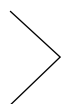


Tāmaki Makaurau Pā Puoro  
Auckland City of Music



RĪPOATA Ā-TAU | ANNUAL REPORT  
2023 — 2024

# CONTENTS



WHAKAHAERE ATAWHAI   OUR CHARITY	3
WHĀINGA   MISSION STATEMENT, PRINCIPALS AND OBJECTIVES	4
MANA WHAKAHAERE   GOVERNANCE	
Charitable Trust Establishment	8
Council Partnership Agreement	8
Operational Management	8
Te Rūnanga Mātanga Puoro   Music Advisory Board	10
NGĀ KAUPAPA   OUR PROJECTS	
Equaliser	12
Music In Venues: Level Up	12
This Must Be The Place	13
HAPORI   SUPPORTING OUR COMMUNITY	
Chris Cuffaro NZ Artist Exhibition	14
Asian Soundscapes & Where The Asians At?	14
AMPS Aotearoa Music Producer Series	16
Kāhui St David's music community space	17
Te Puna Establishment Board	18
Red, White and Brass premiere	18
Aotearoa Synposium Screen Music Conference	19
Ka Mua Ka Muri	20
NZ Music Month Activity	20
Stand Up Stand Out	21
NGĀ KŌTUITUI   OUR NETWORKS	
UNESCO Creative Cities Network (UCCN)	23
UNESCO Cities of Music (UCOM) Subnetwork	25
Aotearoa UNESCO Creative Cities Network (AUCCN)	28
Other international connections	29
TAUĀKĪ PŪTEA   FINANCIAL STATEMENTS	
Directory	32
Compilation Report	33
Statement of Financial Performance	34
Statement of Movements in Accumulated Funds	35
Statement of Financial Position	36
Statement of Cash Flows	37
Notes to the Financial Statements	38
TĀPIRITANGA TAHI   APPENDIX 1: MUSIC ECOSYSTEM CONSULTATION SURVEY	40
TĀPIRITANGA RUA   APPENDIX 2: MUSIC IN VENUES REPORT	46
TĀPIRITANGA TORU   APPENDIX 3: MUSIC TOURISM	55
TŪTOHU   CREDITS	57



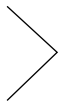
> The Dawns, Picnic Mini Fest, Tuning Fork.

# WHAKAHAERE ATAWHAI OUR CHARITY

---

Legal name of entity:	Auckland City of Music Trust
Other name of entity:	n/a
Type of entity	Charitable Trust
Registration number:	CC61837
New Zealand Business number:	9429051462611
IRD / Goods and Services number:	140-356-956
Physical address:	18 Karaka Street, New Lynn Auckland 0600
Phone number:	021 215 2252
Website:	<a href="http://aucklandcityofmusic.nz">aucklandcityofmusic.nz</a>

NB. Many of the projects and initiatives reported here have completion or execution dates beyond 30 June 2024. However, this mahi was begun during the period so are reported here for the purposes of clarity. Financial reporting, however, is strictly 1 July 2023 – 30 June 2024.

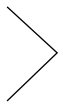


# TAUTUHI DEFINING ACOM

ACOM is a connector. It is the glue across Auckland's musical cultures, ecologies, organisations, people and policy makers and a critical function is to connect our musical whānau to each other, and to the world.

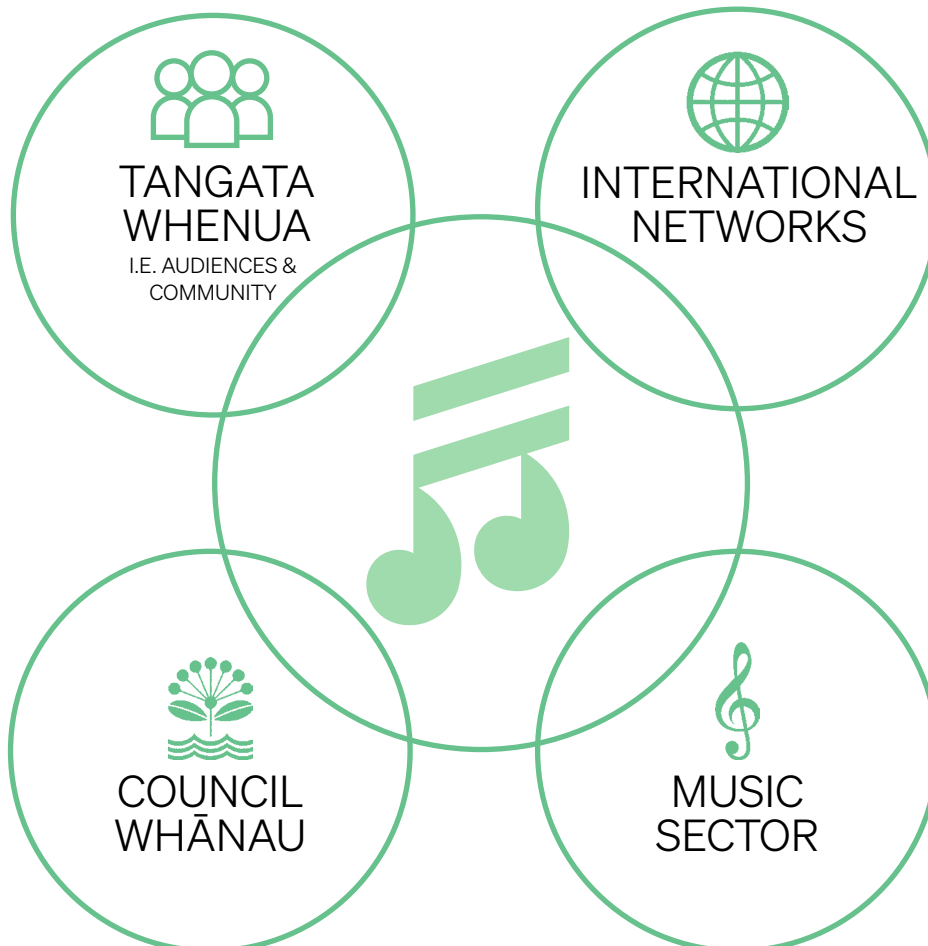
We work with other partners in the sector to clearly define our areas of control and influence in the music ecology. We recognise we all have different levers and strengths and we work with others to unlock our vision.

The emphasis will be on collaboration; to champion our unique musical whānau, origin stories, and heritage locally and to the world.



## NETWORK OF AWHI

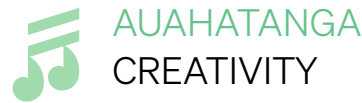
How ACOM connects the music ecosystem



# WHANONGA PONO VALUES



RANGATIRATANGA  
LEADERSHIP



AUAHATANGA  
CREATIVITY



MANA TAURITE  
EQUITY



WHANAUNGA  
CONNECTION



MANAAKITANGA  
CARE

# NGĀ MĀTAPONO ĀRAHI GUIDING PRINCIPLES

## TE MAHITAHĪ COLLABORATION

Ka mahitahi mātou i roto i te kotahitanga mō te aronga kotahi.

We will work together in unity and common purpose

## KAITIAKITANGA GUARDIANSHIP

I raro i te aratakitanga o ngā mana whenua, ka tiaki mātou i ngā tikanga ā-puoro o tō tātou rohe; me ōna kaiwaihanga, kaitautoko hoki.

We will actively care for the musical culture of our region; and the people who create and support it.

## NAU MAI A WARM WELCOME

Ka whai wāhanga tātou, ō tātou kainoho, manuhiri hoki i te humi o ngā tikanga puoro o te rohe.

We share the abundance of this special region's music culture generously with our residents and visitors.



As an active member of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) Creative Cities Network, we support the [United Nations Sustainable Development Goals \(SDG\)](#). The SDGs, adopted by all United Nations Member States, provide a shared blueprint for peace and prosperity for people and the planet, now and into the future. At its heart are the 17 Sustainable Development Goals (SDGs), which are an urgent call for action by all countries in a global partnership. Projects and initiatives by Auckland City of Music and our partners that align with SDGs are noted throughout this document.

# TIRO WHĀNUI RAUTAKI STRATEGIC OVERVIEW

## WHANONGA PONO | VALUES

RANGATIRATANGA  
LEADERSHIP

AUAHATANGA  
CREATIVITY

MANA TAURITE  
EQUITY

WHANAUNGA  
CONNECTION

MANAAKITANGA  
CARE

## NGĀ MĀTAPONO ĀRAHI | GUIDING PRINCIPLES

TE MAHITAHĪ | COLLABORATION  
We will work together in unity and common purpose

KAITIAKITANGA | GUARDIANSHIP  
We will actively care for the musical culture of our region; and the people who create and support it.

NAU MAI | A WARM WELCOME  
We share the abundance of this special region's music culture generously with our residents and visitors.

## TIROHĀNGA WHANUI | VISION

Music is everywhere

### HOAKETANGA | PURPOSE

To enhance the mana, wellbeing and prosperity of Tāmaki Makaurau's unique and diverse musical whanau.

### WHAKATAKANGA | MISSION

To connect, promote and champion our unique musical whanau's abilities and talent, locally & globally.

## POU RAUTAKI | STRATEGIC PILLARS



### WHAKAPIKI ADVANCE

We help advance the unique musical cultures that define Tāmaki Makaurau as a global city of music, through education, partnerships, access and trade.



### HERENGA CONNECT

We connect Tāmaki Makaurau's musical cultures, ecologies, organisations, people and policy makers with each other, and to the world.



### WHAKATUARĀ PROMOTE

We promote the uniqueness and diversity of Tāmaki Makaurau's music culture across our city, Aotearoa and the world.



### TIAKANGA PRESERVE

We help preserve Tāmaki Makaurau's unique musical culture by supporting initiatives which celebrate & honour our past, present and future.

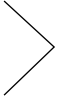
## HOHENGA | ACTIONS

- Connect with all stakeholders in the ecosystem via regular meetings and communications.
- Connect and collaborate with local and international networks.
- Be available to assist connections between stakeholders when called upon.
- Produce and/or participate in articles, op-ed's, etc pertaining to music ecosystems and music city policy.
- Design, produce and obtain funding for projects that meet both the needs of the community and support the UN Sustainable Development Goals.
- Support and promote stakeholder projects that meet the criteria of the Strategic Pillars.
- Actively promote and encourage use of the tohu wherever possible as a badge of civic pride.



> Whammy Bar entrance, St Kevin's Arcade.

# MANA WHAKAHAERE GOVERNANCE



## CHARITABLE TRUST ESTABLISHMENT

Auckland City of Music Trust was formally established 29 June 2023. The founding trustees are David Ridler, Mark Roach, and Damian Vaughan.

Certificate of Incorporation was issued on 11 July 2023.

Charitable Registration was confirmed on 6 September 2023 (Registration number CC61837).

---

## COUNCIL PARTNERSHIP AGREEMENT

A formal partnership agreement was signed between Auckland Council and Auckland City of Music Trust on 12 March 2024. The agreement confers the Trust the mandate to act as the city Focal Point and liaise with the UNESCO Creative Cities Network Secretariat (Paris) to administer the UNESCO City of Music designation on the city's behalf. The partnership agreement is valid until July 2027.

---

## OPERATIONAL MANAGEMENT

DIRECTOR | Mark Roach

The ACOM Director serves as the main champion connecting the Council whānau of Tāmaki Makaurau Auckland (the City) and the music ecosystem (the Sector). The main goal of the Director is to increase opportunities for the music sector in Tāmaki Makaurau Auckland by promoting the local music industry and being a resource to the local stakeholders. This position involves meeting preparation, policy research, and project organisation. This is a voluntary, unremunerated position. For the 12 months between August 2023-August 2024 the Director worked on average 20 hours per week (0.5 FTE).

The functions of the role are to:

- Be kaitiaki of the Auckland City of Music | Tāmaki Mākaurau Pā Puoro (ACOM) UNESCO designation and promote use of the ACOM tohu across the region as an identifier of civic pride in the Sector.
- Implement the goals and objectives as set out in the Auckland Music Strategy (see Page 6).
- Plan work programmes to deliver the goals and objectives of the Auckland Music Strategy.
- Foster collaboration with other city music hubs and communities.
- Promote and publicise the work of the office.
- Ensure consistent communication between the Sector and the City regarding news, applications, grants, trends, and best practices.
- Maintain relationships with regional and national stakeholders.
- Maintain relationships with international stakeholders, including attendance of UCCN annual meetings and music subnetwork meetings, and meeting the statutory obligations of the network as prescribed by UNESCO.

*Continued*





> Hans Puckett performing at Whammy Bar as part of 95bFM Drive

*Continued from previous page*

- Plan and convene a calendar of Music Advisory Boards that engage City and Sector stakeholders on a meaningful level.
- Seek additional funding and/or sponsorship for projects and the office as required.
- Evaluate the Auckland Music Strategy and develop renewals of the same on a regular and timely basis.
- Act as the first point of contact for the Sector when addressing City institutions.
- Serve as a liaison between the City and the Sector within the music ecosystem.
- Support the music ecosystem and build relationships that benefit the ecosystem as well as supporting diversity (in terms of both demographics and genres) within the Sector for the City.
- Support the Sector with communication and promotion locally, nationally, and internationally, and support efforts that export Auckland's music to other markets.
- Develop and implement networking opportunities for the Sector, and external organisations that might wish to engage with the Sector.
- Act as an advisor on the local, national, and international music industry to the Mayor, City Departments, Elected Members, etc.
- Serve as a primary point of contact for music industry-related inquiries from both local and out-of-town interests.
- Represent the office at public speaking engagements and to media.
- Prepare and execute the visual identity and assets for marketing, promotion and governance.
- Manage the social media presence of ACOM and promote music-related events across other City platforms.
- Assume any other duties, responsibilities and related as may be required.

# TE RŪNANGA MĀTANGA PUORO MUSIC ADVISORY BOARD



Auckland City of Music was pleased to be announce the inaugural Te Rūnanga Mātanga Puoro | Music Advisory Board (MAB) in April 2024.

An open call was put out in March and the Trust was overwhelmed with the number of applications received. It was heartening to see such a keen interest shown by an incredibly high standard of applicants.

We are confident that the members selected reflect the breadth and diversity of the region's music ecosystem and we look forward to working with them.

The Board is further strengthened by the addition of Council Ally Members. This ensures efficient communication and connection between the music sector and Auckland Council, whilst achieving the best possible outcomes that contribute to the growth and success of Auckland as a City of Music.

The objective of the MAB is to leverage the collective industry connections and expertise to benefit key priority areas of the Auckland Music Strategy. The MAB will provide information and advice to the city on current issues and trends affecting the sector in the region.

The MAB's role is to:

- Advocate for the local music sector and initiatives that support its growth and development.
- Connect local industry with each other and the city.
- Provide information on potential career pathways, development initiatives and sector opportunities that will build our local music sector's impact nationally.

As of November 2024, the MAB had met twice (May and August 2024) with a third meeting scheduled for early December. Board Members are paid a koha of \$100.00 each per meeting.

## BOARD MEMBERS



**XAN HAMILTON**  
Artist Management, Event Producer,  
Promoter, Publicist



**HUIA HAMON**  
Artist, Engineer, Producer & Global  
Māori Music Networker



**DANIELLE HAO-AICKIN**  
Artist, Asian arts and Youth arts  
advocate



**DAVE JOHNSTON**  
Artist, Producer,  
Music Education advocate



**VICTORIA KELLY**  
Artist, Composer, Classical  
and Artist advocate



**JONAH MERCHANT**  
Venue owner



**CAT PERCY**  
Youth, Creative Industry Careers  
and Social Enterprise advocate



**CHARLOTTE RYAN**  
Broadcaster, Local Music advocate



**PETRINA TOGI-SA'ENA**  
Pacific music advocate



**TOM TREMEWAN**  
Broadcaster



**CHRIS VAN DE GEER**  
Artist, Record Label/Publishing/  
Studio owner, Producer



**LUI VILISONI**  
Pacific and Youth music advocate,  
Broadcaster



**ROB WARNER**  
DJ and nighttime economy  
advocate



**SHAQUILLE WASASALA**  
Artist, Promoter

## COUNCIL ALLY MEMBERS



**BRONWYN BENT**  
Creative Partnerships Lead,  
Auckland Council



**GAVIN DOWNIE**  
Event Organiser,  
Auckland Council



**HELAINA KEELEY**  
Manager, Performing Arts,  
Auckland Live



**BOBBY KENNEDY**  
Place & Partner Specialist Arts,  
Auckland Council



**JASMINE MILLET**  
Head of Creative Industries,  
Tātaki Auckland Unlimited



**MARILYN PORTMAN**  
Heritage & Research,  
Auckland Libraries,



**GENE RIVERS**  
Arts & Culture Programme,  
Auckland Council



**LEESA TILLEY**  
Director, Pasifika Festival,  
Tātaki Auckland Unlimited

## AUCKLAND CITY OF MUSIC TRUSTEES



**DAVID RIDLER**  
Independent Music Consultant



**MARK ROACH**  
Director ACOM, Independent Music  
Consultant, Music Designer



**DAMIAN VAUGHAN**  
Independent Music Consultant,  
Music Distributor

# NGĀ KAUPAPA OUR PROJECTS



PROJECT SUPPORT:



## EQUALISER

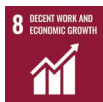
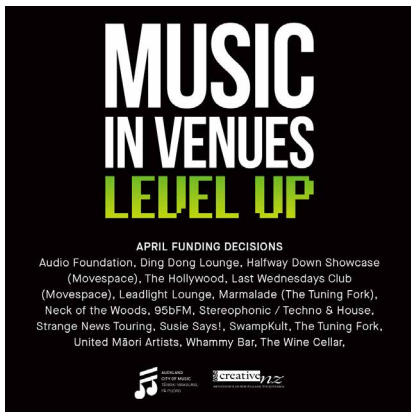
MARCH 2023 THROUGH TO FEBRUARY 2024

Equaliser (EQ) is a project initiated to strengthen and improve the representation of women professionals in the music sector through the creation of recorded music masters and music videos.

After the success of the inaugural Auckland EQ project (2021), female musicians were once again able to apply for project grants in 2023. Each project received \$10,000 to create content (music video, interstitials, visualisers) to support the release of new music. Two projects were funded: [Mel Parsons "Little Sadness"](#) and [Aja "True Love"](#).

Thanks to Te Māngai Pāho, one music grant was specifically targeted for a Māori musician working with a Māori director. 15% of all applications received this year were from musicians identifying as Māori. However, none of the applications received were in Te Reo Māori. To support reo promotion as an outcome, as well as supporting the UN Decade of Indigenous Languages, Te Māngai Pāho generously approved an additional grant to enable our Māori recipient to record their waiata in te reo and any further video editing/filming for this version.

**Equaliser supports UN Sustainable Development Goals #5: Gender Equality, and the Decade of Indigenous Languages.**



PROJECT SUPPORT:



## MUSIC IN VENUES: LEVEL UP

MARCH 2024 (THROUGH TO NOVEMBER 2024. ADDITIONAL PROJECTS PROJECTED THROUGH TO 2025).

SEE ALSO APPENDIX 2

Through a funding grant from Creative NZ we were able to assist venues, promoters and performers to stage events around the region. Level Up consists of micro-grants of \$2000 each that are intended to support grassroots music venues and promoters in the upskilling of our music workforce. Funds could be used for venues and promoters working together to mentor & train emerging/new entrant promoters for the purposes of staging an event, existing promoter communities to mentor & train emerging/new entrant promoters, and venues to facilitate training to upskill staff on sourcing & staging events.

As at November 2024, the funding had supported 18 recipients, creating 27 event performances in 13 unique venues with 91 different performing artists performing to over 2000 audience members. The project brought an estimated \$3.7million in social and economic impacts to the region\*.

\*Estimate figure using Massey University's live performance value calculator.

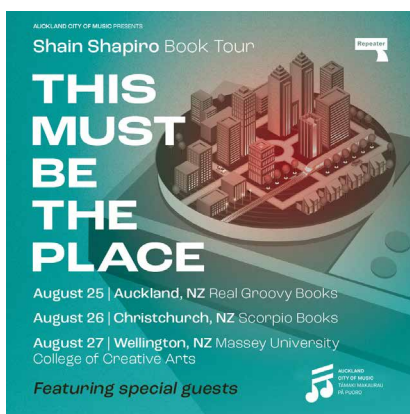
**Music in Venues supports UN Sustainable Development Goal #8: Decent Work & Economic Growth.**



> L-R: Catherine Hoad, Bianca Bailey, Shain Shapiro.



> L-R: Shain Shapiro, Shaquille Wasasala, Lucy McRae.



MET OR EXCEEDED TARGET OF 50% FEMALE PARTICIPATION

## THIS MUST BE THE PLACE

AUGUST 2024 (UNDER PLANNING SINCE APRIL 2024)

We welcomed leading music ecosystem expert [Dr. Shain Shapiro](#) to our shores for a series of speaking engagements in August. Shain has been travelling the world promoting his book 'This Must Be The Place: How Music Can Make Your City Better'. The book is based on Shain's extensive experience in developing music city strategies with his London-based consultancy firm Sound Diplomacy, and his further work with his non-profit company Centre For Music Ecosystems. Auckland City of Music hosted Shain at speaking events in Auckland (Real Groovy), Wellington (College of Creative Arts, Massey University) and Christchurch (Scorpio Books) where he was joined by local sector experts.

AUCKLAND GUESTS: Lucy McRae (venue owner, artist), Shaquille Wasasala (artist);

WELLINGTON GUESTS: Dr. Catherine Hoad (Massey University), Bianca Bailey (CubaDupa festival programmer, artist)

CHRISTCHURCH GUESTS: Sacha Vee (educator, artist), James Meharry (radio station owner).

**The tour supports UN Sustainable Development Goal #11: Sustainable Cities and Communities.**

# HAPORI SUPPORTING OUR COMMUNITY

ACOM seeks to support, uplift and celebrate our music community stakeholders wherever possible. In its simplest form, we provide letters of support for organisational funding, as well as lending our voice and mana to campaigns. We also provide in-kind and/or financial support to key third-party projects and initiatives.



## CHRIS CUFFARO NZ ARTIST EXHIBITION JULY 2023

We partnered with [AgentX](#) to help deliver an exhibition of local musicians by renowned US music photographer, [Chris Cuffaro](#). Cuffaro has photographed some of the biggest musicians globally, including iconic shots of Pearl Jam, Red Hot Chili Peppers, Nirvana, George Michael, Iggy Pop, No Doubt, Henry Rollins, Elvis Costello, Nick Cave and Soundgarden. These images have regularly appeared in Rolling Stone, Spin, RayGun, as well as on more than 200 album covers.

ACOM assisted with designing all marketing and merchandising assets, and the ACOM Director spoke at the exhibition opening night. The framed and signed photos were on display at Art News Aotearoa gallery in Auckland Central, and were for sale via Webb's Auction House online, with 100% of proceeds going to charity MusicHelps.

**The exhibition supports UN Sustainable Development Goal #3: Good Health and Wellbeing**

**3** GOOD HEALTH AND WELL-BEING

**5** GENDER EQUALITY

MET OR EXCEEDED TARGET OF 50% FEMALE PARTICIPATION



## ASIAN SOUNDSCAPES & WHERE THE ASIANS AT? OCTOBER 2023

The ACOM Director was a guest speaker at the launch of an important piece of research, '[First findings from conversations with Asian New Zealand musicians](#)'.

The report presented key findings from preliminary research aimed at understanding the challenges to work and wellbeing experienced by Asian New Zealand musicians. The research was commissioned by SquareSums&Co., funded by New Zealand Music Commission, and supported by the Center for Culture-Centered Approach to Research and Evaluation (CARE), Massey University. ACOM has also supported [Asian SoundScapes](#) and [Where The Asians At?](#), both initiatives which raise awareness and showcase the diversity of emerging Asian talent in Tāmaki Makaurau Auckland. Around 30% of the region's population is Asian, with over 60% of the country's Asian population residing in Tāmaki Makaurau Auckland.

**These initiatives support UN Sustainable Development Goal #8: Decent Work & Economic Growth and Goal #11: Sustainable Cities and Communities.**

**8** DECENT WORK AND ECONOMIC GROWTH

**11** SUSTAINABLE CITIES AND COMMUNITIES



JESS B



MUROKI



TIKI TAANE



HOLLIE SMITH

^ Chris Cuffaro images



> David Wrench leads a workshop at Roundhead Studios.



> Anna Laverty leads a workshop at Parachute Studios.



## AMPS AOTEAROA MUSIC PRODUCER SERIES OCTOBER / NOVEMBER 2023

The Aotearoa Music Producer Series (AMPS), launched in 2017 has become an integral part of up-skilling Aotearoa’s music production sector. After several years of running regional and local workshops, the Aotearoa Music Producer Series (AMPS) in 2023 was able to welcome back international guests.

Over the course of two months, AMPS ran nine days of workshops in Tāmaki Makaurau Auckland designed to up-skill the Aotearoa production sector in the art of music mixing. Guest producers included David Wrench, Anna Laverty, Chris Lord-Alge, James K Lewis and Jol Mulholland. ACOM was able to financially support AMPS which assisted with reducing overheads and making the workshops accessible to more music professionals.

**AMPS supported UN Sustainable Development Goal #8: Decent Work & Economic Growth and Goal #10: Reduced Inequalities.**





> Charles Lia (aka En Passant) plays in Kāhui St David's Great Hall.



## KĀHUI ST DAVID'S MUSIC COMMUNITY SPACE DECEMBER 2023

[Kāhui St David's](#) is a centre for music-making, inspiration and social connection. The space is a preserved and renovated historic heritage Memorial Church building, located at 70 Khyber Pass Road, Grafton in central Auckland.

Kāhui St David's is uniquely positioned to serve the performing arts, conferences and gatherings, both intimate and large-scale.

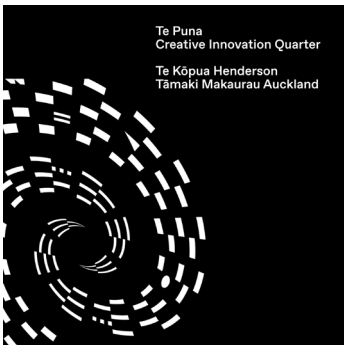
ACOM was pleased to assist the Director of Kāhui St David's in making connections amongst other like-minded music community spaces and showing them examples of collaborative recording & music-making spaces that have been founded in reclaimed/renovated heritage spaces, such as Parachute Studios in Kingsland and Roundhead Studios in Newton.

**This initiative supports UN Sustainable Development Goal #11: Sustainable Cities and Communities.**





> Mark Roach presenting Te Puna in London, Canada, February 2024.

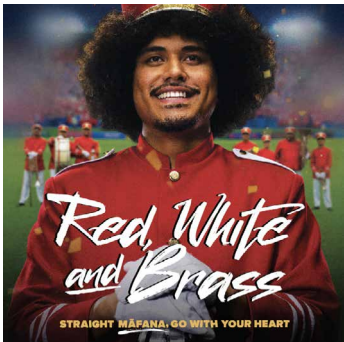


## TE PUNA ESTABLISHMENT BOARD

JANUARY 2024 | LEAD PARTNER: TĀTAKI AUCKLAND UNLIMITED

The ACOM Director was asked to be a member of the Te Puna Creative Innovation Quarter Establishment Board. Te Puna aspires to be a world-class centre of excellence for creative industries in Tāmaki Makaurau Auckland – a hub for screen, video games, creative tech, music, arts and performing arts – like no other in the world. Tātaki Auckland Unlimited and Te Kawerau ā Maki, a west Auckland-based iwi, are collaborating to strengthen and expand the region’s creative industries sector through the development of Te Puna Creative Innovation Quarter, Te Kōpua Henderson. West Auckland’s Henderson is renowned for its pioneers and innovators. Harnessing this strength, Te Puna Creative Innovation Quarter will attract investment, talent and visitors. It will fuel innovation through imagination and be home to Aotearoa New Zealand’s largest community of creative industries and talent, uplifting the region’s mana as a global creative capital.

**This initiative supports UN Sustainable Development Goal #11: Sustainable Cities and Communities, and Goal #8: Decent Work & Economic Growth.**



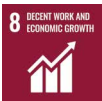
## RED, WHITE AND BRASS FILM PREMIERE FEBRUARY 2024

ACOM in partnership with Tātaki Auckland Unlimited was able to provide funds that enabled secondary school students from underprivileged areas to the Auckland premiere of Red, White and Brass. The film is the true story of Maka, a Tongan superfan who will do whatever it takes to get tickets to the Tonga vs France Rugby World Cup game – even if it means promising to deliver a brass band for the pre-match entertainment. Only problem is, the band doesn’t exist and Maka has four weeks to make one. The film became Aotearoa’s #1 local movie in 2023, and was later developed by Auckland Theatre Company into a stage production (June 2024). We also acknowledge our friends at Wellington UNESCO City of Film who connected ACOM with the film’s producers in the first instance.

**This initiative supports UN Sustainable Development Goal #10: Reduced Inequalities.**



> Oscar, Grammy, Golden Globe & Tony award-winning songwriters, Pasek & Paul (centre front) and Syncposium producer Karyn Rachtman (far left) with workshop attendees, Roundhead Studios.



## AOTEAROA SYNCPOSIUM SCREEN MUSIC CONFERENCE FEBRUARY 2024

ACOM once again assisted Mind Your Music Limited with the logistics, admin and marketing of the highly successful Aotearoa Syncposium Screen Music Conference, which has now returned over \$3 million in direct revenues into the local music economy.

Keynote speakers appearing at SyncPosium 2024 in-person were Grammy and Academy Award winning songwriters Pasek and Paul (The Greatest Showman, La La Land, Only Murders in the Building) and EVP Music at Warner Brothers Studios in LA Darren Higman (Minecraft, The Colour Purple).

Aotearoa Syncposium educates and celebrates the exciting world of applying musical artistry to film, television, video games and advertising. The conference was followed by an application-only workshop for music professionals where participants had the opportunity to write, record and submit music to briefs, and participate in a songwriting workshop with Pasek and Paul.

**Syncposium supports UN Sustainable Development Goal #8: Decent Work & Economic Growth.**



## KA MUA KA MURI

MAY 2024 | LEAD PARTNER: AUCKLAND COUNCIL

'Ka Mua Ka Muri te iho auaha' is a whakatauki/Māori proverb that loosely means to walk backwards into the future. This is referencing knowing where you're from to know where you're going.

Ka Mua Ka Muri is a music program that was established in 2022 to showcase emerging Auckland musical talent through online platforms. During NZ Music Month 2024, audiences were able to experience it live for the first time at Kāhui St David's, featuring emerging artists from across Tāmaki Makaurau.

This year's artists included Stand Up Stand Out (SUSO) 2023 alumni and winners En Passant and Juga, alongside local jazz singer Crystal Chen, hip-hop emcee Brandn Shiraz from the Young Gifted and Broke/Risera artist collectives, and multi-award-winning R&B singer Sam V.

The event was produced by Auckland Council with support from Auckland City of Music, Auckland Live, and Kāhui St David's as part of NZ Music Month.

**Ka Mua Ka Muri supports UN Sustainable Development Goal #11: Sustainable Cities and Communities.**



## NZ MUSIC MONTH ACTIVITY

MAY 2024 | LEAD PARTNER: AUCKLAND COUNCIL

Auckland Council programmed a number of initiatives in the Midtown area of the central city to celebrate the region's music ecosystem, and deliver on the commitment made to young talent by Auckland as a UNESCO City of Music. These included:

- Midtown Street Party - 3 days of streetside music featuring acoustic performances, DJs and hip hop crews.
- Fetu Creative Forum - a live podcast featuring Tangata Moana songwriters Teremoana Rapley and Rubi Du.
- The Mids – a pop-up marketplace with music, street culture, DJs and a street art exhibition.
- Opera in the Strand Arcade - voices of angels singing from bridges high above this ornately decorated arcade, built a century ago.

The Auckland Live Digital Stage showcased 14 new artists from the Ka Mua Ka Muri programme. Auckland Live also produced lunch-time gigs, kid-friendly moves and screen-time jams in Aotea Square.



Tātaki Auckland Unlimited – the region's cultural and economic agency – created 'Auckland City of Music Stories' series of short films of local musicians talking about what being a City of Music means to them. Artists featured were: Shepherds Reign (Pasifika heavy metal band), Paige (award-winning singer-songwriter), Te Ohore Williams (NZ Opera Singer), Jonathan Cohen (Section Principal, Woodwind (Clarinet) and Begonia Chan (Tutti Cello), Auckland Philharmonia. <https://www.aucklandnz.com/auckland-city-of-music>

**These initiatives support UN Sustainable Development Goal #11: Sustainable Cities and Communities.**

**AUCKLAND COUNCIL PRESENTS**  
**STAND UP STAND OUT 23**

**FINALS SHOWCASE**

Sat 23 Sept 2023, 3pm – 6:30pm  
 Auckland Town Hall

See Auckland's premier youth music and dance talent compete on stage!

**FREE EVENT** – Booking required:  
[aucklandlive.co.nz](http://aucklandlive.co.nz)

Supported by

**AUCKLAND COUNCIL PRESENTS**  
**STAND UP STAND OUT 24**

**ENTER NOW**

**Registrations open:**  
 1 May – 16 June

Auckland's secondary school music and dance competition is back!

**How to enter:**

- ask your music or performing arts teacher for details
- or scan the QR Code for the entry form
- or visit [facebook.com/SUSOAKL](https://facebook.com/SUSOAKL).

Supported by

**AUCKLAND COUNCIL PRESENTS**  
**STAND UP STAND OUT 23**

## STAND UP STAND OUT

SEPTEMBER 2023 & 2024 (INITIATED MAY 2023 & 2024)

LEAD PARTNER: AUCKLAND COUNCIL

Stand Up Stand Out (SUSO) is an Auckland Council initiative, in partnership with Auckland Live, Rockshop and Auckland UNESCO City of Music with support from the Pacific Music Awards, Serato and The Music Producers Guild. The programme provides an important pathway in development for rangatahi, which promotes songwriting, dance performance excellence and a culture of music in schools throughout the Tāmaki Makaurau Auckland region.

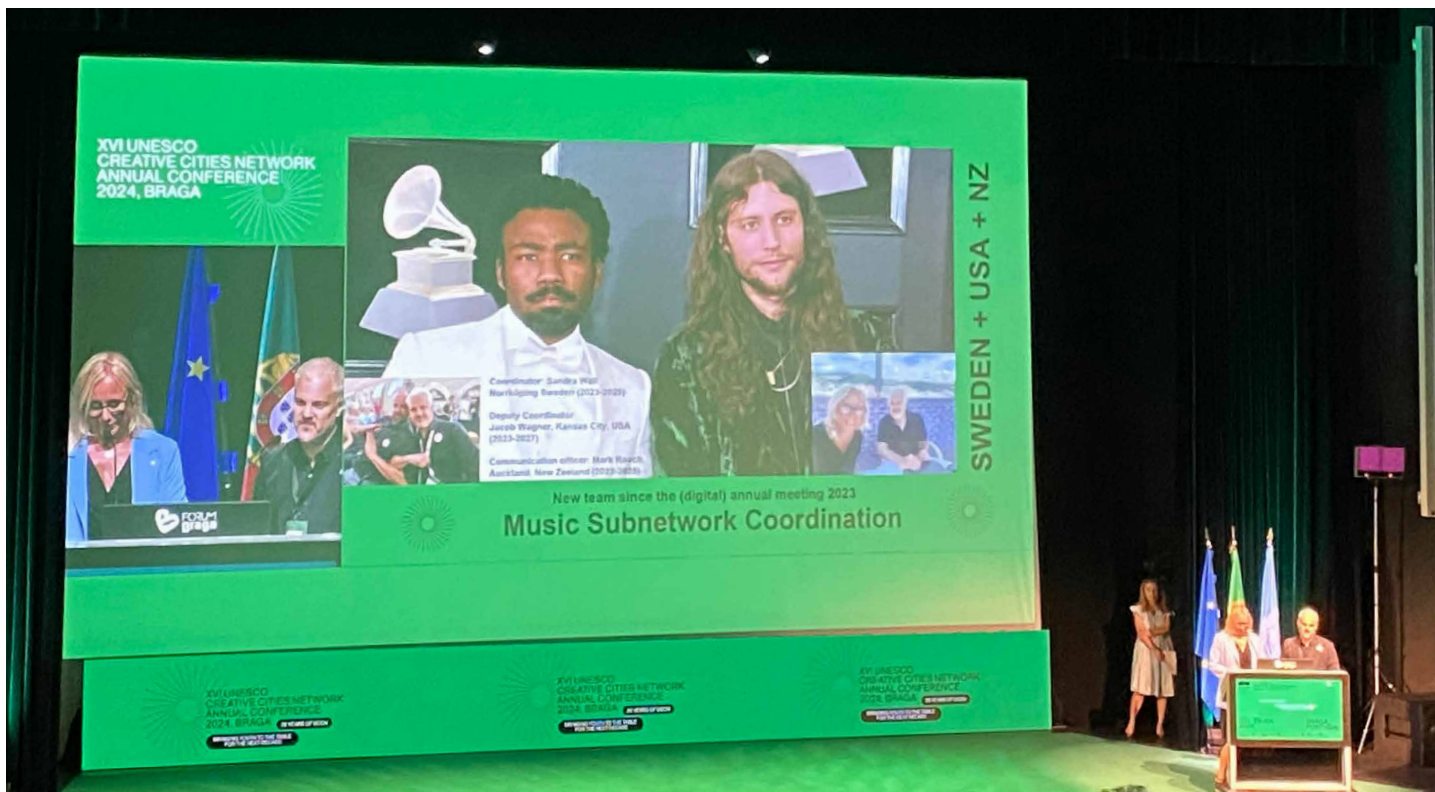
Auckland Council Arts and Culture Programmer Gene Rivers said SUSO's success is driven by the "heart" in the initiative, thanks to all those involved who so passionately embody the culture and the values entrenched in the programme.

Stand Up Stand Out is Auckland's premiere music and dance competition and has been running for over 35 years. It features secondary school talent from across Tāmaki Makaurau Auckland. Featuring outstanding acts from 46 secondary schools, many that have gone on to claim top industry honours in their genre, including group vocal, solo instrumental, solo vocal, dance, bands and a new category this year, SUSO electronic.

**This initiative supports UN Sustainable Development Goal #4: Quality Education.**



> SUSO contestants, Auckland Town Hall.



> Music Subnetwork Coordinators address the UCCN XVI Annual Meeting, Braga, Portugal.

# NGĀ KŌTUITUI OUR NETWORKS



## UNESCO CREATIVE CITIES NETWORK (UCCN)

UCCN is a global network of 350 cities who have identified creativity as a lever towards sustainable urban development. The network has its Secretariat in Paris. As a member of this network ACOM works towards supporting and achieving the United Nations' Sustainable Development Goals 2030 ('SDG'). ACOM attends to matters from the Secretariat as may arise from time to time, including information requests and regional/sector consultation.

### KEY ACTIVITIES

#### UCCN ANNUAL MEETING – BRAGA, PORTUGAL | JULY 2024

Member cities are obliged to attend Annual Meetings. The ACOM Director attended the meeting digitally, as well as keeping in communication with the Music Subnetwork via the Group WhatsApp. Over the course of April-May 2024, the ACOM Director took the lead to collate and curate the Official Conference Playlists. The resulting playlists (2) comprised 69 unique tracks/artists from 27 different cities. In keeping with the Conference theme of "Bringing Youth To The Table", we ensured that all of the featured artists were under the age of 25. Additionally, 60% of the tracks on the playlists are by female artists, honouring the Subnetwork's commitment to UN Sustainable Development Goal 5: Gender Equality. In solidarity with our colleagues from Kharkiv City of Music, the playlist opens with a track from Kharkiv artist Pur:Pur. Tāmaki Makaurau Auckland artists to feature on the playlists were Lilly Carron, Ruby Coley and Ella Minehan.

Official Playlist: <https://tinyurl.com/32kt7wb8>

Bonus Tracks Playlist: <https://tinyurl.com/pjx7ht7e>



MET OR EXCEEDED TARGET OF 50% FEMALE PARTICIPATION

> Muriwai-based artist Lilly Carron, who features on the UNESCO Annual Meeting Official Playlist







> UCOM delegates at Subnetwork Annual Meeting, London, Ontario.



## UNESCO CITIES OF MUSIC (UCOM) SUBNETWORK

UCOM is one of seven Subnetworks within the UCCN. It currently has a membership of 75 cities. The Subnetwork is managed by a Coordinator and Deputy Coordinator, with support from a Communications Coordinator, and three Regional Ambassadors.

**The Subnetwork supports UN Sustainable Development Goal #17: Partnerships for the goals**

### KEY ACTIVITIES

#### SUBNETWORK COMMUNICATIONS COORDINATION

The ACOM Director acts as the Subnetwork's Communications Coordinator (pro bono) and is part of the senior leadership team of the Subnetwork. As the network has grown, the Director has implemented a new multi-group WhatsApp Community and worked to ensure that all 75 city Focal Points are engaged. Further to this, the Director maintains an online database of contact information, designs and executes email newsletters and maintains regular multi-time zone catch-ups with the Subnetwork Coordinator (Sweden) and Deputy Coordinator (USA). ACOM also hosts the Subnetwork website ([citiesofmusic.net](http://citiesofmusic.net)) and maintains and updates the site.

#### SUBNETWORK ANNUAL MEETING | LONDON, ONTARIO, CANADA | FEBRUARY 2024

The ACOM Director attended the meeting in person, chaired workgroups and presented Auckland as a case study to city officials and Chamber of Commerce. Connections between both new and established colleagues were formed with the view to greater collaboration and exchanges between our cities going into the future. As at date of this report there are active projects underway with Adelaide, Belfast, Glasgow, Hannover, Kansas City, Kingston, London, Mannheim, Norrköping and Tallinn.

#### SUBNETWORK ONLINE MEETINGS

The UCOM group aims to meet online every two months. To encourage inclusivity, we arrange two meeting times for each date so that members from all time zones have the opportunity to participate. These are normally NZT early morning and NZT late evening. As part of the senior leadership team the ACOM Director attends both time zone meetings.

### EQUALISER REDEVELOPMENT

The ACOM Director has been working to redevelop the Equaliser project into a globally transferrable project module that can be employed by other music cities in the Subnetwork. The redevelopment will see the introduction of professional development modules, including the exporting of SoundCheck Aotearoa's 'Professional Respect Training Days'. Other key colleagues in this redevelopment have been Norrköping (Sweden), Hannover (Germany) and Belfast (Northern Ireland). This new iteration of Equaliser is being planned for public announcement in early April 2025.



**This work additionally supports UN Sustainable Development Goal #5: Gender equality**

### CODE OF CONDUCT IMPLEMENTATION

The ACOM Director adapted SoundCheck Aotearoa's resources (with their permission) to institute a Code of Conduct for the global network. Resources on bystander intervention, recognising and responding to sexual harassment and guides to safe spaces were also developed specifically for the network to engender an inclusive and safe global music industry. The vision is for these resources to be further supplied to our fellow Subnetworks thereby creating a safe & inclusive culture across the entire UCCN.



**This work additionally supports UN Sustainable Development Goal #16: Peace, Justice and Strong Institutions**

### JUNGES VOKALENSEMBLE HANNOVER X AUCKLAND YOUTH CHOIR | JULY 2023

Two UNESCO Cities of Music - Hannover and Auckland - came together for a special evening of music in July. Junges Vokalensemble Hannover performed alongside the Auckland Youth Choir at St Matthew-in-the-City Auckland, with the ACOM Director addressing the audience prior to performances commencing. "It was wonderful to forge friendships between the choirs as well as underscore our global partnerships. Auckland City of Music extends their thanks to all who made it possible, and for inviting myself to speak at the event," said ACOM Director Mark Roach.

### JOTA DE LLÍRIA | OCTOBER 2023 (COMMENCED IN APRIL 2023)

The jota is a genre of music and dance known throughout Spain. In this project, our colleagues at Lliria City of Music wanted to celebrate the jota and the extraordinary cultural legacy of Lliria. They invited musicians from other UCOM cities, to participate in a unique rendition of the Jota de Lliria which was then compiled into a single video.

Auckland was represented by musicians Sonia Wilson and Nigel Gavin, with their video and musical contribution funded by ACOM. They joined contributions from our fellow UCOM cities: Daegu, South Korea; Santiago de Cuba, Cuba; Port of Spain, Trinidad and Tobago; Glasgow, Scotland; Kirsehir, Turkey; Hannover, Germany; Da Lat, Vietnam; London, Canada; and Kinshasa, Congo.

Watch the video here: <https://www.youtube.com/watch?v=p7ZETpXTPfY>



> Junges Vokalensemble Hannover with Auckland Youth Choir at St Matthew-in-the-City, July 2023.



> L-R: Mark Roach (Auckland), Emma Bugden (Whanganui), Tanya Black (Wellington), Hon. Paul Goldsmith, Vicki Soanes (UNESCO), Nikki Page (Dunedin).



> UNESCO Delegations of Aotearoa.

## AOTEAROA UNESCO CREATIVE CITIES NETWORK (AUCCN)

The AUCCN is a collective of the four UNESCO creative Cities (Auckland – Music, Dunedin – Literature, Wellington – Film, Whanganui – Design) supported by the [New Zealand National Commission for UNESCO](#) (based at the Ministry of Education, Wellington). The collective meets online at least once a quarter and regularly keep in touch regarding projects of mutual benefit.



**This regional subnetwork supports UN Sustainable Development Goal #17: Partnerships for the goals**

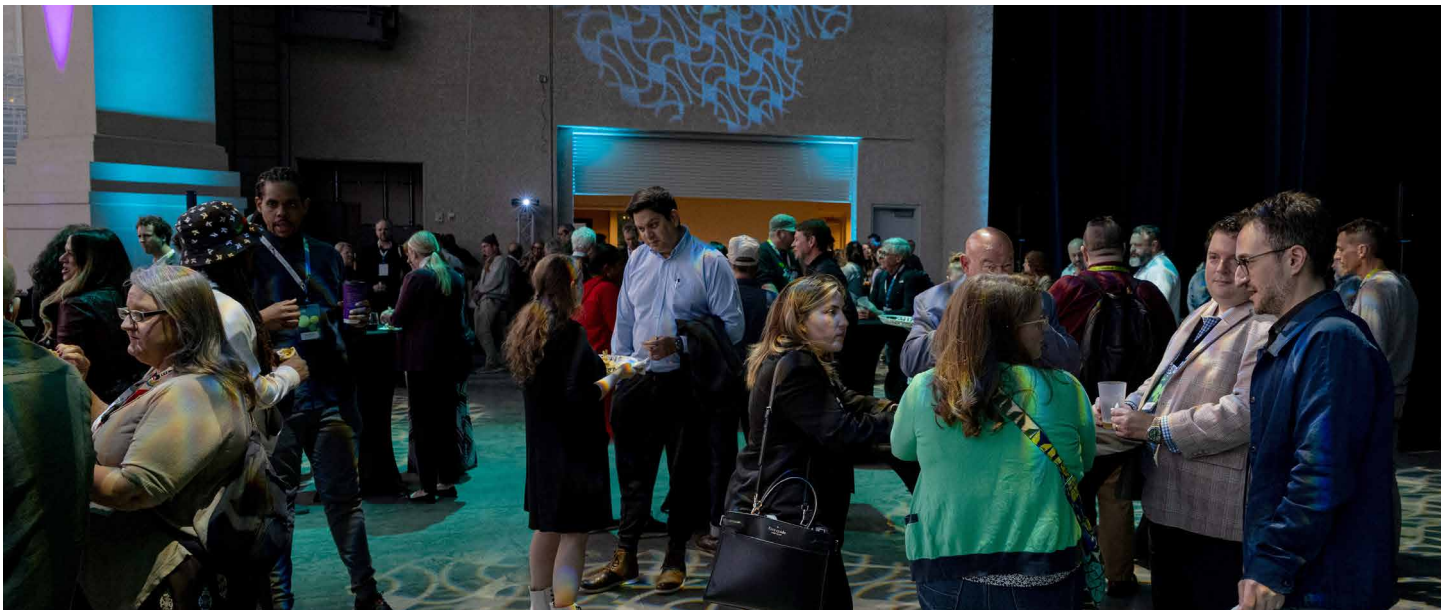
### KEY ACTIVITIES

#### MINISTERIAL BRIEFING | JULY 2024

The ACOM Director joined the three other Aotearoa city colleagues and the Secretary General of the National Commission to brief Hon. Paul Goldsmith (Minister for Arts, Culture & Heritage) at his office in the Beehive, Wellington regarding the UNESCO network and the mahi undertaken both individually and collectively. We also briefed the Minister on the trade and export markets that our global network represents.

#### UNESCO DESIGNATIONS MEETING, WELLINGTON | OCTOBER 2024

The NZ National Commission for UNESCO hosted a hui of all five of the UNESCO designations that are represented in Aotearoa: UNESCO Creative Cities Network, UNESCO UNITWIN/Chairs Network, UNESCO Memory of the World, UNESCO Global Geoparks, and UNESCO World Heritage Sites. The ACOM Director attended in person and presented a summary of ACOM's mahi.



> Music Cities Convention delegates at the [Orion Ampitheatre](#), a purpose-built 8,000 capacity music venue in Huntsville.

## OTHER INTERNATIONAL CONNECTIONS



### MUSIC CITIES EVENTS HUNTSVILLE, ALABAMA | OCTOBER 2023

The ACOM Director traveled to the [Music Cities Conventions & Awards](#), Huntsville Alabama, USA 18-20 October 2023. Attendance at the conference was free courtesy of being both a nominee (Best Organisation or Individual Supporting Music in their City) and a past winner of the awards (Best Global Music City and Best Global Music Office). The convention attracted some 300 delegates from around the world, predominantly from America. The convention gave ACOM an excellent opportunity to network, connect and engage with many other music city professionals and to use this to learn more about the different funding and operational structures that music offices and commissions employ. Our connection with Make Music Day Alliance (see next page) was a direct result of this conference.



### NIGHTTIME ECONOMY – 24 HOUR NATION PODCAST | JANUARY 2024

24HourNation is a media outlet based in Dallas, USA which produced podcast episodes with thought leaders from around the world sharing insights on nighttime topics as diverse as discrimination, technology, public safety, strategic planning, and urban design.

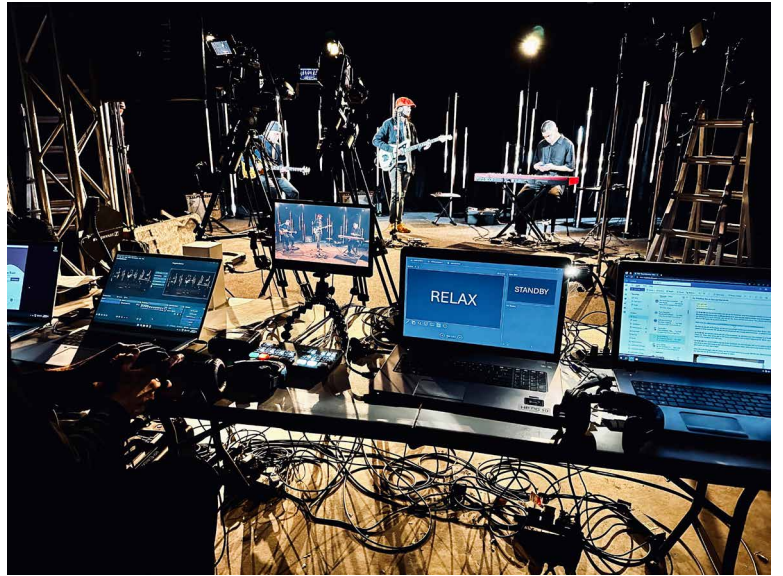
The ACOM Director spoke with 24HourNation's Randall White about the Auckland music ecosystem. <https://24hournation.com/wp-content/uploads/mark-roach-auckland-unesco-city-of-music.mp3>



### MUSIC TOURISM PROMOTION | MAY 2024

The ACOM Director shared Auckland Tāmaki Makaurau with the rest of the world as part of [The Hidden Gems of Music Tourism](#), a catalogue of music itineraries from all around the world to celebrate the Cape Breton Island Music Tourism Convention by Music Cities Events.

SEE APPENDIX 3 ([PAGE 55](#)) FOR THE FULL ITINERARY



> TOI at The Production Co., Avondale.



PULSATIONS (MAKE MUSIC DAY) | 21 JUNE 2024

ACOM hosted the first performance of the worldwide music relay celebrating the Paris 2024 Olympics, undertaken in partnership between the Paris 2024 Cultural Olympiad, the Arab World Institute, and the Make Music Alliance on June 21st for international [Make Music Day](#).

The relay travelled throughout Asia, Africa, the Americas, and Europe featuring musicians in 24 countries. Each band performed a 10-minute set, ending their last song with a “heartbeat” rhythm composed by renowned French-Lebanese trumpeter Ibrahim Maalouf. At that moment, like the passing of the Olympic torch, the band in the next country joined the livestream, matching the heartbeat rhythm, and seamlessly beginning their own set.



UK and Germany were represented by artists from our sister UNESCO cities, Belfast City of Music and Hannover City of Music respectively. Aotearoa was represented by TOI who hail from our fellow UNESCO creative city, Wellington City of Film. TOI collaborated with the New Zealand Olympic Team to create the soulful and uplifting anthem ‘Ain’t Just Dreaming’, featuring Olympians Max Brown and double-Gold Medal winner Ellesse Andrews.

ACOM enabled TOI travel to Auckland to perform live from The Production Co. in Avondale. The performance occurred at 1.00am 22 June NZT to synchronise with the global livestream.

TOI PERFORMANCE: <https://www.youtube.com/watch?v=xuILCFxuosl>





> Daniel Verstappen (second right) and Beth Georgiou (second left) with Musika Collective, Great Hall, Auckland Town Hall.



#### BRIDGE BETWEEN CULTURES - DANIEL VERSTAPPEN | 21 APRIL 2024

ACOM assisted Belgian concert pianist, [Daniel Verstappen](#) to stage his 'Bridge Between Cultures' concert at the Auckland Town Hall Concert Chamber. Featuring stunning renditions of famous classic master pieces, such as The Hall of the Mountain King, Danse Macabre, Swan Lake, as well as Daniel's neoclassical compositions of his album 'Reconnection'. Daniel and accompanist Beth Georgiou (violin) shared the stage with the Polynesian 12-person choir Musika Collective, directed by Samoan New Zealand composer, Dr Matatamua Opeloge Ah Sam and also featuring Saia Folau who also sang at the launch of ACOM's first music strategy in 2018.

The Belgian pianist also shared the Concert Chamber stage with seven of Auckland's emerging string players: violinists Zy Guan, Angie Park, Archie Lamont-Bowden, Jiwon Kwon, violist Irene Kim, cellist Max Chen, and bassist Feiyang Wu. Onehunga High School student Peter Muller joined Verstappen on the piano to perform Floating, a piece Daniel wrote for four hands. The ACOM Director had the privilege of introducing Daniel to the audience which included the Belgian Consul.

ACOM Director Mark Roach said, "Music is an incredible medium for bridging language and cultural differences. We were delighted to assist Daniel with bringing his concert to Auckland; and the blend of his own compositions and classic European compositions with the Pasifika talents of Musika Collective, as well as the young, emerging talent who also joined Daniel and Beth on stage was a moving and powerful experience."

# TAUĀKĪ PŪTEA FINANCIAL STATEMENTS



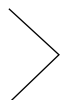
> Stand Up Stand Out contestants, Auckland Town Hall.

## > DIRECTORY

AS AT 30 JUNE 2024

Trustees	Mark Roach Damian Matthew Vaughan David Iain Ridler
Accountants	Entertainment Accounting Services Limited PO Box 8623 Newmarket Auckland 1149
Bankers	ASB Bank
Date of Formation	29 June 2023





# COMPILATION REPORT

FOR THE YEAR ENDED 30 JUNE 2024

---

Compilation Report to the Trustees of AUCKLAND CITY OF MUSIC TRUST

## SCOPE

On the basis of information you provided we have compiled, in accordance with Service Engagement Standard No. 2: Compilation of Financial Information, the financial statements of AUCKLAND CITY OF MUSIC TRUST for the period ended 31 March 2024. As described in Note 1 to the financial statements, these financial statements are a special purpose report, for internal management and taxation purposes only.

## RESPONSIBILITIES

You are solely responsible for the information contained in the financial statements and have determined that the accounting policies used are appropriate to meet your needs and for the purpose that the financial statements were prepared. The financial statements were prepared exclusively for your benefit. We do not accept responsibility to any other person for the contents of the financial statements.

## NO AUDIT OR REVIEW ENGAGEMENT UNDERTAKEN

Our procedures use accounting expertise to undertake the compilation of the financial statements from information you provided. Our procedures do not include verification or validation procedures. No audit or review engagement has been performed and accordingly no assurance is expressed.

## DEPARTURE FROM REPORTING FRAMEWORK

The accounting policies adopted are not in conformity with generally accepted accounting practice. Accordingly the financial statements should only be relied on for the expressly stated purpose.

## DISCLAIMER

As mentioned earlier in our report, we have compiled the financial statements based on information provided to us which has not been subject to an audit or review engagement. Accordingly, neither we, nor any of our employees accept any responsibility for the reliability, accuracy or completeness of the compiled financial information nor do we accept any liability of any kind whatsoever, including liability by reason of negligence, to any person for losses incurred as a result of placing reliance on the compiled financial information.

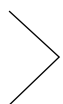
Entertainment Accounting Services Limited  
Accountants and Business Advisors  
PO Box 8623  
Newmarket  
Auckland 1149

10 December 2024

# STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2024

	Note	2024 \$
<b>REVENUE</b>		
Grants Received		50,000
Interest Received		185
Recorded Music NZ		41,766
<b>Total Income</b>		<u>91,951</u>
<b>Less Expenses</b>		
Accountancy Fees		225
Advertising & Marketing		675
Consultancy		5,821
General Expenses		83
Insurance		468
Legal Expenses		438
Meeting Costs		146
Photography		1,000
Seminars & Conventions		1,217
Subcontractors		11,130
Subscriptions		351
Travel - National		595
Travel - International		14,432
Website Expenses		1,444
<b>Total Expenses</b>		<u>38,025</u>
<b>NET SURPLUS/(DEFICIT)</b>		<u><u>\$53,926</u></u>



# STATEMENT OF MOVEMENTS IN ACCUMULATED FUNDS

FOR THE YEAR ENDED 30 JUNE 2024

	Note	2024 \$
ACCUMULATED FUNDS AT START OF YEAR		-
REVENUE		
Net Surplus for the Year		53,926
Total Recognised Revenues and Expenses for the Year		<u>53,926</u>
ACCUMULATED FUNDS AT END OF YEAR		<u><u>\$53,926</u></u>

# STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED 30 JUNE 2024

	Note	2024 \$
<b>CURRENT ASSETS</b>		
Bank - Cheque Account		20,181
Bank - Savings account		51,852
Total Current Assets		<u>72,033</u>
<b>TOTAL ASSETS</b>		<u>72,033</u>
<b>CURRENT LIABILITIES</b>		
GST Due for payment		5,307
Loan - Muse Creative Limited		12,800
Total Current Liabilities		<u>18,107</u>
<b>TOTAL LIABILITIES</b>		<u>18,107</u>
<b>NET ASSETS</b>		<u>\$53,926</u>
Represented by;		
<b>ACCUMULATED FUNDS</b>		
Retained Earnings		53,926
<b>TOTAL ACCUMULATED FUNDS</b>		<u><u>\$53,926</u></u>

The Performance Report has not been audited. The accompanying notes form part of these Performance Report and should be read in conjunction with the reports contained herein.

For and on behalf of the Trustees:



**Mark Roach**  
Trustee  
10 December 2024



**David Ridler**  
Trustee  
10 December 2024

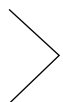


**Damian Vaughan**  
Trustee  
10 December 2024

# STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2024

	Note	2024 \$
OPERATING ACTIVITIES		
Cash was provided from:		
Grants Received		50,000
Interest Received		185
Recorded Music NZ		41,766
Net GST		5,307
		<u>97,258</u>
Cash was applied to:		
Payments to suppliers and employees		38,025
		<u>38,025</u>
Net Cash Inflow (Outflow) from Operating Activities		<u>59,233</u>
FINANCING ACTIVITIES		
Cash was provided from:		
Loan advances received		12,800
		<u>12,800</u>
Net Cash Inflow (Outflow) from Financing Activities		<u>12,800</u>
NET INCREASE (DECREASE) IN CASH HELD		<u>72,033</u>
Cash and cash equivalents as at 1 April 2023		-
Cash and Cash Equivalents as at 31 March 2024		<u><u>\$72,033</u></u>



# NOTES TO FINANCIAL STATEMENT

FOR THE YEAR ENDED 30 JUNE 2024

---

## 1. STATEMENT OF ACCOUNTING POLICIES

These financial statements are for AUCKLAND CITY OF MUSIC TRUST. AUCKLAND CITY OF MUSIC TRUST is domiciled in New Zealand and is a charitable organisation registered under the Charitable Trusts Act 1957 and the Charities Act 2005.

AUCKLAND CITY OF MUSIC TRUST has elected to apply PBE SFR-C (NFP) Public Benefit Entity Simple Format Reporting - Accrual (Not for Profit) as established by the External Reporting Board for registered charities, on the basis that it does not have public accountability and has total annual expenses of equal to or less than \$5,000,000. All transactions in the Statement of Financial Performance are reported using the accrual basis of accounting. The accounting principles recognised as appropriate for the measurement and reporting of earnings and financial position on an historical cost basis have been used, with the exception of certain items for which specific accounting policies have been identified. The Financial Statements are prepared under the assumption that the entity will continue to operate in the foreseeable future.

### SPECIFIC ACCOUNTING POLICIES

In the preparation of these financial statements, the specific accounting policies are as follows:

#### (a) GOODS & SERVICES TAX

These financial statements have been prepared on a GST exclusive basis with the exception of accounts receivable and accounts payable which are shown inclusive of GST.

#### (b) TAXATION

Auckland City of Music Trust is wholly exempt from New Zealand income tax having fully complied with all statutory conditions for these exemptions.

#### (c) REVENUE

Grants are recognised when they have been delivered and accepted by the customer. Interest income is recognised using the effective interest method.

#### (d) TIER 2 PBE ACCOUNTING STANDARDS APPLIED

The Board has not adopted any Tier 2 PBE Accounting Standards in the preparation of these accounts.

#### (e) RECEIVABLES

Receivables are stated at their estimated realisable value. Bad debts are written off in the year in which they are identified.

#### (f) GOING CONCERN

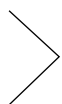
These financial statements have been prepared on the basis that the trust is a going concern.

## 2. AUDIT

These financial statements have not been audited.

## 3. CONTINGENT LIABILITIES

At balance date there are no known contingent liabilities (2023:\$0). AUCKLAND CITY OF MUSIC TRUST has not granted any securities in respect of liabilities payable by any other party whatsoever.



# NOTES TO FINANCIAL STATEMENT

FOR THE YEAR ENDED 30 JUNE 2024

	2024
<b>4. OPERATING REVENUE</b>	<b>\$</b>
Grants Received	50,000
Interest Received	185
Recorded Music NZ - Funds held in trust released	41,766
Total Other Revenue	<u>91,951</u>
Total Operating Revenue	<u><u>\$91,951</u></u>
<b>5. RELATED PARTIES</b>	
There were no transactions with related parties requiring disclosure.	
<b>6. SECURITIES AND GUARANTEES</b>	
There was no overdraft as at balance date nor was any facility arranged.	
<b>7. EVENTS AFTER THE BALANCE DATE</b>	
There are no significant events after the balance date.	
<b>8. CASH FLOW INFORMATION</b>	<b>2024</b>
	<b>\$</b>
Net Operating Surplus	53,926
<b>Add</b>	12,800
Increase in loans received	5,307
Increase in accounts payable, GST due & receipts in advance	<u>49,731</u>
<b>Deduct</b>	-
Increase in payments in advance	-
Decrease in accounts payable, GST due & receipts in advance	<u>-</u>
Net Cash Inflow/(Outflow) from Operating Activities	<u><u>\$72,033</u></u>
<b>9. ACCUMULATED FUNDS</b>	<b>2024</b>
	<b>\$</b>
Opening Balance	-
Surplus/(Deficit)	53,926
Movement in Reserves	-
Closing Balance	<u><u>\$53,926</u></u>

# TĀPIRITANGA TAHI | APPENDIX 1

## MUSIC ECOSYSTEM CONSULTATION SURVEY

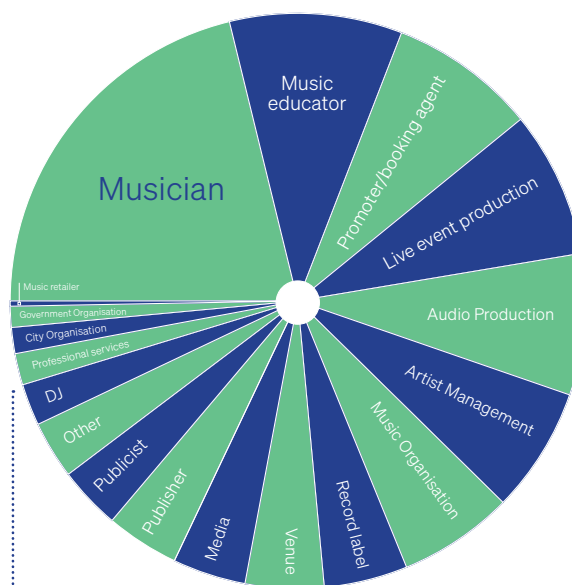
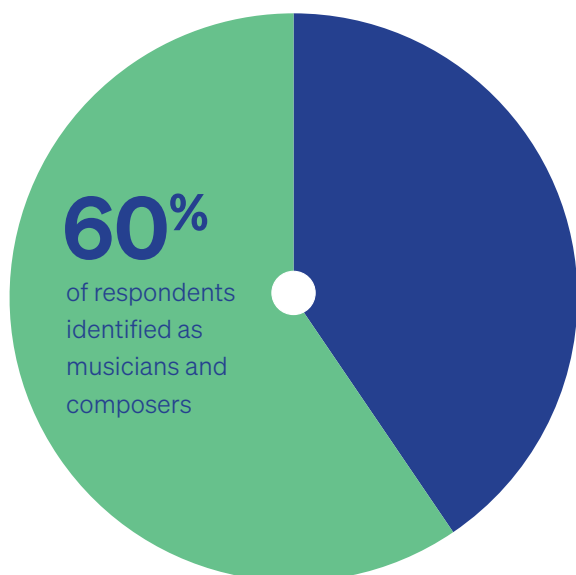
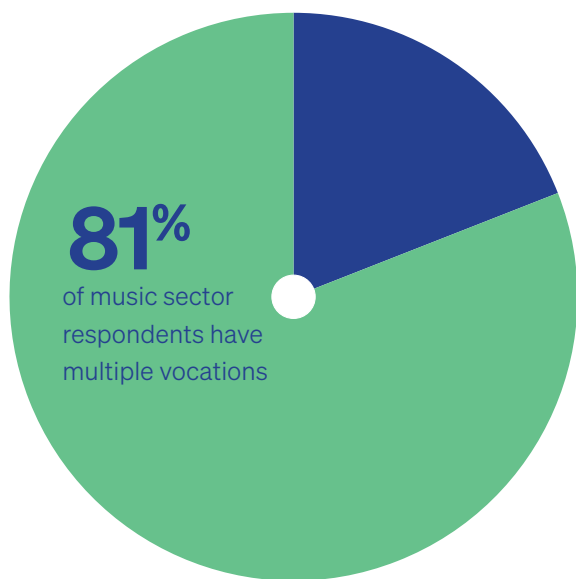
FIRST PUBLISHED OCTOBER 2023 (DEVELOPED FROM MUSIC ADVISORY BOARD WORKSHOPS IN MAY AND AUGUST)

Auckland City of Music (ACOM) wishes to thank everyone who responded to the consultation survey. We are also grateful to the members of the ACOM Music Advisory Board and their input support for this kaupapa.

### KEY FINDINGS

- Musicians were the most engaged respondents to this survey.
- Respondents were overwhelming in support of the need for a regional music office such as ACOM.
- Most believe that a regional music office should be predominantly resourced by Council and Government.
- Support and funding for grassroots music venues and local gigs/festival is paramount.
- Public safety on late-night public transport is highly important.
- The top three ACOM project areas of most importance were (in order): Music In Venues funding, the development of a national music city strategy, and Equaliser.

### RESPONDENT DEMOGRAPHICS



#### VOCATIONS REPRESENTED IN SURVEY

- Musician
- Music educator
- Promoter/booking agent
- Live event production
- Audio production (Producers, engineers, studio staff)
- Artist management
- Music organisation staff
- Record label
- Venue (owners and/or staff)
- Media (broadcaster, journalist, reviewer, etc)
- Professional services
- DJ
- Other (historian, academic, instruments, etc)
- Publisher
- Publicist
- City organisation staff
- Government organisation staff
- Music retailer

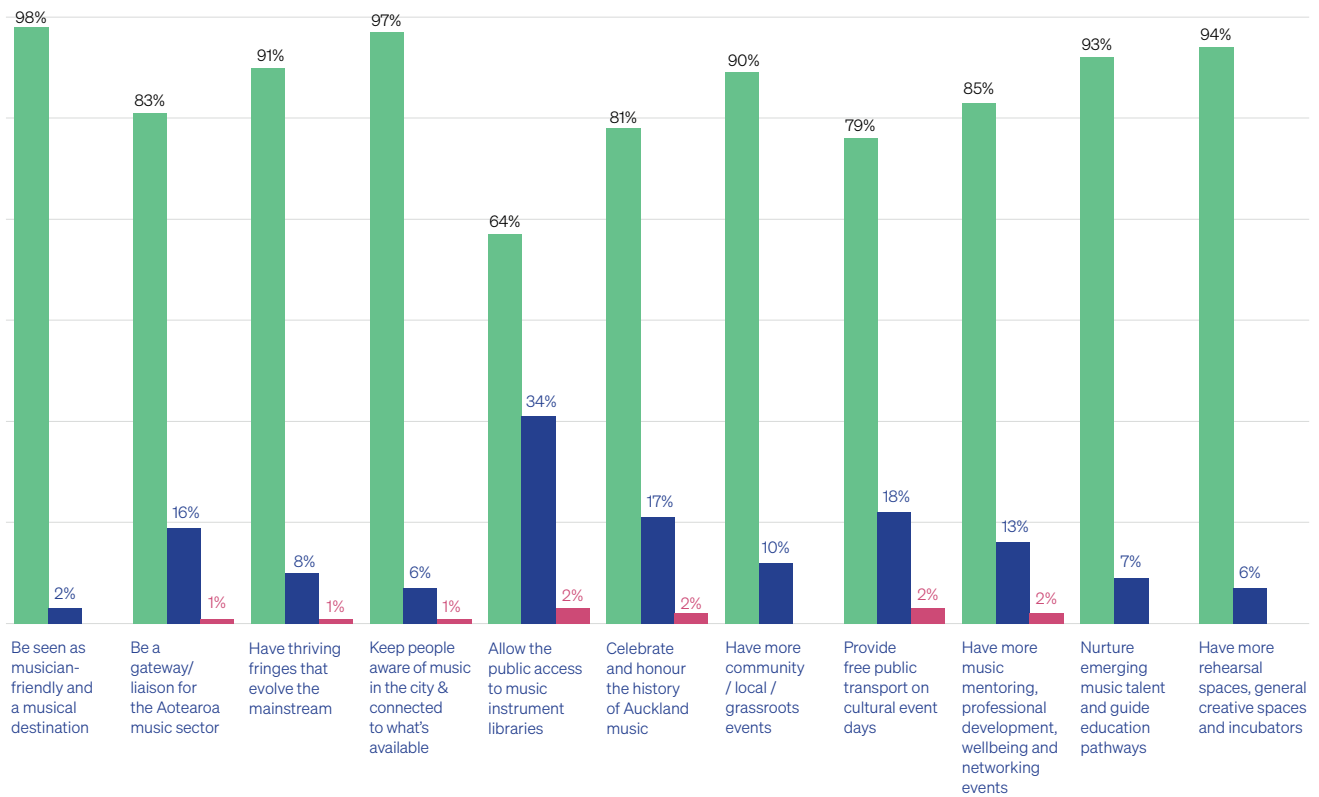


# SECTION 1: THEMES

## COMMUNITY, EDUCATION, EMPLOYMENT

As a city, Auckland should...

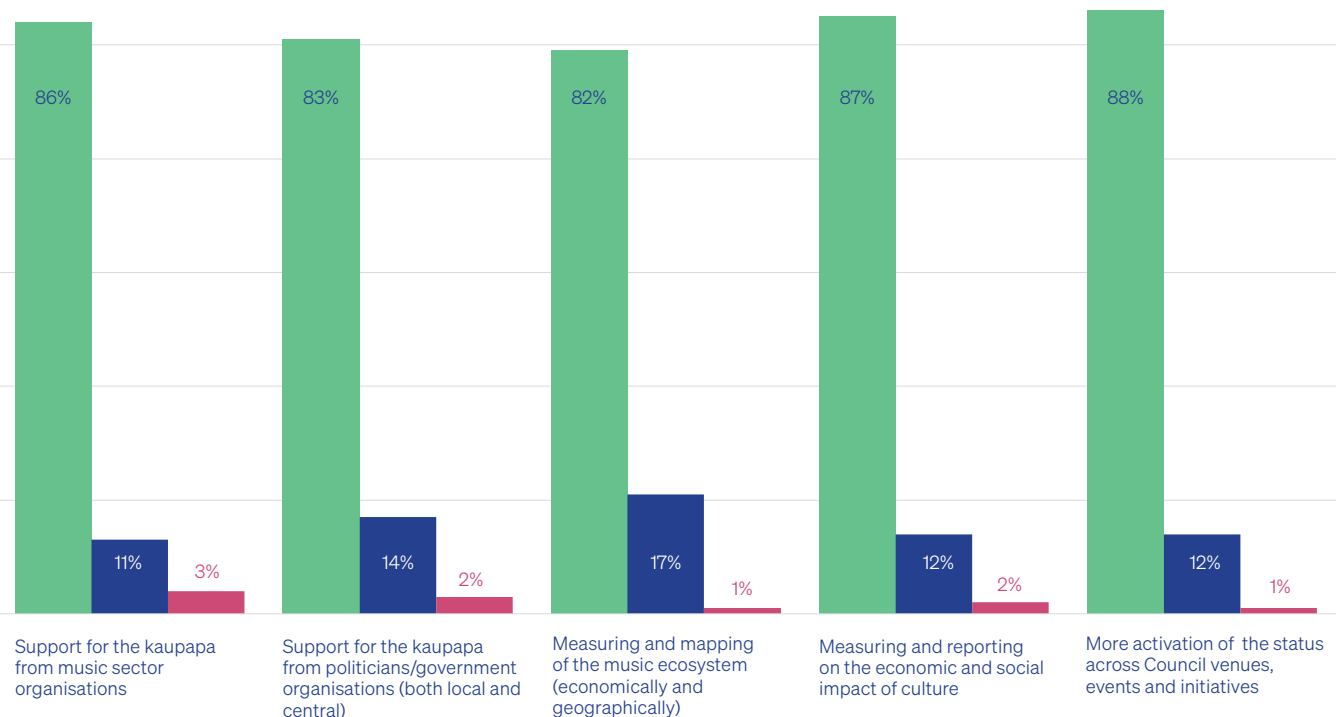
AGREE NEITHER AGREE OR DISAGREE DISAGREE



## INFRASTRUCTURE, SUPPORT & FUNDING

As a UNESCO-designated City of Music, there should be...

AGREE NEITHER AGREE OR DISAGREE DISAGREE

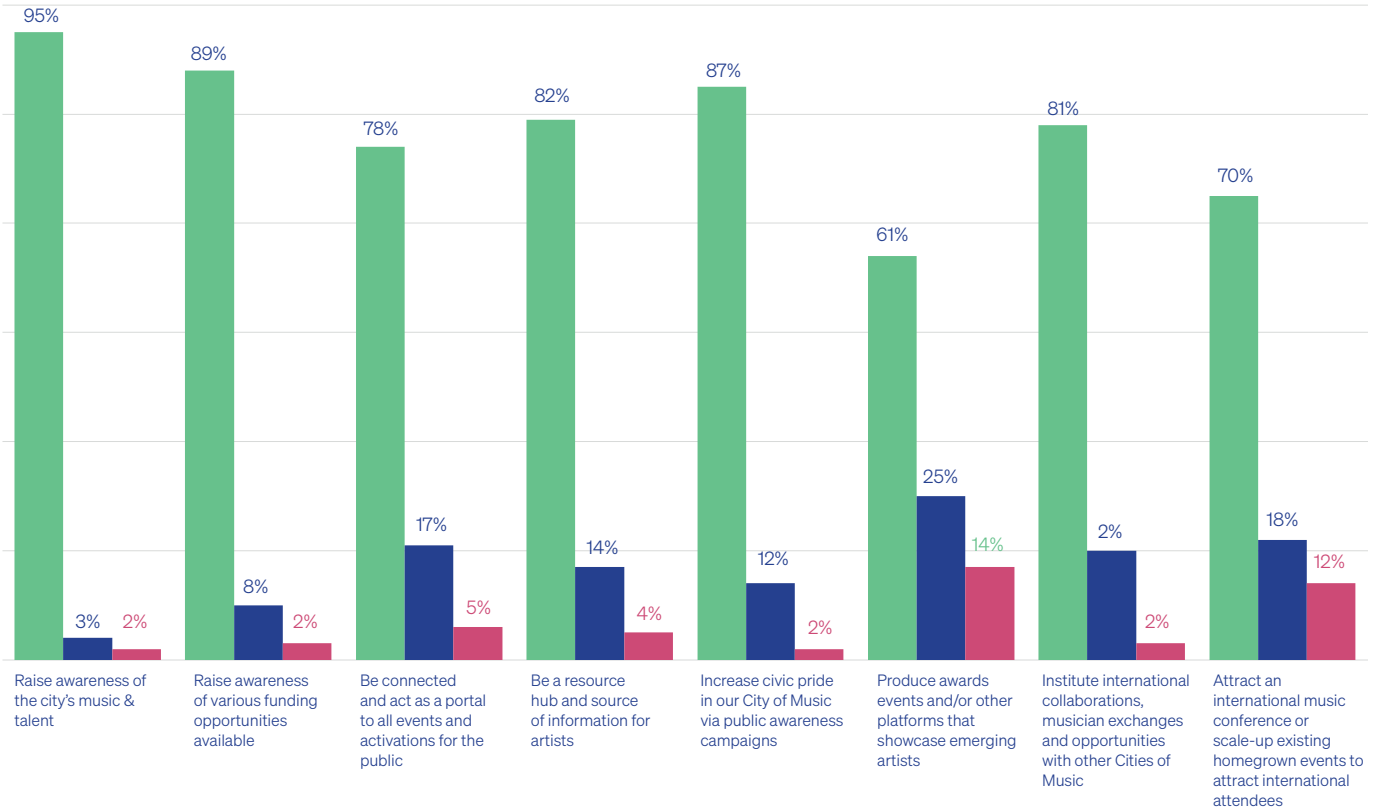


# SECTION 1: THEMES

## MARKETING & AWARENESS

As a regional music office, ACOM should...

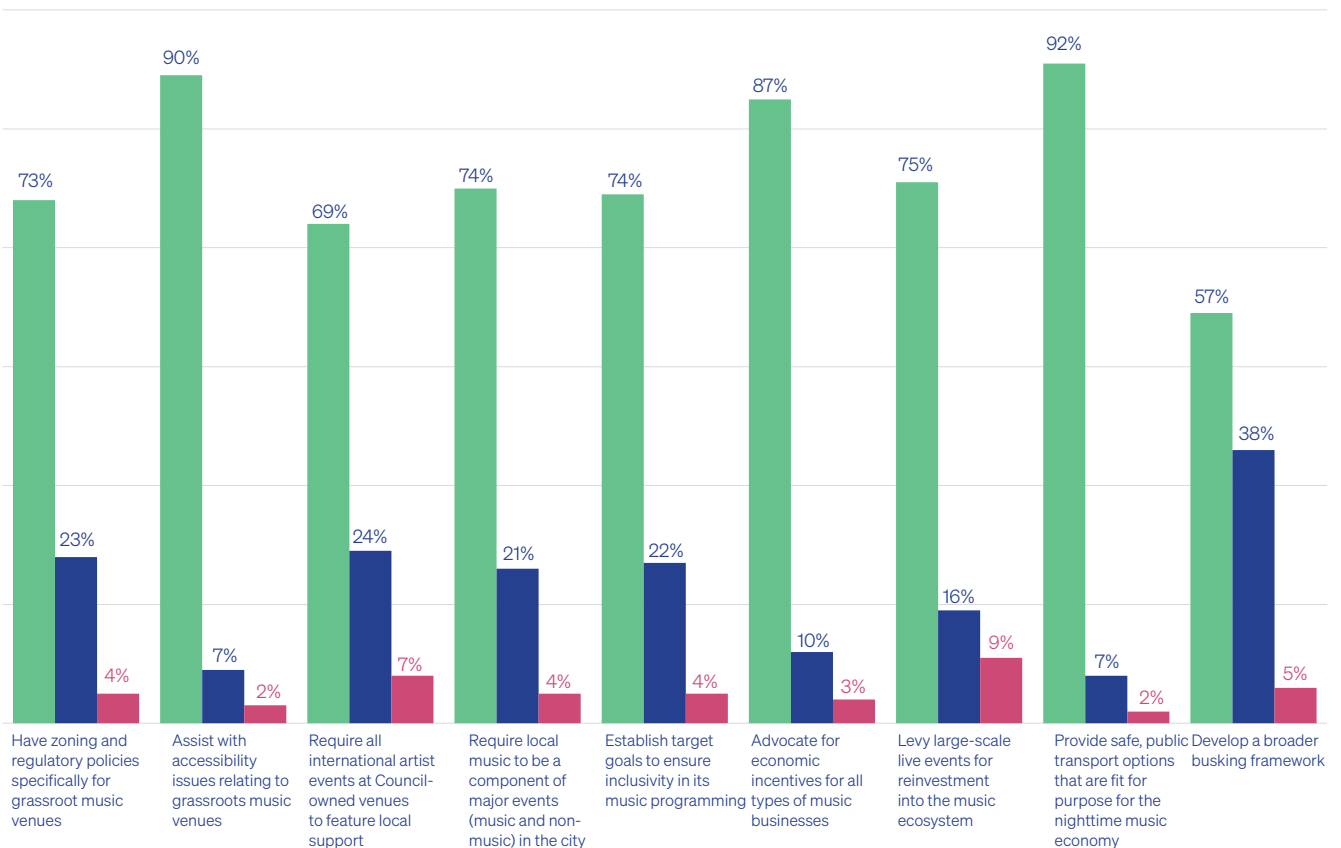
● AGREE ● NEITHER AGREE OR DISAGREE ● DISAGREE



## POLICY & REGULATION

As the governing municipality, Auckland Council should...

● AGREE ● NEITHER AGREE OR DISAGREE ● DISAGREE



# SECTION 2: GENERAL

## UNESCO

Are you aware of the following acronyms and initiatives?

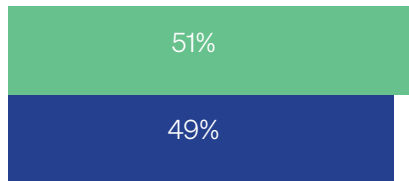
● YES ● NO

### UNESCO



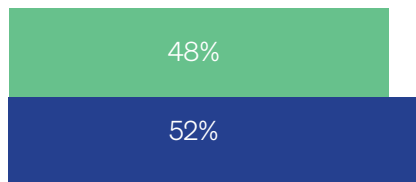
### UCCN

UNESCO Creative Cities Network



### UN SGD

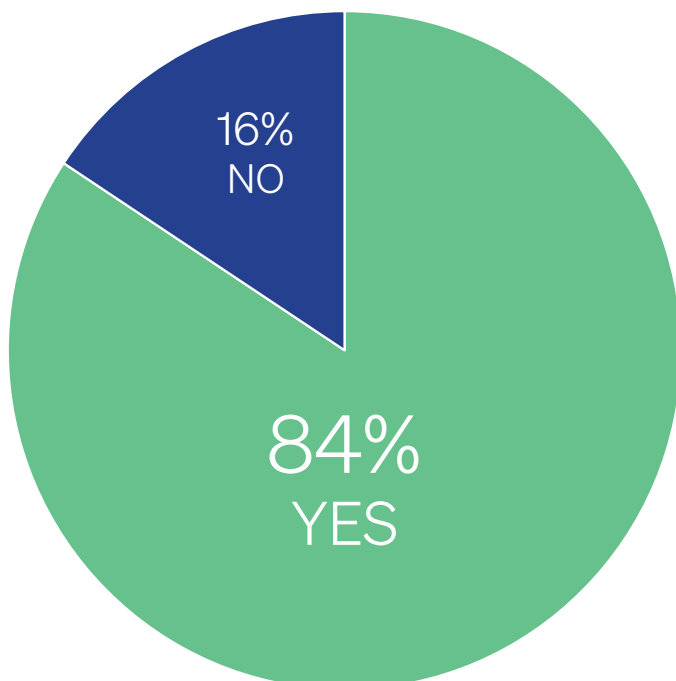
United Nations Sustainable Development Goals



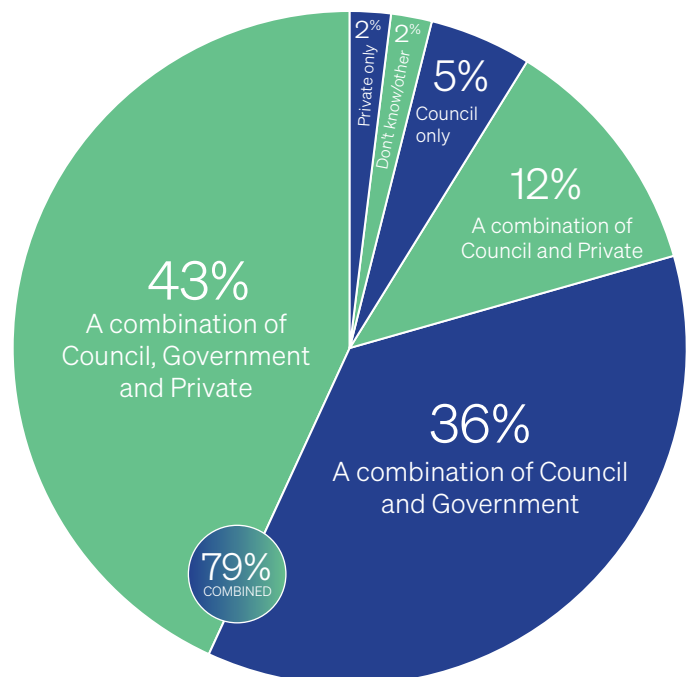
## AUCKLAND CITY OF MUSIC

Regional music office need and resourcing

Does Tāmaki Makaurau Auckland need a regional music office to address issues on a city/regional level?



If YES, who do you consider should have the responsibility to fund such an office?



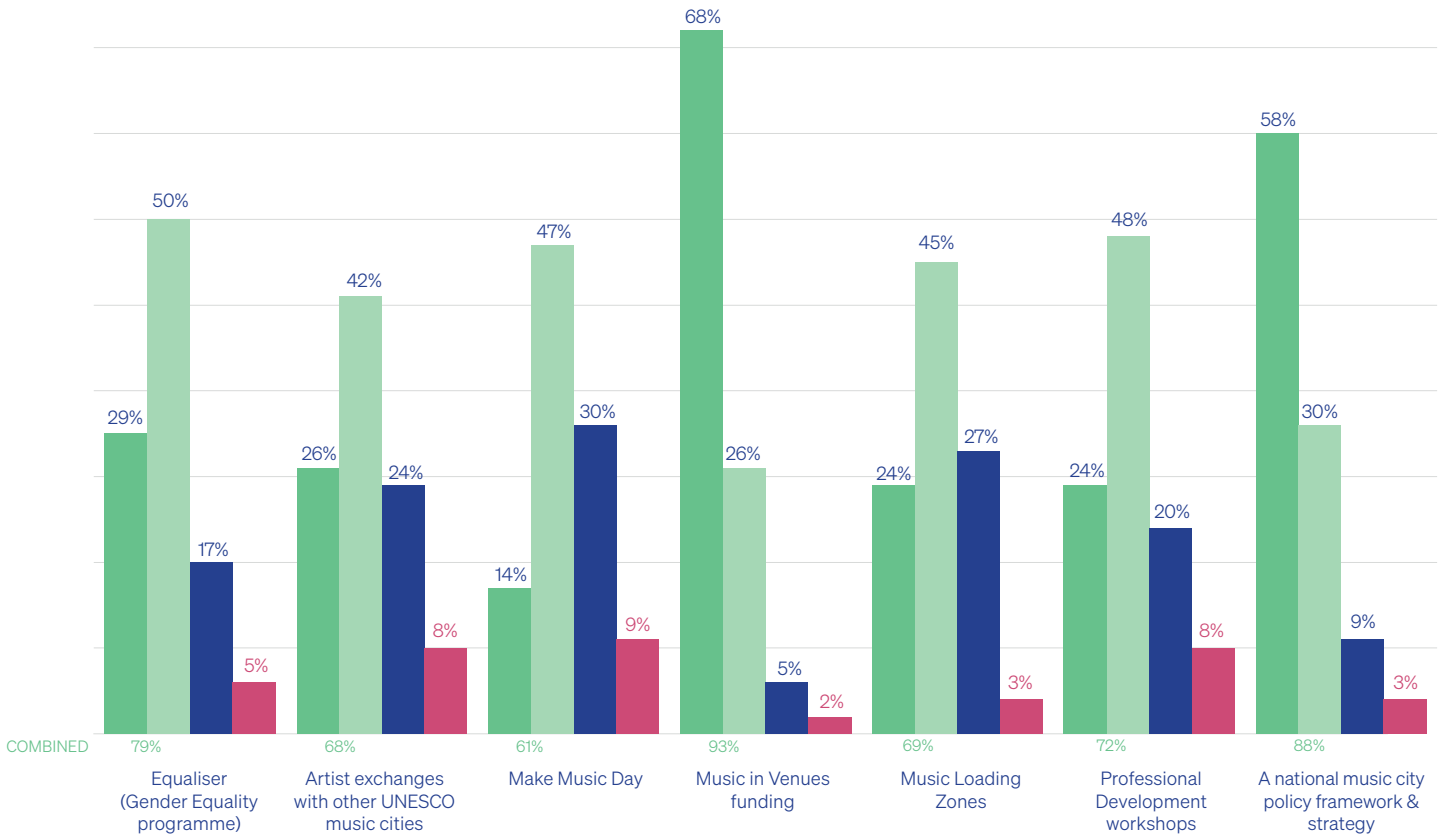
# SECTION 2: GENERAL

## What would you most like to see budgets directed to?



**Summary of additional comments:** Community music hubs, Online directory for Auckland music, Policies and regulations pertaining to venues, public transport rates rebates, music precincts and local performer quotas, Music export funding, Funding for local music publications, all-ages venues, and improving venue accessibility.

## Importance of slated 2025 ACOM projects:





> Crystal Chen, Auckland Central Library.

# TĀPIRITANGA RUA | APPENDIX 2

## MUSIC IN VENUES: LEVEL UP REPORT

MARCH 2024 - NOVEMBER 2024



### OBJECTIVES

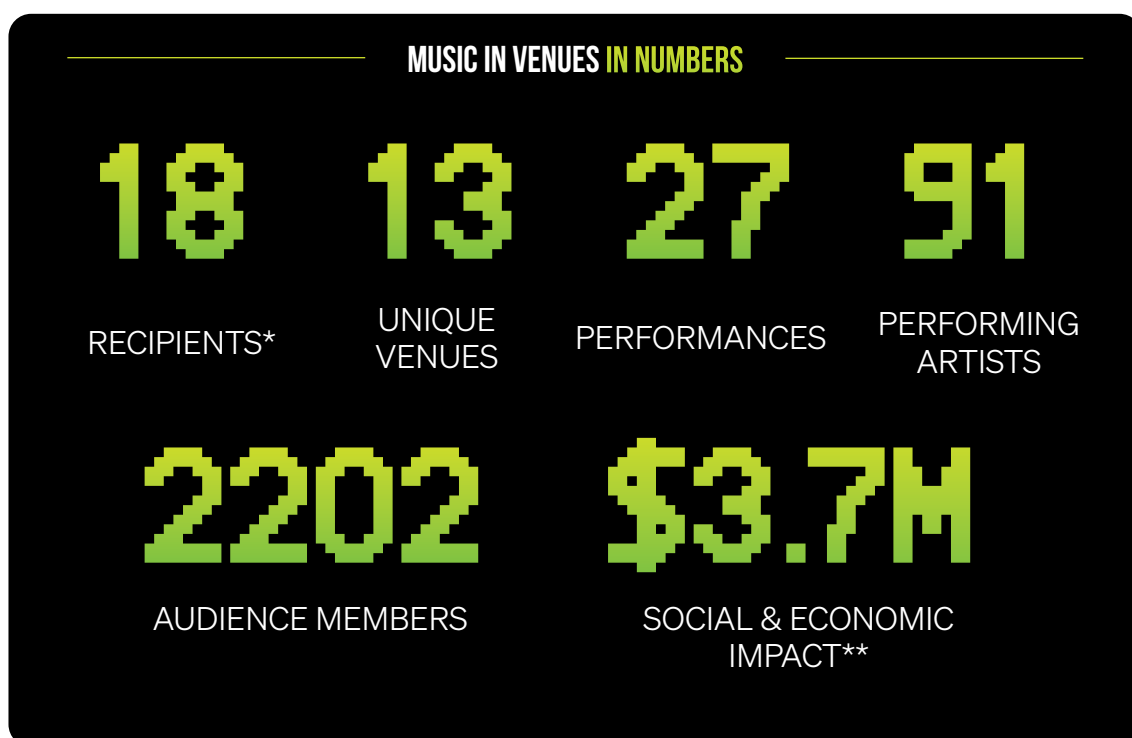
- Support music venues and the upskilling of the music workforce
- Grow and deliver strategic investment in arts and culture to enable a thriving and resilient sector
- Support and celebrate creative excellence
- Foster education, collaboration and professional development for the music sector
- Support a network of complementary arts and cultural institutions and facilities
- Increase opportunities for Aucklanders to experience and participate in arts and culture

### WHAT THE FUNDS WERE INTENDED TO BE USED FOR

Micro-grants of \$2000 per recipient were made available for venues and promoters working together to mentor & train emerging/new entrant promoters or the purposes of staging an event; existing promoter communities to mentor & train emerging/new entrant promoters; and/or venues to facilitate training to upskill staff on sourcing & staging events

### OUTCOMES

Each application was to result in at least one public event at a grassroots music venue in the Tāmaki Makaurau Auckland region. Only two recipients were confident their event would have proceeded had they not received funding, and 100% of recipients agreed that regular funding of a similar nature (up to 4 rounds per annum) would be of benefit to the music ecosystem.



\*AN ADDITIONAL 4 RECIPIENTS/EVENTS HAVE BEEN DEFERRED UNTIL EARLY 2025 DUE TO LOGISTICAL ISSUES

\*\* ESTIMATE FIGURE USING MASSEY UNIVERSITY'S 'LIVE PERFORMANCE VALUE CALCULATOR' - [HTTPS://SHORTURL.AT/DDV5G](https://shorturl.at/DDV5G)

## FUNDED PROJECTS & RECIPIENT FEEDBACK

EVENT NAME NOTED FIRST WITH VENUE NAME IN PARENTHESIS



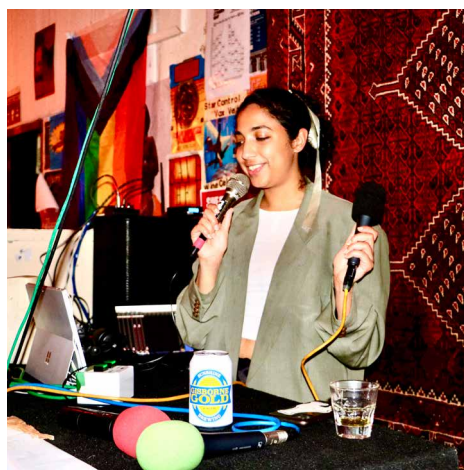
### FLORAL CLOCKS (LEADLIGHT LOUNGE)

“This funding enabled us to cover most of the production costs for 3 shows which enabled us to maximise our audience reach and ticket sales - we believe we sold more tickets doing 3 smaller capacity shows than if we had offered 1 show in a larger venue. It also meant we could maintain the intimate gig/storytelling through song atmosphere we wanted to create.

Thanks to the support of Music in Venues our ticket sales enabled us to pay a nominal amount to all the musicians and creatives involved in the project and leave us with a small amount of funds in our coffers to stage 2 additional gigs - (reaching a further 150 ticket holders) over the later part of 2024.

Thank you Auckland City of Music for providing us with this seed money to help activate unique live music experiences for Auckland audiences.

We have plans to expand our performance activities into a series of shared bill events across 2025. Our plan is to provide well marketed, paid gigs to a wider array of artists while helping to activate a new live music venue in Auckland.”



### 95BFM DRIVE LIVE (THE WINE CELLAR)

“A successful, well attended event. Approximately 120 audience across the 3 hour event. Hans Puckett performed which was live broadcast on 95bFM. The event was free and non-ticketed. Sincere thanks to Auckland City of Music for this grant and supporting our event.”



## JAM NIGHTS (DING DONG LOUNGE / DEAD WITCH)

“Thank you for contributing to this years events at Ding Dong Lounge, and our live music space Dead Witch.

Initially we'd used some of the funds to cover costs for the June 1st gig, 'Haunt The Attics' with 5 emerging artists (Blossom, It Comes Easy, Esmonde, High Voltage, Leon Rouge)

Supporting our sound techs, photographers, and bands, and the rest was used to upgrade equipment for our weekly Jam Nights on Thursdays, (formerly titled 'Give It A Whirl') hosting more emerging artists (Blind Eyes, No Strangers, It Comes Easy, Piece of Mind) and a number of groups that arose from this.

The jam nights are a cornerstone for launching new artists, allowing new bands to rehearse their live set, networking musicians, promoters, photographers, sound techs and audiences.

With your help we've managed to elevate this in-house institution to something larger.”



## TAHUNA (BIG FAN)

“Due to the capacity of the workshop and based on the funding, we were only able to accept 7 of the 25 applicants we received. We would love to be able to continue hosting these workshops in the future to make them available to the other applicants we couldn't accommodate.”





**STEREOPHONIC X ANALOG  
FUTURE: VINYL NIGHT  
(IL BRUTTO)**

“Thank you for this funding. It is a great way to foment the small electronic dance music scene in Tāmaki Makaurau, and because of the resources we received, we made so much happen.”

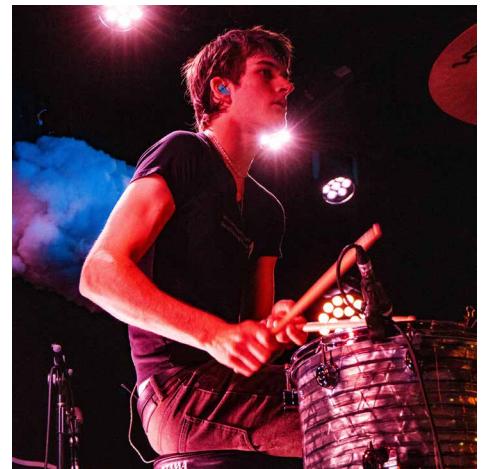
**WĀNANGA  
(UNITED MĀORI ARTISTS)**

“Many of our rangatahi participants from various local bands were unaware of many things funding related. We were able to teach them that there’s much more than just NZ On Air grants. We touched on how charitable trusts operate and the amount of effort required to approach a music career professionally. Now, they have the knowledge to decide if they want to commit to this path, understanding both the challenges and opportunities. Our rangatahi participants went on to put a number of gigs on in the local Auckland scene.”



**HOLLYWEEN (THE HOLLYWOOD)**

“It was an ambitious event with wonderful mahi from Lara Marie (Junk Mail) + Liam Watters from The Hollywood team. It absolutely would not have happened without this funding or without the help of friends from the industry + family. The event was not a financial success but we see the potential to build on our partnership to offer young people affordable and unforgettable nights in the future. The 360 degree staging and lighting + visual show along with great acts from around the motu was an evening to behold. The event was a teaching success and a valuable experience for Lara and Liam to work in a space where they were able to level up from any of their previous experience with my guidance + the financial support from this funding.”



## THE PICNIC MINI FESTIVAL (TUNING FORK)

“This funding enabled us to put on an event that uplifted both young emerging artists and young music journalists. We would not have been able to execute such a high calibre event and pay those involved their value without this funding.

In a gig market that is extremely challenging to navigate currently, this reduced risk and enabled us to focus on the quality of the event far beyond breaking even. Everyone involved provided feedback that they felt part of a community and that the value of the event lied even beyond the live music. The young promoters we brought on board were stoked to be involved and felt they learnt lots about how to put on an event like this independently from start to finish. It was a really fulfilling experience to pass on knowledge and work with young people to create community and uplift our awesome music scene here in Tāmaki.

People have asked us if we would do this again in future which isn’t something we had considered at the beginning but are strongly thinking about now. If we were to get future funding for this kind of event, it would be awesome to do again.”



### LAST WEDNESDAYS CLUB (MOVESPACE)

“We’ve run 7 events total so far since funding from you. 6 shows with 4 performers per show (total 24), all have gotten full video and audio stems from the event with many sharing online following. since funding we’ve had 2 shows sell out, and our email list has gone from 50 subscribers to 145 currently.

We ran 1 marketing and promotion night with 9 musicians getting professional headshots and an Instagram style reel (live) video, as well as an hour conversation around self branding, and understanding the basics of lighting and mood creation in photo and video for their own content creation.

We couldn’t have done the marketing event without your support and Last Wednesdays Club shows have run so much smoother having had some funds each month to bolster and promote the shows, and keep the predominantly volunteer crew on board also!

Much much appreciated and so glad you do this and that I found out and applied.”



### AMAPIANO NIGHTS (NECK OF THE WOODS)

“This funding enabled us to invest time and resources in mentoring and developing the artists behind this event, and has allowed them to develop their loose collective into a more formal structure (Groove Society) for putting on further events for the Amapiano community.”



### KIRIATA ME PUORO - AN ANIMATION & MUSIC FESTIVAL (DOUBLE WHAMMY)

“I am so astounded with everyone involved in this concert. As much as there was troubleshooting and last-minute wrangling, everyone I worked with along the way was absolutely amazing, helpful, kind and tolerant - dealing with my indecisiveness with a smile on their face. Ka pai to the funding from Blackbird Foundation and Auckland City of Music, both amazing in their own right.

I am absolutely being overdramatic about this, but I want weird events like this to be something we can look back on as major projects of the year for musicians, animators, and creative people in general. Strange experiments like this, founded out of a desire to see what happens when animators are given an artists set lists as inspiration to do whatever they wanted with. To showcase that in a room full of people, taking in the visuals while dancing to such amazing music, is all I've ever wanted. Gigs are pieces of art. Get weird with it.”



### IMPROVISED MUSIC (AUDIO FOUNDATION)

“Thanks very much, the funding was very useful and enabled an emerging producer to gain experience running and hosting an event.”



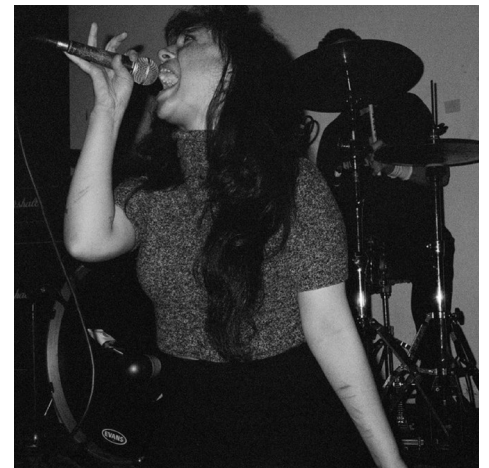
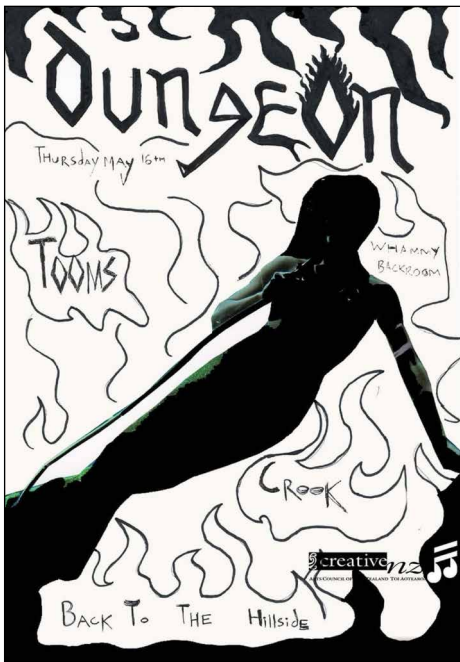
### 95BFM STUDENT RADIO AWARDS LIVE STREAM (BIG FAN)

“Without the support from ACOM, we would not have been able to create an event of a high audio-visual production that was required to connect Auckland to the 4 other regional watch parties across the Student Radio Network. We were able to safely and assuredly pay contractors, venue, staff, security, technical managers, and hosts to facilitate a non-public facing event for our community without issue, as well as train and upskill the volunteer student base of budding event managers and musicians who learned about how to put on such a ridiculously complicated (ambitious) awards ceremony that was not only hyper-localised, but connected us to the rest of the country to create a wider sense of breadth and depth within our musical regionals and communities.”



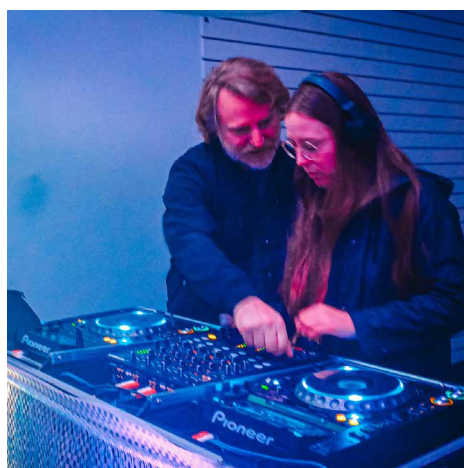
### SAM V - GUILTY PLEASURES TOUR (NECK OF THE WOODS)

“I’m super grateful for the funding as it alleviated several financial concerns with running a nation-wide tour. The funding was allocated towards our Auckland show which was the best of the run.”



### DUNGEON (DOUBLE WHAMMY)

“We hosted 4 diverse monthly events with approximately 50 people at each event. The funding helped pay for a sound engineer and all artists who performed and ensured the gigs were FREE to the public Richard further developed his event management skills and is continuing to put on monthly Dungeon events. Funding 4 times a year would help us keep these events running.”



### SMALL RAVE: MIXMANIA (SMALL RAVE DANCEHALL)

“Very thankful for the opportunity, thanks so much!”

# TĀPIRITANGA TORU | APPENDIX 3

## MUSIC TOURISM



**MUSIC  
CITIES  
EVENTS**  
— by MOMENTUAL

**MUSIC TOURISM  
CONVENTION**  
by MUSIC CITIES EVENTS

**CAPE BRETON ISLAND  
MUSIC TOURISM CONVENTION**  
29 - 31 MAY 2024

Playlist



We Know The Way - Opetaiā Fao'i, Lin-Manuel  
Miranda  
Royals - Lorde  
Sway - Bic Runga  
Young Blood - The Naked and Famous  
Supalonely - BENEE, Gus Dapperton

Sonic Gem Seeker: Mark Roach  
Location: Auckland Tāmaki Makaurau

**GLOBAL COLLECTION**



## AUCKLAND TĀMAKI MAKAURAU

# THE UNIQUE SOUNDS AND TASTES OF THE SOUTH PACIFIC

 MORNING  
**DEVONPORT**  
WEBSITE

Start the day by taking the 10-minute ferry from the downtown area across to Devonport for a spot of breakfast amongst the artisan boutiques and art dealerships of this bayside village. Being the hometown of some of our most well-known exports such as Lorde, The Naked and Famous and The Veils underlines this suburb's reputation as a hotbed of creative talent.

 MIDDAY  
**CIVIC THEATRE**  
WEBSITE

Wander up Queen Street which will lead you to the theatre district to take a tour of the 2300-capacity Civic Theatre - the only atmospheric theatre in Australasia. Built in 1929, it has hosted performances from Nick Cave to Gladys Knight, Broadway musicals to ballet. Tours of the Auckland Town Hall are also conducted. The Town Hall doubles as the seat of governance and a live performance space.

 AFTERNOON  
**THE POWERSTATION**  
WEBSITE

Walk to the summit of Maungawhau Mt Eden for a 360 degree vista of the city before heading to Galbraiths Alehouse and micro-brewery for a late pub lunch and a selection of their award-winning craft beers. Across the road you're sure to find a gig for the evening at the legendary 1000-capacity venue The Powerstation which has a jammed schedule of local and international acts.

 EVENING  
**KARANGAHAPE ROAD**  
WEBSITE

For a smaller gig, stroll down to Karangahape Road, known by locals as "K' Road". It's Auckland's creative hub for alternative arts & events, unique hospitality and independent retailers. This culturally distinctive area is home to some of the best grassroots music venues in town such as Whammy Bar, Wine Cellar and Neck of the Woods.

 TOP TIP

If you time your visit to Auckland in sunny March you'll be able to attend the Pasifika Festival (free of charge) - the largest celebration of Pacific culture, food and music anywhere in the world!





## IMAGE CREDITS

---

3	Chloe Tredgett
7	Tātaki Auckland Unlimited
9	95bFM
13	Mark Roach
15	Chris Cuffaro
16	Christian Tjandrawinata
17	Conan Fitzpatrick
18	Christina Kufner / London City of Music
19	Kellie Blizzard
22	Grant Apiata
23	Tanya Black
24	Nicole Brannen / Sony Music NZ
25	Brett Gundlock/ London City of Music
27	Mark Roach
28	Harriett Adams, Gabi Tankersley
29	Jeff White / Music Cities Events
30, 31	Mark Roach
32	Grant Apiata
45	Alex Hall
47-49	Supplied
50	Chloe Tredgett
51	'Joe' Tadashi Jokagi
52-54	Supplied

---

WEB: [AUCKLANDCITYOFMUSIC.NZ](http://AUCKLANDCITYOFMUSIC.NZ)

INSTAGRAM: [AUCKLANDCITYOFMUSIC](https://www.instagram.com/AUCKLANDCITYOFMUSIC)

LINKEDIN: [AUCKLANDCITYOFMUSIC](https://www.linkedin.com/company/AUCKLANDCITYOFMUSIC)

FACEBOOK: [AUCKLANDCITYOFMUSIC](https://www.facebook.com/AUCKLANDCITYOFMUSIC)

---

Designed by Muse Creative [www.musecreative.co.nz](http://www.musecreative.co.nz)

© 2024 Auckland City of Music Trust



AUCKLAND  
CITY OF MUSIC  
TĀMAKI MAKAURAU  
PĀ PUORO



**unesco**

Member of  
the Creative Cities Network