and USA to meet with label partners and writing collaborators.

OUTWARD SOUND RECIPIENTS 2022-2023

Mark Perkins Music Limited (Merk) for a 2-month writing and production trip to Los Angeles to capitalise on recent successes and further develop business in the global market.

Marlin's Dreaming for a three-stop tour of Australia including a festival appearance.

Marlon Williams for an 18-date UK/Europe tour in support of the release of album, 'My Boy' via label Dead Oceans/Secretly Group.

Mild Orange for a 20-date North American tour supporting Phum Viphurit.

Mild Orange for an 18-date world tour in support of new third album 'Looking for Space' via AWAL.

Mitch James for a 32-date world tour supporting UK artist, Calum Scott, and in support of the release of his new album 'Patience' via Sony Music.

Montell2099 for a 7-week North America/UK/Europe tour including headline shows, support slots for US artist RL Grime, and festivals including Tomorrowland in support of the release of his debut album to be released via US label, Sable Valley.

Muroki for two showcase performances at School Night in New York & Los Angeles in August 2022 followed by an Australian headline tour, including two festival appearances, in September and October in support of the release of Muroki's new EP via Olive Records/Universal.

Na Noise for a 35-date tour of Europe and the UK. Na Noise for a 7-date Australian tour.

NicNak Media for attending SXSW 2023 to further the interests of their roster of artists.

Pickle Darling for showcases at and around SXSW in support of signing to US label Father/Daughter Records and release of third album

Princess Chelsea for a 25-date tour of Europe and a 2-day live session at Abbey Road Studios in support of the release of 'Everything Is Going to Be Alright' via Lil' Chief Records in October 2022.

Proteins Of Magic for a 20-day tour of 14 cities in the UK, alongside Australian artist William Crighton.

Reb Fountain for an 18-date tour of the UK/Europe supporting Marlon Williams and two additional showcases in Australia. Reb Fountain to perform three official showcases at The Great Escape 2023 and one follow-up headline London show.

Robinson for a 4-date tour of Australia including shows supporting US band, OneRepublic and one headline show and marketing and promotion in Australia in support of the release of Robinson's EP.

SACHI for collaborative songwriting sessions in the USA, UK and Europe with an additional headline show in London and a performance at Tomorrowland.

Summer Thieves for an Australian showcase & five show tour of Australia with L.A.B in support of a new album through ADA/Warner.

SXMPRA for a 7-date co-headline North American tour with fellow NZ artist, lilbubblemum, and a 4-date UK/EU tour in support of the release of SXMPRA's 'THE EVIL IN WHICH WE THRIVE' EP (via 10k Projects).

TALI for a market visit to the UK/Europe to promote her new album, including two festival appearances.

Tami Neilson for a UK, Europe and North American tour including showcasing at Americanafest in support of the release of her new album 'Kingmaker'.

Tami Neilson for in-market activity to re-establish a presence in the US with shows, supports, collaborations, media & TV filming, as well as performing at UK and Canadian Festivals.

The Chills for a 15-date tour throughout UK/Europe - including Primavera Festival venue shows in Barcelona and Madrid - to promote their recent album 'Scatterbrain' through label Fire Records.

The Veils for a 11-date UK/EU tour in support of the release of their album '...And Out of the Void Came Love' via record label Ba Da Bing Records.

THEIA for a North American trip for US Pride club shows and festivals and TE KAAHU's Canadian tour.

Tom Verberne for a 2-month trip to Los Angeles and New York to do press for this album, writing sessions and meetings with labels, publishers and managers.

Will Swinton for four performances in UK and Europe for introduction into the UK and European markets, including showcasing at The Great Escape and Primavera Pro.

Xile for a 19-date European tour with Alpha Wolf, King810, and Ten56.

Goal 3 - Export

Support NZ music to thrive globally

Initiative 9 Coordinating and managing the representation of NZ music at strategically identified international music trade events

OVERVIEW

Coordinating and managing the representation of NZ music at strategically identified international music trade events.

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.

MEASUREMENTS

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.

A minimum of four international trade events host a NZ presence.

New business and/or connections reported by attending NZ music businesses.

RESULTS

Five international trade events hosted NZ participants in the year.

BIGSOUND – Conference and showcasing event in Brisbane, Australia, with 19 NZ supported business delegates and showcasing artists JessB, TE KAAHU, Church & AP, Soaked Oats, MELODOWNZ, Jenny Mitchell and Troy Kingi.

WOMEX – Trade show and conference with nine supported business delegates in Lisbon, Portugal.

SXSW – Trade show, conference and showcasing event in Austin, USA with NZ artists JessB, ASHY, Pickle Darling, Lontalius, Georgia Lines, Foley, Hans Pucket, The Pleasure Majenta and South For Winter, plus unofficial acts Will Swinton and Blair Jollands.

The Great Escape – Showcase and conference event in Brighton, UK with NZ artists Avantdale Bowling Club, Reb Fountain, Proteins Of Magic, Lontalius, Connor Mac, October & The Eyes and Will Swinton.

Primavera Pro – Industry conference and showcasing event in Barcelona, Spain, which hosted their first NZ showcases with Will Swinton, Proteins Of Magic, PRINS, and Mild Orange.

TARGETS

A minimum of four international trade events host NZ participants in the year.

BUDGET (\$000)

200

ACTUAL

138

Variance transferred to Initiative 8.

Goal 3 - Export

Support NZ music to thrive globally

Initiative 10 Creating access to offshore expertise, networks and upskilling opportunities

OVERVIEW

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.

Participation in upskilling or networking opportunities annually, both in New Zealand and offshore, provides useful information and contacts for NZ music businesses.

MEASUREMENTS

At least 80 NZ music professionals participate per annum.

At least 20 international professionals participate per annum.

At least 85% of attendees and participants surveyed rate their satisfaction with events as good or excellent.

That participants in upskilling or networking opportunities annually in NZ and offshore report gaining useful information and contacts.

RESULTS

120 attendees at the Going Global Music Summit this year.

22 international speakers participated in the Going Global Music Summit this year.

"Going Global provides a space like no other conference in the world. The networking opportunities created make for authentic connections, the conference element is always timely, topical, and lovingly produced, and the live line-up truly showcases the breadth of Aotearoa's incredible music talent. I feel privileged to have been a part of the 2022 event."

- POPPY REID, EDITOR IN CHIEF, ROLLING STONE ANZ

"Going Global is a perfectly curated conference for sharing ideas and resources. It takes a massive global industry and makes it intimate and accessible for all who attend. As a panellist and expert in my field, I've never learned more from my peers and attendees in a context like this. It was refreshing, organized, truly thoughtful. Everyone walked away with personal and professional growth."

- AMY DAVIDMAN, TBA AGENCY, USA

"Going Global is the beating kick drum of the New Zealand industry. The best place to meet the next generation of NZ artists and music industry professionals."

- ADAM RYAN, THE GREAT ESCAPE FESTIVAL, UK

TARGETS

At least 20 international professionals participate in the Going Global Music Summit.

BUDGET (\$000)

50

ACTUAL

50

GOING GLOBAL MUSIC SUMMIT INTERNATIONAL SPEAKERS 2022

ADAM RYAN - Head of Music, The Great Escape Festival UK / Live Nation (UK),
AMINE RAMER - MusicSupervisor, States of Sound (US/NZ)
AMY DAVIDMAN - Booker, TBA Agency (USA)
ASHLEY GAY - Xelon DigitalANZ / Noisehive (AU)
ASHLEY PAGE - Owner, PageOne Management (NZ/US)
BENJAMIN JAMES - A&R & Streaming Partnerships Manager, GYROstream ANZ(AU)
CARY CALDWELL - Founder/Director, 212 Music Group (NZ/UK/US)
CHE POPE - Producer, Musician, CEP / Founder of WrkshpMedia (USA)
CHLOE MELICK - Founder, InsideOut PR (UK/AU)
DAVID HUME - Senior Manager, Artist & Label Development ANZ, The Orchard (AU)
DEV SHERLOCK - Senior Music Programmer,SXSW (USA)
JASON MOORE - Director, VMDO / Radio host, Triple R / Venue Booker (AU),
JOEL LITTLE - Producer (NZ/US)
MARIA AMATO - CEO, AIR / Chairperson,WIN (AU)
MARION PENNIER-BRIAND - Music Partnerships AU/NZ, YouTubeMusic (FR/AU)
MILLIE MILLGATE - Executive Producer, Sounds Australia (AU)
POPPY REID - Editor in Chief, The Brag / Rolling Stone (AU/NZ)
RACHEL KELLY - VP of Operations, Utopia ANZ (AU)
SAM WICKS - Producer, Double J /ABC (AU/NZ)
STEPHEN KING - Partner, Media ArtsLawyers, ANZ (AU)
THEO SEFFUSATTI - Director, Warp Publishing/Founder, Heard+Seen Publishing (UK/NZ)
TOM LARKIN - BIGSOUND / Shihad (NZ/AU)

Our Organisation **Tō Mātou Pakihi**

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, with input from four senior managers – the International Manager, the Education Manager, the Aotearoa Touring Programme Manager and the Capability Manager.

The Music Commission has 8.8 FTE staff members, with six full-time staff and five part-time members of the team. The work output to number of staff at the organisation shows the commitment and skills of the Music Commission team and their dedication to the goals of to support artists and music businesses from Aotearoa.

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.

✔ *Achieved*

The Board reviews its make-up to ensure the right balance of skills as vacancies arise.

✔ *Achieved*

The Board reviews its policies, procedures and Governance Manual on an annual basis.

✔ *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.

⊖ *Partially Achieved*

That staff turn-over is no more than 2 FTE annually.

✔ *Achieved*

Goal 3

Our office is safe, well maintained and fit for purpose and takes environmental impacts into account.

Business Continuity Planning is part of the ongoing life of the organisation and reviewed annually.

✔ *Achieved*

Zero tolerance is maintained for harassment or bullying and all staff are aware of the serious misconduct policy.

✔ *Achieved*

Any safety hazards issues are dealt with promptly and reported in a document controlled file.

✔ *Achieved*

A carbon audit of the organisation is undertaken.

✔ *Achieved*

Organisational Health & Capability Goals

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.

✔ *Achieved*

The Music Commission continues to collaborate with government organisations that work with contemporary popular music.

✔ *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.

✔ *Achieved*

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*

Our Financial Results

Ō mātou hua ā-Pūtea

For the year ending 30 June 2023

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. This revenue treatment was adopted as our Outcome Agreement with the Ministry of Arts, Culture and Heritage 2020-2021 stated any unspent funds would be returned to centre (NB: this was altered in a Variation to Agreement in October 2021).
- This is also reflected in the value of grants paid against grants approved for the Aotearoa Touring Programme – i.e. the funds are not utilised, therefore recognised, until the grant is claimed.
- Excluding the Aotearoa Touring Programme funds which have been committed, but are yet to be claimed, all Covid related provisions that were held by the organisation were not required in the financial year. A small portion of outstanding Covid related grants from previous years were cleared in 2022-2023.
- Due to unprecedented demand from artists and music businesses, the Board agreed to utilise some of the above mentioned unspent funds that were not being returned to the centre for additional investment in the Outward Sound music export programme, supporting artists to take their music to the world.
- Additional funds spent in the Capability Grants area showing as a significant variance were offset by lower Advocacy & Promotions costs incurred.
- After a three-year period of waiving fees normally charged for advertising in the May Book and the Host Organisation participation fees for the Industry Internship Programme, the Music Commission has resumed charging for these services.
- New audit standards require a full Audit Management Letter to be prepared, replacing the previous Auditors Report letter. This is attached as Appendix 1.

Statement of Comprehensive Revenue & Expense

for the year ending 30 June 2023

	2023 ACTUAL	2023 BUDGET	2022 ACTUAL
REVENUE FROM EXCHANGE TRANSACTIONS			
Revenue from Providing Goods & Services			
Services/Fees	26,552	21,000	124
Sales of Goods - NZMM Apparel	10,219	-	5,551
Other Income	6,219	5,400	-
Interest, Dividends and other Investment Revenue			
Interest Received	115,568	71,438	16,648
Total Revenue from Exchange Transactions	158,557	97,838	22,323
REVENUE FROM NON-EXCHANGE TRANSACTIONS			
Donations, Fundraising and Other Similar Revenue			
Contributions	19,644	9,500	11,579
Revenue From Providing Goods or Services			
Government Grants	5,552,286	6,874,853	7,889,612
Interest, Dividends and other Investment Revenue			
Dividends Received	415	415	423
Total Revenue From Non-Exchange Transactions	5,572,344	6,884,768	7,901,614
TOTAL REVENUE	5,730,902	6,982,606	7,923,936
LESS EXPENSES			
Volunteer and Employee Related Costs	877,779	930,456	931,181
Costs Relating to Providing Goods or Services	894,781	1,150,697	716,015
Grants and Donations Made	3,872,259	4,892,575	6,110,118
Property Expenses	53,627	55,302	52,319
Depreciation	6,354	7,459	6,120
Amortisation - Intangibles	2,500	13,542	-
Interest Expense	20	30	9
Other Expenses	36,650	61,684	57,475
Total Expenses	5,743,969	7,111,744	7,873,238
Net Surplus / Deficit Before Tax	(13,068)	(129,138)	50,699
Less Taxation			
Tax Expense / (Tax Income)	(2,481)	37,355	17,239
Total Taxation			
Net Surplus / Deficit	(10,586)	(166,493)	33,460

Consolidated Statement of Changes in Net Assets/Equity

for the year ending 30 June 2023

	ACCUMULATED REVENUE & EXPENSES	TOTAL NET ASSETS/EQUITY
NET ASSETS / EQUITY		
Balance as at 1 July 2021		
Balance as at 1 July 2021	454,644	454,644
Net Surplus / (Deficit) for the period after tax	33,460	33,460
Balance as at 30 June 2022	488,104	488,104
Balance as at 1 July 2022		
Balance as at 1 July 2022	488,104	488,104
Net Surplus / (Deficit) for the period after tax	-10,586	-10,586
Balance as at 30 June 2023 (Actual)	477,518	477,518

Consolidated Statement of Financial Position

for the year ending 30 June 2023

	2023	BUDGET	VARIANCE
Trading Account			
Income			
Contributions	19,643	9,500	10,143
Dividends and Interest Received	115,982	71,853	44,130
Government Grants	2,315,987	2,542,955	(226,968)
Services / Fees	26,422	21,000	5,422
Other Income	16,439	5,400	11,039
	2,494,473	2,650,708	(156,235)
EDUCATION			
Contributions	-	-	-
Government Grants	313,800	313,800	-
Services / Fees	130	-	130
Training/Consultation	-	-	-
Other Income	-	-	-
	313,930	313,800	130
OUTWARD SOUND			
Government Grants	849,224	600,000	249,224
	849,224	600,000	249,224
TOURING SUPPORT			
Government Grants	1,963,871	2,914,959	(951,088)
	1,963,871	2,914,959	(951,088)
COVID RECOVERY			
Government Grants	109,404	503,139	(393,735)
	109,404	503,139	(393,735)
Total Income	5,730,902	6,982,606	(1,251,704)
Less: Deductible Expenditure			
NZ MUSIC COMMISSION			
Salary & Wages	707,455	749,793	42,338
Personnel Expenses	82,039	73,686	(8,353)
People Expenses	271,307	308,445	37,138
Capability Grants	361,560	222,067	(139,493)
Touring Grants	-	-	-
Administration Expenses	87,984	110,289	22,304
Communication Expenses	11,624	10,560	(1,065)
Manufacturing / Resources	44,327	44,078	(249)
Professional Services	59,799	96,159	36,360
Property Expenses	55,207	69,213	14,007
Repairs and Replacements	12,696	15,804	3,108
Events	136,951	177,527	40,576
Education & Research	26,151	76,718	50,567
Advocacy & Promotions	571,921	723,895	151,974
Other Expenses	4,698	3,712	(986)
	2,433,719	2,681,944	248,225
EDUCATION			
Salary & Wages	103,808	96,543	(7,265)
Personnel Expenses	8,716	44,368	35,652
People Expenses	99,034	125,874	26,839
Administration Expenses	6,519	6,720	201
Communication Expenses	1,845	1,743	(103)
Manufacturing / Resources	10,829	11,783	954

	2022	BUDGET	VARIANCE
Professional Services	74,289	77,871	3,582
Property Expenses	11,135	11,137	2
Repairs and Replacements	31	29	(2)
Events	1,304	15,800	14,496
Education & Research	189	-	(189)
Advocacy & Promotions	9,249	10,450	1,201
Other Expenses	-	-	-
	326,948	402,318	75,369
OUTWARD SOUND			
Instant Action Fund	-	-	-
Travel & Accommodation - Domestic	13,391	6,000	(7,391)
Travel & Accommodation - International	726,246	396,000	(330,246)
Administration	122,914	18,000	(104,914)
Production	33,463	42,000	8,537
Events	8,325	18,000	9,675
Advocacy & Promotion	(7,380)	120,000	127,380
	896,960	600,000	(296,960)
TOURING SUPPORT			
Grants			
Tier One	584,954	632,385	47,431
Tier Two	1,365,277	1,989,242	623,964
ATP COVID Relief	13,639	293,332	279,693
	1,963,871	2,914,959	951,088
COVID RECOVERY			
Grants			
Music Venues	21,225	92,960	71,735
COVID Delta Funds	15,000	337,000	322,000
Tier Three Significant Production	73,179	73,179	-
	109,404	503,139	393,735
Total Deductible Expenditure	5,730,902	7,102,359	1,371,458
Net Profit/(Loss) Before Taxation	-	(119,754)	119,754
Taxation - Current Year	(0)	(0)	0
Taxation - Deferred	(2,481)	37,355	39,836
Net Profit/(Loss) After Taxation	2,481	(157,109)	(159,590)
Less: Non Deductible Expenditure			
NZ Music Commission	8,172	8,115	(56)
Education	4,896	1,269	(3,627)
Outward Sound	-	-	-
Touring Support	-	-	-
COVID Recovery	-	-	-
Total Non Deductible Expenditure	13,068	9,384	(3,684)
TOTAL COMPREHENSIVE INCOME	(10,586)	(166,493)	155,906

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