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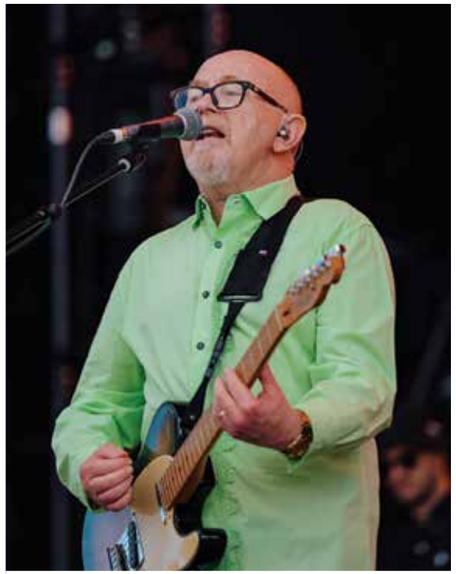
May Book 2025
Official Handbook &
NZ Music Industry Guide

NZ MUSIC MONTH
MAY2025



MUSIC MANAGERS FORUM
• AOTEAROA •

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

NEW ZEALAND MUSIC COMMISSION
TE REO REKA O AOTEAROA

www.mmf.co.nz

Contents

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

Kia ora and welcome to the May Book 2025, the official handbook of NZ Music Month Te Marama Puoro o Aotearoa. This year, as we celebrate our 25th edition of NZ Music Month, we are excited to once again bring you a collection of great resources and articles about the music industry here in Aotearoa.

For 2025, the May Book is broadly themed around live music events, touring, and promotion. Whether you're just starting out, or are a seasoned performer the May Book is here to help you take your music to new audiences. This year we have heaps of great advice on topics like touring budgets and promotion, building a great press kit, a guide to Community Access Media, Student Radio and Iwi Radio networks, and much more.

In this book you'll also find plenty of useful information about our industry partner organisations including APRA AMCOS, Independent Music NZ, the Music Managers Forum, NZ On Air, and Recorded Music NZ. You'll also be able to read about some of the things we do at the New Zealand Music Commission like our Industry Internships Programme, Musicians Mentoring in Schools, and Outward Sound.

As always, you can tap into the archive of articles from previous May Books, as well as other resources, over on the resource section of our website at www.nzmusic.org.nz/resources.

Heoi anō tāku mō nāianei - have a great Marama Puoro o Aotearoa!

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Thanks to all of our advertisers for their support of this year's May Book.

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

To achieve this, the Music Commission carries out a range of projects and partnerships to get music from Aotearoa out into the world and to support local artists and music businesses.

Key Projects

- Gig Starters
- NZ Music Month
- Outward Sound International Market Development Programme
- Musicians & Bands Mentoring in Schools Programme
- Statistics & Research on the NZ Music Industry
- Supporting Independent Music NZ & the Music Managers Forum Aotearoa
- Going Global Music Summit
- Online Resources, Handbooks & Workshops
- The Official NZ Music Month Summit
- Music Law Free Legal Advice Service
- NZ Music Resources for Schools
- Industry Internship Programme
- Supporting the Māori Music Industry Coalition & SoundCheck Aotearoa
- NZ Music Representation at International Trade Shows – SXSW, The Great Escape, Folk Alliance, WOMEX & BIGSOUND

NEW ZEALAND MUSIC COMMISSION
TE REO REKA O AOTEAROA

NZ MUSIC MONTH MAY2025

OUTWARD SOUND
taking new zealand music to the world

MUSICIANS MENTORING IN SCHOOLS PROGRAMME

INDUSTRY INTERNSHIP PROGRAMME
NEW ZEALAND MUSIC COMMISSION
2025

Phone: + 64 9 3760115 Email: info@nzmusic.org.nz PO Box 90-891, Victoria Street West, Auckland 1142

For more information about the Music Commission, programmes and projects go to www.nzmusic.org.nz

FROM THE PIT

Each week, in music venues up and down the country, you'll find dozens of photographers hard at work documenting the vibrant music scenes of Aotearoa. Getting great shots of your music in action is invaluable for promoting your creative vision and generating interest in what you're making. Working with a photographer can help you keep a visual record of key events and milestones in your music career or journey, and capture some of that live music magic for posterity.

Founded in 2019, FromThePit is an annual curated exhibition of images celebrating gig photographers and musicians from Aotearoa. For more information on working with music photographers, and to find details of the latest FromThePit exhibition, visit:

www.FromThePit.co.nz

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Accounting & Business Support for our Aotearoa Music Community

www.betterrecords.co.nz

If you Create, Manage, Mix, Produce, Promote, Curate, Collaborate, Innovate, or Amplify.

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- **Real-time bookkeeping**—know where you stand, always.
- **Industry connections & support** - beyond accounting.

You make the music. **We handle the business.**

AVANTDALE BOWLING CLUB
PHOTO: Ryo Nishikawa

Touring Checklist

Taking your music on the road can be a great way to make new fans and connect with audiences throughout the country. To get a sense of what's involved, we've made this checklist which provides an easy step-by-step guide. **By Gareth Shute**

☐ **Make A Plan**

It is good to start with a clear aim in mind. This could just be to play in front of as many people as possible to expand your fanbase. However, there's definitely value in timing a tour to go alongside a new piece of music or even just a T-shirt/merch-item. Then any money spent on advertising will also promote that release. Having a physical item to sell means you could also arrange an in-store performance at a record store on the day of the gig. It's a smart idea to get your tour budget sorted before you lock in any dates or costs - for budgeting advice, check out our 'Touring Budgets 101' article on page 16.

☐ **Networking**

It's daunting to play in a new town if you don't know anyone. Therefore it pays to contact local artists who make similar music. They can suggest venues to play, perhaps offer you a place to stay, or might even offer to have you as a support slot (a favour that can be returned when they visit your town). Alternatively, ask venue owners whether they know good artists to gig with or if there's a suitable club night/event. If there is a speciality student radio show or Facebook page (etc.) that specialises in your genre, then that's another helpful source of insider information to access.

Touring Checklist

☐ Choose The Date

Once you have a date in mind, check that there are no potential clashes, which might draw your audience away - such as concerts by overseas acts in a similar genre, or large sporting events (e.g., the All Blacks happen to be playing a game at the World Cup). Venues in the main centres will often book up their weekend slots a couple of months in advance, so do contact them sooner rather than later. Be very clear about what the agreement is, especially in terms of how the money will work and who arranges the door person and sound engineer.

☐ Transport planning

If the venue supplies backline/equipment, or you can borrow it off another band, then it may be financially viable to fly. Air tickets will be much cheaper when booked a few months ahead rather than at the last minute. If you have somewhere to stay, then it could be worth going a day early or leaving a day late if the flights are cheaper. On the other hand, if a lot of gear is required then you may need to drive, despite the increased travel time. It's obviously handy if you can squeeze into a vehicle you already own. Otherwise look into hiring one and get a few quotes, as well as considering what the vehicle insurance covers (plan for the worst!).

☐ Accommodation

If you can't stay with friends or other musicians, then you'll need to research other convenient options that will fit your budget. Don't leave it until the last minute or you might miss out on the cheapest prices. One consideration is having a safe place to store your gear. **Definitely** don't leave it in a vehicle overnight unless it's parked off the street in a very secure place - there are countless cases of artists having their gear stolen from their van (if not the van itself).

☐ Promoting The Gig

Social media is the obvious first place to do gig promotion. Any paid ads should be targeted to the gig location. Encourage posts from the other artists on the bill and the venue itself. Tap into those local social media pages and community radio stations to help get the word out about your show. Also search for other websites or publications that might be keen to write about the event. When approaching these outlets, try to make your messages as individualised as possible (rather than doing a generic spam email) and see if you can get the name and email of the person who makes editorial decisions. Also add your gig to event listing websites. If it's a decent sized show, consider buying radio ads or doing a poster run. For more tips on a good promo roll out check out 'Promoting Your Gig' on page 20.

☐ Getting Your Gear Sorted

If you are a band, then you'll want to ask if the venue provides backline, which usually includes amps and a drum-kit. If a drum-kit is supplied, do you still need to bring cymbals, snare or kick pedal? Bands should supply a one-page tech rider that describes their set-up, so the sound engineer knows exactly what will be required. For example, if a group has five singers, then they will know to bring at least that many vocal mics. Even if you're a DJ, you'll want to find out basic information, such as - does the venue have a sub (or just a vocal PA) and what cables are needed for your equipment.

☐ Arrive Ahead of Time

Every step of the way, it's good to aim to be early. That way, if anything goes wrong then there is time to make a back-up plan. Even something as simple as checking in bags can take much longer if some of the gear needs to be taken to the oversized baggage counter. Leave extra time for these contingencies.

☐ Reconnect as a Group

While on tour in a group, it's easy to get into your own headspace as the tour moves from place-to-place (headphones on, daydreaming as you fly/drive long distances). Before you perform, it's good to take time to get on the same wavelength - whether that's through listening to music together on the van stereo as you enter town or going out for a meal together after soundcheck. Things will gel much better onstage if you've taken the time to reconnect.

☐ The Idiot Check

It is very annoying to leave behind a crucial piece of gear or personal belongings when you leave a venue, especially if you're heading off the next day. The chances of finding someone to open up a venue the next morning is very low. Instead, try to get in the habit of doing an 'idiot check' at the end of the night. Once everything is loaded, go back for one last look around the stage and the backstage area.

☐ Back It Up

Make the most of the trip by using it as a source of engaging material to post on your socials. Uploading some great photos can encourage fans to come along when you next play live. If you made connections during your travels, then do drop those people a message to keep that line of communication open. The great thing about getting started as a touring act is that it instantly shows you're serious about your music. Now you have a track record and can leverage this to approach promoters for festival slots and international support slots. Stay positive and each new door you open will give access to a dozen more.

Build a safer and more inclusive culture for the Aotearoa music community with us.

SOUNDCHECK AOTEAROA

Te Māngai Pāho

Te Māngai Pāho supports artists to promote Māori language and culture through music

Pou Tiaki Reo/Tikanga

All waiata reo Māori should have the endorsement of a pou tiaki reo/tikanga – someone accomplished in te reo Māori and who has a critical understanding of working in language revitalisation. They will help you with your lyrics, pronunciation and provide a report at the end of your project. Contact us if you want help connecting with a pou tiaki reo/tikanga.

WaiataHou

WaiataHou is a monthly compilation that pushes waiata reo Māori to radio, bloggers and media. Waiata reo Māori can be submitted for inclusion by emailing us a link to download a broadcast quality WAV.

Available funding

There are several funding rounds available for emerging and established artists who are looking to produce waiata reo Māori.

Successful projects aim to positively impact Aotearoa audiences and provide them with an opportunity to engage with te reo Māori in a way that is that is inclusive and within their reach.

Below are the funding rounds and dates for 2025/26.

Waiata Reo Māori

Funding and support for the production and promotion of a single waiata reo Māori. Waiata need to contain more than 50% te reo Māori, be original, previously unreleased and primed for airplay and playlisting.

	Round 1	Round 2
Opens	3 June 2025	3 March 2026
Closes	5pm, 1 July 2025	5pm, 31 March 2026
Decisions	18 July 2025	17 April 2026

Oro Hāpai

Oro Hāpai supports initiatives that bring artists, producers and pou tiaki reo together to make waiata reo Māori magic. Collaborative, creative and heavily reo Māori focused, these initiatives should connect more than ten people together with a goal to produce song demos.

Opens	8 July 2025
Closes	5pm, 29 July 2025
Decisions	22 August 2025

Waiata Takitahi

Waiata Takitahi is a co-fund with NZ On Air. The ambition for the fund is to enable the creation of brand new songs incorporating at least 25% te reo Māori to target big audience platforms.

Opens	9 October 2025
Closes	5pm, 30 October 2025
Decisions	28 November 2025

Oro Kura Roa

The purpose of Oro Kura Roa is to offer an emerging, reo-focused music artist a taste of what it is like to work on (and in) music full-time. In that time, the recipient will strengthen their music business acumen while contributing a new body of work to the supply pipeline of waiata reo Māori.

Opens	21 October 2025
Closes	5pm, 11 November 2025
Decisions	19 December 2025

Waiata Tuarea

Waiata Tuarea funding is available to support the creation of quality projects – EPs, albums, multi-song projects – for diverse audiences that will contribute to the normalisation of te reo Māori.

	Round 1	Round 2
Opens	3 June 2025	3 March 2026
Closes	5pm, 1 July 2025	5pm, 31 March 2026
Decisions	18 July 2025	17 April 2026

Keep an eye on our website for funding dates and contact us to find more:

tmp.govt.nz
music@tmp.govt.nz

CHAII
PHOTO: Dave Simpson

RITA MAE
PHOTO: Gabriel Hailtree

MARLON WILLIAMS PHOTO: Dave Simpson

VERA ELLEN
PHOTO: Stella Gardiner

KAYLEE BELL
PHOTO: CHONTALLE MUSSON

What's an EPK Anyway?

An EPK (Electronic Press Kit) can serve a variety of functions. Primarily, your EPK exists to communicate information about your musical project to a wide audience. Crafting a good EPK can be an avenue to direct people towards a new music release, help sell tickets to a show, or highlight an upcoming project.

EPK Essentials

An EPK is an online folder that contains need-to-know information about you, your music, and whatever it is you are currently promoting. An effective EPK will always include a few key things:

1. An up-to-date press release and an artist bio
2. A handful of high-resolution press photos (with landscape and portrait options)
3. Streaming and download links for your music
4. Album art or tour posters if relevant
5. Ticketing info and links if relevant

Writing a great press release

A great press release will succinctly and clearly communicate all the relevant information a reader needs to know about you as an artist, as well as the project/event/release you are promoting. You'll want to keep it short and to the point, as most of the people who will get your press release will be receiving dozens a day - so make sure it's interesting and all the important information is easy to access.

Start with a title that describes the subject of the press release. This should include the name of your band or solo project and the thing you are announcing, whether it be a new single, album or tour. A basic formula for press release titles is "(Band or solo project name) Releases New (single/album) + (song/album name)" You might want to include the genre of music you make and one or two other descriptive words to help orient the reader. For example, "Indie-pop up and comer (artist name) releases effervescent new single '(song name)'".

If you're working with a professional publicist they will collaborate with you to craft angles that will help generate interest in your release. If you're doing it yourself, it can be useful to get a friend who is good at writing to give you a hand. It's standard to write press releases in the third person - an easy way to do this is to imagine that you are another person writing about your project.

Keep your formatting and style consistent when referring to a song or album in your press release. A good rule of thumb is to put singles in 'inverted commas' and album or EP titles in Italics.

The first sentence of the body of the press release should include all the key information about your release. Because often, media companies use this as a byline when they upload your press release or write about your project; it's good practice to include everything you would put in the title of your press release with a few extra details. If the single is a part of an album rollout, it might be good to reference its positioning. Is it the first, second or third single you have released? If the release is about an album or EP, it might be helpful to include whether this is your debut or sophomore project, for example.

The body of the press release is your chance to expand on the storytelling and provide more context for your project. You might want to include information about where the idea for the music came from or touch on the recording process and who was involved (band members, producers, audio engineers and the people involved in mixing and mastering.) A few choice anecdotes or quotes from yourself/contributors to the project add colour and might provide material for potential interviews. If it's a song or an album you're promoting, describe the sound. The more specific you can make it, the better. What does it evoke, and how does it make a listener feel?

Make external information as accessible as possible. Insert hyperlinks into the press release so that the person reading it doesn't have to go hunting to find the thing you're referencing. If you are announcing a tour or a gig, alongside the dates and locations of the shows, make sure you include when and where you can buy tickets with an easy click-through link. Likewise, each song, album or EP should be hyperlinked to your chosen streaming service. This includes links to accompanying music videos. When pitching to radio stations, you should include downloadable .MP3 and .WAV files of your music so that they can add it to their playout systems and, hopefully, their playlists. If you are sending the EPK before the song is out, it is a good idea to include a pre-save link that can be shared alongside your press release.

Speaking of timings, dates and embargoes are crucial information. Always make sure you include the date that the song/album/ticket link is going to be available. In PR the term "embargo" is used to refer to information that should not be shared with the public yet. This is usually included in the subject line of the email you send to share your press release. This might look like: Embargoed until 9:00 am May 1st 2025: New Single from (band name).

Press releases don't need to be too long. 3-4 paragraphs of thoughtful detail are adequate, and always remember, the key to good written communication is keeping the language and the sentences short and effective.

Artist bio and contact information

Somewhere in your EPK should be a bio about your band/solo project. You might want to include this at the bottom of your press release or have it as a separate file in your EPK. This bio should be written in a universal fashion so that it can be used for future releases too. You may want to include information about where you are from, how long you have been making music and any potential awards, milestones or accolades you may have received. Include an email address for media enquiries and links to all your social media and streaming pages.

Photos and visual assets

Your EPK should contain a handful of high-resolution press photos of you or your band. Make sure you have at least one portrait and landscape image to choose from and think about what the image communicates about you as an artist. Choosing photos that can be cropped to fit different dimensions is helpful for people looking to share your work online or in print. If you have album art or a tour poster to publicise, you can include these in your EPK too. Use standard social media and poster format sizes so it's easy for people to reshare and help you with publicity. Always remember to credit your photographer and visual artists!

Send it Out

Once you've crafted your EPK, you're ready to send it out to media and industry folks who you want to know about your release. For more tips and tricks about this part of the process, check out our article on 'Promoting your Gig' over on page 20, or find out more about community radio stations in Aotearoa on page 22.

A BASIC GUIDE TO APRA AMCOS

APRA AMCOS
Te Tautāwhinga
kaitito puoro, kaitito pūoru

WHAT IS COPYRIGHT?

When you write original music, you own it. This ownership is called copyright.

Copyright protection is automatic in New Zealand. The minute you write down a song or record it in any form, your work is protected by the law.

That means that if anyone wants to copy or play your music in public, they need your permission.

Giving people permission to use music is how composers and songwriters earn money from their work.

WHAT IS APRA AMCOS?

APRA AMCOS is a member organisation that represents composers, songwriters and music publishers from New Zealand, Australia and the Pacific Islands.

We give businesses (like TV, radio stations, websites, bars, nightclubs, restaurants, gyms and shops) permission to play, copy and record music on behalf of our members.

We do collectively what would otherwise be very hard for songwriters and composers to do by themselves.

WHY SHOULD YOU JOIN?

We collect licence fees from the businesses that use your music - and pay those licence fees back to you in the form of royalties.

Through agreements with similar organisations around the world, we also collect royalties for your music when it's played, recorded and copied overseas.

However, we're only able to pay you these royalties if you're a member of APRA AMCOS, so to get paid you need to join us.

Other benefits of being a member include being able to enter our awards, attend our seminars and workshops, and apply for our professional development grants.

JOIN FOR FREE

If you're a songwriter or composer and your music has been performed live in public, broadcast on radio or television, or downloaded and streamed online, then you're eligible to join APRA AMCOS.

It's free to join and you can do it online at www. apraamcos.co.nz

Make sure you have:

- Your contact details
- Your bank account details (so we can pay you)
- The name and ownership details of one of your songs that has been publicly performed or broadcast
- One example of where and when that work was performed/broadcast

"We're huge fans of NZ music. We pay a licence fee to OneMusic so that we can support local songwriters who play in our venue. People who play here tell APRA when they played and what they played... and then our licence fees become the royalties that they earn for performing their original songs."
Ross Herrick | Dux Central

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

ANY QUESTIONS?

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

THE STORY OF A SONG

1 INSPIRATION

The spark of an idea becomes an original piece of music.

2 WRITING THE SONG

The moment a piece of music is written or recorded, it is automatically protected by copyright law in Aotearoa.

3 JOINING APRA AMCOS

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

4

BUSINESSES GET LICENSED

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

5 PRESS PLAY

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

6 CREDIT WHERE IT'S DUE

APRA AMCOS keeps track of types of music use to ensure songwriters are paid fairly.

7 PAYDAY

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

CASSIE HENDERSON
PHOTO: Taylor Vincent

THABANI GAPARA
PHOTO: Brad Miller

When you want to take your music on the road, one of the first things to think about is your budget. A budget will show you how much money you will potentially make or lose on your tour. Starting your budget while you're still in the pencilling stage with venues and support acts will mean you'll be able to make adjustments before you lock in any costs.

Start with the Basics

In its most simple form, a budget will list all the income you might realistically make and then subtract all the expenses you will incur. Break up your budget show by show so you can see what the result will be for each gig as well as for the overall tour.

The most common way to do this is to make a spreadsheet with a column for the overall national expenses and then a column for each individual gig/show across the top. All the income and expense categories should be listed down the side. Breaking it down like this will help you see where all your costs will be and help you understand if shows are going to work out financially.

To gig or not to gig?

When you're looking at your budget, you might discover one of your shows is going to cost you more money than you can make from it. If that's the case, is it still worth doing?

As discussed in our 'Touring Checklist' article on page 7, there are plenty of non-monetary reasons to play a show. You might be looking to build your audience in a particular location, connect with industry, or get in front of the media to generate interest in your music. In weighing up these potential benefits, you might decide that, despite the cost, it is an 'investment show' worth undertaking.

Logistics and Location

Starting your budget during the tour planning stage gives you the ability to balance the risk in advance. You might decide to say yes to a show that has a guaranteed fee, so you have peace of mind that the money will come in, or maybe you'll look for ways you can cut some costs overall. Can you stay with friends and save on accommodation, or borrow gear from bands you're going to be playing with?

It also pays to think about where you're going and how you're going to get there. If you discover that you'll be driving through a particular town en-route to another show, is it worth adding an extra gig to your schedule?

Zoom Out

While it's important to look at the budget for each show, don't forget to keep an eye on the overall tour budget. Some of your costs will be gig-specific, while others might be costs for the whole tour (like flights from one end of the country to the other or a national ad campaign). Zooming out to take in your whole budget will let you see where you need to make any adjustments.

Contingency and GST

Always include at least a 10% contingency, or 'incidentals'. This will mean you have money set aside for a blown tyre, a lost bag of guitar strings or a last-minute motel for a cancelled flight. Don't bank on contingency being there at the end of the tour, but if you have some leftover cash, it makes a great bonus!

The other important thing to consider is GST. Remember that the more profit you have, the more GST you will have to pay. Make sure you figure out your GST before you blow your tour profit on that recording session! If you want to know more about being registered for GST, have a look at www.ird.govt.nz/gst

Lock it in

Once you've looked at all your costs, possible revenue, contingency and GST- you're ready to confirm those venue dates and lock in your shows. Happy budgeting, and have fun on the road!

Budget Items

Some areas you may want to include in your budget are:

INCOME
Guarantees
Sponsorship
Pre-Sale Ticket Income
Door income
Merchandise Sales

EXPENSES
Accommodation
Ground transport
Internal air travel
Petrol
Venue hire
Door/merch person/people
Sound production
Lighting production
Freight & trucking
Catering & riders
Support bands
Crew wages
Per diems
Artwork
Print media
Poster print & place
Radio
Social media ads/boosts
Freight/courier/phone
Management percentage
Booking agent fee
Insurance
Contingency percentage
GST

EXAMPLE BUDGET

Please note: the figures below do not reflect market rates - they are purely example numbers.

	GENERAL	QTWN	DUND	CHCH	WGTN	AKL	HMLT	WHNGR	**TOTAL**
INCOME			180@$15			220@$15	180@$15	200@$15	
Guarantees		$3,937.50		$3,375.00	$4500.00				$11,812.50
Sponsorship	$1,350.00								$1,350.00
Door Income			$2,700.00			$3,300.00	$2,700.00	$3,000.00	$11,700.00
TOTAL INCOME	$1,350.00	$3,937.50	$2,700.00	$3,375.00	$4500.00	$3,300.00	$2,700.00	$3,000.00	$24,862.50
EXPENSES									
Accomodation	-$500.00		-$200.00	-$140.00	-$228.00	$0.00	$0.00	$0.00	-$1,068.00
Ground Transport	-$480.00		-$160.00	-$160.00	-$160.00		-$160.00	-$160.00	-$1,280.00
Internal Air Travel									
Petrol	-$100.00	-$80.00	-$80.00	-$80.00	-$120.00		-$60.00		-$520.00
Venue Hireage									
Door Person			-$100.00			-$100.00	-$100.00	-$100.00	-$400.00
Sound Production			-$480.00			-$1,012.50		-$1,012.50	-$2,505.00
Lighting Production						-$375.00	-$180.00	-$281.25	-$836.25
Freight & Trucking									
Catering & Riders			-$50.00			-$150.00		-$50.00	-$250.00
Support Bands			-$100.00			-$200.00	-$100.00	-$200.00	-$600.00
Crew Wages		-$350.00	-$175.00	-$175.00	-$175.00	-$175.00	-$175.00	-$175.00	-$1,400.00
Per Diems	-$250.00	-$250.00	-$125.00	-$125.00	-$125.00	-$125.00	-$125.00	-$125.00	-$1,250.00
Artwork	-$459.00								-$459.00
Print Media			-$243.75			-$243.75	-$243.75	-$243.75	-$975.00
Poster Print & Place			-$483.75			-$506.25	-$506.25	-$506.25	-$2,002.50
Radio			-$337.50			-$675.00	-$337.50	-$295.00	-$1,645.00
Freight/Courier/Phone est	-$500.00								-$500.00
Management @ 20%	-$270.00	-$787.50	-$540.00	-$675.00	-$900.00	-$660.00	-$540.00	-$600.00	-$4,972.50
Contingency @ 10%	-$256.00	-$147.00	-$308.00	-$135.00	-$171.00	-$422.00	-$253.00	-$375.00	-$2,067.00
TOTAL EXPENSES	-$2,815.00	-$1,614.50	-$3,383.00	-$1,490.00	-$1,879.00	-$4,644.50	-$2,780.50	-$4,123.75	-$22,730.25
GROSS PROFIT									$24,862.50
GROSS EXPENSES									-$22,730.25
PROFIT/LOSS									$2,132.25
Less GST on Profit @ 15%									*$319.84*
TOTAL PROFIT									**$1,812.41**

Irirangi Te Motu
NZ On Air

Amplifying the music of Aotearoa

NZ ON AIR MUSIC FUNDING

Irirangi Te Motu
NZ On Air

NZ On Air Music is here to ensure great New Zealand music is valued and enjoyed by local audiences wherever they may be listening. One of the ways we do this is by funding the creation of single songs, multi-song projects, video content, promotion and publicity, to help connect local songs with the audiences of Aotearoa New Zealand. This funding includes an Artist Creation Fee to make sure artists receive a fee for their work.

For more information on applying for funding, handy resources for artists or to sign up to our regular NZ On Air newsletters, you can head to **NZONAIR.GOVT.NZ**

NewMusic SINGLE

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

NewMusic PROJECT

Funding of up to $55,000 for multi-song projects for artists who have the full support of an NZ-based experienced music company and a project manager.

NewMusic PROJECT KIDS

Funding of up to $55,000 for multi-song children's music projects for artists who have the full support of an NZ-based experienced music company and a project manager.

NewMusic KIDS

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

NewMusic PASIFIKA

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

NewMusic PAN-ASIAN

Funding of up to $11,000 for artists of Pan-Asian background, towards the recording of a song, creation of video content, and promotion and publicity to increase the awareness of the song.

WaiataTakitahi

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

NEW TRACKS

A monthly compilation of New Zealand music! NZ On Air's digitally distributed compilation that gets more local music featured on radio, streaming, broadcast and online media throughout Aotearoa.

Head to NEWTRACKS.CO.NZ to apply. Deadline is the 15th of every month

FRESH CUTS / PUORO HOU

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FEATURING THE LATEST NEW ZEALAND RELEASES
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@NZONAIRMUSIC

WHERE'S JAI
PHOTO: Jade Johnson

Promoting Your Gig

Whether you're playing in a venue with a capacity of ten people or ten thousand people, you'll need to promote your show to get an audience through the door. Nailing your gig promotion isn't just useful for selling tickets; it can attract new fans to your music and help you announce your style as an artist - particularly when you're starting out. We caught up with promoters Matthew Crawley of Strange News Touring and Zac Arnold of Naked PR and record label Sunreturn to get some tips and advice for a great promo run.

MATTHEW CRAWLEY
PHOTO: Supplied

ZAC ARNOLD
PHOTO: Mike Hall

SHEPHERDS REIGN
PHOTO: Jennifer de Koning

Promoting Your Gig

As soon as you start planning a gig, you should be considering how you're going to spread the word about it. Matthew Crawley's best tip is the more lead-in time you give yourself for promoting a show, the better. "I would say give yourself at least a couple of months to think about promotion".

One of the first things you can do to get ready is to sort out your promotional assets. This means pulling together a great EPK (electronic press kit) with a press release, photos of your band, tour/gig posters and links to your music and ticketing platform. Think about the story you're trying to communicate with your promotional materials. Who is going to see it, where will they see it, and what is it going to tell them about your music and upcoming event?

Once all your base promotional material is ready, you can start thinking about what platforms you could explore for advertising your show. The best place to begin is with the spaces and communities you already have access to. Crawley suggests starting with the gig venue. "Most venues will be helpful if they can, and even more helpful if you communicate with them. Ask them what works best for promotion". Venues host hundreds of shows each year and will have their own systems for getting the word out about gigs to their networks and communities.

Social media is one of the most accessible avenues for self-promotion. Zac Arnold says, "I'd recommend utilising whatever social media you enjoy using. When you think you're posting too much, it probably means you're doing just enough". Sponsored posts have also become common practice for show promotion. Crawley says spending a bit of money on a sponsored post can really be worth it. "If you do it right, it does actually work, and it can be hard to get cut through without it. If you spend a little money on promotion, you can get more out of your gig".

Spending money on offline promotion can also be worthwhile. Old-school postering is something Crawley does when promoting shows. "Pay somebody to put up posters, or print some posters and do it yourself. Go to local cafes and restaurants and ask if you can leave some posters there". Postering is an easy and cheap way to increase visibility for your show and your music. A good poster in the right place can catch the attention of people you may not have reached otherwise.

In more traditional media spaces, there are plenty of avenues for getting the word out about a show you're playing. "Adding your shows to gig guides is great", says Arnold. Platforms like UnderTheRadar, Eventfinda, Muzic.nz, the Student Radio Network and others have gig listings that you can submit your show to and often run editorial pieces on interesting upcoming events.

Online and print magazines will often write about exciting shows tied to music releases. Have a look at who is writing about music, and get in contact with those journalists and editors. Consider the different lead times for different platforms; print magazines will generally organise their editorial content weeks to months in advance of it going to print, so you'll want to contact them as early as you can with your requests for coverage. Don't be disheartened if they can't accommodate your request; making that connection may lead to support in the future.

Community radio, like the Student Radio Network, Iwi Radio Network and Community Access Media stations, are also great places to get yourself in front of ears that might not be familiar with your music. Contact the station's programming team to see if they are interested in interviewing you, playing your music or even offering you space to play live-to-air. You could even spend some money on running an ad campaign with them. Local radio reaches audiences you might not already know and is a great way to grow your fanbase. When you're approaching print media or radio to promote your show, your well-crafted EPK will be invaluable. A strong press release with captivating imagery and easy access to your music is a great calling card when you're reaching out to journalists and media who don't yet know who you are.

One of the most effective and often overlooked ways of getting folks along to a show is through word of mouth. Who doesn't love getting a great recommendation about music from a friend? Asking your friends and whānau to come along to the gig - and to bring people with them - is an easy and organic way to grow an engaged audience. Build up a mailing list, Discord channel or Substack that connects you with people who care about your music. Zac Arnold utilises digital community spaces to help promote shows. "I've just started messaging Sunreturn's Bandcamp followers through the community tab - you can use the Audience Setting to create a radius around a specific city". Asking your support band to help spread the word to their fans is also a great way of creating real-world relationships with your music.

Remember, promoting your show doesn't have to be a chore. As Arnold points out, it's okay to "play with the format - there are no rules". Being imaginative with your promotion can make the process fun, effective and help get people along to hear your music.

Matthew Crawley has been promoting shows with his company Strange News Touring since 2005. Crawley has promoted over 200 shows featuring international artists and has run thousands of local shows in his 20-year career.

Zac Arnold is the Creative Director at Naked PR and the Founder/Manager of the independent music label Sunreturn. Arnold has worked on promotion for live music events like NZ Psych Fest, Sunreturn's Primer Series, and Flying Out's monthly club night, which would go on to become The Others Way.

Riding the Airwaves

Your Guide to Community Radio in Aotearoa

Getting your music played on the radio is a fantastic way to reach new audiences and spread the word about a single, album, tour or gig that you want to promote. Here in Aotearoa, we have more radio stations per capita than anywhere else in the world - so there are plenty of avenues for you to explore! It can be daunting knowing where to start, so we've compiled some information about three useful networks of stations in Aotearoa: Iwi Radio, Student Radio and Community Access Media.

What's special about these stations?

The listenerships of Iwi, Student and Community Access stations are usually grouped by specific interests, worldviews or geographic locations. For you as an artist, these stations can help you reach into communities that might be particularly inclined to get behind the kind of music you're making. DJs, presenters and programmers across these networks are very passionate about what they do and their listenerships really trust their recommendations. In fact, a lot of people at these stations are actually volunteers giving their time because they really care about the music and culture they champion. This makes them great advocates to have in your corner when you're releasing music and performing live.

Iwi Radio

There are 21 iwi radio stations across Aotearoa, and they are represented by their collective body Te Whakaruruhau o Ngā Reo Irirangi Māori (Inc). Broadcasting in both te reo Māori and English, these stations uplift Māori realities, stories and language through their programming, and have long been champions of Māori music in particular. Individually, each station is unique and independent, drawing on regional kaupapa and community priorities to inform their programming and formats. Collectively, Iwi radio is a powerful force in the Māori music industry and language revitalisation space. A key pillar of the Iwi Radio Network is promoting ngā mita (local language dialects) from across the motu, and connecting directly into local and regional communities of all ages.

The Iwi Radio Network is: Radio Waatea, Tainui Live, Tūmeke FM, Awa FM, Ngāti Hine FM, Tahu FM, Te Korimako o Taranaki 94.8 FM, Atiawa Toa FM, Te Hiku 97.1 FM, Radio Ngāti Porou, Moana Radio, Te Arawa FM, Te Upoko o te Ika, Kia Ora FM 89.8, Radio Kahungunu, Tūranga FM, Tūwharetoa 97.2 FM, Raukawa FM, Tautoko FM, Ngā Iwi FM & Maniapoto FM

For more information on the Iwi Radio Network Stations visit: irirangi.net

The Student Radio Network

The Student Radio Network (or SRN) is made up of 5 stations: 95bFM in Auckland, Radio Control in Palmerston North, RadioActive.FM in Wellington, RDU in Christchurch, and Radio One in Dunedin. Each of these stations is distinct in their sound but connected by a shared passion for alternative music and culture. These stations platform a lot of emerging artists and music that you won't hear on mainstream radio. They have relationships to student communities, and are often considered 'tastemakers' of culture, giving airtime to things before anyone else. A lot of the people who work or volunteer at these stations are musicians themselves, and are deeply embedded in their local music scenes. Each station has a weekly playlist of high rotation songs, as well as genre specialist shows, NZ-only shows, and 'Top 10' chart style shows. SRN stations also all have gig guides you can submit your events to, and regularly programme live-to-air performances and interviews. Once a year the SRN hosts the Mighty Aotearoa Alternative Awards, which celebrates the music that the five stations have been loving across the year.

For more information on the SRN stations head to: 95bfm.com, radiocontrol.org.nz, radioactive.fm, rdu.org.nz, r1.co.nz

Community Access Media Alliance

Community Access Media Alliance (CAMA) is the representative body for the 12 independently owned community radio stations across Aotearoa. The stations gathered under CAMA provide platforms to diverse people and groups who aren't traditionally given a voice in mainstream media. Programming across these stations is very broad, with different shows and podcasts servicing different niche demographics and listenerships. Stations across CAMA broadcast programmes in 53 different languages, and produce over 1,000+ podcast titles. Presenters and content-makers include key community members, which means that their content reaches audiences that aren't otherwise represented in mainstream or commercial media.

Community Access Media Alliance is: Planet FM, Free FM, Access Radio Taranaki, Manawatū People's Radio, Radio Hawke's Bay, Arrow FM, Wellington Access Radio, Coast Access Radio, Fresh FM, Plains FM, Otago Access Radio, and Radio Southland.

For more information on CAMA stations visit: cama.nz

Riding the Airwaves

WRITTEN BY WOLVES
PHOTO: Tom Grut

MESSIE
PHOTO: Aaron Moffitt

Tips For Contacting Radio

1. Research: Listen to the stations and find out what kind of music they play and what communities they service. Different DJs and shows might be better suited to your music, have a listen around and think about where your music might fit.

2. Personalise: Where possible, find out the name of the programmer or the DJ you are contacting and tailor your intro email to them. Make sure you include your contact details (including a phone number) and give a bit of context about yourself and your music.

3. Be concise: Your email should be polite and to the point. All key info should be in the subject line so it's easy for programmers with busy inboxes to prioritise. A well crafted EPK with all the information about your release/gig/project will go a long way. Make sure to include downloadable links to your music!

4. Follow up: You won't always hear back from every station you approach, but don't be afraid to send a friendly follow up email as a reminder.

5. Persevere: Don't be discouraged if your request for playlist consideration or an interview can't be fulfilled. Timing can be everything, and reaching out to these stations is an important first step in building relationships between your music and the media.

SOUNZ

Centre for New Zealand Music **Toi te Arapūoru**

SOUNZ Centre for New Zealand Music is far more than a music centre. With a constantly growing collection of over 27,000 NZ music resources, we represent the music of more than 800 composers.

Championing the music of Aotearoa New Zealand

We make, broadcast, and promote films of NZ music • we collect and sell sheet music and other NZ music resources • we advise on repertoire, programming, and performance of NZ music • we provide development opportunities for NZ composers • we present prizes and awards for composition and performance • we provide resources for teachers and performers • we present workshops and wānanga • we promote NZ music news, events, and activities • we collaborate on projects with NZ arts organisations • we create articles, interviews, films, digital concerts, podcasts, animations, and documentaries

Immerse yourself in our collection at sounz.org.nz

MMF ON THE ROAD

ARTIST MANAGEMENT GUIDE TO TOURING & LIVE PERFORMANCE

Hear key insights from Music Manager Helena Bakker (Jujulipps) on her experience in touring and live performance.

LEVERAGING LIVE PERFORMANCE FOR RELEASE STRATEGIES

Tying releases in with live opportunities works!

Ultimately, performing live is one of the best ways to build that organic local audience, and having the opportunity to showcase the upcoming/just-released body of work live has proven to be super beneficial for many of the artists I have worked with.

On the press/PR side of things, playing live provides a new angle and can sometimes be the ultimate call to action, or moment you have built up to through your wider release strategy. You can also use this as a way to leverage your connections by inviting your team and anyone you have collaborated with to the show. It's also a great way to build new connections.

On the social media front, if that's your hustle, a performance is a great time to gather that content for your post-release strategy!

BUDGETING

Budgeting is probably the most important step for me (as a manager) when it comes to touring, as it can make or break a tour. Some of my tips for this would be:

- Learn where it's possible to cut costs (e.g., is there an option for the touring party to drive together instead of flying? Would a van make transporting gear cheaper? Are there friends where we are going that can let us crash on their couch etc.).
- Allowing some budget for the day-to-day / per diems, or making sure the tour party is fed and housed is also essential.
- Don't forget GST/Tax when taking fees and costs into account.
- Lastly, selling out is a great goal to have, but never budget with the assumption that the tour will sell out (even if it's very likely to happen). This can help prepare you for potential shortfalls or push you to overbudget slightly (which is never a bad practice, in my opinion - always best to be prepared!).

WHERE TO TOUR

There are two main areas to consider when booking a tour; you should tour where your existing audience is, and/or where you want to create/tap into a new audience.

Touring where your existing audience is, is a great way to connect and give back to the community that has supported you. You can find this through analytics or interactions you have with your audience over social media.

Building an audience through a show can require some more strategy. The local market is quite varied, and I would suggest including places that don't generally receive a lot of touring acts (depending on the available budget), especially from an emerging artist's perspective. It's very exciting to see tours in smaller towns, and that effort alone has the potential to win some very supportive fans over!

I also like to keep in mind and be reminded that so much about performing and touring is about the community and connections that you build. The performance aspect is key, but making sure that the audience is looked after and having a good time can be just as important. I like to put myself in the shoes of that audience and see, from their perspective, what would make a show memorable, and an act exciting enough to want to see live again.

BOOKING AND PROMOTING SHOWS

Booking shows yourself (or knowing the process) is crucial. You may look for support from a booking agency as well, but ultimately knowing the process will secure shows in the long run.

In the early days of my relationship with Jujulipps, I worked hard to create a network in the spaces where I knew a potential audience could be, which helped with knowing with who, and where we could book future shows. Now we use an external booking agent but thanks to my experience early on, I have the right context and language to discuss growth opportunities with them, which opportunities would be most beneficial, and strategise in-depth with tour plans.

Most booking agencies are specific to the territory which means that any time you want to step out of it, you will likely need to book shows by yourself (at least to begin with). That being said, a supportive booking agent can increase your chances of larger shows and festivals by a lot, and that in itself is a relationship to nurture.

The MMF is another fantastic tool to help you secure more shows, or become comfortable with the process (I keep recommending the Festival Bookers Speed Networking event to every artist who's looking to start performing at festivals - it's the best!).

My top tip for booking shows is to create a good-looking live performance EPK with at least 1 good-quality performance video that highlights the energy and vibe one can expect from your show. This has also helped me a lot with booking international showcases and performances.

STAGE TECHNIQUES

Stage techniques are something we are always learning and developing, and something that should keep evolving as you as an artist keep evolving.

Knowing the technical aspect is super important, and can reduce the amount of mishaps on stage - that and having a good relationship (or making a good impression) with your stage manager can elevate your performance as well.

As a manager, one of the most important lessons I have learned is knowing how to read my artist's subtle language while they are performing. Sometimes this communication (which shouldn't be too obvious) can help us get around tech issues, 'I need a drink' scenarios, or communicating the set times (e.g. you have time for one more song). Jujulipps and I have really worked on this and it has very much come in handy on several occasions.

NAVIGATING CONTRACTS AND FEES

Overall I would say that the more contracts you read the more comfortable you'll become with them, but always read through them all.

Some important things to keep in mind when reading through live contracts are: If the fee offered is a landed fee, if travel and accommodation are provided by the promoter or if they are expected to be covered by the artist, and exclusivity clauses.

In my early days, I received a lot of mentoring from the MMF on navigating contracts specifically, which I very much recommend. I was able to get my mentors to look through the contracts with me and highlight important areas and things to keep in mind. The resources on the MMF website have also come in handy when looking at larger-scale event contracts.

MANAGING ARTIST WELL-BEING ON THE ROAD

Managing the artist's well-being, your well-being as a manager, and the well-being of the rest of the tour party is SUPER important!!

Sometimes, tours may drain the bank account (and all of your energy levels). I definitely have a few stories of very unhealthy on-the-road coping mechanisms to deal with lack of funds (and time), which are very good examples of what not to do on tour. Your and your team's health and well-being must be a top priority.

On to some tips as to what you can do as a manager or tour manager to support your team through the tour:

- Plan out meals, or ensure there are enough funds for the team to access food and drink. Sometimes this can look much less glamorous than you'd expect (e.g. you may be carrying sandwiches or a lunchbox around), but it's much better than not having enough food to run on, or having 'hanger' tensions build up.
- On a tour, the energy of each show will seem like enough to keep you going for a while, but it's not! Prioritise rest where possible, and take rest periods into account when booking the tour.
- Keep hydrated!! There are times to relax and have a few drinks, but during the day, don't forget to drink plenty of water! This may sound like a 'duh' tip but it's crazy how often we forget to drink water when in that hectic mind space.
- Something I have started doing, especially when touring internationally, is to take some time out from the tour and treat myself (and the team) to a genuinely fun and wholesome activity that's separate from music (for us, it's usually spending time in nature or with animals - extending the tour to have a quick day trip to the zoo, for example, has done so much in terms of A. providing some dopamine for the hard work we have just done, and B. acts as a reset after the fast-paced and sometimes hectic energy of being on tour. This is one of my best tips!)

INSIGHTS ON WORKING WITH KEY NATIONAL NETWORKS (SRN, IWI RADIO)

The SRN specifically has been a huge supporter of Jujulipps, which we are so grateful for! Networks like the SRN and Iwi Radio not only help with supporting music and getting local music out there, but the overarching communities they are a part of are vital to the New Zealand music industry, and local artists.

Student radio has also been very supportive in terms of promoting tours or live events, especially if lined up to one of their locations. Connecting with them as you are travelling to different cities can really help you tap into that audience, and build noise around your upcoming shows.

Aside from the invaluable support these networks have given us over the years, the opportunities that they offer in terms of involvement in the community are amazing - from showcase gigs to the SRN awards, the work that they do is fantastic. It's a two-way street so nurture those relationships as they are supporting your career.

MMF MENTORING

The mentoring I have received from the MMF has been invaluable to my experience on the road, and has helped me through several hurdles (especially the first few times I started booking shows).

The MMF one-on-one mentoring has been incredibly helpful in terms of organizing and planning out a tour, but I also reached out to them regarding contracts, negotiating fees, asking about festivals and how to best align with them etc. The information I received from them has been incredible, and something I have learned to implement and go back to, to this day.

Another special MMF offering that I have taken part in, and that I can't stop recommending to artists, is the 'Festival Bookers Speed Networking' event. This event has occurred every year since I joined, and it has been one of my most used tools for festival bookings, and likely the reason we have been so successful with festival runs from such an early stage in Jujulipps' career.

LOUIS NICKLIN
PHOTO: Zoe Dunster

REVULVA
PHOTO: Nicola Sandford

PRINCESS CHELSEA
PHOTO: Frances Carter

EARTH TONGUE PHOTO: Izzie Austin

LOUIS BAKER
PHOTO: Nick George

JUJULIPPS
PHOTO: Tom Grut

TROY KINGI
PHOTO: Mark Russell

Touring Well

Louisa Nicklin

How do you take care of your mental wellbeing while touring?
I like to take time for myself and do things that ground me. This could be lying down and watching a TV show I like, reading a book, meditating, or talking to a friend who isn't on tour with me.

Do you have any pre-show rituals that help you perform at your best?
I don't have a particular ritual, but if I'm playing with a group, I like to share some food or a drink together beforehand so we are on the same page and already connected before we play.

How do you make sure that you get adequate rest while on the road?
Take the opportunities that you can to rest! Share driving, have naps, and don't be afraid to go home to bed early after a show.

Phoebe Johnson of Revulva

Do you have any pre-show rituals that help you perform at your best?
All eight of us put our hands together, and on three, we say a cheeky NSFW chant before we start. We started doing this at our second-ever gig, and what began as a bit of a laugh has now become something we have to do before every show. It's a way to lock in and communicate that we've got each other's backs.

How do you take care of your mental well-being while touring?
Planning is suuuuuper important. We've recently brought our friend Rachel on as a tour manager and merch salesperson. It has seriously changed the game being able to have a second person holding all that information in their brain so when I'm feeling really drained, Rachel can be on stand-by to help communicate the plan.

Princess Chelsea

What tips do you have for finding joy in the chaos of a tour?
Number 1 is love and respect the music. If you love and respect the music, then it will bring you joy every time you get on the stage. If it doesn't, I would not recommend touring.

Number 2 is love and respect the people you're with. Enjoy the company of your crew - even if you miss things about being home. If you don't get along with your band members, I would not recommend touring. Finally - be in the present moment and don't take it for granted. If you're touring and making music for the right reasons - even just the first point should do it.

Do you have any tips for looking after your voice while playing back-to-back shows?
Don't wait for your voice to go - try and prevent it. When your voice goes, it's usually because the rest of your body and physical health is crashing. Drink heaps of water, like 4 litres of water a day. Throat coat tea is amazing - have that in the van and backstage. It's probably best to go dry - I doubt that top-level performers drink any alcohol at all on the road, no matter what their instrument is. I think about Metallica and how they don't drink. I'd liken it to drinking a few beers before going to the gym or a one-and-a-half-hour aerobics class where you have to remember lyrics and chords.

Touring Well

Gussie Larkin of Earth Tongue

What tips do you have for getting enough rest on the road?
A lack of sleep is, unfortunately, one of the harsh realities of touring! Going easy on alcohol consumption has helped me a lot. If you're going on a long tour and your budget allows it, I recommend getting a driver. This not only takes a lot of the stress away - especially if you're driving on the unfamiliar side of the road - but also means you can sleep in the van during the day. Don't forget your eye mask and earplugs!

What tips do you have for looking after your physical well-being while on the road?
My advice would be to start small. Take the physical activities you usually like to do in your non-tour life and incorporate them when you can, but don't get down on yourself if you can't. The best way I stay active on tour is by walking around the places we visit.

Louis Baker

How do you stay in a good frame of mind when touring?
An attitude of gratitude is key to feeling happy. Taking a moment in the morning to meditate is really good for this. I like to find a quiet and comfy spot in the hotel room or outside in the sun with nature. First, I focus on my breath, then the senses - taste, touch, hearing, sight, and scent. This usually puts me in a good place where I feel reasonably present and positive.

Why is routine important on the road?
Routine is something that helps me a lot on tour. There are often late nights, and finding a way to sleep regularly is super important, but it isn't always easy. The power-nap before the show is always helpful. I tend to eat a large meal at the start of the day to get the energy in early and then eat like a rabbit before the show because it's quite hard to sing on a full stomach. If we're staying at a hotel with a gym, I try to get some movement and exercise in, and failing that, I'll do some press-ups in the hotel room.

Jujulipps

Why is it important to look after yourself on tour?
Touring is really taxing on the mind and body. It's hard sometimes to find a balance between my every day self and the Jujulipps everyone expects at a show. I've been on tours where I haven't eaten for days, where I wasn't prioritising my body and mind. Eventually, I realised that the only way I'm able to tour as an artist is if every day me is healthy and able to take to the stage.

What tips do you have for having fun amongst the tumultuous nature of a tour?
Honestly, do things that you enjoy in between the chaos. Everyone has different methods of relaxation, but take moments for those things on tour. You're not able to go on stage as an artist and be creative if you haven't done the activities and rituals that make you feel most free. Leave space for possibility: my best moments on tour have been spontaneous, and I believe making room for that in your artistry is where true joy comes from.

Troy Kingi

How do you make sure that you get adequate rest while on the road?
You gotta force yourself to rest when there's so much going on - meeting up with people after the show, going to get midnight feeds... feeling like the FOMO guy, and you don't wanna miss out. Now and then, you gotta put your big boy pants on, have a shower and jump into bed.

How do you take care of your mental wellbeing while touring?
Sometimes, it's good to just head back to your accom, relax and catch up on social media. Younger me would have tried to Jam-pack a full schedule and make the most of being away from home - in all seriousness I don't have that mental capacity anymore. Sometimes, it's nice to be alone and also have a Rubik's cube on you at all times.

The Great Gig Glossary

A

AAA (ACCESS ALL AREAS) – A pass granting access to all of the restricted backstage areas at a concert or gig.
AMA (ACCESS MOST AREAS) – A pass granting access to only some of the restricted areas at a concert or gig.
ACOUSTICS – The behaviour of sound and its study. The acoustics of a room depend on it's size and shape and the amount and position of sound-absorbing and reflecting material.
ADVANCING SHOWS – Ringing venues a few days before the show to check the overall details for a gig or concert.
AFTER SHOW – The party after a gig or concert.
AMBIENCE – The portion of the sound that comes from the surrounding environment rather than directly from the sound source.
AUDIO – Most often referring to electrical signals resulting from a sound pressure wave being converted into electrical energy.
AUDIO PLUG IN – Can add or enhance audio-related functionality in a computer program. Such functionality may include digital signal processing or sound sythnesis.

B

BACKLINE – Used to refer to audio amplification equipment that stands behind the band on stage, including guitar, bass amps and drum kit.
BILLSTICKER – Someone that places your show, tour or performance flyer/poster in public places.
BIO (BIOGRAPHY)/BAND BIO – A written history of an artist or band, that includes the artist or band member's origins, their discography and any other important achievements, such as awards or landmark gigs.
BOOKING AGENT – A person that gets paid a set fee for organising a tour, gig or concert.
BOOMSTAND – A microphone stand equipped with a telescoping support arm to hold a microphone.
BUMP – When a confirmed concert or gig date gets given to someone else.

C

CAPACITY (OTHERWISE KNOWN AS 'CAP' OR 'PAX') – The number of people that will legally fit inside a venue.
CATERING – Hospitality for a band or artist provided by the venue, usually includes food and drinks. Can also refer to the room where food is being served.
CLEARANCE – The space from either the stage to the roof or the the floor to the roof.
COMMISSION – A percentage of tour or show income promised as payment, i.e. for the promoter, manager etc
COMP – Complimentary or free ticket.
CONTRACTOR – The legal term for a person contracting an artist or band to play a concert or gig ie. a venue or promoter.

D

DECIBEL (dB) – Relative measurment for the volume (loudness) of sound.
DELAY – A signal which comes from a source and then is delayed by a tape machine or delay device and can be mixed with the original (non-delayed) signal to make it sound fuller, create echo effects etc.
DEPOSIT – A portion or percentage of a fee paid in advance to secure a booking. This can be to secure a venue or to secure a band.
DOOR SPLIT – A deal between a band and a promoter – or venue - where the artists get a portion of the ticket sales instead of a guaranteed fee.
DOOR LIST OR GUEST LIST – A list of non-paying guests held at the door of a concert or gig.

E

EARLY BIRD TICKETS – A promotional tool to advertise your show. Offering tickets at a cheaper rate if bought before a certain date.
EFFECTS – Signals added to a PA system to change and enhance the signals going through it. Examples include reverb, delay, compressor and chorus.

F

FEEDBACK – The delayed signal sent back to the input of a delay line, used in repeat-echo effects.
FLOAT – A small amount of cash that is used for miscellaneous purposes or to provide change for paying guests to a concert or gig.
FOH (FRONT OF HOUSE) – Anything that's not on the stage or backstage. The mixing desk is sometimes referred to as FOH.
FOLDBACK – The speaker system that allows an artist or band to hear themselves onstage. See also 'monitors'.
FOOT SWITCH – A switch placed on the floor and pressed by a musician to control various functions.

G

GAIN – The amount of increase in audio signal strength, often expressed in dB.
GENERAL ADMISSION – A ticket to a gig or a venue without an allocated seat.
GREEN ROOM – Similar to a dressing room, the 'green room' is a holding area for an artist or band before and after they go onstage.
GROSS PROFIT – The total income generated, before costs are taken out.
GUARANTEE – A specified fee to be paid to a performer, agreed upon before a gig or concert.

H

HOLDS – Tickets that can't be sold ie. holding them for someone or to reserve a specific area.
HOUSE – Another term for a venue.
HOUSE SEATS – Tickets or seats that the venue owner/manager retains to use for their own purposes.

I

INPUT – 1) The jack or physical location of where a device recieves a signal. 2) The signal being received by a device. 3) The action of receiving a signal by a device.
INPUT LIST – A list of which effects are used for each channel of a mixing desk.
INSIDE CHARGE – The booking fee charged by a ticket retailer.

J

JACK – A connector mounted on the case of a device or on a panel.

K/L

LAMINATE/LANYARD – A laminated pass worn around the neck denoting the wearer as AAA, AMA, artist, worker or crewmember.
LED – A light that allows current to flow in one direction only and emits light, whenever a voltage of a certain level or beyond is applied to it. For example, a volume meter on a mixing desk.
LEVEL – The amount of signal strength; the amplitude, especially the average amplitude.
LICENSE – Some shows may need a special licence in order to perform. E.g. Music shows with a script and actors may need a Dramatic Context Licence.
LINE OUT (LINE OUTPUT) – Any output that sends out a line level signal, such as the output of a console that feeds a recorder.
LOAD IN – Either a time or a place to move all instruments and gear into a venue.
LOAD OUT – Either a time, or a place to move all instruments and gear out of a venue.
LOADERS – People who help move gear in and out of a venue.
LOADING BAY/DOCK – A space to park a vehicle in order to move gear in and out of a venue.

M

MANAGER – The person in charge of running the business side of an artist or band's career, so that the artist or band is free to focus on creating the music.
MERCH (MERCHANDISE) – Anything that is sold at a gig or concert other than a ticket, such as t-shirts, posters and CDs.

The Great Gig Glossary

MICROPHONE – A transducer that converts sound pressure waves into electrical signals.
MIC PLOT – A list of the microphones required for a gig or concert, stating what the different microphone are to be used for. See also 'stage plot'.
MIDI – Short for Musicial Instrument Digital Interface; a digital signal system (a system of number signals) used to communicate performance information to and from musical instruments.
MIX – 1) To blend audio signals together into a composite signal. 2) The signal made by blending individual signals together. 3) A control or function on a delay effects/ reverberation device that controls the amount of direct signal that will be mixed into the processed signal.
MIXER – A console, or other device that blends audio signals into one or more composite signals, and has a small number of outputs.
MIXING DESK – A device which can combine several signals into one or more composite signals, in any desired proportion.
MONITORS – The speaker system that allows an artist or band to hear themselves onstage. See also 'foldback'.
MONITOR ENGINEER – The person who mixes the on-stage sound.

N

NET PROFIT – The total income generated after all bills and debts are paid (also can be net loss).

O

OUTPUT – 1) The jack or physical location of where a device sends out a signal. 2) The signal put out by a device.

P

PA (PUBLIC ADDRESS SYSTEM/VOCAL PA) – An electronic amplification system with a mixer, amplifier and loudspeakers, used to reinforce a sound source, eg a person giving a speech, a DJ playing prerecorded music, and distributing the sound throughout a venue or building.
PDs (PER DIEMS) – Literally meaning 'per day', a nominal amount of money paid daily to a band, artist or crewmember, to offset the cost of being on the road ie. buying meals etc.
PERFORMING RIGHT – The right to perform or communicate a work in public.
PICKUP – A device on an electric guitar (or other instrument) that puts out an audio signal according to the string motion on the instrument.
POSTER – A paper sign posted in a public place as an advertisment for a tour, event or concert.
POSTER DIMENSIONS –
A4: 297 x 210mm
A3: 420 x 297mm
A2: 594 x 420mm
A1: 841 x 594mm
A0: 1189 x 841mm
OC: 1490 x 990mm
POWER AMPLIFIER – A device that takes a line level signal and amplifies it to drive a speaker.
PR (PUBLIC RELATIONS OR PRESS RELEASE) – The promotion of a new release, tour or other music related news to the media.
PRESS KIT – A tool used by musicians, labels, agents and managers to promote a group, a new release or tour. Usally includes recording, press photos and band bio.
PRODUCTION MANAGER – The person responsible for coordinating all different areas of a stage production, including sound, lights, stage equipment and crew.
PRODUCTION SPECS – The complete list of technical specifications needed for a production, including mic plot, stage plot etc.
PROMOTER – A person who is paid a percentage of income to book and promote a tour, concert or gig. Will generally underwrite the costs of the show, ie wear the finanical risk.
PUBLIC LIABILITY INSURANCE (PLI) – As a musician, contractor or business owner, you may be asked to carry PLI in order to hold or perform in a show in case of damage to property on-site.

Q/R

RATE CARD – The list of standard rates charged by a supplier.
RAIN DATE – A promoter may schedule and contract an extra date in case the event doesn't go ahead on the first contracted date. The rain date will be contracted and the whole band must be aware to 'pencil' the date.
RECON (RECONCILIATION) – Comparing the budget and financial records of a concert or tour, to ensure all bills and debts have been paid and to determine whether a profit or loss was made.
RESERVED SEATING – Tickets for specific seats within a venue.
REVERB – An effect whereby the sound produced by an amplifier or an amplified musical instrument is made to reverberate slightly.
RIDER, HOSPITALITY – Food & drink required by the band as refreshments before and after the show. This needs to be negotiated in the contracts with the tour promoter, booking agent and venue.
RIDER, TECH – An artist or band's specific requirements for a live performance, including their technical specifications.
RIFF – A short melody repeatedly played in a tune (sometimes with variation) often between vocal lines.
RISERS – A built up area on a stage that allows a musician to be more visible to the audience, generally used for drums.
ROYALTIES – Usage-based payments made by the music licensee and the music licensor for ongoing use of a piece of music or performance.

S

SESSION MUSICIAN – A musician that is paid a flat rate for their services, either to record or to play live.
SETTLEMENT – The statement showing the profit (and loss) of a show or tour.
SOUND ENGINEER – The person responible for mixing the artist's sound at a live show.
SPEAKER – A device that changes electrical signals to sound which can be heard. A transducer changing the electrical audio signal into a sound pressure way.
SPLIT – The percentage of income paid to the performer and promoter and venue, ie 80/20 split. This is usually, but not always, after costs.
STAGE – The partially enclosed or raised area where live musicians perform.
STAGE PLOT – The diagram given to crew members and technicians that shows where a band or artist's equipment goes on stage.
SUPPORT SLOT – The opening act before the headlining artist.

T/U

TOUR MANAGER – The person responsible for coordinating everything to do with an artist or band whilst on tour.
TROUBLESHOOTING – In audio equipment servicing, the act of locating the source of the trouble in a malfunctioning device or system.

V

VOLUME – A common, non-technical term meaning Sound Pressure Level, and loosely applied to also mean audio voltage level.

W

WATT – Unit of electrical power.
WILL CALL – A place to pick up complimentary tickets.

X/Y/Z

XLR CONNECTOR - 1) A common three pin connector used in balanced audio connections. 2) A microphone cable.

Independent Music New Zealand

Who are you, and what are you to me?

IMNZ
INDEPENDENT MUSIC NEW ZEALAND

What is IMNZ?

We are the New Zealand voice for independent record labels, self-releasing artists and distributors. IMNZ represents over 300 members. These artists, labels and distributors are producing the best music on the planet – from commercially successful artists to niche music genres.

How do I know if I can join IMNZ?

Any independent New Zealand-owned label, or a self-released band/musician, can join IMNZ. Just one recorded single released to the public can qualify you as a member.

What does IMNZ do?

We're pretty busy working to help independent New Zealand artists and labels in every way we can, including...

ADVOCATE

Acting as Indie Music Advocates

IMNZ is involved in advocating the specific interests of its members in relationship to other organisations within the local music industry. We offer member support in national copyright, legislative and related issues; legal and business affairs guidance, materials and advice; information and contacts for running a label; and a range of other support to members on a daily basis.

EDUCATE

Going Global Music Summit

IMNZ produces a range of educational seminars for its members throughout the year, covering topics as diverse as record contracts, accounting, music licensing and the digital landscape. Each September, the Going Global Music Summit provides an opportunity to meet with professional music business experts from around the world and gives artists the chance to showcase in front of our international speakers - visit **www.goingglobal.co.nz** to find out more.

Going Local Nationwide Series

Ever wanted to know more about the music industry – how it works, who to talk to, what you need, why things happen and where you should look for help? Going Local is a way for you to meet some established people already working in the music industry, who can offer advice and knowledge that will help to answer some of those questions above.

COLLABORATE

International Connections

IMNZ are a proud member of The Worldwide Independent Music Industry Network (WIN), the umbrella organisation for independent label associations around the world. We attend international conferences and meetings to find out what's happening outside of NZ, then share that information locally with our members.

CELEBRATE

The Taite Music Prize

The Taite Music Prize recognises outstanding creativity for one New Zealand album each year, regardless of genre, sales or record label. The winner of the 2024 Taite Music Prize was Vera Ellen for her album 'Ideal Home Noise'.

The Weekly Independent Charts and Newsletter

IMNZ produces the Independent Album, Singles and Airplay Charts, highlighting top sellers each week in an informatitve newsletter, including recent news from our member artists and labels.

THAT SOUNDS GREAT.

HOW CAN I JOIN?

Complete the membership application form online:
www.indies.co.nz

@independentmusicnz @IndependentMusicNewZealand @IndiesNZ

GOING GLOBAL

GOING GLOBAL™ MUSIC SUMMIT

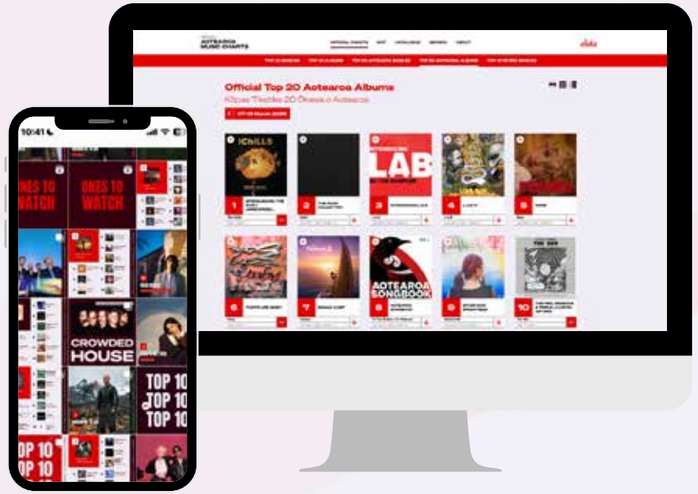
AUCKLAND AUG28/29 2025

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

IMNZ INDEPENDENT MUSIC NEW ZEALAND | NEW ZEALAND MUSIC COMMISSION TE REO REKA O AOTEAROA | MERLIN

MUSIC SUMMIT

OFFICIAL AOTEAROA MUSIC CHARTS



CELEBRATING 50 YEARS IN 2025

The Official Aotearoa Music Charts reflect the most popular singles and albums in Aotearoa each week. They are the only charts endorsed by the music industry and are compiled according to globally recognised guidelines.

The Charts are compiled by Recorded Music NZ and published at 4pm every Friday – the first to be published in the world each week.

The Official Aotearoa Music Charts are based on data from a wide range of physical and digital retailers, audio and video streaming services and other outlets (such as gig sales).

As well as the Top 40 Singles and Album Charts, Recorded Music NZ also publishes the:
- Top 20 Aotearoa Singles and Albums Charts
- Top 10 Te Reo Māori Singles Charts
- Hot 40 Singles and Hot 20 Aotearoa Singles Charts
- Catalogue and Aotearoa Catalogue Charts

Check out this week's Charts at aotearoamusiccharts.co.nz and follow us on socials via @aotearoacharts for all the latest updates, moments and milestones.

Live performances have a part to play in the Charts. If you sell physical product (vinyl, CDs, cassettes) at a gig, you can submit your sales to that week's Charts. Find out how via aotearoamusiccharts.co.nz

RECORDED MUSIC NZ

AOTEAROA MUSIC AWARDS

CELEBRATING 60 YEARS IN 2025

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

Recorded Music NZ produces AMA and acts as its kaitiaki – preserving our musical heritage, celebrating the hits of today and paving the way for the artists of tomorrow.

AMA 2024 celebrated an exceptional group of Tūī winners at the Viaduct Events Centre in Tāmaki Makaurau's Wynyard Quarter, closing out Te Marama Puoro o Aotearoa | New Zealand Music Month in style.

With thanks to NZ On Air and Te Māngai Pāho the event was streamed on RNZ and TVNZ+ and featured live performances from finalists Georgia Lines, Jordyn with a Why, MOHI, Stan Walker, Kaylee Bell, COTERIE, Princess Chelsea and Corrella. Dame Hinewehi Mohi closed the night with Drax Project and a supergroup of artists that also included Rob Ruha, Stan Walker and Maisey Rika, in celebration of Mohi's induction into Te Whare Taonga Puoro o Aotearoa | NZ Music Hall of Fame.

The Aotearoa Music Awards will take place again on Thursday 29 May 2025, celebrating 60 years of history.

For more about AMA, please visit aotearoamusicawards.co.nz and follow us on socials via @aotearoamusicawards for all the latest updates, moments and milestones.

RECORDED MUSIC NZ

Notes from the Education Desk

Jessica Bailey - Education Manager

ANNIE CRUMMER AT GISBOURNE GIRLS HIGH SCHOOL
PHOTO: Supplied

LOUIS BAKER AT MOTUEKA HIGH SCHOOL
PHOTO: Supplied

We know that music is a pathway to excellence for our young people in Aotearoa. It provides access to connection, storytelling and community in the classroom and beyond. At the New Zealand Music Commission, we are fortunate to see the impact access to music education has on our rangatahi through a variety of programmes and initiatives we run and support.

Musicians Mentoring In Schools Programme

Running since 2001, The New Zealand Music Commission's Musicians Mentoring In Schools Programme has been placing professional musicians into school environments to mentor tauira in the classroom. In the past year, through **410** hours of mentoring, we have worked with **37 schools and kura**, ensuring students from all walks of life have access to meaningful musical experiences.

Whether it's a student picking up a guitar for the first time, a group of friends writing their first song together, or a teacher witnessing their class come alive through music, the impact of professional music mentorship is wide-reaching and profound.

Last year, 23 incredible musicians stepped into our classrooms giving their time, expertise, and passion to young people across Aotearoa. We want to thank our 2024 mentors: Troy Kingi, Jon Toogood, Tali Rolls-Sheppard, Keria Paterson, James Christmas, Jazmine Mary, Jed Parsons, Georgia Lines, Lisa Tomlins, Louis Baker, Paige Tapara, Hera Hjartardottir, Kim Halliday, Laughton Kora, Annie Crummer, Lavina Williams, Jenny Mitchell, Rodney Fisher, Joel Shadbolt, Hani Totorewa, and Emily and Charles Looker.

The value of this work goes far beyond the classroom. Music education nurtures confidence, creativity, and communication—skills that benefit tauira no matter where life takes them. One teacher told us, "For our students, these sessions have been life-changing. They have found a new sense of purpose, and some who struggled to engage in school are now thriving in music."

Beyond the classroom

In 2024, our focus has been on inspiring, equipping, and supporting young people to find their voices through music. Outside of the classroom, we have been partnering with our industry peers to provide our rangatahi with access to music industry education. We've been supporting wānanga in collaboration with Smokefreerockquest, studio sessions with Play It Strange, Gig Starters seminars on all-ages music spaces, school holiday programmes and resources from Girls Rock Aotearoa, and plenty more.

25th Edition of NZ Music Month

As we mark the 25th edition of NZ Music Month, we honour the journey so far while looking ahead to what's next. The future of music and music industry in Aotearoa is already taking shape in our schools, where young artists are dreaming, experimenting, and developing their craft. We're excited to continue to uplift our rangatahi through education programmes, resources and upskilling opportunities so that they can go on to define the industry of tomorrow.

Musicians Mentoring In Schools Programme: on the road with Aro

For some years now, musical duo Aro, aka Emily Looker and Charles Looker (Ngāpuhi, Te Rarawa, Ngāti Te Ata, Te Ari Awamutu) have been part of the Musicians Mentoring in Schools Programme run by the New Zealand Music Commission. In 2024, they embarked on a new kind of mentoring tour focussed on bringing songwriting and musical storytelling workshops to kura kaupapa and marae across the motu. We caught up with Emily to hear about the experience and find out what's in store for 2025.

Musicians Mentoring In Schools Programme

New Zealand Music Commission: Kia ora Emily! Can you tell us a bit about the kura kaupapa tour Aro has been undertaking?

Emily Looker: Kia ora! Since last year, thanks to support from the New Zealand Music Commission, we have been able to travel to kura kaupapa and marae across the country, teaching workshops on songwriting and musical storytelling. Teaching in these kura has been so much fun and an amazing way to connect with communities through storytelling and music-making.

NZMC: So, what do these workshops consist of?

EL: The workshops are totally interactive and involve tauira of different ages. We usually start with a game to lift everyone's energy, and then we teach them one of our songs as a way to break the ice. The younger ones especially love learning the actions and joining in! After that, we spend most of the workshop concentrating on the students' songwriting. As a group, we ask them to choose a story from the local area- something that they all know- and then we use this pūrākau as a base to craft their own songs.

NZMC: That sounds fun! How does the group songwriting process work?

EL: Our workshops usually have around 30 students in them, so we split them up into sections, and everyone gets a different part of the pūrākau to write about. At the end of the session, we come back together and piece the parts they have each written into one whole waiata. It has been a really beautiful experience to see tauira connect with stories from the whenua they belong to or live on through music.

NZMC: Tino rawe! What has been your favourite part of teaching these workshops?

EL: It's been amazing to see what waiata and ideas have come out of different kura around the country. We've loved the feedback we've gotten from teachers who have really appreciated that we're meeting the students on their terms and in their own spaces. It's great to see tauira learning that they can use stories from their specific regions and whakapapa to help build their own songs.

NZMC: It sounds like it's been a really cool experience for the students and for you guys!

EL: Totally! Outside of the kura workshops, we've also been performing shows in the communities and it's great to see the students and their whānau come along to these performances - and sometimes join in with the singing and the actions!

NZMC: That's so cool! What's the plan for 2025?

EL: We're going to take our workshops to the South Island and lower part of the North Island for the first time, which is really exciting. We're really grateful to the Music Commission for supporting these workshops so that we can deliver them for free to tauira in kura kaupapa across the country. We've also received Oro Kura Roa funding from Te Māngai Pāho, which will help us develop our music business and work on our next album while we're on the road teaching and performing. It will be an exciting year!

Tōku Reo Tōku Ohooho

Okeroa Huriwaka & Te Tāwhiro Maxwell

♩ = 140

INTRO

E E E E F

F♯m B F♯m B E B♮

Tō ku reo tō – ku o-ho-o-ho mā–pi-hi mau-re-a wha–ka-kai mā–ri-hi

VERSE 1

E B C♯m C♯m B

Nei rā te kau – pa – pa ko te reo Māo – ri e

A E B B

He tao – nga tu – ku i – ho nō ngā tī – pu – na

E B C♯m C♯m B

He pa – re ka – wa – ka – wa he mea hi – ra hi – ra e

F♯m B F♯m B E B♮

Tō ku reo tō – ku o-ho-o-ho mā–pi-hi mau-re-a wha–ka-kai mā–ri-hi

VERSE 2

E B C♯m C♯m B

Kō – re – ro – ti – a te reo i ngā wā ka – to – a

A E B B

Kia ko – re e ri – te ki te mo – a

E B C♯m C♯m B

Ma – na ta – nga – ta ma – na mo – tu – ha – ke

2

F♯m B F♯m B E E

Tō ku reo tō – ku o-ho-o-ho mā–pi-hi mau-re-a wha–ka-kai mā–ri-hi

VERSE 3

C C F C Dm Dm C

Nei rā te kau – pa–pa ko te reo Māo – ri e

B♭ F C C

He tao – nga tu – ku i – ho nō ngā tī – pu – na

F C Dm Dm C

He pa – re ka – wa – ka – wa he mea hi – ra hi – ra e

Gm C Gm C F C♮

Tō ku reo tō – ku o-ho-o-ho mā–pi-hi mau-re-a wha–ka-kai mā–ri-hi

VERSE 4

F C Dm Dm C

Kō – re – ro – ti – a te reo i ngā wā ka – to – a

B♭ F C C

Kia ko – re e ri – te ki te mo – a

F C Dm Dm C

Ma – na ta – nga – ta ma – na mo – tu – ha – ke

1.

Gm C Gm C F Dm

OUTRO Tō ku reo tō – ku o-ho-o-ho mā–pi-hi mau-re-a wha–ka-kai mā–ri-hi

2. D♭ E♭ F F F

mā – ri – hi A Hi

Industry Internships Programme

In conversation with 2024 Interns Rosetta Stone and Becca Caffyn

Since 2018, the New Zealand Music Commission's Industry Internship Programme has partnered emerging music industry professionals with industry organisations across the length of Aotearoa. Through paid roles in music management, festivals, recording studios, licensing agencies, live performance venues and more, interns have received valuable mentorship, real-world experience, industry connections and upskilling opportunities. We caught up with two alumni from the 2024 Programme, Rosetta Stone and Becca Caffyn, to hear about their experiences.

Rosetta Stone
2024 Publicity Assistant with Lil Sister PR in Tāmaki Makaurau, Auckland.

NZMC: Kia ora Rosetta! Can you tell us a bit about your internship role last year?

Rosetta: Kia ora! I really loved that my role was dynamic - Lil Sister works with lots of different kinds of music artists, which meant that no two promotional campaigns were the same. Sometimes we might be supporting an artist around a single or album release, or helping them spread the word about a gig or tour they had coming up. A lot of my day was spent communicating with artists about promo plans we were working on; building their press kits, writing press releases, and basically creating a customised PR plan to meet their needs. I also worked a lot with media outlets setting up interviews and then making sure the artist and journalist both had everything they needed for the interview to go well.

NZMC: What were some of your favourite parts of the role?

Rosetta: I really loved getting to go along with artists to interviews that we had organised, and being a fly on the wall for those conversations. It's really cool watching people in the media discover an artist that they didn't know about before. I also really enjoyed watching emerging artists experience their first radio interview- it's super wholesome to witness!

NZMC: You're also a musician, did working at Lil Sister help you think about strategies or PR tips for your own music?

Rosetta: Yeah totally! I think when you're a creative person, sometimes thinking about promoting your music can feel a bit full on, and I definitely used to avoid it in the past. Working with Lil Sister has given me heaps of confidence and skills for tackling the PR side of things with my music. I also really appreciate that working with Lil Sister has given me a way to contribute to the music scene that isn't just being centre stage performing. It's all part of community building to me, and I really value the connections and relationships that have come from this role - it's a really creative world in and of itself.

NZMC: That's awesome! What have you been up to since finishing your internship role?

Rosetta: I was lucky to get some ongoing work with Lil Sister which has turned into a role with their big sibling agency NicNac Media. I'm really enjoying getting to take on a bit more responsibility and leadership while growing my skills and confidence. I've been able to run some of my own campaigns and do heaps of work with indie artists and Student Radio, two things that I'm really passionate about!

Industry Internships Programme

ROSETTA STONE
PHOTO: Gabriella Gillespie

BECCA CAFFYN
PHOTO: Christian Tjandrawinata

Becca Caffyn
2024 Artist Liaison and Events Intern, Otago University Students Association in Ōtepoti, Dunedin.

NZMC: Kia ora Becca! Tell us a bit about your role as Artist Liaison and Events Intern with the OUSA.

Becca: During Orientation, when OUSA runs a lot of big gigs and concerts, I was focussed on the artist liaison side of the role working between the organisers and performers. OUSA runs a broad spectrum of events, so I also got a chance to work on the planning and delivery of a variety of things. I had done a little bit of work in events before, but it was really cool getting to see the process from start to finish for the first time.

NZMC: What was something you learnt in the role?

Becca: I'm also a musician, so I've found it really useful to learn from an event organiser's perspective what is helpful in making a show run well. I've found it really interesting to experience it from the other side.

NZMC: What have you been doing since your internship?

Becca: At the end of my internship, a role as Events Assistant with OUSA opened up which I applied to - and got! I'm still there at the moment, it's great.

NZMC: Awesome! What have you been doing in this role?

Becca: It's been great to get to work on some of OUSA's big events for the second time. This week I've been in charge of all the artists' green rooms and riders for Orientation. It's been cool to have my own area of responsibility and oversee it all this year. It's been a step up from the work I did as an intern and it's been really cool.

NZMC: Would you recommend the Industry Internship Programme to others?

Becca: Absolutely! It gives you a good idea of what the day to day of working in the industry is like. I also got some great connections out of it; I worked at Northern Bass festival over the Summer because one of the people I've worked with here is head of the Northern Bass Artist Liaison team. It's been really good in terms of building connections and figuring out what kind of work I want to do, and then having skills and the networks to find my way into that space.

Applications for the 2026 Industry Internship Programme will be launching in the second half of this year. Sign up to the New Zealand Music Commission's newsletter and keep an eye on our website and social media to stay up to date with news, application dates and events

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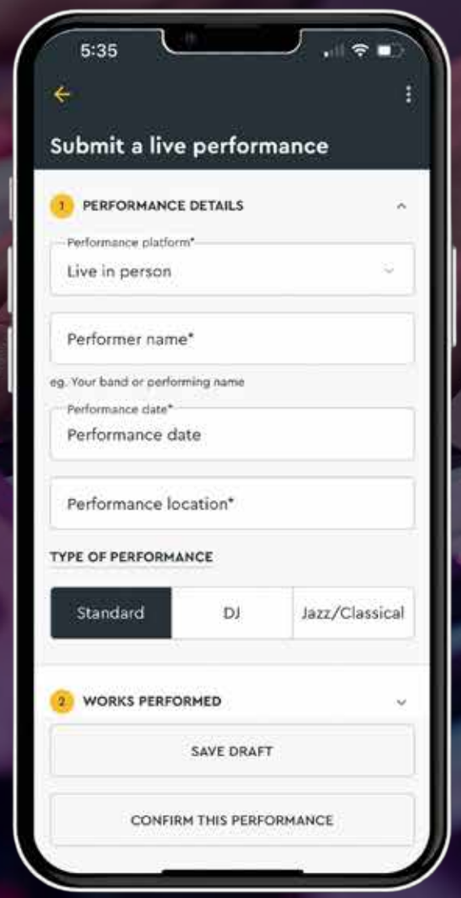

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Under The Radar
2004 - 2024

Tickets, Music News & More: 20 years of UnderTheRadar

Over the last two decades, UnderTheRadar (UTR) has established itself as a one-stop shop for musicians and music lovers alike to access gig tickets, music news and touring information.

Found online at undertheradar.co.nz, UTR is an independent New Zealand owned and operated website established by music fans and people in bands, for music fans and people in bands.

Since its launch in 2004, UTR has developed into a unique, multi-faceted music outlet. It is currently the largest dedicated music website in the country, with over 350,000 members.

What is UnderTheRadar?

UTR is a simple platform where musicians and event organisers can upload their gigs, attach their tickets and promote their events to the UTR audience. UTR is also one of New Zealand's premier music journalism outlets, with excellent daily news about new releases, upcoming shows and other exciting music happenings.

You can find UTR at undertheradar.co.nz, or download the app in the app store.

How can musicians or event organisers access UnderTheRadar?

First add your gig on the website then attach ticket allocations before sending in your PR to publicise the event.
UTR has a free gig guide and free ticketing service for bands and artists. By simply loading up your gig, you get a presence on the UTR gig guide and are included in UTR's gig guide regional emails, which go out to over 100,000 people each week.

Ticketed shows are highlighted around the website and included in UTR newsletters. UTR takes a special interest in ticketed events and tours and flags incoming tours to find ways they can help spread the word.

For event organisers, this provides a simple way to run online ticketing, monitor and manage allocations, and try things out like tiered ticketing, pre-sale codes, private pages, and a discoverable place for their events.

Get in touch with UnderTheRadar

To add your gig and ticket for free visit:
www.undertheradar.co.nz

Visit the support page for general questions:
www.undertheradar.co.nz/support

Visit the advertising page for discounted options:
www.undertheradar.co.nz/support

OUTWARD SOUND

taking new zealand music to the world

WHAT IS OUTWARD SOUND?

Outward Sound has been set up to provide assistance for market development initiatives and to encourage the entry of New Zealand music and musicians into global markets. New Zealand music industry practitioners (artists, managers etc) and firms (record companies, associated businesses) can apply for assistance through the international music market development grants programme.

Outward Sound is implemented and managed by the New Zealand Music Commission. The programme is inclusive of music from all genres, styles and niches and applicants may target relevant markets around the world. Applicants at different stages of international market development can access the programme.

Detailed information including sample application forms, an overview of the scheme, a support document to assist in applying to Outward Sound, and the dates of funding rounds for 2025 are now available at www.nzmusic.org.nz by clicking on the International tab.

For general Outward Sound enquiries email international@nzmusic.org.nz

A SELECTION OF RECENT SUCCESSFUL OUTWARD SOUND APPLICANTS

Clockwise from left: Muroki, ratbag, teo glacier, Fazerdaze, Marlon Williams, TE KAAHU, Borderline, Vera Ellen

OUTWARD SOUND

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OUTWARD SOUND APPLICATION DEADLINES 2025

INTERNATIONAL MUSIC MARKET DEVELOPMENT/BUSINESS DEVELOPMENT APPLICATION DEADLINES

ROUND TWO 2025 - Deadline: March 3rd 2025
Funding Decisions: April 15th 2025

ROUND THREE 2025 - Deadline: May 12th 2025
Funding Decisions: July 15th 2025

ROUND FOUR 2025 - Deadline: July 28th 2025
Funding Decisions: September 16th 2025

ROUND FIVE 2025 - Deadline: October 13th 2025
Funding Decisions: December 9th 2025

ROUND ONE 2026 - Deadline: December 15th 2025
Funding Decisions: February 10th 2026

INTERNATIONAL DELEGATE APPLICATION DEADLINES

BIGSOUND | SEPTEMBER 2-5 2025 I BRISBANE, AUSTRALIA
Deadline: June 16th 2025
Funding Decisions: July 8th 2025

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

Outward Sound
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www.nzmusic.org.nz

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