

Auckland UNESCO City of Music  
Tāmaki Makaurau UNESCO Pā Puoro



QUADRENNIAL REPORT  
2018 — 2021



Music plays a key role in forming the identity and telling the stories of a city. We express ourselves through music, and in turn that music expresses who we are.

For Māori, music is a divine gift passed down by the gods. It is embedded in traditional ceremony and preserves stories of the past. These stories live on today, woven into our culture and city.

As time passes, our stories will mix with the songs and sounds of the future. Creating a new chorus and adding to the ever-evolving story of this place, Tāmaki Makaurau, Auckland.

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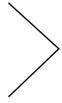


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# SECTION 1.

## EXECUTIVE SUMMARY



In late 2017, Tāmaki Makaurau was designated a UNESCO City of Music within the UNESCO Creative Cities Network, supported by the Prime Minister, the Mayor, the city’s Governing Body and the vast array of music stakeholders. The designation acknowledged the long, rich musical history of the region and the cities commitment to further strengthening all aspects of music culturally, institutionally and from an industry standpoint.

The City of Music status provides a mechanism for local government and the music sector to work together to solve challenges and maximize opportunities for the region’s music industry and culture.

We launched the Auckland Music Strategy in November 2018. It aims to strengthen and improve Auckland’s identity as a music-friendly city far into the future and provides a framework for projects that will help Auckland to flourish as an internationally renowned creative city with music at its heart. Projects have been developed with the aim of supporting and leveraging existing enterprises and providing an opportunity for all stakeholders to contribute to Auckland’s success as a music city.

In 2019, working groups were established around four initial focus area for the ensuing 12 months:

- Creating a proactive live music taskforce (including recording, rehearsal and live/recorded performance spaces)
- Undertaking an evaluation and measurement of Auckland’s music and night-time economies
- Building awareness of our Auckland City of Music (ACOM) status and profile
- Establishing music heritage trails (including contemporary sites, items and people)

2020 was the year in which the outcomes of those working groups were to be rolled out. Unfortunately, the pandemic put paid to those plans as budgets and resources were withdrawn to focus on recovery. The Council and Council Controlled Organisations (CCOs) were forced into taking on substantial financial and logistical burden during 2020 with the net effect that projects, budgets and resources that were earmarked for ACOM and other cultural activations were reluctantly withdrawn in order to enable the city’s recovery.

In doing so, the city took the opportunity to review and renew its operations and structure. This has widely been viewed as a positive step as it consolidated multiple organisations and streamlined processes within the municipality. Most notably, one of ACOM's major partners, Auckland Unlimited (previously Auckland Tourism Events and Economic Development & Regional Facilities Auckland), is now strongly positioned to better deliver creative industry outcomes.

As a music office, we were able to contribute our time and expertise to aid with sector recovery, joining up with other industry organisations to create MusicHelpsLive, an appeal to raise money for music workers in need. The appeal raised over \$850,000 and assisted nearly 600 musicians and music workers as well as directly supporting 18 grassroots music venues.

So, although there has been negatives, we are optimistic for the future. There exists strong leadership amongst the CCO and music sector organisations, and we are grateful for their continued input on the ACOM Governance Group. The indirect effect of Covid has also had unexpected positive outcomes in other areas such as focusing the needs of grassroots music venues, youth music, indigenous practitioners, and neighbourhood communities. These needs have all helped shaped forecast thinking on ACOM's role. The need for local interconnectedness and the shrinking of travel opportunities has also paved the direction for our national network of Creative Cities, as well as tentatively expanding our bubble to our Australian Creative City neighbours.

As we look to 2022 and beyond the city is readying itself to once again undertake initiatives. These are discussed more fully in Section 6, but in summary include: assisting young people to stage all-ages concerts; assisting live music venues with infrastructure; supporting the music photography community to promote & celebrate the role photography plays in preserving our music heritage; preserving traditional Pacific music instrument craft; music loading zones; music heritage trails and placemaking, and projects developed with our international colleagues that seek to address gender and indigenous equality.

We also of course continue to explore new ideas and opportunities as they arise, and remain committed to the broader aim of making our city globally renowned as a place where creativity thrives.

Mā te puoro, ka tuia / Through music, we are united.



Mark Roach, Director

Auckland UNESCO City of Music | Tāmaki Makaurau UNESCO Pā Puoro



^ New Years Eve concert, Auckland 2019.

## SECTION 2. GOVERNANCE

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### 2.1 Governance Group (as at date of this report)

Pam Ford - Director, Industry & Investment, Auckland Unlimited (co-chair)

Damian Vaughan - CEO, Recorded Music NZ (co-chair)

Cath Andersen- CEO, NZ Music Commission

Jade Baker - Creative Partnerships, Auckland Council

Victoria Blood - CEO, WeCreate

Michael Brook - Creative Industries Manager, Auckland Unlimited

Bernie Haldane - Auckland Live

Anthony Healey - Head, NZ Division, APRA AMCOS NZ

Teremoana Rapley - Lead Strategist, Creative Economy, Auckland Unlimited

Gene Rivers - Programme Leader, Arts & Culture, Auckland Council

Frith Walker - Head of Placemaking, Panuku Development

### 2.2 Director:

Mark Roach

### 2.3 Project Manager

Reneé Tanner

# SECTION 3. CONTRIBUTION TO THE NETWORK'S GLOBAL MANAGEMENT

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**3.1 Number of UCCN annual meetings attended in the last four years:**

Three: Krakow & Katowice (2018); Fabriano (2019). Online / Santos proxy (2021)  
NB: 2020 meeting (Santos) cancelled

**3.2 Hosting of a UCCN annual meeting and dates: N/A**

**3.3 Hosting of a working or coordination meeting addressed to one or more specific UCCN creative field representatives:**

None (NB: plans were to host a meeting in late 2020 but this has been postponed to 2022 at earliest due to the pandemic).

**3.4 Hosting of an international conference or meeting on specific issues salient to the Creative Cities with a large participation of members of the Network:**

Due to pandemic, Auckland's hosting of an Asia Pacific Creative Cities Conference has been postponed until at least 2022.

**3.5 Financial and/or in-kind support provided to UNESCO's Secretariat in order to ensure the management, communication and visibility of the UCCN.**

UCCN Music Cluster website hosting, administration and ongoing maintenance. Hannover initially paid for the development and build of the website (citiesofmusic.net), but ongoing maintenance and updates was proving financially untenable. As Auckland's Director has skillsets in this area, the site and hosting was transferred to Auckland, allowing for more efficient and less costly management.

As part of the communications support for the UCCN Music Cluster, Auckland's Director has instituted technology solutions to assist the Cluster Co-ordinators. These include an email database, a WhatsApp group, Facebook page (both public and private), maintaining a Google Docs database of City of Music Focal Points as well as other essential information that assists in inter-connecting cities in the Subnetwork.

**3.6 Membership of the Steering Group and period:**

N/A

**3.7 Participation in the evaluation of applications (number of applications evaluated per year):**

Due to the large number of member cities, evaluations were divided up between evaluators. To date, Auckland evaluated 5 cities in 2019 and 4 cities in 2021.

## SECTION 4.

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MAJOR INITIATIVES  
IMPLEMENTED AT THE LOCAL  
LEVEL TO ACHIEVE THE  
OBJECTIVES OF THE UCCN

# 1. AUCKLAND MUSIC STRATEGY



^ Mayor Phil Goff (far left) and Councillor Alf Filipaina (far right) are supported by ahi kā o Tāmaki Makaurau, Ngāti Whātua Ōrākei at the Auckland Music Strategy Launch.

We launched the [Auckland Music Strategy](#) in November 2018. Its aim is to strengthen and improve Auckland's identity as a music-friendly city far into the future and provide a framework for projects that will help Auckland to flourish as an internationally renowned creative city with music at its heart. Projects were developed with the aim of supporting and leveraging existing enterprises and providing an opportunity for all stakeholders to contribute to Auckland's success as a music city. In 2019, the Strategy provided the platform to establish working groups around four initial focus areas for the ensuing 12 months:

- Creating a proactive live music taskforce (including recording, rehearsal and live/recorded performance spaces);
- Undertaking an evaluation and measurement of Auckland's music and night-time economies;
- Building awareness of our ACOM status and profile;
- Establishing music heritage trails (including contemporary sites, items and people).

It is important to note the effect that the global pandemic has had on progressing the actions from 2019. The sudden and unforeseen reduction in budgets, resources and staff resulted in scheduled projects and continued workgroups being culled. As at date of writing, these projects are being reignited, but will likely not be reportable until the city's next Monitoring Report. However, it has still been possible for the city and its music sector to undertake a wide range of initiatives and projects that support the UCCN objectives.

## 2. ACTION POINT 1A: STRENGTHENING THE MUSIC ECOSYSTEM

### A. AOTEAROA MUSIC PRODUCER SERIES

The Aotearoa Music Producer Series (AMPS) is a collaborative audio production initiative presented by the Music Producers Guild and Recorded Music NZ with multi-agency support including ACOM and Auckland Council. This event is now in its fourth year and continues the city's commitment to upskilling and building sustainable music careers.

The 2020 event celebrated the incredible production talent here in Aotearoa with a series of 10, one-day music production workshops at the centrally located Roundhead Studios. The workshops consisted of a breakdown of each producer's multitrack recordings, discussion of production techniques and workflows, artist motivation, producer mental health and the ability to sustain a career, particularly due to the global impacts of Covid-19.

Previous iterations of the workshops featured international producers conducting workshops over the course of a week, with an appending free seminar series for the wider music community.

Producer guests:

2020 Bic Runga, Simon Gooding, Sam De Jong, Josh Fountain, Devin Abrams, Estère, Lee Prebble, Tom Healy, P Money, Rory Noble

2019 Andrew Scheps, Mark Rankin, Joel Little (seminar guest only)

2018 Sylvia Massy, Gil Norton, Clint Murphy

\* 2021 programme postponed due to Covid-19.



> Producer Bic Runga (right) talks to a participant at AMPS 2020.



> Allister Meffin (Alae) recording at AMPS 2019.

## B. MUSIC FILMMAKER SERIES AND MUSIC DESIGNER SERIES

This seminar series is programmed in and around the aforementioned Music Producer Series, and all three are collectively known as the Tūi Music Series. These multi-city events are undertaken around the same time as AMA (Aotearoa Music Awards) and AMA Artisan Awards produced by ACOM Governance Group member Recorded Music NZ. The seminars and workshops are also supported by ACOM Governance Group members Auckland Council and the NZ Music Commission. ACOM itself provides event logistics, production, promotion and design support to the series.

To date, 2 iterations of the Music Filmmaker and Music Designer Series have been staged\*, continuing our commitment to upskilling and sustainable careers as well as cross cutting with the other UNESCO creative fields of Design and Film. Partners for the Series include SAE Media Institute in Auckland and Massey University's College of Creative Arts in Wellington, furthering the commitment to education.

\*The 2020 and 2021 programmes were cancelled due to pandemic restrictions.

The programmes to date have all featured local guests:

- 2019 Film: Thom Watts, Swap Gomez, Anna Loveys, Louis Baker, Cushla Ashton, David Ridler  
Design: Estère, Tyrone Ohia, Ben Howe, Neill Fraser, Kelvin Soh, Josie Campbell
- 2018 Film: Chris Graham, Shae Sterling, David Ridler  
Design: Tami Neilson, Ashly Church, Barny Bewick, Jamie Robertson





> Workshop participants at Sync-Posium 2021.

## C. AOTEAROA SYNC-POSIUM: SCREEN MUSIC CONFERENCE & WORKSHOP

The inaugural Aotearoa Sync-Posium took place over four days at Roundhead Studios, Auckland from the 15th to the 18th of July 2021. Organised by music supervisor Karyn Rachtman and music producer Greg Haver, the event covered all areas of composing and music placement for film, TV, games and associated media. The event was sponsored by ACOM and our office also provided technical and design resources.

The goal of the Sync-Posium was to build capability within the music synchronisation sector, raise the profile of Aotearoa's composers and songwriters along with the opportunity to network with other creatives and interact with major international and domestic media platforms. Making New Zealand a music destination, not only for our artists, songwriters and composers but also our orchestras, recording studios and producers was an integral part of the event.

During the Sync-Posium the majority of our international conference guests joined virtually, these included: Steve Schnur, worldwide executive president of music at EA Games; Mary Ramos, acclaimed music supervisor (Kill Bill, Once Upon a Time in Hollywood); Daniel Cross, Adidas global music manager and brand music supervisor; Linda Perry, Grammy award-winning songwriter and producer (Christina Aguilera, Pink, Gwen Stefani, Adele); Bob Bowen, worldwide head of music at Amazon Studios; Spring Aspers, president of music at Sony Pictures; Tricia Holloway, VP of music at Nickelodeon; and artist Gin Wigmore. We were also able to have extensive in-person panels, covering a wide range of topics, these included: Bret McKenzie (Flight of the Conchords, The Muppets); Andrew Adamson (Shrek, The Chronicles of Narnia); Pip Brown (Ladyhawke); and head of markets and education at DISCO, Tim Bern.

The Sync-Posium workshops gave the selected attendees a chance to work on active music briefs. These were provided by a wide range of global music buyers, both international and domestic, including studio heads, music supervisors, directors, producers and commercial companies.



> Bret McKenzie & Linda Perry,  
Aotearoa Sync-Posium 2021.



^ Participants at the all-female SongHubs Spheres (2019) with guest producer Susan Rogers (far right).

## D. SONGHUBS

SongHubs (2017 - current) is a collaborative song-writing initiative presented by ACOM Governance Group member APRA AMCOS with multi-agency support including ACOM, Auckland Council and Recorded Music NZ. Over four years the programme has brought 15 international guests to Auckland, connected more than 70 writers and producers, and witnessed the creation of over 80 original songs.

The workshops take place over the course of a week, with the aim to finish the week with a collection of newly formed songs which have the potential to be finished and crafted into something each songwriter would be proud to release. However, the emphasis is equally on the friendships and collaborative relationships that are formed, the possibility of diversifying approaches to songwriting, and inspiring and upskilling all participants across the week.

Ultimately the program's aims are:

- To establish New Zealand as a centre of music creating excellence;
- To provide career pathways for high calibre New Zealand songwriters and composers; and
- To maximise the potential of international collaborations in accessing new markets for New Zealand songwriters and composers.



^ Henry Francis (Soaked Oats) performing at Going Global 2018.

## E. GOING GLOBAL

Going Global Music Summit (2018-current) is a boutique music conference produced by Independent Music New Zealand (IMNZ) with multi-agency support including ACOM Governance Group members NZ Music Commission and Auckland Unlimited. This two-day music event has grown to become the largest gathering of the international music industry in New Zealand each year. The summit presents a schedule of live music events alongside a daytime program of panels, presentations, workshops and discussions. The focus is on new music, and as such, the live music showcases aim to reflect originality in contemporary live music practice.

## F. GOING LOCAL

IMNZ also produces an annual networking session called Going Local (2018-current). It's an informal way for emerging musicians and music professionals to meet with some established people already working in the music industry, who can offer advice and knowledge.

Common participants include representatives from ACOM Governance Group members NZ Music Commission, Recorded Music NZ, APRA AMCOS as well as other sector organisations IMNZ, NZ On Air, and Music Managers Forum, and commercial businesses like publishers, legal practices and more. The programmes also engages with local musicians to present their experiences within the industry.



^ Mick Fleetwood & Sir Bob Geldof with student participants.

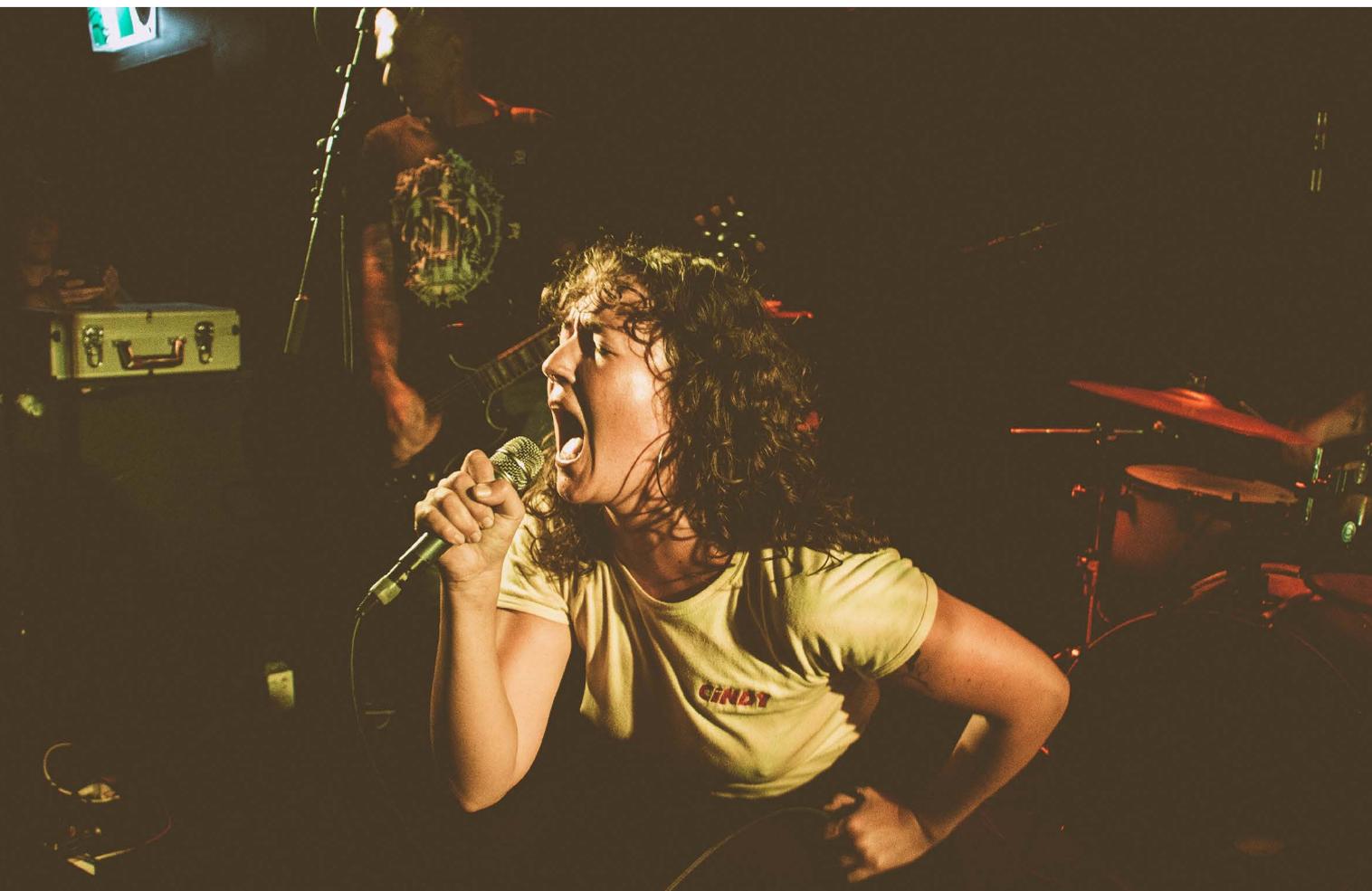
## G. PLAY IT STRANGER

Legendary musicians Sir Bob Geldof and Mick Fleetwood led an interactive session with a group of 15 budding musicians from half a dozen schools at Roundhead Studio, the musical home of Auckland's own Neil Finn when he's not on stage with Fleetwood Mac or Crowded House. Award-winning New Zealand singer and songwriter Anna Coddington and chart-topping artist KINGS also shared their knowledge with the young group during the session.

The opportunity on 23 September 2019 was facilitated by Auckland Unlimited on behalf of Auckland Council, ACOM and Play it Strange, a charity set up to provide pathways to creativity through song writing, recording and performance.

Auckland Unlimited General Manager Economic Development, and ACOM co-chair, Pam Ford said the workshop provided the students the chance to get creative insights from the industry's best. "The creative industries are a major employer for Auckland and we want to continue to support their growth in our region. The event brought together up-and-coming talent and some of the best in the business who have turned music into a career."

Mark Roach, Director of ACOM, said that opportunity extends beyond the studio session. "Having these international musical icons and local luminaries impart their knowledge and experience is an incredible opportunity. These young students will remember this day for years to come. It reinforces Tāmaki Makaurau's position as a musical destination, and place where talent thrives, a true global City of Music."



^ Dick Move performing at Karangahape Road venue, Whammy Bar.

## H. 'OUR VENUES' ASSOCIATION

Grassroots music venues were some of the earliest hit by Covid-19. Gigs were cancelled and the survival of these venues were put in jeopardy. Just prior to the first lockdown, ACOM had approved a core action plan of providing a contestable fund to assist venues in their day-to-day operations. However, this plan was rescinded as project funds were withdrawn.

Meanwhile, in order to assist those same venues, an action group called Save Our Venues NZ was formed with the aim of raising funds and awareness for local live music venues across Aotearoa.

With help from crowdfunding platforms and MusicHelpsLive (see Section 7.1, page 49), venues received a lifeline to get them through the worst of the 2020 pandemic crisis. The silver lining to this was increased communication between venues and the clear need for continued solidarity and organisation.

ACOM was able to support the nascent organisation (now called Our Venues) by providing seed funding. This funding was supplied for the purposes of employing a part-time employee that could build the organisation's capacity and work towards establishing a formal organisation that will, over time, become better equipped to advocate for grassroots music venue businesses in the Auckland region.

# 3. ACTION POINT 1B: STRENGTHENING THE MUSIC ECOSYSTEM - YOUTH PARTICIPATION

## A. STAND UP STAND OUT

Stand Up Stand Out (2018-current) is an annual music and dance competition for Auckland secondary school students, delivered by Auckland Council.

Auckland Council's Gene Rivers says: "The programme is a thrilling and exciting showcase that focuses on the energy of live performance but also represents a stunning and positive expression of Auckland youth from all backgrounds."

In recent years participation in SUSO has grown to more than 1400 students, featuring over 50 schools. Auckland City Councillor Alf Filipaina, Chair of the Parks, Arts, Community and Events committee is proud that Auckland Council is able to continue supporting the music of Auckland's youth. He says: "For some of our gifted young musicians, this is their first chance to step up onto a stage, perform in front of an audience and rub shoulders with leaders in the music industry. We want to help enable them to share their voice through music."

The SUSO opportunity enables young artists to connect with key industry players. Selectors bring their profiles in the music industry to the students' experience and SUSO also attracts interest from APRA, NZ On Air, Recorded Music NZ and others whose eyes will be on the young talent emerging through the programme.

SUSO is a feeder to Auckland Council events and festivals and a pathway to industry careers. In recent years students have performed at Christmas in the Park, Waitangi Day celebrations, Music in Parks, Matariki Festival and other summer festivals.

SUSO is another way for Auckland to celebrate its status as a UNESCO City of Music, providing young people with access to and participation in the programme, as well as sharing the enjoyment of music with students, schools, their families and all Aucklanders. This process gives visibility to talented young singers, musicians and bands; something that has become rarer and more valuable than ever in the wake of the pandemic.



^ De La Salle Gospel Choir (SUSO Group Vocal finalists 2019) performing at Vodafone Events Centre.



^ 'Miss Matched',  
Girls Rock! Camp 2021.

## B. GIRLS ROCK! CAMP AOTEAROA

Girls Rock! Camp (2018-current) is a series of week-long holiday programmes for women, transgender and gender non-conforming youth where music is the medium to build confidence, empowerment and foster social change. Campers between the ages of 12-17 years form bands, learn instruments, attend workshops and write an original song to be performed at a concert for friends and family at a showcase.

The goals of Girls Rock! Camp are:

- To help young women, transgender and gender non-conforming youth build confidence and practical skills in songwriting and music through tutoring and practice
- To utilise the talent of local songwriters and music-makers to help mentor and guide participants
- To educate young people through talks and collaborative workshops on songwriting, design, feminism and wellbeing
- To support and promote the presence of women, transgender and gender non-conforming youth in music.

The kaupapa [agenda] of Girls Rock! Aotearoa is “to create the world we want to live in – a more equal and inspiring place”. The programme was initiated by ACOM Director Mark Roach and is run by a non-profit organisation made up of musicians and music lovers with years of music industry experience, Girls Rock! has multi-agency support including ACOM member organisations Auckland Council, Recorded Music NZ and NZ Music Commission.

## C. YOUNG GIG MAKERS GRANT HE TAIOHI KAIWHAKARITE KAUPAPA

The Young Gig Makers grant launched in April 2021 is an Auckland regional funding scheme delivered by ACOM. The scheme supports young and aspiring music event organisers and musicians with a micro-grant of cash plus in-kind technical support to present a all-ages music performances in the Auckland region. Each grant is for \$500 cash plus in-kind technical support from Auckland Live, the city council's events arm, valued at \$2,500 per grant. The pilot programme was launched in April 2021 and 13 successful grants were awarded.



> Emerging musician Maretta Brown (centre) with her whānau, Māngere Bridge.

## D. YOUNG AT ART

Young At Art (27 March – 18 April 2021) was a series of youth-powered creative hubs across Auckland produced by Youth Arts New Zealand (YANZ). The programme encouraged our emerging stars to shine and celebrate their creative identities. Part of the 2021 Summernova Festival (initiated by Auckland Unlimited and supported by ACOM), Young At Art provided opportunities for young creatives to showcase their talents to their communities through creative towers and live performances at each hub.

Some of the themes relayed back from participants included:

- Increased confidence to chase creative opportunities.
- Connections with YANZ and other young artists made them feel like they were and are part of a community, rather than isolated.
- Payment was incredibly appreciated at a difficult time in the creative sector.
- The creative mahi (work) from participants demonstrated vulnerability and emotionality.

Being able to share this creative work and identity with family and friends provided participants with validation, affirmation and positive reinforcement to not just continue their creative exploration, but to feel like their identity was truly seen and heard.

The impact of the event extended beyond the engagements with young artists - providing opportunities for these young people to share their creative work gave their family and community a chance to see their creativity as part of a big, region-wide project. With an audience of 20,000+ engaging with the towers and performances, and over 95 young creatives involved in the project, Young at Art shared the creative identities of Auckland's youth far and wide.

The numbers at a glance:

- 5 hubs across Auckland
- 6 performance days
- 7 'creative towers' showcasing visual art, poetry and more from local youth
- \$23,000+ in artist fees, direct to Auckland's creative youth
- 180,000 people reached through online advertisements and interview content
- 96 young creatives directly involved

# 4. ACTION POINT 2: COLLABORATE WITH UCCN CITIES

Inter-city focus - refer Section 5

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# 5. ACTION POINT 3: CHAMPIONING MĀORI MUSIC

## A. TAUTITOTITO

The UNESCO Creative Cities of Music of Auckland Tāmaki Makaurau and Adelaide Tarntanya share objectives of working together towards the common purpose of strengthening inter-city creative networks in the Australasian region. The cities also wished to facilitate professional development amongst indigenous creatives. To this end, we created Tautitotito – a songwriting, recording and production workshop originally scheduled to take place over the course of two weeks in each city during August 2021.

At date of writing, the practical workshop components of this project have been postponed until early 2022 due to Covid-19.

When resumed, the project framework consists of:

Week One: Three Māori artists from Auckland (plus a mentor/producer and/or a Māori language expert) will travel to Adelaide for one week of songwriting development with three emerging artists + mentor from Adelaide. The objective is to have written songs that are ready or near-ready for recording.

Week Two: The three Adelaide artists will travel to Auckland to record the collaborative songs at Roundhead Studios. The objective is to have mastering-ready, mixed tracks completed by week's end.

The project will be filmed by Kaurua & Māori filmmakers for dissemination after the project is complete.

Outcomes:

- Provides professional development opportunities and upskilling for indigenous musicians;
- Strengthens the network between UNESCO Creative Cities, and between artists;
- Develops and delivers new music;
- Promotes and encourages the use and sharing of indigenous language and culture;
- Leads into the UN Decade of Indigenous Languages (2022-2032).



> LaCoco performing at Matariki Festival 2021.



^ Te Raki o Pukekohe kapa haka group, Matariki Festival 2021.

## B. TOI MĀORI ARTS & CULTURE PROGRAMME

The purpose of this programme by Auckland Council (2018–current) is to produce a free, inclusive, outdoor, whanau event to commemorate Te Tiriti o Waitangi [Treaty of Waitangi] at a treaty signing location, through the sharing of music, food and family-based arts and culture activities. Programmed entertainment on the main stage was focused on:

- Established, high profile Māori artists;
- Up and coming, emerging artists, including Stand Up Stand Out participants (see page 22) and Pao Pao Pao artists (a young Māori artist development programme);
- Artists performing material in te reo Māori;
- Artists performing material in other languages i.e. Māori artists singing in English; inclusion of Pacific artists to recognise the diversity of the audience;
- Local artists;
- A balanced mix of male and female artists
- Livestream coverage of entertainment from other main Waitangi events around Tāmaki Makaurau

### Matariki Event

- Matariki (main event: Te Korakora on Federal) – a continuation of the relationship between Auckland Council and SkyCity. This event was in the form of a street party with Māori entertainment.

### Matariki Te Ara Hou

- Matariki Te Ara Hou Live is a live music event that showcases Maori musicians working in underground urban genres. The main aim of this event was:
- To give perspective of the impact that Māori musicians are making in alternative urban genres;
- To challenge existing stereotypes and perceptions of what quantifies Māori music;
- To provide content to the Matariki festival that will appeal to an audience currently underserved and provide content to crossover audiences.

# 6. ACTION POINT 4: SUPPORTING PACIFIC MUSIC



> SWIDT, The Levites, Bras4Sho perform at the Pacific Music Awards.

## A. PACIFIC MUSIC AWARDS SUPPORT

The Pacific Music Awards is the annual awards event which celebrates Pacific music. The event provides the opportunity to honour the achievements and success of our current Pacific artists and also pay tribute to legacy and developing artists.

ACOM Governance Group members Auckland Council, NZ Music Commission, Recorded Music NZ and APRA have been regular financial and resource supporters of this cornerstone celebration of Pacific music and music practitioners in Auckland, and across New Zealand.

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## B. STAND UP STAND OUT

See also page 22 above

Whilst open to all secondary school students regardless of ethnicity or background, approximately 70% of the more than 1400 entrants in the 2021 competition were Pasifika.

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## C. FANGUFANGU, MIMIHA & TUKIPITU

We are in the early stages of supporting practitioner Tu'ifonualava Kaivelata on documenting the craft and playing of the three traditional instruments of – fangufangu (noseflute), mimiha (panpipes) and tukipitu (stamping tubes). These three instruments are not commonly known let alone played by Tongans today. There are only a small amount of Tongans today that play the fangufangu; no-one apart from Tu'ifonualava and his son 'Uluakimaka that play the mimiha, with Tu'ifonualava as the only maker of this instrument; and Tu'ifonualava is the only one that makes and plays the tukipitu.

# 7. ACTION POINT 5: MUSIC IN PUBLIC SPACES



> Andy Lynch (The Feelers), Music in Parks, February 2020.

## A. MUSIC IN PARKS

Auckland Council has annually delivered a diverse public programme of music as part of its ACOM contribution. The programme is weighted to the summer months (January – March) with longstanding programme Music in Parks at the forefront. The programme of between 20 – 25 free concerts are stages right across the region in municipal parks and cover multiple genres such as jazz, hip-hop, pop, rock, opera, and children’s music.

Music in Parks also integrated the Auckland secondary schools music programme, Stand Up Stand Out (see page 22), into the 2020 programme. Strategic partnerships with existing music groups and events within the wider music community extended to the Pacific Music Awards, Kahuna Nui, Saintz Up Performing Arts.

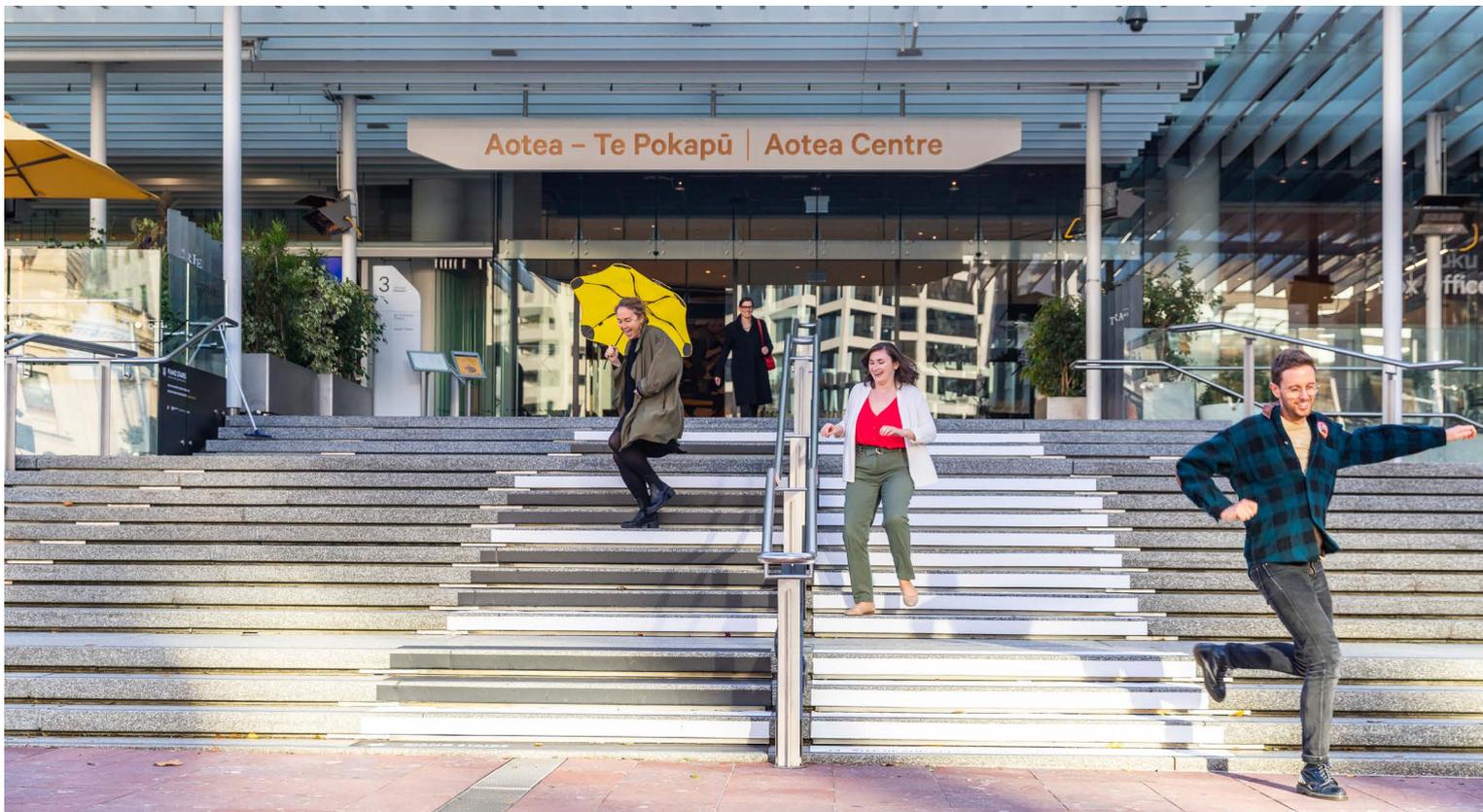
## B. SUMMER IN THE SQUARE

Summer in the Square is an annual, free inner-city festival featuring a world-class programme of music, movies and digital experiences. Summer in the Square offers an ever-changing line-up of free live performances, chill vibe beats, and DJ sets.

In the most recent iteration (summer 20/21), programming included Christmas Karaoke! hosted by singer and entertainer Jackie Clarke, live performance by hiphop artist MELODOWNZ, and an interactive sound experience by Aotea Symphony where passers-by are invited to create their very own symphony using surrounding sounds just by stepping on buttons on the ground. The festival finished with the Auckland Pride Party in Aotea Square, headlined by HalfQueen and Randa, and featuring some of Aotearoa’s finest queer acts in one evening of DJs, drag performances and musicians.



> Finn Scholes & Tim Stewart (Tibor),  
Summer in the Square,  
December 2019.



^ Piano Stairs,  
Aotea Centre

## C. MUSIC MONTH ACTIVATIONS

ACOM Governance Group partner, Auckland Live developed a programme of activity to highlight music throughout NZ Music Month (May 2021). Auckland Live's objective was to support ACOM in showcasing the role music plays in Auckland and tell the story of its rich music history. Over the course of 31 days, there were 24 free events, 16 live performances which provided paid opportunities for 20 performers.

The 'See.Do.Auckland' pop-up store at central transport terminus Britomart Station in downtown Auckland showcased the city's vibrant culture. It hosted live performances including multi-award winner Reb Fountain, Stand Up Stand Out (SUSO) performers and the APO's Young Achievers; sing-alongs on Waiata Wednesdays; and 95bFM DJs spinning the discs.

Video screens allowed commuters to watch Drax Project, Hollie Smith and Katchafire share their connection with Te Reo Māori in episodes of Waiata / Anthems; listen to Alien Weaponry performing Troy Kingi's Mighty Invader at the 2020 APRA Silver Scroll Awards ceremony; and practice NZ Sign Language skills by watching Merge NZ interpreting Anika Moa's 'Songs for Bubbas'.

Auckland Live also partnered with record store Flying Out to open a one-day pop-up record store within the space. Founded to send music from the bottom of the world around the world, Flying Out has grown to become a home that champions the local independent and alternative music community, and international peers.

In other activations, music historian Gareth Shute took four guided tours up Queen Street from Britomart Station to Aotea Square and uncover stories from some of Auckland's long-lost, iconic music venues

At Aotea Square itself, people were able to perform tunes on the catchy Piano Stairs at the Aotea Centre; or choose to wrap up warm and snuggle down to watch SIX60: Till The Lights Go Out, live on a giant outdoor screen.



> Example of previously completed art in the general programme - 'Studios Owl' by Paul Walsh. The first ACOM cabinets are expected to be completed by summer 2022.



## D. CHORUS CABINET ART

In September 2021, ACOM partnered with telecommunications company Chorus to pilot music-themed public artwork.

Chorus is New Zealand's largest telecommunications infrastructure company, and an apt name for a City of Music partner. The company's cabinet art initiative was started in 2010 in an effort to reduce the amount of vandalism to their national network of over 11,000 telecommunication exchange cabinets. The programme is proving invaluable as a way to help promote a sense of community belonging identity and pride while also helping to discourage anti-social behaviour.

Our initial programme targeted 3 cabinets in South Auckland and 2 cabinets on the North Shore. Artists were asked to submit designs, with the selected artists being paid a fee of \$400 (material costs are also covered).

As well as beautifying neighbourhoods, the programme also provides us with an opportunity to celebrate our city's musical identity in neighbourhood settings. Dependent on budget, ACOM will look to extend the number of painted cabinets and locations in the coming years.



## E. SONGLINES PILOT PROGRAMME

Songlines is a celebration of our musical whakapapa [genealogy]; a lyrical lineage stretching from 1981 to 2021; from Kiwi classics to the next generation of wordsmiths and musicians who carry forward the torch of our city's rich music heritage.

The project originally conceived as song lyrics embedded or etched into pavements and other public spaces to create a walking trail of music. The pilot for this project was due to be instituted in early 2020, before the pandemic put that on pause. However, the concept was kept active, and an opportunity arose in late 2021 to bring life to the project in a wider public spaces context.

Working in partnership with Auckland Council's urban regeneration agency, Eke Panuku Development and design partners Fresh Concept, ACOM developed temporary activations for the major commercial & community North Shore hub of Takapuna. The town centre is undergoing intensive regeneration which resulted in a public space that required content.

The resulting activation (4 December 2021 - 12 January 2022) riffs on the original Songlines concept by including decal song lyrics placed on pavements in the area (pictured above). Each decal carries a QR code that takes audiences to the audio track on Spotify. The lyrics are also referenced in displays in the town centre (pictured above) which provide the public with further information regarding the artist and song.

Songlines gave us an opportunity to not only remunerate local writers for the reproduction of their lyrics, but to feature new and emerging talent from the city. Two decals were reserved for the winners of the Play It Strange secondary school songwriting competitions (see also page 19), which enabled ACOM to promote both the songwriters and the work of the charity.

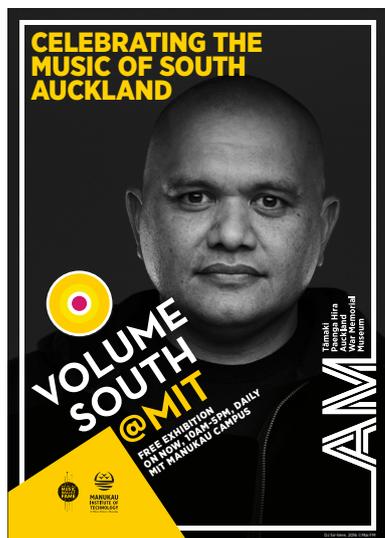
Our relationship with the From the Pit music photography exhibition (see pages 36-37) was also extended with the utilisation of a converted shipping container placed in the town centre that displayed large scale photographic reproductions of Auckland artists and venues.

This activation also provides ACOM with a means to test the idea, gather feedback, and make plans for permanent Songlines both in the Takapuna area and other neighbourhood communities around Auckland.

# 8. ACTION POINT 6: MUSIC HERITAGE



^ Artist Ezra Williams (RAZÉ).



## A. VOLUME SOUTH

Fed by street culture, church choirs, R'n'B clubs and hip-hop, the story of South Auckland music was an explosive mix of hustle, talent and originality. Volume South at MIT (2018) told this story in the South Auckland edition of the successful home-grown music exhibition, Volume: Making Music in Aotearoa\* at Auckland Museum.

Volume South at MIT championed the artists and scenes that represent Southside pride. Emerging talent was featured alongside the early trailblazers including Urban Pacifika Records, the Fuemana family, Dawn Raid Entertainment and Ōtara Music Arts Centre, which had a key role in cultivating local artists.

Volume South was housed at the Manukau Institute of Technology (MIT) and as such served as an important outreach exhibition – allowing us to tell music heritage stories amongst the communities that those stories are about, rather than expecting audiences to journey into the central city. Volume South was also considerably smaller than its central counterpart – a mere 25 square metre space to Volume's 900 square metres exhibition hall. This distinction though serves as a useful template for potential future heritage exhibitions in Auckland - a way in which to tell the story of Auckland's diverse musical ecosystem from across the isthmus.

\*The Volume exhibition, initiated by ACOM Director Mark Roach, ran from October 2016 – May 2017 and was visited by an average of 1000 people per day. More information: <https://www.musicall.co.nz/home/exhibition/volume-exhibition>.



Irene & Siosaia Folau perform at the opening of Volume South.



^ Winning image, Delaney Davidson  
by Veronica McLaughlin.

## AOTEAROA MUSIC PHOTOGRAPHY AWARD & 'FROM THE PIT' EXHIBITION

ACOM was able to support From The Pit, (May 2021) a curated exhibition of images of New Zealand musicians playing live. The exhibition is a celebration of the craft and art of live music photography. It also documents the musicians and the venues across the country where they perform. Now in its third year, an opportunity arose for ACOM to support not only the exhibition but assist with organising professional development seminars and, more generally, supporting the community of music photographers who play such an important part in capturing the live music scene. This year the print exhibition featured the work of over thirty photographers, and offered three workshops:

- Speed Up Your Editing (tutorial)
- Charles Brooks photographer (talk)
- When Will You Get A Real Job? (panel session)

We also partnered with the Auckland Festival of Photography to deliver the very first Aotearoa Music Photography Award | Whakaahua Puoro Toa (May 2021).

As one of two award judges, ACOM Director Mark Roach said “We were blown away by the outstanding quality of the photography entered. It was no easy task to whittle down over 600 entries into a long-list let alone select a winning shot, and we want to commend everyone who entered. After a lot of consideration and debate, we settled on the incredibly evocative shot of Delaney Davidson by Veronica McLaughlin. Both her winning shot, and the runner-up image of Florence Welch by Doug Peters, were selected because of the stories they weave. The photographs also have a high degree of technical skill and perfectly judged artistry.



^ From The Pit, Monster Valley, Auckland.

The shots are, in a manner of speaking, two sides of the same coin. Both shows depicted are in Auckland, with Davidson in beloved grassroots venue, The Wine Cellar; Welch in the far more cavernous Spark Arena. The Welch show is set in a pre-Covid international touring world, whereas Davidson’s is in a post-first lockdown emergence. Yet despite the differences of time and scale, there is an innate similarity captured here; of artists captured in a sacred space, seemingly invoking the muse, lost in the magic.”

We are also pleased to note that German e-Publication Photo Weekly chose to feature the Award and short list of the finalists’ images. The magazine is the only weekly digital magazine dedicated to photography in Germany, and served as fantastic way to highlight Auckland as a creative city and our creative practitioners on an international stage.

**FROM THE PIT**  
AN EXHIBITION OF NEW ZEALAND MUSIC PHOTOGRAPHY  
New Zealand artists captured by some of New Zealand’s best music photographers

Monster Valley, 74 Karangahape Road

Friday 21 May	11 am to 6 pm
Saturday 22 May	11 am to 6 pm
Sunday 23 May	11 am to 6 pm
Thursday 27 May	11 am to 6 pm
Friday 28 May	11 am to 6 pm
Saturday 29 May	11 am to 6 pm
Sunday 30 May	11 am to 4 pm

Opening Night Thursday 20 May 2021 6pm to late

see website for latest opening hours and events  
[www.FromThePit.co.nz](http://www.FromThePit.co.nz)

EF LENS

24-105 mm 1:4 L

AUCKLAND  
UNESCO CITY OF MUSIC  
TĀMAKI MAKAUURAU  
UNESCO PĀ PUORO

AOTEAROA  
MUSIC PHOTOGRAPHY AWARD  
WHAKAAHUA PUORO TOA  
2021

PRESENTED TO

*Veronica McLaughlin*

auckland  
festival of  
photography  
[whakaahua hākari]

# SECTION 5.

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## MAJOR INITIATIVES IMPLEMENTED THROUGH INTER-CITY COOPERATION TO ACHIEVE THE OBJECTIVES OF THE UCCN

NB: See also Tautitoto — Section 4: 5A, Page 26



^ Social media marketing material.



^ 2021 Grant recipients:

1st row (musicians): Grace Moller, Lou'ana Whitney, Reshma Martin.  
2nd row (directors): Faye McNeil, Anna Rose Duckworth, Jolin Lee.

## A. EQUALISER (EQ)

Many Focal Points within the UCCN Music Cluster expressed a desire to work on projects that had outcomes that supported the UN Sustainable Development Goals (SDG). In particular, interest was with SDG#5 (Gender Equality), and a working group of member cities was formed after the UCCN Annual Meeting in Fabriano, Italy 2019.

The working group currently consists of Norköpping (project lead), Adelaide, Auckland and Hannover who have been working collaboratively on the project, Equaliser (or EQ for short). The project's brief is to create music videos where everyone involved in the production is female. The resulting videos will then be published on an official website as well as social media, creating a tapestry of music and music videos from female creators from around the world.

Auckland contributed time and resources in creating the branding and marketing material for the global project. It partnered locally with WIFT (Women in Film & Television) on delivery of the project in Auckland, with financial support from NZ Music Commission and NZ On Air and logistic & resourcing support from SAE Media Institute, Sony Electronics (cameras) and Photogear (technical equipment supplies).

Auckland's EQ project is a mixed workshop/seminar/network format that provides professional development, mentorship and an ongoing network support to female music and screen sector professionals. Applications were opened for three, \$10,000 music video grants in September 2021 with the workshop and networking component of EQ scheduled to take place in early 2022.

The grants attracted applications from over 60 musicians and 60 directors, highlighting the depth of talent available. From this talent pool, 3 musicians were chosen by a specialist judging panel. ACOM then proactively worked with these musicians to pair them with filmmakers from the director shortlist, with ongoing support offered by ACOM and our partners to enable delivery of the projects in 2022.



^ L – R: Vanissa Dhiru, Mayor Hawkins, Tanya Black, Nicky Page, Vicky Soanes, Mark Roach, Mayor Lester, Nicci Boucher, Michael Brook; Wellington July 2020.

## B. AOTEAROA UCCN

Wellington became the newest local member of the Creative Cities Network, being designated as a City of Film in 2019. This led to Auckland (represented by Mark Roach and Michael Brook) and Dunedin (represented by Nicky Page) meeting in Wellington (represented by Tanya Black & Nicci Boucher) for the launch of the city's Strategy in 2020. The hui was also attended by the UNESCO National Commission for New Zealand (represented by Secretary General Vicky Soanes and Communication & Information Commissioner, Vanissa Dhiru), Aaron Hawkins, Mayor of Dunedin and Justin Lester, Mayor of Wellington.

The outcome of this meeting led to a draft memorandum of understanding for an Aotearoa UNESCO Creative Cities Network and an expressed desire for the three cities to work collaboratively over the coming years.

Subsequently, the three cities and the National Commission met on 2 July 2021 to discuss strengthening our local network, opportunities available, and how to support the aims and themes of UNESCO.



^ L – R: Rosie Newton and Richie Stearns.

## C. UNESCO UNITWIN NETWORK SCIENCE FOR SUSTAINABILITY IN OCEANIA

Science and the Creative Arts have an important role in engaging and helping communities find solutions that balance economic opportunities, preserve heritage, protect and conserve natural resources for future generations.

The UNESCO UNITWIN Network Science for Sustainability in Oceania was able to contribute expertise relevant to such an aspirational goal in Northland by organising a hui [meeting] in February 2019. One important purpose of the hui was to provide a further opportunity for engagement with Northland communities on scientific issues relevant to their environmental concerns, and to discuss science and emerging technologies that could enable more sustainable use of natural and farmed resources as well as create opportunities to support business opportunities and sustainable livelihoods.

Another purpose was to explore the opportunity for collaboration between the UNITWIN Network Science for Sustainability in Oceania and the Auckland UNESCO City of Music and the potential collaboration offers for community engagement and developing further joint initiatives. As part of the hui, ACOM used its music industry experience to assist the organisers in sourcing audio production and potential performers to accompany visiting guest performers Richie & Rosie, a folk duo from New York.

## D. PARTICIPATION IN INTER-CITY PROJECTS

- **Music Cities Awards** - Bentonville (November 2021)  
Mark Roach attended (virtually) as guest speaker/finalist for two panels (Best Music Office & Public Service Award).
- **Reggae Month** (lead city: Kingston City of Music) (February 2021)  
Mark Roach attended (virtually) as guest speaker.
- **Adelaide EQ Launch** – Adelaide, Australia (2021)  
Mark Roach attended (virtually) as guest speaker along with speakers from Hannover, Norköpping, and the South Australia Premier, David Pisoni MP.
- **Hannover EQ Launch** – Hannover, Germany (2021)  
Mark Roach attended (virtually) as guest speaker for the premiere launch of Hannover’s short film.
- **Band Mash-Up** (lead city: Hannover) (June 2020)  
Auckland-based artist MISSY participated in an online collaborative songwriting and recording project with musicians from two other Cities of Music, Hannover and Liverpool, and two of Hannover’s sister cities, Poznań and Rouen. The project is a regular event organised by Hannover to celebrate World Music Day (Fet  de la Musique), and would normally have seen all 5 artists physically working together in Hannover as well as performing in the city. However, via careful online curation, the artists were still able to complete the writing and recording of a song which can be viewed on [YouTube](#).
- **Beethoven 250** (lead cities: Mannheim & Katowice) (December 2020)  
Auckland Philharmonia Orchestra (APO) contributed the 40-minute Symphony No.6 conducted by Douglas Boyd as Auckland’s contribution to a global celebration of the composer’s birthday. The APO’s piece was the first of 15 music city performances broadcast consecutively online on December 17th, 2020.
- **WeRCulture** (lead cities: Mannheim & Katowice) (2020)  
WeRCulture was an online campaign whereby international artists and creative workers created video messages of support and hope with the appeal “Think Respectfully. Act Responsibly. we R culture”. Mark Roach (Auckland) acted as social media and website communication manager.
- **Amplify Music** (2020)  
Mark Roach, Damian Vaughan (Recorded Music NZ), and Peter Dickens (MusicHelps) attended (virtually) as guest speakers at the 24-hour online global conference.
- **Music Cities Events - Seoul, Korea** (2020)  
ACOM Chair Pam Ford attended (virtually) as guest speaker.
- **Phoenix Summit, Auckland** (September 2019)  
Mark Roach attended as guest speaker which also included speakers from the UK and USA.
- **Canadian Music Week** (lead city: Toronto, City of Media Arts) (April 2019)  
Mark Roach attended (virtually) as guest speaker.
- **UNESCO Asia Pacific Creative Cities Conference (APCCC)** (lead city: Adelaide City of Music) (October 2019)  
Mark Roach attended as guest speaker and participant. Manawa Udy (Ngahere Communities, South Auckland) also attended with both taking part in a powhiri at the Welcome to Country ceremony alongside Paula Cuff (Creative NZ).
- **Music Cities Events - Melbourne, Australia** (2018)  
Governance Group members Mark Roach & Cath Andersen (NZ Music Commission) attended as participants.



Diwali celebration street party

# SECTION 6.

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## PROPOSED ACTION PLAN FOR THE FORTHCOMING MID-TERM PERIOD OF FOUR YEARS

## A. DEVELOPING OUR MUSIC ECOSYSTEM

1. Establish an Auckland Music Office/Officer within Council family and have confirmed annual budget. The AMO will focus on areas such as policy & consent re venues & live performance, promoting Auckland as a music tourism destination and interfacing regularly with the Governing Body, Council Executive Lead Team and Auckland Unlimited.

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2. Publication of the Auckland Music Protocol – a guiding document for the city to be adopted by the Governing Body and Executive Lead Team before being filtered down and across all levels of Council and Council Controlled Organisations.

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3. Music Loading Zones pilot programme, already developed throughout 2021, to be launched and appraised.

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4. Young Gig Makers Grant Programme to be rolled out to other UCCN cities in Aotearoa, then to all cities in Aotearoa.

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5. Dependent on international travel resuming; Auckland International Airport to feature live, original, local music to boost visitation & dwell time, as well as increase performance opportunities for local artist and promote ACOM brand to visitors.

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6. Mapping of Auckland music ecosystem, in tandem with sector evaluation. To be updated bi-annually.

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7. Toru Pūahatanga (Three Harbours) – UNESCO Decade of Ocean Science  
In collaboration with Dunedin and Wellington, and the NZ National Commission for UNESCO, we present the stories of our cities harbours as told by the navigators / kaiwhakātere. This project, which will be available as an online resource, supports both the UN Decade of Ocean Science (oceandecade.org), and the UN Decade of Indigenous Language.

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8. Professional Development Programmes:  
Continuing to support our and our partners' programmes which increase sustainable careers and industry capability such as Sync-Posium, Equaliser (intersection with creative field of Film), SongHubs, Tui Music Series (intersection with creative fields of Film & Design), Tautitoto (intersection with UN Decade of Indigenous Languages) and any other initiatives which may develop over the period.



## B. AMPLIFYING OUR MUSIC HERITAGE

1. Heritage trails / placemaking pilot to be launched at select locations in the city, in consultation with Mana Whenua and Eke Panuku Development.

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2. Music / Screen / Gaming museum and/or exhibition space project to be advanced, in association with Auckland Museum and Auckland Libraries.

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3. Auckland Stadiums to feature music heritage stories at major events once resumed.

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4. Continuation of the Music Photography Award and support for 'From The Pit' exhibition and community.

## C. INCLUSIVITY, WELL-BEING AND COMMUNITY

1. We will continue to work alongside our charity partners at MusicHelps to achieve positive outcomes for both the music community and the community at large. In particular we will advance our Gig Buddies programme which aims to reduce isolation for those with impairments or barriers that prevent them from attending live events such as: learning difficulties, autism, physical impairments or age.

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2. We will also continue to support the aims and objectives of Soundcheck Aotearoa, a multi-organisation action group with a mission to foster a safe and inclusive culture for the music community. The group believe that action is needed to addresses inequitable representation challenge systemic discrimination and advance impactful change across the music industry and is looking at ways to work together across the music community to achieve this.

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3. We will support the aims and objectives of ORO (meaning to resound, resonate or a musical note) as part of a shared music industry approach to increase the repertoire of waiata reo Māori and waiata reorua (bilingual songs). Initiatives include the translation and recording of existing songs, as well as collaborations between artists and mātanga reo (language experts) to write new waiata.

# 6.2 INTERNATIONAL OUTREACH

## A. INTER-CITY MEETINGS

- Consolidation of the Aotearoa UCCN by way of annual regional meetings and deployment of shared initiatives/projects in each city. The meetings are envisioned to be widen participation and engage with lead organisations and creators from each of the cities. Through the strengthening of our local network of Creative Cities we can then look to broaden our scope across the three corresponding creative fields of Music, Literature and Film.
  - Delivery of UNESCO Asia Pacific Creative Cities Conference in Auckland combined with UCCN Cities of Music in-person subnetwork meeting (subject to international travel resuming safely).
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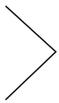
## B. ARTIST EXCHANGE

- JAMMING (AUCKLAND-KINGSTON):  
Jamming – named in honour of the Bob Marley song - will invite respected Kingston musicians to Auckland to take part in a songwriting workshop. The longer term outcome is to establish a regular artistic exchange between the two cities (subject to international travel resuming safely).
  - TAUTITOTITO (AUCKLAND-ADELAIDE):  
We will continue with our indigenous artist exchange programme established in 2021 with Adelaide. Once the projects has been successfully embedded, the intention is to propagate the concept with other Creative Cities, especially those with colonised indigenous populations (subject to international travel resuming safely).
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## C. GLOBAL SDG INITIATIVES

- EQUALISER (EQ) (Auckland, Adelaide, Hannover, Norköpping):  
Equaliser is a gender equality pilot project whereby everyone involved in creative chain – from music creation to finished filmed music content – is female. This creates successful cross-disciplinary outcomes for both the Music and Film fields. Filmed music content that is produced as a result of this project will be shown on EQ-branded online platforms. The first projects (Adelaide and Hannover) have already been delivered in 2021, with more (Auckland and Norköpping) to come. Once established, the intention is to propagate the project amongst our fellow UCCN Music and Film cities, and then further to other cities globally.

## 6.3 BUDGET



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The office of ACOM is operated by a conglomeration of Council and Music Sector Organisations (the 'Governance Group'). Its Director is employed full-time by Governance Group member, Recorded Music New Zealand, a peak industry body representing the rights of recording artists and their labels. Recorded Music's ongoing support of ACOM is by way of financially remunerating the Director in the broader view that the aims, objectives and goals of ACOM match Recorded Music's advocacy role for the music sector at large. Recorded Music NZ also reimburses and covers any costs associated with the Director's travel directly relating to UCCN business.

In addition to the Director, Governance Group member Auckland Unlimited contributes funding to ACOM for the objective of a) remunerating a part-time Project Manager (currently employed for 2 days per week); and b) to initiate and deliver projects that work towards achieving the aims, objectives and goals of ACOM. The current working capital for the 200/2021 financial year is NZD\$100,000 per annum, subject to reporting and review.

The NZ Music Commission, an NGO funded by the Government's Ministry of Culture & Heritage has previously contributed \$20,000 towards overall project funding, and Auckland Council via its Arts and Culture unit has contributed \$35,000 towards specific professional development projects over the period (separate to Regional and Local Board Event funding reported elsewhere).

To date there has been no long-term, sustainable budget allocated to ACOM. However, we note that the previous two years especially have been difficult for all partners and that the resourcing in place has and is sufficient to achieve the aims and objectives currently underway. As we move into this next four-year phase, a more deliberate approach will be taken to the long-term operational budget; whilst project budgets will be continued to be managed on a case-by-case basis.

Also important to note is the overall input into the Auckland music sector from the Governance Group members over the last four years. There is a difficulty in quantifying all direct and indirect inputs, and those inputs can span financial investment, in-kind support, resourcing and promotion from a wide range of sources. On purely financial investment, the Governance Group organisations contribute somewhere in the vicinity of \$1m per annum of support to the music sector.

# 6.4 COMMUNICATION



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The proposed plan to continue to educate, communicate and promote the designation of ACOM and UCCN objectives will include some of the following initiatives:

- The MPs, City's Mayor, and Councillors regularly mention the designation and the objectives of the Network in high-level speeches as appropriate.
- ACOM Director provides an annual update to inform the Parks, Arts, Culture & Environment Committee, and reporting the Governance Group 4 times per year.
- ACOM Director to convene Operations Group bi-monthly for the purposes of progressing actions efficiently.
- ACOM Project Manager to convene specialist Advisory Groups (e.g., Youth, Māori, Pasifika, Grassroots Music Venues) to ensure wide representation and voices.
- Continue to provide updates and share information via the [aucklandcityofmusic.nz](http://aucklandcityofmusic.nz) website and social media pages to promote events and news relating to Auckland's music sector, UNESCO City of Music activities and UCCN news.
- Regularly update ACOM news and projects on the [citiesofmusic.net](http://citiesofmusic.net) website.
- City Council and Auckland Unlimited to feature a dedicated ACOM information on their websites to engender better public engagement.
- ACOM is closely associated with all key Auckland Music and Creative Industry events (such as award shows, exhibitions, festivals and conferences), and advertises, features or showcases in their programmes and at the event locations.
- The ACOM Director is a member of the Auckland Unlimited's advisory groups and advocates for the music sector on these groups.
- The ACOM Director attends UNESCO Creative Cities meetings, UNESCO City of Music subnetwork meetings, and Aotearoa UNESCO Creative Cities meetings to connect with other cities to share best practices and information, initiate cooperative projects, and promote ACOM's objectives.
- The ACOM Director is regularly invited to provide public talks and presentations to promote the objectives of the Network and share about the activities of ACOM.
- Continue to incorporate the promotion, advocacy and use of ACOM logo for grant applications and recipients, and work with our Governance Group partners to do the same in connection with recipients of their respective grants or other support mechanisms.
- Provide letters of support for community projects that exemplify the objectives of the Network.
- Plan to work with music educators to further develop music education and emphasise the importance and value of music.
- Continue to work with MusicHelps to further develop projects and communications that emphasise the importance and value of music for health and wellbeing.

# SECTION 7.

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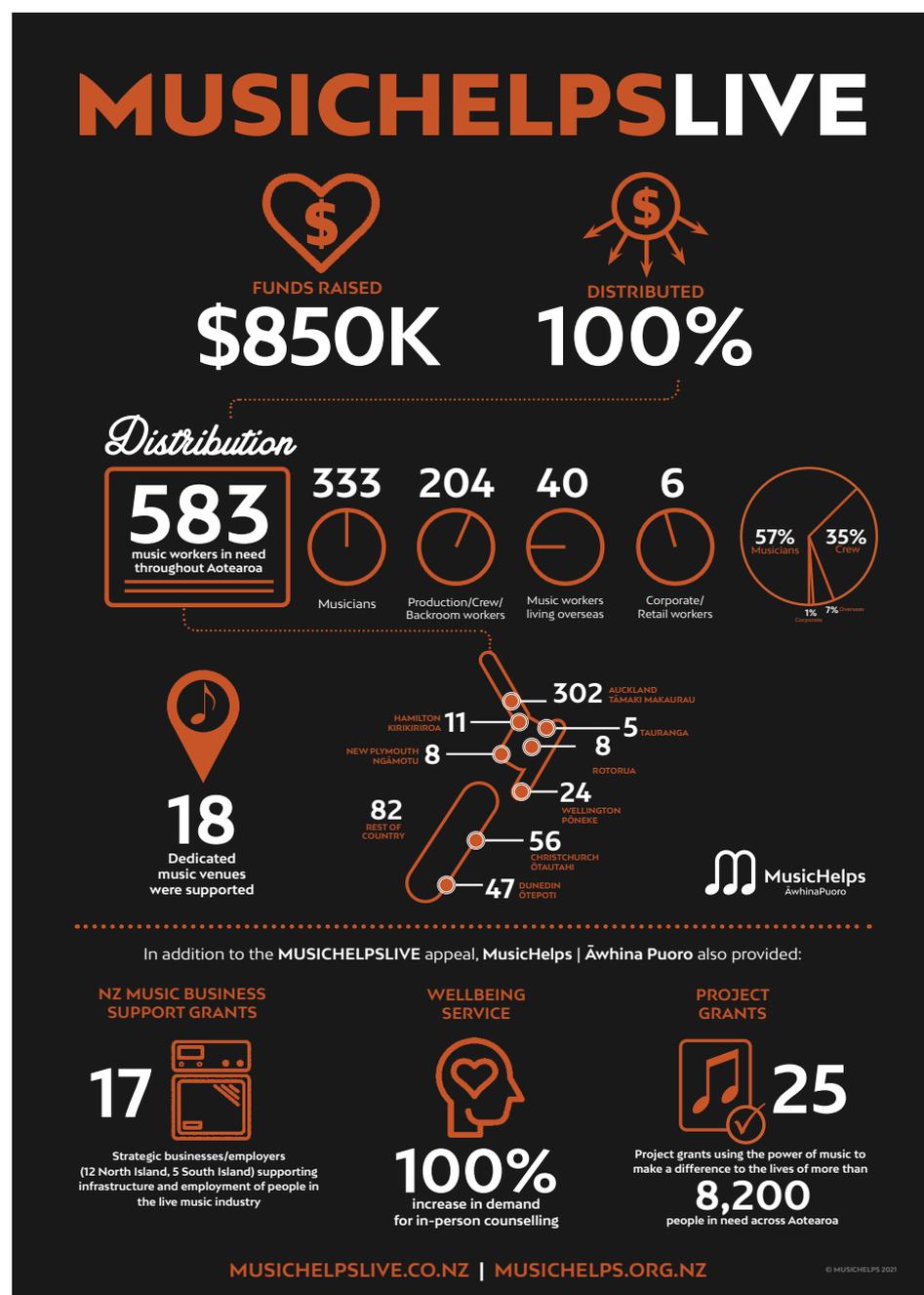
## INITIATIVES UNDERTAKEN IN RESPONSE TO COVID-19

NB: The case studies presented are music sector responses that have nationwide outcomes, i.e., there are not specifically Auckland city or ACOM office responses, albeit the organisations and personnel involved are all Auckland-based and initiated and/or supported by ACOM Governance Group members. The cases presented demonstrate the ways in which the music sector was able to pivot, mobilise and support recovery.

# 1. RESPONDING TO THE CRISIS - MUSICHELPSLIVE

2020 was the year in which the outcomes of our working groups were to be rolled out. Unfortunately, the pandemic put paid to those plans as budgets and resources were withdrawn to focus on recovery. However, as a music office, we were able to contribute our time and expertise to aid with that recovery, joining up with other industry organisations to create MusicHelpsLive, an appeal to raise money for music workers in need. The response highlighted the coordinated response of the Auckland-based national music sector in raising money for music workers in need. At date the campaign [musichelpslive.co.nz](https://musichelpslive.co.nz) had raised over \$850,000 which has now been distributed to 583 music workers (57% of them musicians, and 52% coming from the Auckland region) and 18 dedicated music venues throughout Aotearoa. This underlines the positioning stance that we have long maintained; that Auckland acts as catalyst for creative solutions that have national benefits.

The MusicHelpsLive initiative was featured in the UCCN e-publication titled 'UNESCO Creative Cities' response to COVID-19' (<https://bit.ly/30STUXX>). A summary of the initiative was also presented via video to the UCCN Global Online Meeting on July 6, 2021. A letter of acknowledgment from Ms Denise Bax, Chief of Communication Cities and Events Unit, UNESCO is attached in Appendix 1 of this document.





## 2. AOTEAROA TOURING FUND

The Aotearoa Touring Programme is an initiative run by the ACOM Governance Group member NZ Music Commission to grow the potential for original New Zealand artists touring across Aotearoa and enable more New Zealanders to experience live, local music. The Aotearoa Touring Programme is a contestable fund intended to reinvigorate the live music sector and assist in the recovery from the effects of COVID-19 in the domestic touring market. This programme invests in approved domestic touring costs, to enable more NZ artists to grow sustainable careers and increase the access to live music for NZ audiences. To date, 145 tours have been enabled through provision of the programme.

There are three tiers in the Aotearoa Touring Programme and is a matched investment programme, so applicants can apply for 50% of the eligible costs for undertaking national tours. The different tiers have a maximum limit for each grant. A national tour will include at least three dates outside of the artist's hometown.

An artist can receive two grants in a twelve-month period – and a maximum of three grants up until 30 June 2022. There is no restriction on how often they can put in an application.

**Tier 1 Fund:** This Fund will enable New Zealand artists who perform original music in lower capacity venues (i.e. up to 600 capacity). The Tier 1 Fund is a total of NZD\$1 million and will provide 100 grants for a maximum of NZD\$10,000 each between now and June 2022.

**Tier 2 Fund:** This Fund will enable New Zealand artists who perform original music where their tours include higher capacity venues (i.e. over 600 capacity). The Tier 2 Fund is a total of NZD\$2 million and will provide 40 grants for a maximum of NZD\$50,000 each between now and June 2022.

**Tier 3 Fund:** This Fund opened in late 2020 and is for significant production costs at large-scale events featuring original New Zealand artists with a minimum venue capacity of 2,000. The Tier 3 Fund is a total of NZD\$1 million dollars to be invested between now and June 2021 and has different eligible costs.

More information: <https://nzmusic.org.nz/touring/>



> Fund recipient Nadia Reid



### 3. CAPABILITY GRANTS PROGRAMME

^ L – R:  
Samuel Flynn-Scott,  
Bret McKenzie, Neil Finn,  
Tami Neilson, Aminé Rainer  
& Karyn Rachtman,  
Aotearoa Sync-Posium 2021

The Capability Grants Programme is a contestable fund from ACOM Governance Group member, New Zealand Music Commission and being delivered as part of the wider Manatū Taonga Ministry for Culture and Heritage Arts and Culture (central Government) COVID Recovery Programme.

The Programme seeks to support Aotearoa's music sector by building industry, technical and business capability, so that New Zealand music practitioners have the resources and tools to grow and succeed in a post COVID-19 environment.

The objectives of the Capability Grants Programme are to enhance or extend existing activities, and to support the delivery of new programmes that develop or increase industry skills and knowledge.

Grants of NZD\$2,000 up to a maximum of NZD\$25,000 are made to support activity and projects that deliver on these objectives.

Applications for the following are considered:

- Support to enhance or extend business-as-usual capability activities
- Support for new programmes that address areas of capability needs that are not being met by the organisation's current activity
- Support for new initiatives that will contribute to sustainability for NZ artists.

Eligible capability activity includes projects that promote and encourage inclusiveness, accessibility, wellbeing and resilience, as well as mentoring, upskilling, training and development opportunities, and digital tools and resources. 45 grants were awarded nationwide in the first two rounds (June & September 2021) including 21 projects in Auckland.

More information: <https://nzmusic.org.nz/resources/capability-grants-programme/>

# APPENDIX 1: UNESCO LETTER OF ACKNOWLEDGMENT

Screenshot of UNESCO Creative  
Cities online meeting, July 2021.

The screenshot shows a web interface for a UNESCO Creative Cities online meeting. At the top left, there is a logo for 'PREFEITURA DE Santos'. Below this, there are two tabs: 'DOCUMENTS' and 'PROGRAMME', with 'PROGRAMME' being the active tab. The main heading is 'Main Session - 14:00 - 15:20'. Below this, the title of the session is 'Creative Cities' responses to COVID-19: Leveraging the power of culture and creativity'. The session features ten speakers, each with a portrait photo and their name and title. The speakers are arranged in two rows of five.

**Ms Federica Forti**  
Councillor of Culture and Tourism  
of the Municipality of Carrara  
(Italy)

**Ms Noura Al Norman**  
Chairperson of the Executive  
Office of her Highness Sheikha  
Jawher bint Mohammed Al Qasimi  
Sharjah (United Arab Emirates)

**Ms Asher Craig**  
Deputy Mayor, Bristol City Council  
(United Kingdom of Great Britain  
and Northern Ireland)

**Ms Natalie Moore**  
Senior Film Office and Bristol  
City Focal Point (United Kingdom  
of Great Britain and Northern  
Ireland)

**Mr Mark Roach**  
Director for Auckland UNESCO  
City of Music (New Zealand)

**Ms Colleen Swain**  
Director of the World Heritage  
Office, San Antonio (United States  
of America)

**Mr John Kenyon**  
Executive Director, Iowa City  
UNESCO Creative City of  
Literature (United States of  
America)

**Mr Henrik Holmskov**  
Focal Point, Viborg UNESCO  
Creative City (Denmark)

**Ms Ana Eugenia Vazquez**  
Focal Point, Queretaro UNESCO  
Creative City (Mexico)

**Mr Mark Wee**  
Executive Director of  
DesignSingapore  
Council (Singapore)

Mr Mark Roach  
Auckland UNESCO City of Music  
Private Bag 78850, Grey Lynn,  
Auckland 1245  
New Zealand

27 July 2021

**Culture Sector  
UNESCO Creative Cities Network**

Ref: CLT/CCE/21/021

Dear Mr Roach,

I wish to thank you for your kind participation in the two-day UNESCO Creative Cities Network online meeting held in collaboration with the Creative City of Santos, Brazil, on 6 and 7 July.

Under the theme “Build back better through culture and creativity”, the meeting gave voice to a wide range of creative initiatives, as well as highlighted the importance of culture and creativity in building back better sustainable and resilient cities. Your commitment to sharing your time and insights through a pre-recorded message in the main session entitled ‘Creative Cities’ responses to COVID-19: leveraging the power of culture and creativity’ was greatly appreciated as it allowed to enrich the collective reflection on the ways to creatively respond to COVID-19 and to build cities back better.

The meeting was widely welcomed and attracted more than 175 Creative Cities worldwide. Considering COVID-19 as not only a critical junction to rethink our collective future, the meeting aimed to approach the current global situation as an opportunity for Creative Cities and others, to further nurture the potential of culture and creativity in building more sustainable and resilient urban environments.

Having created a timely source of inspiration amongst member cities, the meeting has fostered exchanges of good practices and experiences, as well as created new opportunities of learning and collaboration amongst Creative Cities worldwide.

I am pleased to also inform you that the summary report of the event is now available and attached for your kind reference. The recordings of the meeting are also accessible in English and French through the dedicated link: <https://tinyurl.com/uifb3sen>.

I once again express my sincere appreciation to you for your city’s ongoing support to the UNESCO Creative Cities Network. I look forward to the opportunity to work closely together again in the future and strengthen our ties within the framework of the UNESCO Creative Cities Network.



Denise Bax

# APPENDIX 2: MUSIC CITIES AWARDS



ACOM celebrated being named **Best Global Music Office** at the Music Cities Awards on 9 November 2021.

250 global music cities professionals attended the 2nd edition of the Music Cities Awards Ceremony. Held as a fully virtual event featuring 30 award nominees from countries spanning New Zealand to Canada and from South Africa to Denmark, the Ceremony comprised ten talks, one for each award category, with the award winner announced at the end of each discussion.

With the aim for the awards being to promote best practice and demonstrate the value of music to the world, Luke Jones, CEO of Music Cities Events, the awards producer, stated “We’re delighted with the success of the second edition of the Music Cities Awards. We received over 120 applications from twenty-one countries and five continents, and each application demonstrated how versatile and powerful music can be.

ACOM Director, Mark Roach was also nominated for in the category for Public Service Awards for a Leading Music Cities Professional.

More information:

<https://www.musiccitiasevents.com/awards>

# CREDITS



## IMAGE CREDITS

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20	Brenna Gotje
22	Grant Apiata
23	Taylor Galmiche
24	Devan Narsai
26, 27	Matariki Festival 2021, Auckland Council
28	Pacific Music Awards Trust
29	Auckland Council's Music in Parks
30	Auckland Live / Jinki Cambronro
31	Auckland Live / Ivan Muller
32	Raymond Sagapouletele
34, 35	Auckland Museum
36	Veronica McLaughlin
37	Dave Simpson
40	Peter Lockhart
41	Wellington City of Film
43	Auckland Unlimited / Overflo
46	Auckland Museum
52	Morgan Creative
53	Supplied / Nadia Reid
54	Amanda Ratcliffe
59	Auckland Council's Music in Parks

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Savage performing at Music in Parks, February 2020.



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TĀMAKI MAKĀURAU  
PĀ PUORO