Whakahiato Puoro o Aotearoa

Music Enriches Aotearoa

Annual Report 2024 – 2025

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

Contents
Rārangi Take

3 **Our Environment** Tō Mātou Waahi Mahi
4 **Our Purpose** Tō Mātou Koronga
7 **Our Goals** O Mātou Whainga
9 **Our Highlights** Ō Mātou Hiratanga
10 **Our Partners** O Mātou Hoa Pakihi
11 **Our Projects** O Mātou Kaupapa Matua
15 **Our Initiatives** Ko Tauākī o te Mahinga Mahi
30 **Our Organisation** Tō Mātou Pakihi
33 **Our Financial Results** Ō mātou hua ā-Pūtea
40 **Our People** O Mātou Tangata

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Our Environment
Tō Mātou Waahi Mahi

Introduction from the Chair

Tēnā koutou katoa

It is my privilege to introduce the NZ Music Commission Te Reo Reka o Aotearoa Annual Report for 2024–2025, a year in which music from Aotearoa travelled further than ever before.

International success was the standout story of the year. Through Outward Sound, we made 93 matched-funding investments that helped New Zealand artists tour, showcase, write and build their teams across North America, the United Kingdom, Europe, Australia and Asia. Together, the artists supported this year generated more than one billion streams on global platforms. The international appeal of music which is distinctly from Aotearoa illustrates a remarkable measure of how far our music now reaches. Marlon Williams took his te reo Māori album Te Whare Tīwekaweka to audiences in the United States and United Kingdom, and Alien Weaponry completed a 28-date North American tour. Our artists are proving they belong on any stage in the world.

We also coordinated a national New Zealand presence at six international music trade events, including SXSW in Austin, The Great Escape in Brighton, BIGSOUND in Brisbane and Folk Alliance International in Montréal – across these events 30 New Zealand artists performed for international industry. At home, the Going Global Music Summit reached capacity, welcoming 24 international speakers from ten nations, and 25 artists showcased at Going Global Presents. New partnerships are also opening doors in Asia, including working this year with the Asia New Zealand Foundation and Independent Music NZ for a music delegation to Japan.

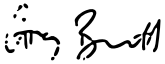
This international success rests on strong foundations at home. Our Musicians Mentoring in Schools programme delivered 615 hours of mentoring, two-thirds of it outside the five main urban centres, and 50 schools took part in Bands Mentoring. Of our 18 industry interns, 56% went on to paid work in music. NZ Music Month featured more than 1,100 performances, events and promotions, and its media reach grew from 7.7 million to over 12.1 million.

However, demand is now far outstripping what we can fund. This year Outward Sound received more than $3 million in applications against an annual budget of $600,000. That is five times what we could invest, and double the value of applications six years ago. In the previous year we drew on our own savings to meet some of this demand, but those reserves are now spent. Without additional investment, we will inevitably support fewer artists to take up international opportunities, and the momentum of recent years will slow. Because artists co-invest at least half the cost of every Outward Sound project, it remains one of the most effective ways to grow the export earnings and global profile of New Zealand music. We look forward to working with government to make sure that potential is realised.

None of this would be possible without the support of our partners across government and the music sector, and I thank them sincerely. I also thank my fellow Trustees, and above all our small but exceptionally dedicated staff, whose skill and commitment deliver results far beyond what their numbers would suggest.

Music enriches Aotearoa, and increasingly, the world is listening.

Ngā mihi nui



Greg Bonnett
Chair, NZ Music Commission Te Reo Reka o Aotearoa

Our Purpose
Tō Mātou Koronga

Vision
Whakahiato Puoro o Aotearoa – Music enriches Aotearoa

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

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

Nature & Scope of Functions

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

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

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

Reporting Framework

The Music Commission reports to the Minister for Arts, Culture and Heritage via Manatū Taonga, the Ministry for Culture and Heritage. The terms of the funding relationship are set out in an Outcome Agreement between the Music Commission and the Ministry.

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

Contribution to Manatū Taonga Ministry for Culture & Heritage Strategy

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

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

The Development, Performance & Export of Music from Aotearoa



Our Goals
O Mātou Whainga



Goal 1 - Development

Support education & upskilling across the music sector

STRATEGY

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

OUTCOMES

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

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

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

Goal 2 - Performance

Support NZ artist opportunities for successful performances

STRATEGY

Support artists & practitioners with data, information and resources to promote original New Zealand music and reach new audiences.

OUTCOMES

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

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

An increasing pool of export-ready artists in Aotearoa.

Goal 3 - Export

Support NZ music to thrive globally

STRATEGY

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

OUTCOMES

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

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

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

Our Highlights
Ō Mātou Hiratanga

For the year to 30 June 2025

- **615 hours of Musicians Mentoring in Schools** delivered right throughout Aotearoa.
- **66% of Mentoring sessions were delivered outside of the five main urban centers** (Auckland, Wellington, Christchurch, Hamilton, Tauranga), demonstrating our commitment to reaching rural and remote communities.
- **18 Industry Internships** occurred during the year with 56% of Interns going on to paid work as a result of their internship.
- **13 Upskilling Events** occurred around New Zealand which we invested in or produced across the year.
- Collaborating with **Smokefreerockquest to deliver two wānanga**, providing students with immersive learning experiences in music performance and creativity.
- Partnering with **Play It Strange** to deliver two Studio Sessions mentoring experiences, offering hands-on experiences in professional recording environments with Mentors Holly Smith and Marlon Williams.
- Supporting the ongoing work and programmes of the **Māori Music Industry Coalition**, the bilingual music initiative **Waiata Anthems** with **APRA AMCOS**.
- **Over 1,100** performances, events and promotions all over the country during NZ Music Month.
- The reach for **NZ Music Month media** this year grew substantially, with over 98 pieces of coverage and a **total reach of 12,150,731** – up from 7,678,600 in 2024.
- **Twelve national music organisations** continued to meet to ensure collaboration and joined-up strategies at a fortnightly hui chaired by the Music Commission.
- Supporting the music sector through investing in the **MusicHelps Wellbeing free counselling service** and the **SHAPRA (Sexual Harm Prevention and Response Advisor) through SoundCheck Aotearoa.**
- Our third **Emerging Professionals Hui** was held where 24 people under the age of 24 share their views on the gaps and opportunities in the music sector.
- Partnering with the **Asia New Zealand Foundation** and Independent Music NZ for cross-country engagement with countries in Asia in the music sector and increasing opportunities to deliver an outward music delegation to Japan.
- **Over 1 billion streams** on global music platforms between the Outward Sound artists supported in 2024-2025.
- **93 matched-funding international investments** through the music export initiative Outward Sound for NZ artists to take their music to the world.
- **6 international music trade events** had a national New Zealand presence coordinated by the Music Commission across USA, Australia, Canada and the United Kingdom.
- Held our second **PANNZ 2024 Arts Market NZ Music Showcase** at Q Theatre targeting the international festival buyer delegates.
- **30 NZ artists performed** at international showcase or trade events across the USA, UK, Europe and Australia.
- **The Going Global Music Summit** this year saw a successful event with the conference at capacity – 200 pax – and speakers from ten nations.
- **24 international speakers appeared at the Going Global Music Summit** in Auckland.
- **25 artists** from Aotearoa showcased at **Going Global Presents.**

Our Partners
O Mātou Hoa Pakihi

Inter-Agency & Organisation Collaboration

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

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

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

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

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

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

Our Projects
O Mātou Kaupapa Matua

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

Development

Support education & upskilling across the music sector

Manatū Taonga Medium-term Outcome:

Resilient and valued cultural sector workforce

- Operating the Musicians Mentoring in Schools Programme
- Operating the Bands Mentoring in Schools Programme
- Supporting the Music Managers Forum Aotearoa (MMF)
- Supporting Independent Music NZ (IMNZ)
- Operating an Industry Internship Programme
- Continuing to monitor emerging income streams, including digital developments
- Producing the Official NZ Music Month Summit in partnership with the MMF
- Supporting, participating and hosting seminars and upskilling events
- Providing a free legal advice service
- Producing the music industry handbook 'The May Book' annually
- Maintaining a website with artist and industry news, and music resources
- Supporting upskilling opportunities for NZ artists and music businesses
- Supporting an inclusive and safe music sector through working with national music organisations including the Māori Music Industry Coalition and SoundCheck Aotearoa
- Contributing toward research on the economic value of the music industry.

Performance

Support NZ artist opportunities for successful performances

Manatū Taonga Medium-term Outcome:

Improved and more equitable access to cultural experiences

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

Export
Support NZ music to thrive globally

Manatū Taonga Medium-term Outcome:

More sustainable economic model

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

Our Initiatives
Ko Tauākī o te Mahinga Mahi

Goal 1 - Development
Support education & upskilling across the music sector

Initiative 1 Musicians Mentoring & Bands Mentoring in Schools Programmes

OUTPUTS

Teachers and students develop knowledge, skills and understanding of contemporary popular NZ music through a practical based framework in which professional musicians act as mentors in participating schools.

Participants in the Smokefreerockquest programmes will be assisted to develop their live performance and event management skills through partnering them with a professional band that provides support, and shares their experiences and knowledge.

This initiative is primarily funded through the Ministry of Education via two Outcome Agreements.

MEASUREMENTS

600 hours delivered of Musician Mentoring.

40 Schools participate in Bands Mentoring.

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

RESULTS

615 hours of Musicians Mentoring in Schools Programme delivered.

92% of participants rated the Programmes as having a positive or strong influence in the intended result areas.

50 schools participated in Bands Mentoring.

TARGETS

600 hours of Musician Mentoring are delivered in the year.

BUDGET ($000)
330

ACTUAL
305

Calendar Year Result 2024:



PARTICIPATING SCHOOLS & MENTORS 2024-2025

MENTORS:
Annie Crummer
Aro
Georgia Lines
HERA
Jed Parsons
Jenny Mitchell
Jimmy Christmas
Joel Shadbolt
Jol Mullholland
Keria Paterson
Kim Halliday
Laughton Kora
Louis Baker
Marlon Williams
Mazbou Q
Paige
Rodney Fisher
Tali
YAMI Cluster

SCHOOLS:
Auckland Girls' Grammar School
Auckland Matariki Cluster
Bethlehem College, Tauranga
Birkenhead College, Auckland
Coromandel Area School
Cromwell College
Dargaville High School
Dargaville Intermediate
Dunstan High School, Alexandra
Freyberg High School, Palmerston North
Gisborne Girls High School
Glenfield College, Auckland
Greymouth High School
Henderson High School, Auckland
Henderson Intermediate, Auckland
Hinds School, Ashburton
Hobsonville Point Secondary School, Auckland
Inglewood High School, Taranaki
Kaipara College, Helensville
Kererū Park Campus, Auckland
Kingslea School, Auckland
Liston College, Auckland
Mackenzie College, Fairlie
Mahurangi College, Auckland
Mana College, Wellington
Marlborough Girls
Motueka High School
Mt Aspiring College, Wānaka
Nelson College for Girls
Northcote College, Auckland
Northland Schools Cluster
Ōtaki Schools Cluster
Petone Park School, Wellington
Pompallier College, Whangārei
Queen Elizabeth College, Palmerston North
Reporoa College, Rotorua Lakes
Richmond View School, Blenheim
Rosehill College, Auckland
Rosmini College, Auckland
Rotorua Boys College
Sacred Heart Girls' College, Hamilton
Sacred Heart Girls' College, New Plymouth
Selwyn College, Auckland
Shirley Boys High School, Christchurch
St Mary's College, Wellington
Thames High School
Timaru Girls High School
Te Kura Kaupapa Māori o Māngere, Auckland
Tokomairiro High School, Milton, Otago
Trident High School, Whakatāne
Waimea College, Nelson
Wainuiomata High School
Waitara High School, Taranaki
Waiuku-Pukekohe Cluster
Wakatipu High School, Queenstown
Western Springs College Ngā Puna o Waiōrea, Auckland

Goal 1 - Development

Support education & upskilling across the music sector

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

OUTPUTS

Providing support to independent music companies via IMNZ and professional artist managers through the MMF enables the delivery of important industry support and professional development initiatives for the benefit of the wider industry.

MEASUREMENTS

The paid membership of IMNZ remains stable or grows. The paid membership of the MMF remains stable or grows.

The MMF and IMNZ will provide services, including an upskilling schedule taking into account membership surveys and feedback, to benefit both their memberships and the wider industry.

RESULTS

The paid membership of IMNZ is 308 members
(2023-2024: 301 members)

The paid membership of the MMF is 427 members
(2023-2024: 448 members)

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

TARGETS

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

BUDGET ($000)
299

ACTUAL
299

Goal 1 - Development

Support education & upskilling across the music sector

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

OUTPUTS

Delivering an Industry Internship Programme will provide practical training and develop the knowledge, networks and career potential for the interns, whilst providing support and new perspectives and for host organisations.

Supporting and participating in upskilling events across NZ, from grassroots learning through to higher professional development opportunities, and producing practical information and resources - with a focus on domestic touring capability - will provide industry practitioners with useful and high-quality information.

Facilitating the collection of data relevant to the NZ music industry will provide the industry (and the Music Commission) with important knowledge about the economic performance of the industry and trends in the music sector.

Working in partnership and supporting other organisations to deliver resources and benefits for the music sector will provide opportunities and infrastructure for the overall health and development of contemporary music in Aotearoa.

MEASUREMENTS

A minimum of eight upskilling events occur annually.

That a minimum of twelve intern placements occur per annum.

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

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

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

RESULTS

13 Upskilling events occured.

18 Internships occurred.

5 partnership projects occurred including the Wellbeing Service with MusicHelps, SongHubs with APRA, the SHAPRA Service with SoundCheck Aotearoa and supporting the Māori Music Industry Coalition and Music Producers Guild Aotearoa.

Quarterly NZ Music Stats and the PWC Economic Contribution of the Music Industry 2024 report were published.

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

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

TARGETS

A minimum of eight upskilling events, 12 Intern placements and 4 partnerships occur or support agreements occur annually.

BUDGET ($000)
299

ACTUAL
293

INDUSTRY INTERNSHIP PROGRAMME HOST ORGANISATIONS 2024-2025

APRA AMCOS, Auckland
Big Fan, Auckland
Broome Recordings, Auckland
Creative Capital Arts Trust, Wellington
Darkroom, Christchurch
Eccles Entertainment, Auckland
Meow Nui, Wellington
Nelson Centre of Musical Arts, Nelson
Otago University Students Association, Dunedin
Pearl Diver, Dunedin
RadioActive.FM, Wellington
Sniffers Mag Limited, Auckland
SOLE Music Academy, Christchurch
South Link Productions, Dunedin
Space Academy, Christchurch
The Label, Auckland
The Rock Factory, Auckland
The Turner Centre, Kerikeri

56% of Interns went on to paid employment in the music sector.

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 4 Provide resources to support domestic touring

OUTPUTS

Scoping and developing resources to support successful domestic touring in New Zealand will make practical use of the information and data collected through the Aotearoa Touring Programme and assist in not losing all the gains made in regional touring and shows for all-ages audiences across Aotearoa.

A specific focus will be on providing information for shows that cater to under-served audiences, and audiences outside of the main centres.

MEASUREMENTS

That at least two support resources are scoped and developed.

That users highly rate the functionality and usefulness of resources.

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

RESULTS

Five touring resources were published as handbooks or online including resource videos from the NZ Music Month Summit.

Positive feedback has been received for the resources.

38 secondary schools requested the Gig Starters NCEA unit plan in 2024 and continue to use the resource and a Gig Starters workshop was held in Kerikeri with Jazmine Mary and Jon Toogood.

TARGETS

At least three resources to support successful touring.

BUDGET ($000)
19

ACTUAL
10

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 5 NZ Music Month

OUTPUTS

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

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

MEASUREMENTS

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

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

RESULTS

Over 1,107 performances, events & promotions.

Press coverage this year had a significant increase with a total reach of 12.1 million (up from 7.7 million in 2024).

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

TARGETS

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

BUDGET ($000)
82

ACTUAL
88

Goal 2 - Performance

Support NZ artist opportunities for successful performances

Initiative 6 Supporting Contemporary Music Awards

OUTPUTS

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

MEASUREMENTS

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

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

RESULTS

Three culturally significant events were supported in the year.

The Pacific Music Awards were held on 29 August 2024, where the NZ Music Commission Best Pacific Male Artist was won by Diggy Dupé.

The Student Radio Network Awards were held on 2 November 2024 in Christchurch. The Music Commission SRN Outstanding Achievement Award was won by Ian Jorgensen (Blink) of Camp A Low Hum.

The Taite Music Prize was held on 15 April 2025 at Q Theatre in Auckland.

TARGETS

Three culturally significant events are supported in the year.

BUDGET ($000)
18

ACTUAL
17.5

Goal 3 - Export
Support NZ music to thrive globally

Initiative 7 Operation of the Outward Sound Programme

OUTPUTS

Through providing a robust grants assistance programme that invests up to 50% of costs for representatives or artists to undertake offshore music market initiatives, NZ music projects will have an increased chance at success in overseas markets, foreign exchange earnings from NZ music will increase, and the profile of NZ music in international markets will improve.

MEASUREMENTS

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

100% of international marketing projects provided with matching funds through Outward Sound have robust plans and demonstrate capability to achieve increased overseas earnings, as assessed by an industry advisory group.

A stable or growing percentage of Outward Sound recipients offered subsequent international opportunities & receive greater coverage and engagement.

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

RESULTS

Four funding rounds were held.

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

93 Outward Sound matched-funding grants were approved in this period.

Outward Sound continued to experience significant growth in demand this year with heightened global interest in music from NZ and increasing opportunities for artists.

Applications were received for more than five times the Outward Sound annual budget, with the volume and value requested records both being broken. This year over $3 million in applications were received – an increase of 30% on last year, and double the value of applications in 2018-2019.

Independent audits have been undertaken for ten projects and ten applicants participated in feedback surveys.

Music data analytics company Viberate reports an estimated **1,028,993,482 on-demand audio streams** between the this year's Outward Sound supported artists.

TARGETS

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

Four funding rounds are held in the year.

BUDGET ($000)
600

ACTUAL
675

Increase offset by reduced Trade Show and other programme expenditure

OUTWARD SOUND RECIPIENTS 2024-2025

9lives for the support of a 6-week US writing/networking visit
9lives for a 13 date Europe tour (as special guest for the Kanii #BLUE tour) and weeklong songwriting collaborations in NYC and London.

Alien Weaponry for a 28 date tour of North America in opening for Kerry King in support of their third album announcement.

Ariana Tikao for performing at Cafe OTO club in London, collaborating with local musicians, and conducting a business development trip to the UK.

ASHEZ for a 14-date tour of North America (USA + Canada)

August Avenue Limited for attending SXSW and meetings in San Francisco, New York and Los Angeles to further the interests of the artists on the August Avenue roster.

Avantdale Bowling Club for a 7 date UK and Europe tour.

Bakers Eddy for showcasing in and around SXSW and New Colossus Festival to build new international teams, and support the release of a new EP.

Borderline for 2 debut performances in Australia.
Borderline for showcasing in around SXSW, attending meetings with new label partner and writing sessions.

Brandn Shiraz for attending SXSW Sydney international showcase.

Brian Baker/BB And The Bullets for a 7 day trip to Chicago to attend Guitar Seminar (Hessfest) and meet Chicago Blues label representatives to facilitate upcoming release through Dixie Frog Records.

Bulletbelt for a 6 date follow-up tour of Japan in support of their album Burn It Up through Impaler Records.

Casual Healing for showcasing in and around SXSW Sydney 2024.

CHAII for a European tour including The Great Escape Festival.

Church & AP for an Australian tour as well as collaborating with local Australian artists.

Clint Murphy for creating and strengthening internal contacts with labels, management, producers, studios and artists in order to bring work to NZ.

Corrella for a debut 5 date headline tour of Australia.

Crooked Royals for an Australian tour supporting international band Periphery in support of their new single.

CYMBOL for an Indian market visit including collaborations, networking and attending the All About Music conference.

Daily J for a 4 date UK tour promoting their new album and playing All Points East Festival

DARTZ for a 35 date tour of Europe/UK, and 5 additional Australian shows en route and on return.

Deva Mahal for a 12 date European and UK tour to pre-promote an upcoming EP.

Drax Project for an 8 date tour of the UK to further grow and develop the band's UK audience, and in support of the band's debut live album, Live at the Jazz Cafe, London.

EDY for a Los Angeles networking and writing trip

Fazerdaze for a 14 date North American tour supporting Pond to promote the release of the second Fazerdaze album Soft Power in November 2024.

Flamingo Pier for a 13-date tour of USA and Europe to support EP release

Frankie Venter for a US market trip, including showcasing at SXSW.

Georgia Lines for a live show and writing sessions in Los Angeles.
Georgia Lines for multiple Sydney performances including a TikTok showcase and supporting US artist Blonde Redhead.

Gracie Moller for an O1 Visa application as well as networking and songwriting in Los Angeles.
Gracie Moller for two months of writing/recording/networking sessions in LA and Nashville.

Guardian Singles for showcasing in and around SXSW 2025.

hanbee & Hans. for market visit to Seoul, meeting future label/booking partners alongside a press run.

OUTWARD SOUND RECIPIENTS 2024-2025

Hannah Everingham for an UK/EU trip including The Great Escape Festival + associated business meetings.

Harry Charles for an O1 Visa application as well as a production and writing trip to Los Angeles.

Heard & Seen for a LA sync mission around the Guild of Music Supervisors Awards as well as sync focused trips in Sydney and Melbourne.

Janine for a 11-date tour of Europe and USA

Jenny Mitchell for showcasing at festivals (Your Roots Are Showing in Ireland and AmericanaFest in UK) and playing UK shows in January 2025.

Joe Ghatt for a 16 date European/UK Tour in April 2025 to promote his sophomore album, Caper.

Jon Toogood for a 4 date Australia tour in support of new LP, The Last Of The Lonely Gods.

Jonathan Bree & Lil Chief Records for market visit to Americana Fest in Nashville and Los Angeles in both an artist and label rep capacity

Jude Kelly for showcasing and meetings in the UK.

Jujulipps for a UK and Europe showcase, promotional and songwriting tour.

Kaosis for a 24 date European tour

Karl Sölve Steven for attending Cannes Marché du Film selected as part of the prestigious Spot The Composer programme

Kerryn Fields & Matt Joe Gow for showcasing at Americanafest USA in Nashville, September 2024.

Kylie Price for showcasing at The Great Escape 2024

Ladi6 for an Australian tour in support of the release of forthcoming album.

Ladyhawke for the Ladyhawke 15th Anniversary Self-Titled Debut Album Australian Tour

Lee Mvtthews for a European summer tour and writing/recording/networking opportunities

lilbubblegum for a 3 date Australian headline tour in support of PROTAGONIST and Q3 single releases including 'DON'T TOUCH' and 'Osiris'.
lilbubblegum for a 4-date Australian tour supporting US act, Baby Gravy, followed by a 6-week US songwriting and networking sessions.

Louis Baker for a 22 date tour of Europe and UK opening for Fat Freddy's Drop in support of release of Louis Baker's EP Medicine.

Luca George for solo showcases and networking in UK/Europe

Māmā Mihirangi & the Māreikura for Canadian tour including festival shows and workshops

Marlin's Dreaming for a 3 date tour of Australia in support of release of fourth album HIRL.

Marlon Williams for an US/UK tour and marketing to support new Māori language album, Te Whare Tīwekaweka.

Marlon Williams for US PR, marketing and touring to support new Māori language album, Te Whare Tīwekaweka.

Mel Parsons for performing at Folk Alliance International 2025 as an official showcasing artist in Montreal, Canada.

Mikeyy for Los Angeles networking and writing sessions with label NIGHTMODE RECORDS.

Mild Orange for a headline tour of North America in support of the band's fourth album.

MOHI for the International Indigenous Music Summit in Toronto as a showcasing artist and Aotearoa delegate

Molly Payton for a UK and Europe headline tour, plus a London festival appearance to support the release of independently released debut album YOYOTTA.

Muroki for showcasing at The Great Escape and additional shows in the UK and Europe supporting new music releases.

Nadia Reid for a 15 date full band tour of Europe and UK in support of fourth studio album, Enter Now Brightness.

Nauti to perform in Melbourne and showcase at SXSW Sydney 2024.

Office Dog for a 15-date tour of the United States as the main support for U.S band, Nada Surf

PARK RD for a 4 date headline tour of Australia to support a new single release.
PARK RD for supporting The Rions on their Australian tour.

OUTWARD SOUND RECIPIENTS 2024-2025

Phoebe Rings for an Asia / Australia Tour and market development.
Phoebe Rings for showcasing at SXSW Sydney 2024.

Pirapus for their debut UK/EU/CA Tour including major festival, support and headline performances as well as a production/songwriting trip with Thrive Music.

Princess Chelsea for a follow-up visit to North America supporting The Beths as well as additional headlining shows

PRINS for showcases and performances in Los Angeles, Germany, and Australia.

ratbag for an inaugural visit to the UK for debut shows, writing sessions and promo activity ahead of her forthcoming EP.
ratbag for production assistance, content creation, marketing and in-territory visits to support the release of ratbag's forthcoming debut album through Universal Music NZ.

Rei for an international trip showcasing at SXSW Sydney 2024, WOMEX Manchester, Wales Festival, and other headline shows.

Rova for a 10 date UK and Europe tour including major support slots and showcasing at ADE in Amsterdam.

SACHI for Australian tour supporting North East Party House

SXMPRA for 6-weeks of writing sessions in the USA
SXMPRA for a 5 date Australian tour supporting US artist, Ski Mask The Slump God and a 28 date co-headline tour of the USA with US artist, KXLLSWXTCH in support of the first phase of SXMPRA's debut album roll-out.

Tami Neilson for a 12 date tour of The USA and EU to support the release of Neon Cowgirl, new album 2025.
Tami Neilson for showcasing in and around Americana Festival Nashville 2024

teo glacier for a US market trip, including showcasing at SXSW.

The Dollys for attending the Australian Country Music Academy and Tamworth Country Music Festival 2025.

The Veils for a UK and Europe album release tour for Asphodels.

Theia and TE KAAHU for Canadian tours including a Folk Alliance International 2025 showcase.

TREI for a European tour in October 2024.

Vana for a 33 Date USA/Canada tour supporting Honey Revenge through Sumerian Records.

WHO SHOT SCOTT for a 3 date tour of the greater Tokyo region including attending & performing at Music Bridge Tokyo in April 2025.

Will Swinton for a 25 date support tour with Babyjake in support of sophomore EP through 10k Projects/Capitol Records.

YAHYAH for showcasing at SXSW Sydney 2024.

Goal 3 - Export
Support NZ music to thrive globally

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

OUTPUTS

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

The offshore business potential for NZ music businesses will be increased through a coordinated, professional and territory-relevant national representation promoting New Zealand as a source of repertoire.

MEASUREMENTS

Positive results are gained by a growing or stable percentage of NZ music businesses (including artists) that attend music markets or trade fairs to showcase artists and promote NZ as a source of repertoire.

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

RESULTS

Six international trade events hosted NZ participants in the year.

BIGSOUND – Conference and showcasing event in Brisbane, Australia, with supported business delegates and showcasing artists Alayna, DARTZ, Dick Move, Georgia Lines, MACEY, Matt Joe Gow & Kerryn Fields, NO CIGAR, Paige, Park RD and Reiki Ruawai.
WOMEX – Trade show and conference in Manchester, UK with supported business delegates and NZ artist REI.
SXSW – Trade show, conference and showcasing event in Austin, USA with NZ artists Baker's Eddy, Borderline, Frankie Venter, Guardian Singles, Ny Oh and Teo Glacier.
The Great Escape – Showcase and conference event in Brighton, UK with NZ artists Borderline, CHAII, DRAX PROJECT and NO CIGAR.
Folk Alliance International – Industry conference and showcasing event in Montréal, Québec, Canada with NZ artists Mel Parsons and Te Kaahu.
SXSW Sydney – Trade show, conference and showcasing event in Australia with NZ artists Brandon Shiraz, Casual Healing, Chase Woods, Nauti, Phoebe Rings and REI.

Additionally, we supported individual NZ business to attend ADE in the Netherlands, AmericanaFest in USA and Indie-Con in Australia.

TARGETS

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

BUDGET ($000)
200

ACTUAL
160

Goal 3 - Export
Support NZ music to thrive globally

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

OUTPUTS

Facilitating opportunities for international specialists to pass on knowledge to local music businesses via seminars and networking opportunities will enable NZ artists and professionals to make more informed plans and decisions with regard to overseas market initiatives, improving their chances of success.

MEASUREMENTS

At least 80 NZ music professionals participate per annum.

At least 20 international professionals participate per annum.

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

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

RESULTS

200 attendees at the Going Global Music Summit this year.

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

TARGETS

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

BUDGET ($000)
50

ACTUAL
53

Our Organisation
Tō Mātou Pakihi

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

The operations of the organisation are managed by the Chief Executive, with input from two senior managers – the International Manager and the Education Manager.

The Music Commission has 8.1 FTE staff members, with five full-time staff and five part-time members of the team. The work output for number of staff at the organisation shows the commitment and skills of the Music Commission team and their dedication to the goals of to support artists and music businesses from Aotearoa.

Organisational Health & Capability Goals

Goal 1

The Music Commission has a committed and capable Board of Trustees that effectively governs the organisation.

The Board undertakes an annual self-assessment to evaluate the effectiveness of its governance.

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

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

Result: Achieved

Goal 2

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

All staff will have training opportunities and performance reviews annually.

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

Result: Achieved - 0 FTE

Goal 3

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

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

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

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

A carbon audit of the organisation is undertaken annually.

Result: Achieved

Organisational Health & Capability Goals

Goal 4

The Music Commission will collaborate with other agencies, both government and non-government, to provide services to support the growth of the music industry in New Zealand where appropriate.

The Music Commission identifies common goals with other agencies and where appropriate participates in partnerships for service provision.

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

Result: Achieved

Goal 5

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

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

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

Result: Achieved

Our Financial Results
Ō mātou hua ā-Pūtea

For the year ending 30 June 2025

VARIANCES OF NOTE

- The significant decrease in Grants this year is due to all additional programmes implemented as part of the NZ Music Recovery Covid-19 Response being completed and all additional grant streams ceasing the prior year.

- Addtionally, Outward Sound expenditure this year returned to our baseline funding amount of $600,000, even with continued record-levels of demand for the programme. The Music Commission had utlised savings in the prior financial year to meet some of the unprecendented and growing requests for Outward Sound support, however these reserves have now been depleted.

- As noted above, Outward Sound has an annual budget of $600,000 and the demand for Outward Sound to support international opportunities exceeded $3million in this financial year.

- The Outward Sound International Travel & Accommodation variance is offset by lower costs in other expenditure areas due to the types of co-investment requested in grant applications.

- All Grant income is recognised when it is utilised, not when deposited. This results in a variance between the Initiative Reporting and the Statement of Financial Performance Income in all areas listed as Grants.

- The Music Commission has utilised accumulated revenue to cover our budgeted deficit this financial year and is reducing costs wherever possible in the implementation of programmes.

Independent Auditors Report

for the year ending 30 June 2025

WilliamBuck
ACCOUNTANTS & ADVISORS

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

Report on the audit of the performance report

Our opinion on the performance report

In our opinion, the accompanying performance report of New Zealand Music Commission (the Entity), presents fairly, in all material respects:

- the entity information as at 30 June 2025;
- the financial position of the Entity as at 30 June 2025, and its financial performance, and its cash flows for the year then ended; and
- the service performance for the year ended 30 June 2025 in that the service performance information is appropriate and meaningful and prepared in accordance with the Entity's measurement bases or evaluation methods

in accordance with the Public Benefit Entity Standards/Public Benefit Entity Standards Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board.

What was audited?

We have audited the performance report of the Entity, which comprises the financial statements on pages 9 to 35, the service performance information on pages 5 to 8, and entity information on pages 3 and 4. The complete set of financial statements comprise:

- the statement of financial position as at 30 June 2025,
- the statement of comprehensive revenue and expense for the year then ended,
- the statement of changes in equity for the year then ended,
- the statement of cash flows for the year then ended, and
- notes to the financial statements, including a summary of significant accounting policies and other explanatory information.

Basis for opinion

We conducted our audit of the financial statements in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the service performance information and entity information in accordance with the ISAs (NZ) and New Zealand Auditing Standard NZ AS 1 (Revised) *The Audit of Service Performance Information*. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the performance report* section of our report.

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William Buck is an association of firms, each trading under the name of William Buck across Australia and New Zealand with affiliated offices worldwide.
*William Buck (NZ) Limited and William Buck Audit (NZ) Limited

PRAXITY

We are independent of the Entity in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

Responsibilities of those charged with governance for the performance report

Those charged with governance are responsible on behalf of the Entity for:

- The preparation, and fair presentation of the performance report in accordance with the applicable financial reporting framework;
- The selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present service performance information that is appropriate and meaningful in accordance with the applicable financial reporting framework;
- The preparation and fair presentation of service performance information in accordance with the Entity's measurement bases or evaluation methods, in accordance with the applicable financial reporting framework;
- The overall presentation, structure and content of the service performance information in accordance with the applicable financial reporting framework; and
- Such internal control as those charged with governance determine is necessary to enable the preparation of a performance report that is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the performance report

Our objectives are to obtain reasonable assurance about whether the financial report/performance report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate or collectively, they could reasonably be expected to influence the decisions of users taken on the basis of this performance report.

A further description of our responsibilities for the audit of the performance report is located at the External Reporting Board's website:

https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/audit-report-14-1/

This description forms part of our auditor's report.

WilliamBuck
ACCOUNTANTS & ADVISORS

Restriction on Distribution and Use

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

William Buck

William Buck Audit (NZ) Limited
Auckland, 18 December 2025

Statement of Comprehensive Revenue & Expense

for the year ending 30 June 2025

	2025 ACTUAL	2025 BUDGET	2024 ACTUAL
REVENUE FROM EXCHANGE TRANSACTIONS			
Donations, Fundraising and Other Similar Revenue			
Contributions	-	-	3,000
Revenue From Providing Goods or Services			
Government Grants	-	-	-
Services/Fees	21,453	19,000	28,111
Sale of Goods - NZMM Apparel	31,575	13,000	22,750
Other Income	5,618	6,500	7,536
Interest, Dividends and other Investment Revenue			
Interest Received	77,973	82,330	134,030
Total Revenue from Exchange Transactions	136,619	120,830	195,427
REVENUE FROM NON-EXCHANGE TRANSACTIONS			
Donations, Fundraising and Other Similar Revenue			
Contributions	10,000	11,000	8,111
Revenue From Providing Goods or Services			
Government Grants	2,690,122	2,844,064	4,154,616
Interest, Dividends and other Investment Revenue			
Dividends Received	490	514	514
Total Revenue From Non-Exchange Transactions	**2,700,611**	**2,855,578**	**4,163,241**
TOTAL REVENUE	**2,837,230**	**2,976,407**	**4,358,668**
LESS EXPENSES			
Volunteer and Employee Related Costs	857,226	855,691	857,984
Costs Relating to Providing Goods or Services	796,984	912,737	882,642
Grants and Donations Made	1,113,778	1,081,900	2,491,868
Property Expenses	61,121	62,680	59,786
Depreciation	2,964	14,398	4,154
Amortisation - Intangibles	-	-	27,500
Interest Expense	158	30	8
Other Expenses	39,995	71,890	38,996
TOTAL EXPENSES	**2,872,225**	**2,999,326**	**4,362,940**
Net Surplus / Deficit Before Tax	(34,995)	(22,919)	(4,272)
Tax Income/(Tax Expense) / Deferred Tax	(8,964)	(4,318)	1,277
Total Comprehensive Revenue and Expenses / (Deficit)	(26,031)	(18,600)	(5,549)

Consolidated Statement of Changes in Net Assets/Equity

for the year ending 30 June 2025

	ACCUMULATED REVENUE & EXPENSES	TOTAL NET ASSETS/EQUITY
NET ASSETS / EQUITY		
Balance as at 1 July 2024		
Balance as at 1 July 2024	477,517	477,517
Net Surplus / (Deficit) for the period after tax	(5,549)	(5,549)
Balance as at 30 June 2024	**471,968**	**471,968**
Balance as at 1 July 2025		
Balance as at 1 July 2025	471,968	471,968
Net Surplus / (Deficit) for the period after tax	(26,031)	(26,031)
Balance as at 30 June 2025 (Actual)	**445,937**	**445,937**

Consolidated Statement of Financial Position

for the year ending 30 June 2025

	2025	BUDGET	VARIANCE
Trading Account			
Income			
Contributions	10,000	11,000	(1,000)
Dividends and Interest Received	78,463	82,843	(4,380)
Government Grants	1,823,122	1,977,064	(153,942)
Services / Fees	21,453	19,000	2,453
Other Income	37,193	19,500	17,693
	1,970,230	2,109,407	(139,177)
EDUCATION			
Contributions	-	-	-
Government Grants	267,000	267,000	-
Services / Fees	-	-	-
Training/Consultation	-	-	-
Other Income	-	-	-
	267,000	267,000	-
OUTWARD SOUND			
Government Grants	600,000	600,000	-
	600,000	600,000	-
Total Income	**2,837,230**	**2,976,407**	**(139,177)**
Less: Deductible Expenditure			
NZ MUSIC COMMISSION			
Salary & Wages	696,293	679,371	(16,922)
Personnel Expenses	42,706	72,604	29,898
People Expenses	223,169	220,098	(3,071)
Administration Expenses	79,732	96,970	17,239
Communication Expenses	11,443	11,834	391
Manufacturing / Resources	37,298	50,977	13,679
Professional Services	56,376	83,655	27,279
Property Expenses	58,715	71,565	12,850
Repairs and Replacements	2,114	6,065	3,951
Events	113,740	157,305	43,565
Education & Research	15,123	26,064	10,941
Advocacy & Promotions	512,435	543,750	31,315
Other Expenses	8,297	4,275	(4,022)
	1,857,441	**2,024,534**	**167,092**
EDUCATION			
Salary & Wages	100,675	99,395	(1,280)
Personnel Expenses	7,260	9,084	1,825
People Expenses	92,448	106,476	14,028
Administration Expenses	4,565	4,798	233
Communication Expenses	1,843	1,848	5
Manufacturing / Resources	3,535	26,438	22,903
Professional Services	81,828	86,225	4,397
Property Expenses	9,635	9,635	(0)
Repairs and Replacements	24	25	1
Events	-	800	800
Education & Research	-	150	150
Advocacy & Promotions	3,060	7,000	3,940
	304,872	351,874	47,001

	2025	BUDGET	VARIANCE
OUTWARD SOUND			
Instant Action Fund	-	-	-
Travel & Accommodation - Domestic	460	3,000	2,540
Travel & Accommodation - International	531,585	420,000	(111,585)
Administration	1,296	18,000	16,704
Production	99,677	81,000	(18,677)
Events	5,036	18,000	12,964
Advocacy & Promotions	36,862	60,000	23,138
	674,917	600,000	(74,917)
Total Deductible Expenditure	2,837,230	2,976,407	139,177
Net Profit/(Loss) Before Taxation	0	0	0
Taxation - Current Year	(10,241)	(10,066)	175
Taxation - Deferred	1,277	5,748	4,471
Net Profit/(Loss) After Taxation	8,964	4,318	(4,646)
Less: Non Deductible Expenditure			
Music Commission	34,033	22,245	(11,788)
Education	962	674	(288)
Outward Sound	-	-	-
Total Non Deductible 'Expenditure	34,995	22,919	(12,076)
TOTAL COMPREHENSIVE INCOME	**(26,031)**	**(18,600)**	**(7,430)**

Our People
O Mātou Tangata

Board of Trustees

Greg Bonnett - Chair
Business Affairs, BNZ Bank

Savina Fountain - Deputy Chair
Big Fan & Ignite Programme

Jeni Little
HOD Music, Hobsonville Point Secondary School

Joel Tashkoff
Artist; Producer; Partner, Dominion Law

Nicole Thomas
NicNak PR & Management

Pip Laufiso
Education Adviser, Ministry of Education & Co-chair,
Te Mana Āhua Ake Charitable Trust | Otago Polyfest

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Danya Yang
Programmes Coordinator

Rachel Ashby
Capability Coordinator

Willa Cameron
Logistics & Support

Charlie Verberne
Events

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