

Whakahiato Puoro o Aotearoa Music Enriches Aotearoa

Annual Report 2023 – 2024



NEW ZEALAND
MUSIC COMMISSION
TE REO REKA O AOTEAROA
www.nzmusic.org.nz

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Our Environment Tō Mātou Waahi Mahi

Introduction from the Chair

On behalf of the Board, we are proud to present the Annual Report for the New Zealand Music Commission Te Reo Reka O Aotearoa 2023-2024. Thanks to the Board, our Chief Executive Cath Andersen, and the fantastic team at the Music Commission for all their mahi. I am pleased to say that all key targets were met. This document outlines the wide range of initiatives, targets, and achievements of the organisation in the financial year ending 30 June 2024. This forms part of the Music Commission's overall Strategic Plan for 2021 – 2025.

As we reflect on the achievements of the New Zealand music sector in 2023-2024, this has been a year of growth, innovation, and resilience in a more difficult economic climate. New Zealand's creative and cultural sectors have significant growth potential. For the Music Commission, our standout music export programme Outward Sound has again seen an increase to a record number of applications and level of investment sought for opportunities overseas, mirroring the growing international demand for New Zealand music. As with other export ready sectors in Aotearoa, the growth of New Zealand artists achievements on the world stage is illustrated not only in the increased volume of applications, but also in the growth of global audiences for music from Aotearoa. In the past year there have again been multiple New Zealand songs with over 100 million plays on international streaming services and 23 artists from Aotearoa had over 50 million streams. Another significant highlight is the increase in the number of waiata reo streams in 2024.

We are considering how we support further export success by attracting more audiences to support our thriving live music scene. A strong domestic touring environment and sustainable music careers are vital to growth of live music performances. As mentioned in last year's report, live music on the local stage has been experiencing a resurgence. In a Massey University report which measures the benefits of live music performance, related expenditure contributes to 1.4% of New Zealand's Gross Domestic Product*. The audiences are supporting live music, with 2.3 million people over the age of 15 attending live performances in Aotearoa between July 2023 and June 2024 (*Massey University, *Measuring and Articulating the Value of Live Performance in Aotearoa*).

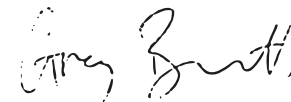
To support and nurture talent in the music industry, the Musicians Mentoring in Schools Programme delivered 620 hours of mentoring this year, where professional musicians taught in 54 school classrooms around New Zealand.

The Music Commission also supported a range of events to upskill artists and help develop knowledge, networks, career development opportunities and in 2024 marked the seventh year of the Industry Internship Programme. This year, 23 internships have been completed and 62% of Interns have been offered employment as a result of their internships. There are now Intern alumni in a broad range of music industry roles right across the sector. We have maintained a 100% result of Host Organisations saying they would recommend other New Zealand music businesses apply to be part of the programme every year.

The Music Commission is proud to continue to collaborate with the professional development initiatives and industry support provided by Music Managers Forum Aotearoa and Independent Music New Zealand. We were also proud of the collaboration with other national organisations and initiatives – including 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.

The work programme in the coming year will be in line with 2024, which sees an established programme of work that helps build a pathway to sustainable careers for New Zealanders in the music industry. We will develop our new four year Strategic Plan for 2025 – 2029, aligned with Manatū Taonga's new creative and cultural strategy, with valuable input and collaboration from other national music organisations. The Music Commission looks forward to getting work underway for 2025, focused on supporting a thriving New Zealand music sector culturally, economically and globally.

GREG BONNETT
CHAIRPERSON



Our Purpose **Tō Mātou Koronga**

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 the 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 students and in schools. This contract has 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 an Outcome Agreement between the Music Commission and the Ministry.

Any further expectations of the Minister are communicated to the Music Commission in a letter of Priorities for the Arts, Culture and Heritage portfolio.

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 Aotearoa 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 with data, information and resources to promote original New Zealand music and reach new audiences.

OUTCOMES

Artists and music practitioners have information and tools to grow their audiences across Aotearoa.

A live music sector that reaches audiences beyond the main centres in New Zealand.

An increasing 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 2024

620 hours of Musicians Mentoring in Schools delivered right throughout Aotearoa.

96% of participating teachers expressing highly positive feedback for Musician Mentoring in Schools Programme.

23 Industry Internships occurred during the year with 62% of Interns going on to paid work as a result of their internship.

97% of NZ Music Month Summit attendees rated the event 5 out of 5.

15 Upskilling Events occurred around New Zealand which we invested in or produced across the year.

Supporting the ongoing work and programmes of the **Māori Music Industry Coalition**, the bilingual music strategy **ORO with APRA AMCOS**.

Our second **Emerging Professionals Hui**, where 24 people under the age of 24 share their views on the gaps and opportunities in the music sector.

Relaunching nzmusic.org.nz with new and improved resource and statistic sections, searchability and companion newsletters.

Partnering with Creative New Zealand and Te Māngai Pāho for the **Aotearoa House activation at SXSW Sydney**, encompassing E-Sports and Gaming, Television, Education Tech and Music with a focus on waiata reo, which was supported by the Cultural Diplomacy International Programme.

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

Working with our national partner music organisations to produce a **Music Manifesto for Election 2023** outlining our collective key goals for growing the local music industry.

Supporting the music sector through investing in the **MusicHelps Wellbeing free counselling service** and the **SHAPRA (Sexual Harm Prevention and Response Advisor) through SoundCheck Aotearoa**.

Partnering with AS Colour for NZ Music Month merchandise and the Threads of Sound t-shirt exhibition.

Over 1,100 performances, events and promotions all over the country during NZ Music Month.

Over 1.5 billion streams on global music platforms between the Outward Sound artists supported in 2022-2023, increasing from 440 million in the previous financial year.

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

6 international music trade events had a national New Zealand presence coordinated by the Music Commission across USA, Australia, Spain and the United Kingdom.

The inaugural **PANNZ 2024 Arts Market NZ Music Showcase** at Q Theatre targeting the international festival buyer delegates.

23 international speakers appeared at the Going Global Music Summit in Auckland.

21 artists from Aotearoa showcased at **Going Global Presents**.

48 NZ artists performed at international showcase or trade events across the USA, UK, Europe and Australia.

35 International delegate grants for key market events were supported in the past year.

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.

It proved a very useful forum for connection and collaboration for the group and the 'Music Org Hui' has been maintained, meeting every second week (except in the case of urgent action being required, for example around the Auckland Anniversary Floods and Cyclone Gabrielle).

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**
- **PLAY IT STRANGE**
- **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
- Supporting an inclusive and safe music sector through working with national music organisations including the Māori Music Industry Coalition and SoundCheck Aotearoa
- Contributing toward research on the economic value of the music industry.

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
- Scope and develop a suite of resources to support successful domestic touring based on data and information
- Organising NZ Music Month
- Supporting significant cultural recognition events – Waiata Māori, Pacific Music Awards, the Taite Music Prize and the Student Radio Awards

Export

Support NZ music to thrive globally

**Manatū Taonga
Medium-term Outcome:**

More sustainable
economic model

- Operating the Outward Sound Programme
- Coordinating and managing the representation of NZ music at international music trade events – e.g. The Great Escape, BIGSOUND, Folk Alliance International, WOMEX and SXSW Austin & Sydney
- Producing the Going Global Music Summit in partnership with IMNZ
- Providing networking opportunities for NZ music businesses with international counterparts
- 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

OUTPUTS

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.

MEASUREMENTS

600 hours delivered of Musician Mentoring.

40 Schools participate in Bands Mentoring.

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

RESULTS

620 hours of Musicians Mentoring in Schools Programme delivered.

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 of Musician Mentoring are delivered in the year.

BUDGET (\$000)
326

ACTUAL
330

PARTICIPATING SCHOOLS & MENTORS 2023-2024

MENTORS:

Annie Crummer
Aro - Emily & Charles Looker
Brooke Singer, French For Rabbits
Edward Liu, Edy On The Beat
Hani Totorewa
Henry Francis, Soaked Oats
Hera
Jazmine Mary
Jed Parsons
Jenny Mitchell
Jimmy Christmas, The D4
Jimmy Colbert, 1814
Joel Shadbolt, L.A.B
Jon Toogood, Shihad
Katie Thompson
Kenape Saupese, Tomorrow People
Keria Paterson, KMTP
Kim Halliday
Laughton Kora
Levina Williams
Lisa Tomlins
Mazbou Q
Oscar Mein, Soaked Oats
Phodiso
Rodney Fisher
Tali
Troy Kingi

SCHOOLS:

Ashburton College
Auckland Girls' Grammar School
Blue Mountain College, West Otago
Bream Bay College, Northland
Bucklands Beach Intermediate School, Auckland
Dargaville High School
Dargaville Intermediate School
Excellere College, Whangārei
Fraser High School Te Kura Tuarua o Taniwharau, Hamilton
Garin College, Nelson
Geraldine High School
Gisborne Girls High School
Greymouth High School
Hauraki Plains College, Ngatea
Hillmorton High School, Christchurch
Hobsonville Point Secondary School, Auckland
Huanui College, Whangārei
Inglewood High School, Taranaki
Kaipara College, Helensville
Kamo High School, Whangārei
Katikati College, Bay of Plenty
Kerikeri High School, Northland
Mana College, Porirua
Mangere College, Auckland
Massey High School, Auckland
Mount Maunganui Intermediate School
New Zealand Area Schools Association Cluster

Ngata Memorial College, Ruatoria
Ōtaki School
Pāpāmoa College
Papatoetoe High School, Auckland
Pompallier Catholic College, Whangārei
Queen Elizabeth College, Palmerston North
Rangiora High School, Canterbury
Reporoa College, South Waikato
Rodney College, Wellsford
Rosmini College, Auckland
Rotorua Boys' High School
Ruapehu College, Ohakune
Ruawai College, Hokianga
Selwyn College, Auckland
Shirley Boys High School, Christchurch
St Therese School, Auckland
Taita College, Lower Hutt
Te Kura Kaupapa Māori o Te Rito, Ōtaki
Te Kura Kaupapa Māori o Te Whānau Tahī, Christchurch
Timaru Boys' High School
Tolaga Bay Area School and Kahukuranui
Waimataitai School, Timaru
Wainuiomata High School
Wairoa College, Hawkes Bay
Western Springs College - Nga Puna o Waiōrea, Auckland
Whangarei Boys High School
William Colenso College, Napier

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)

OUTPUTS

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 301 members
(2022-2023: 284 members)

The paid membership of the MMF is 448 members
(2023-2023: 483 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)
299

ACTUAL
281

Goal 1 - Development

Support education & upskilling across the music sector

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

OUTPUTS

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.

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 occur annually.

That a minimum of twenty 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

Fifteen upskilling events occurred.

Twenty-three Internships occurred.

The PwC Economic Contribution of the Music Industry 2023 was completed.

The annual music industry handbook The May Book was published both in hardcopy and online & the free legal advice service MusicLaw continued.

92% of professional development participants rated the initiatives as good or excellent.

TARGETS

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

BUDGET (\$000)
350

ACTUAL
355

INDUSTRY INTERNSHIP PROGRAMME HOST ORGANISATIONS 2023-2024

95bFM, **Auckland**
APRA AMCOS, **Auckland**
Cream Events, **Christchurch**
Creative Capital Arts Trust, **Wellington**
DRM NZ, **Auckland**
Lil Sister PR, **Auckland**
Live Nation Aotearoa, **Auckland**
Lorraine Barry Management & 100% GOOD, **Auckland**
Meow, **Wellington**
Mind Your Music, **Auckland**
Nelson Centre of Musical Arts, **Nelson**
Otago University Students Association, **Dunedin**
Port Chalmers Recording Service, **Dunedin**
Radio One 91FM, **Dunedin**
Recorded Music NZ, **Auckland**
Rockquest, **Auckland**
SOUNZ, **Wellington**
Southeast Management, **Auckland**
Space Academy, **Christchurch**
The Armoury, **Wellington**
The Label, **Auckland**
The Rock Factory, **Auckland**
The Turner Centre, **Kerikeri**

62% of Interns have gone on to paid work as a result of their internship.

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 4 Provide resources to support domestic touring

OUTPUTS

Scoping and developing resources to support successful domestic touring in New Zealand will make practical use of the information and data collected through the Aotearoa Touring Programme and assist in not losing all the gains made in regional touring and shows for all-ages audiences across Aotearoa. A specific focus will be on providing information for shows that cater to under-served audiences, and audiences outside of the main centres.

MEASUREMENTS

That at least four support resources are scoped and developed.

That users highly rate the functionality and usefulness of resources.

That at least 35 secondary schools use the Gig Starters NCEA unit plan.

RESULTS

Four touring resources were published as handbooks or online.

Positive feedback has been received for the resources.

38 secondary schools requested the Gig Starters NCEA unit plan.

TARGETS

BUDGET (\$000)
25

ACTUAL
15

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 5 NZ Music Month

OUTPUTS

Promotional activities lead to increased coverage celebrating NZ music and the people who create it.

The purpose of NZ Music Month is to grow awareness of NZ artists, encourage 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

Over 1,100 performances, events & promotions.

Targeted press coverage this year had a total reach of 7.7 million (from 8.9 million in 2023).

Social Media analytics were positive for the event with high levels of reach and engagement. Facebook followers is stable at 20.7k (from 20.5k in 2023).

Instagram followers grew to 9.1k (from 8k in 2023).

Twitter is stable at 9.9k followers (10k in 2023).

TARGETS

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

BUDGET (\$000)
75

ACTUAL
67

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 7 Supporting Contemporary Music Awards

OUTPUTS

Supporting events that celebrate excellence in 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 three events occur annually – specifically 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 three events produce positive media results and provide recognition and coverage for these significant parts of the sector.

RESULTS

Three culturally significant events were supported in the year.

The Pacific Music Awards were held on Wednesday 9 August, where the NZ Music Commission Best Pacific Male Artist was won by Melodownz.

The Student Radio Network Awards were held on Saturday 4 November in Wellington. The Music Commission SRN Outstanding Achievement Award, was won by Under The Radar.

The Taite Music Prize was held on Tuesday 23 April 2024 at Q Theatre in Auckland.

TARGETS

Three culturally significant events are supported in the year.

BUDGET (\$000)
18

ACTUAL
17.5

Goal 3 - Export

Support NZ music to thrive globally

Initiative 7 Operation of the Outward Sound Programme

OUTPUTS

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.

102 Outward Sound matched-funding grants were approved in this period – an increase from 68 in 2022-2023.

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 changes we will implement during 2025.

Music data analytics company Viberate reports an estimated **1,509,512,000 on-demand audio streams** between the Outward Sound supported artists this year – up from 1 billion last year.

TARGETS

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

Four funding rounds are held in the year.

BUDGET (\$000)
1,000

ACTUAL
1,008

OUTWARD SOUND RECIPIENTS 2023-2024

33 Below for an 18 date world tour including headline shows and festivals in USA, UK, Europe and Australia.

33 Below for an 18 date tour of the US supporting RL Grime and in support of upcoming EP release, 'PUSHER'.

9lives for a market visit to the USA for writing sessions and meetings with labels and other potential industry partners.

9lives for a follow up market visit to the USA for collaborative writing sessions in cities with leading artists in Los Angeles, New York and Atlanta and to collaborate with Odetari and Trippie Redd in Miami.

ASHY to perform at the SXSW Sydney Conference in September 2023.

ASHY to perform with her band at the SXSW in USA in March 2024 and undertake a series of songwriting sessions.

August Avenue Ltd to attend meetings and showcases in Los Angeles to further the interests of the artists on the August Avenue roster.

Beacon Bloom for a 15+ date tour of USA in support of upcoming EP and singles and to raise their international profile.

Beacon Bloom for a 4 date DJ tour of the USA and to attend Miami Music Week.

Blake for a business and creative network development in USA and UK via SXSW USA attendance, and a writing trip to Los Angeles and London.

Bulletbelt for a 16 date tour of Europe in support of the release of upcoming album 'Burn It Up' through Impaler Records.

CHAI for SXSW USA shows and album promotion.

Chiccoreli & Tali to undertake a 'Chiccoreli and Tali ' tour of both the UK and Europe in support of recent single releases, to promote forthcoming material to be released, and to create further international connections.

Crooked Royals for a European Tour supporting Periphery in 2024.

Cymbol for an Indian market visit, collaborating with renown Bollywood producer Abhijit Vaghani and connecting with labels through Abhijit's management.

Daily J for showcasing in and around SXSW Sydney 2023.

Dan Martin for market visits in March and June 2024 to produce and co-write for Australian artists, develop business relationships and pursue producing and publishing opportunities.

DARTZ for performances at SXSW Sydney 2023 with additional tour dates in Australia.

DARTZ for international touring in support of sophomore album 'Dangerous Day To Be A Cold One'.

Delaney Davidson for a European tour for the release of Delaney's 10th solo studio album 'Out Of My Head'.

Devilskin for a 4 date Australian tour playing alongside The Halo Effect and Beyond The Black.

Dick Move for a 22 Date tour of Europe in support of sophomore album 'Wet'.

Drax Project for a UK and Europe tour with album marketing and promotional activities and re- establishing post-pandemic label relationships.

Earth Tongue for a 14 date tour of Europe supporting Swedish band Greenleaf, as well as festival appearances and headline shows.

Earth Tongue for a 49 date tour of Europe and UK in support of album 'Great Haunting' out via In The Red, plus showcasing at SXSW USA and The Great Escape UK.

Emma Dilemma for market visits, showcases, collaboration and networking in Southeast Asia, Australia and USA.

Fazerdaze for tours of Australia, UK, Europe and visas for the US in support of the release of Fazerdaze's sophomore album 'Soft Power', which will be released independently in NZ/AU and Section1/Partisan for the rest of the world.

Foley for a Los Angeles showcase plus USA and Australia publicity campaign to support Foley's second album.

Georgia Gets By for Georgia Nott from BROODS debuting her live show on tour with her solo project called Georgia Gets By.

Georgia Lines for Big Sound 2023, USA Visa Application costs and debut album international marketing campaign for USA and Australia.

Georgia Lines for a US tour and publicity.

Georgia Lines for a 15 date USA tour supporting Priya Ragu in March and April 2024.

Gracie Moller for a London market visit and Amsterdam show in support of her debut EP release.

Graeme James for a 12 date European tour in support of the release of new EP 'Luminous Times'.

OUTWARD SOUND RECIPIENTS 2023-2024

Grant Haua for a 17 date Australian tour in November 2023 supporting album releases.

hanbee for SXSW Sydney 2023 for showcasing and to meet potential new partners.

Harry Charles for a Los Angeles market visit producing, songwriting and performing for USA artists and meetings with publishers and management.

IA for a Canadian tour in 2024 including performing at the International First Peoples Festival in Toronto and Asinabka Festival in Ottawa.

Jazmine Mary for upcoming touring and marketing activities in Europe, UK and Australia.

JessB for an Australia tour in support of the release of her debut album.

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

Jujulipps for showcasing in and around BIGSOUND and SXSW Sydney 2023.

Julian Temple Duo for a 14 date collaborative music and dance tour of Australia in support of release of latest record 'Tunnels' with festival performances at the Townsville Folk Festival.

K+Lab for a 23 date tour of USA, Canada and Australia in support of their latest album 'Beasts'.

Kaylee Bell to perform at CMA FEST in Nashville, USA in 2024 as the reigning CMA Global winner and showcase for labels, agents and industry; and to showcase in New York, Nashville and Los Angeles.

Keepsakes for a European tour and marketing in support of upcoming EP release on Perc Trax.

Kerryn Fields for showcasing at Folk Alliance International 2024 in Kansas City, USA.

KORA for a 4 date double-headline tour with The Black Seeds to re-enter the Australian live market.

LEISURE for a 16 date tour across USA and Australia to support their latest album release 'Leisurevision'.

Loop for a Business Development Grant to develop opportunities for artists across the catalogue to strengthen relationships with international partners, and look for additional partners for upcoming releases from a number NZ artists, including SXSW Sydney 2023.

MACEY for a 3 month writing and networking market visit to the UK in preparation for next album released via Warner Music New Zealand.

Matthew Young for a Los Angeles writing trip as a producer and artist.

MAZBOU Q for performances at BIGSOUND and SXSW Sydney 2023, and a series of Rap Flow Theory presentations in Australia and North America.

Mel Parsons for a tour of Canada tour including performing at Western Canadian festivals in July 2024.

MISSY for a market visit to co-write with USA artists, develop business relationships and pursue networking, writing and producing opportunities.

Molly Payton for 3 performances at SXSW Sydney 2023.

Montell2099 for a 3 date Australia tour supporting UK artist Koven, and two additional US shows including Apocalypse Fest and supporting US artist Deathpact.

Mousey for showcasing at SXSW Sydney 2023.

NO CIGAR for an Australian summer tour in February 2024.

NO CIGAR for an Australian tour supporting the release of the new NO CIGAR album 'The Great Escape'.

Organectomy for a 31 date European tour supporting death metal pioneers Suffocation, in support of two new singles and networking for future label partnerships and further European tour bookings.

Paige for performances, showcases and on-ground promo in Singapore, Korea and Australia in support for Paige's debut album, 'KING CLOWN'.

PARK RD to show case at SXSW Sydney 2023 in support of their debut album and secure future live opportunities. **PARK RD** for showcases, touring and building relationships in UK and European markets.

Princess Chelsea for a full-band debut headline tour of North America.

Proteins of Magic for performances at BIGSOUND and SXSW Sydney 2023, and Australian side shows in conjunction with a single release.

ratbag for a Los Angeles trip following the release of her EP in November 2023, to record with a handful of renowned producers and writers for upcoming releases, and meet with key partners while in market.

OUTWARD SOUND RECIPIENTS 2023-2024

Reb Fountain for showcasing with her full band at BIGSOUND 2023 and performing side-shows in Sydney and Melbourne.

Riiki Reid for a 3 month market visit in Australia to play 7 shows, undertake writing sessions, showcase and connect with the Australian music industry.

Rita Mae for a 3 week market visit to Los Angeles to network and make connections.

Rita Mae for USA and Australian writing sessions, collaborations and meeting with potential publishers.

Rory Noble for a Five AM Los Angeles market visit to collaborate with artists and producers and to promote and work towards deals for artists on the Five AM local roster.

Shepherds Reign for a 4 date Australian tour in support of the album release for 'Ala Mai'.

Soaked Oats to showcase at SXSW Sydney 2023 and additional Australian tour dates.

Southeast Music Limited (Shapeshifter, Kora, Jon Toogood, Flaxxies, Nick Dow) for management meetings to add partners, and strengthen relationships to grow artist's presence in the Australian market.

Swallow the Rat for SXSW USA showcase shows, plus an 11-date tour of the USA East Coast and Midwest.

SWIDT for showcasing in and around BIGSOUND and SXSW Sydney 2023, expanding networks and collaboration opportunities with other artist in both Brisbane and Sydney.

SWIDT for 10 shows in and around SXSW USA in March 2024.

SXMPRA for a market visit to USA for Lyrical Lemonade Summer Smash and So What?! Festivals and writing sessions with US artists and producers; followed by a 26-date US tour supporting US artist HAARPER.

Tami Neilson for an application for an O2 Visa for the USA.

Teo Glacier to explore key markets in Southeast Asia including showcasing at Music Matters in Singapore.

Terrible Sons for a market visit to build relationships with the Nettwerk team in Australia and song writing with Australian Nettwerk artists.

The Beths for two festival appearances at Coachella 2024 and play new/emerging markets on the West Coast USA.

The Beths to tour USA supporting The National, play headline shows and summer festivals.

The Upbeats for a 5 date USA tour with club and festival shows.

The Veils for solo and duo USA tour dates and UK and Europe shows.

Theia for shows and touring across North America including Babes on Babes in Vancouver, Belltown Bloom Festival in Seattle, Miami Beach Pride and the Women's Freedom Festival at West Hollywood Pride.

There's a Tuesday to perform at SXSW Sydney 2023.

Tiny Ruins for an 11 date tour of the UK, Germany and France as a duo, to promote new album 'Ceremony' released via label Marathon Artists.

Tom Lark to showcase at The Great Escape in May 2024.

Ulcerate for a 15 date North American tour in support of Ulcerate's new album.

Unknown Mortal Orchestra for touring across South America and Mexico in support of the release of the new album 'V'.

VANA for a 7 date USA tour supporting artist PLVTNIUM as part of his label tour.

Vera Ellen to showcase at SXSW Sydney 2023 to introduce Vera Ellen to international markets following release of sophomore album.

Vera Ellen for showcasing at the New Colossus Fest and SXSW USA in 2024.

Wells* for a 3 month producer/writing market visit to Los Angeles.

WHO SHOT SCOTT to showcase at BIGSOUND and SXSW Sydney 2023 to coincide with the release of the first two singles from the new EP.

WHO SHOT SCOTT for attending & performing at Music Matters showcase conference in Singapore to connect with promoters and industry professionals in Southeast Asian territories.

Will Swinton for international market development in Australia, including performances at SXSW Sydney 2023 and song writing in Sydney.

Written By Wolves for an 11 date headline tour through Europe and the UK in support of new album.

Xile for a 5 date headline tour of major Japanese cities.
Xile for a European and Australian tour with German

Goal 3 - Export

Support NZ music to thrive globally

Initiative 8 Coordinating and managing the representation of NZ music at strategically identified international music trade events

OUTPUTS

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.

RESULTS

Six international trade events hosted NZ participants in the year.

BIGSOUND – Conference and showcasing event in Brisbane, Australia, with 12 NZ supported business delegates and showcasing artists: Foley, Jujulipps, Mazbou Q, Miss June, Proteins of Magic, Reb Fountain, SWIDT and WHO SHOT SCOTT.

WOMEX – Trade show and conference with eight supported business delegates in Galicia, Spain.

SXSW – Trade show, conference and showcasing event in Austin, USA with NZ artists ASHY, CHAI, Earth Tongue, Swallow The Rat, SWIDT, Vera Ellen and Will Swinton.

The Great Escape – Showcase and conference event in Brighton, UK with NZ artists DARTZ, Earth Tongue, Kylie Price and Tom Lark.

Folk Alliance International – Industry conference and showcasing event in Kansas City, USA, who hosted Kerryn Fields and South For Winter.

SXSW Sydney – Trade show, conference and showcasing event in Australia with NZ artists 0800, ASHY, Daffodils, Daily J, DARTZ, Fazerdaze, Foley, hanbee, Hans, JessB, Jordyn With A Why, Jujulipps, Mazbou Q, MELODOWNZ, Mim Jensen, Miss June, Mohi, Molly Payton, Mousey, Paige, PARK RD, RIIKI REID, Soaked Oats, SWIDT, There's a Tuesday, Vera Ellen, WHO SHOT SCOTT and Will Swinton.

TARGETS

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

BUDGET (\$000)

200

ACTUAL

156

Goal 3 - Export

Support NZ music to thrive globally

Initiative 9 Creating access to offshore expertise, networks and upskilling opportunities

OUTPUTS

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.

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

180 attendees at the Going Global Music Summit this year.

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

TARGETS

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

BUDGET (\$000)
50

ACTUAL
53

GOING GLOBAL MUSIC SUMMIT INTERNATIONAL SPEAKERS 2023

Adam Ryan – Head of Music, The Great Escape Festival / Festival Republic, UK
Blake Rayner – The Orchard, AU
Brett McKenzie - Flight of the Conchords
Debbie Ball - CreateSpark UK
Glenn Dickie – Sounds Australia, AU
Hallie Anderson – Founder, Rareform, USA
Henry Compton – FUGA, AU
Jackie Palazzolo – Music Supervisor, Riot Games, USA
Jacob Daneman – Pitch Perfect PR, USA
Jonathan Pearce - The Beths
Kate English – Promoter, Parallel Lines, UK
Kodi McKinney – Partner, Co-Founder, Marauder / Port Authority Music Export Academy, USA
Liz Stokes - The Beths
Maria Amato – Australian Independent Record Labels Assc (AIR), AU
Nando Machado – Founder/Director, ForMusic, Brazil
Nathan Wood – TikTok SoundOn, AU
Patrick Daniel – Programmer / Project Manager, Reeperbahn Festival, GERMANY
Silke Westera – Promoter, FKP Scorpio, GERMANY
Steve Zapp – ITB (UK)
Sweetie Zamora – Head Of Labels & Promotions, Remote Control, AU
Tom Larkin – BIGSOUND / The Home Surgery / Shihad, NZ/AU
Tony Kiewel – President, Sub Pop Records, USA
Vaughan Quinn – Head of Programming, Meredith & Golden Plains, AU

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 two senior managers – the International Manager and the Education Manager.

The Music Commission has 7.3 FTE staff members, with four full-time staff and four part-time members of the team. The work output for number of staff at the organisation shows the commitment and skills of the Music Commission team and their dedication to supporting the goals of 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 undertakes an annual self-assessment to evaluate the effectiveness of its governance.

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

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

✔ Result: Achieved

Goal 2

The Music Commission is committed to being a good employer focusing on retention of staff and providing equal opportunities to staff.

All staff will have training opportunities and performance reviews annually.

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

** This will not include the three staff members departing via a voluntary redundancy process in Q1 2023/24.*

✔ Result: Achieved - 1 FTE

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.

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

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

A carbon audit of the organisation is undertaken annually.

✔ Result: 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.

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

✓ *Result: Achieved*

Goal 5

The Music Commission will consult with the wider industry on an annual basis to ensure our strategic goals are aligned with the current environment.

The Music Commission will host external industry representatives every year, either in small focus groups or wider forums, to gain insight into sectoral issues and opportunities.

The staff and Board will be proactive in their roles as ambassadors for the Music Commission and provide feedback and ideas to inform the organisation's strategic framework.

✓ *Result: Achieved*

Our Financial Results Ō mātou hua ā-Pūtea

For the year ending 30 June 2024

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.
- The Aotearoa Touring Programme had ceased prior to the beginning of this financial year. The grants paid were unclaimed at the start of the period; no further grants were approved on 2023-2024.
- Outward Sound expenditure this year was significantly increased to meet some of the unprecedented demand – from our baseline \$600,000 per annum to \$1,000,000 for 2023-2024. This was done by utilising savings and can not be repeated in coming years as these reserves have now been depleted.
- The Outward Sound International Travel & Accommodation variance is offset by lower costs in other expenditure areas due to the types of co-investment requested in grant applications.

Independent Auditors Report

for the year ending 30 June 2024

WilliamBuck
ACCOUNTANTS & ADVISORS

New Zealand Music Commission Independent auditor's report to the Trustees

Report on the Performance Report

Opinion

We have audited the performance report of New Zealand Music Commission (the entity), which comprise the statement of financial position as at 30 June 2024, statement of service performance, divisional statements of financial performance, statement of comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year then ended, and notes to the performance report, including a summary of significant accounting policies.

In our opinion:

- a. the reported aims and objectives, and quantification of the objectives to the extent practicable, in the statement of service performance are suitable.
- b. the accompanying performance report gives a true and fair view of:
 - the service performance for the year then ended
 - the financial position of New Zealand Music Commission as at 30 June 2024 and of its financial performance, and cash flows for the year then ended

in accordance with Public Benefit Entity International Public Sector Accounting Standards Reduced Disclosure Regime (IPSAS RDR).

Basis for Opinion

We conducted our audit of the statement of comprehensive revenue and expense, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)), and the audit of the statement of service performance in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised).

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

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

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*William Buck (NZ) Limited and William Buck Audit (NZ) Limited



Responsibilities of the Trustees

The Trustees are responsible on behalf of the entity for:

- a. Identifying outcomes and outputs, and quantifying the outputs to the extent practicable, that are relevant, reliable, comparable and understandable, to report in the statement of service performance.
- b. the preparation of a performance report on behalf of the entity that gives a true and fair view, which comprises:
 - the statement of service performance
 - the statement of comprehensive revenue and expense, statement of financial position, statement of cash flows, statement of accounting policies and notes to the performance report

in accordance with Public Benefit Entity International Public Sector Accounting Standards Reduced Disclosure Regime (IPSAS RDR) issued by the New Zealand Accounting Standards Board, and
- c. for such internal control as the Trustees determine is necessary to enable the preparation of the performance report that is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Performance Report

Our objectives are to obtain reasonable assurance about whether the performance report is as a whole free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and ISAE (NZ) 3000 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this performance report.

As part of an audit in accordance with ISAs (NZ) and ISAE (NZ) 3000 (Revised), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the performance report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Obtain an understanding of the process applied by the entity to select what and how to report its service performance
- Evaluate whether the service performance criteria are suitable so as to result in service performance information that is in accordance with the applicable financial reporting framework.

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- Conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the performance report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements and service performance information, including the disclosures, and whether the financial statements and service performance information represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

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

Restriction on Distribution and Use

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

William Buck

William Buck Audit (NZ) Limited
Auckland
14 October 2024

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Statement of Comprehensive Revenue & Expense

for the year ending 30 June 2024

	2024 ACTUAL	2024 BUDGET	2023 ACTUAL
REVENUE FROM EXCHANGE TRANSACTIONS			
Donations, Fundraising and Other Similar Revenue			
Contributions	3,000	0	0
Revenue From Providing Goods or Services			
Services/Fees	28,111	26,000	26,552
Sale of Goods - NZMM Apparel	22,750	9,174	10,219
Other Income	7,536	7,370	6,219
Interest, Dividends and other Investment Revenue			
Interest Received	134,030	113,743	115,568
Total Revenue from Exchange Transactions	195,427	156,287	158,558
REVENUE FROM NON-EXCHANGE TRANSACTIONS			
Donations, Fundraising and Other Similar Revenue			
Contributions	8,111	11,000	19,644
Revenue From Providing Goods or Services			
Government Grants	4,154,616	4,740,568	5,552,286
Interest, Dividends and other Investment Revenue			
Dividends Received	514	514	415
Total Revenue From Non-Exchange Transactions	4,163,241	4,752,082	5,572,345
TOTAL REVENUE	4,358,668	4,908,369	5,730,903
LESS EXPENSES			
Volunteer and Employee Related Costs	857,984	815,771	877,779
Costs Relating to Providing Goods or Services	882,644	1,143,558	894,780
Grants and Donations Made	2,491,868	2,767,676	3,872,260
Property Expenses	59,786	61,568	53,627
Interest Expense	8	30	20
Other Expenses	38,996	75,238	36,650
Depreciation & Amortisation			
Depreciation	4,154	29,325	6,354
Amortisation - Intangibles	27,500	13,542	2,500
Total Depreciation & Amortisation	31,654	42,867	8,854
TOTAL EXPENSES	4,362,940	4,906,708	5,743,970
Net Surplus / Deficit Before Tax	(4,272)	1,661	(13,067)
Less Taxation			
Provision for Deferred Taxation	1,277	5,748	(2,481)
Total Taxation	1,277	5,748	(2,481)
Net Surplus / Deficit	(5,549)	(4,087)	(10,586)
Other Comprehensive Revenue and Expense	0	0	0
Total Comprehensive Revenue and Expenses / (Deficit)	(5,549)	(4,087)	(10,586)

Consolidated Statement of Changes in Net Assets/Equity

for the year ending 30 June 2024

	ACCUMULATED REVENUE & EXPENSES	TOTAL NET ASSETS/EQUITY
NET ASSETS / EQUITY		
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	477,518	477,518
Balance as at 1 July 2023		
Balance as at 1 July 2023	477,518	477,518
Net Surplus / (Deficit) for the period after tax	(5,549)	(5,549)
Balance as at 30 June 2024 (Actual)	471,969	471,969

Consolidated Statement of Financial Position

for the year ending 30 June 2024

	2024	BUDGET	VARIANCE
Trading Account			
Income			
Contributions	10,311	11,000	(689)
Dividends and Interest Received	134,543	114,256	20,287
Government Grants	2,118,375	2,453,946	(335,571)
Services / Fees	28,111	26,000	2,111
Other Income	30,286	16,543	13,743
	2,321,627	2,621,746	(300,119)
EDUCATION			
Contributions	800	-	800
Government Grants	267,000	267,000	-
Services / Fees	-	-	-
Training/Consultation	-	-	-
Other Income	-	-	-
	267,800	267,000	800
OUTWARD SOUND			
Government Grants	1,000,000	1,000,000	-
	1,000,000	1,000,000	-
TOURING SUPPORT			
Government Grants	769,241	1,019,621	(250,381)
	769,241	1,019,621	(250,381)
COVID RECOVERY			
Government Grants	-	-	-
	-	-	-
Total Income	4,358,668	4,908,368	(549,700)
Less: Deductible Expenditure			
NZ MUSIC COMMISSION			
Salary & Wages	670,877	605,465	(65,412)
Personnel Expenses	99,885	208,166	108,281
People Expenses	266,786	297,500	30,714
Capability Grants	52,564	58,655	6,091
Touring Grants	-	-	-
Administration Expenses	75,262	96,573	21,311
Communication Expenses	10,491	9,911	(580)
Manufacturing / Resources	42,353	43,417	1,064
Professional Services	52,334	89,735	37,401
Property Expenses	83,126	96,125	12,998
Repairs and Replacements	6,413	5,471	(942)
Events	121,467	196,202	74,735
Education & Research	22,730	25,516	2,787
Advocacy & Promotions	714,260	740,911	26,651
Other Expenses	6,197	4,276	(1,921)
	2,224,745	2,477,922	253,177
EDUCATION			
Salary & Wages	140,113	151,796	11,682
Personnel Expenses	13,793	11,475	(2,318)
People Expenses	101,310	125,961	24,651
Administration Expenses	4,847	4,982	136
Communication Expenses	1,680	1,647	(33)
Manufacturing / Resources	1,271	8,624	7,353

	2023	BUDGET	VARIANCE
Professional Services	73,855	86,244	12,389
Property Expenses	12,575	12,576	1
Repairs and Replacements	24	24	0
Events	-	800	800
Education & Research	150	150	-
Advocacy & Promotions	7,002	7,000	(2)
Other Expenses	-	-	-
	356,619	411,279	54,660
OUTWARD SOUND			
Instant Action Fund	-	-	-
Travel & Accommodation - Domestic	18,094	17,150	(944)
Travel & Accommodation - International	942,856	699,925	(242,931)
Administration	12,629	26,541	13,913
Production	18,296	54,800	36,504
Events	7,884	30,000	22,116
Advocacy & Promotion	8,305	171,584	163,279
	1,008,063	1,000,000	(8,063)
TOURING SUPPORT			
Grants			
Tier One	388,339	468,612	80,273
Tier Two	380,902	551,010	170,108
ATP COVID Relief	-	-	-
	769,241	1,019,621	250,381
COVID RECOVERY			
Grants			
Music Venues	-	-	-
NZMM Make Good	-	-	-
Covid Delta Funds	-	-	-
Tier Three Significant Production	-	-	-
	-	-	-
Total Deductible Expenditure	4,358,668	4,908,822	550,155
Net Profit/(Loss) Before Taxation	-	(455)	455
Taxation - Current Year	0	0	(0)
Taxation - Deferred	1,277	5,748	4,471
Net Profit/(Loss) After Taxation	(1,277)	(6,203)	(4,926)
Less: Non Deductible Expenditure			
NZ Music Commission	6,150	(1,093)	(7,243)
Education	(1,878)	(1,021)	857
Outward Sound	-	-	-
Touring Support	-	-	-
COVID Recovery	-	-	-
Total Non Deductible Expenditure	4,272	(2,113)	(6,385)
TOTAL COMPREHENSIVE INCOME	(5,549)	(4,090)	(1,460)

Board of Trustees

Greg Bonnett

Chair
Business Affairs, BNZ Bank

Wairere Iti

Deputy Chair
Māori Music Industry Coalition

Jeni Little

HOD Music, Hobsonville Point Secondary School

Joel Tashkoff

Artist; Producer; Partner, Dominion Law

Pip Laufiso

Education Adviser, Ministry of Education & Co-chair,
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Staff

Cath Andersen

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Alan Holt

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Jessica Bailey

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Vicki Walker

Finance Manager

Danya Yang

Programmes Coordinator

Rachel Ashby

Capability Coordinator

Willa Cameron

Logistics & Support

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