

Auckland Music Strategy  
Te Rautaki Puoro o Tāmaki Makaurau  
2018 — 2021



Auckland UNESCO City of Music  
Tāmaki Makaurau UNESCO Pā Puoro



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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# FOREWORD

## KUPU TAKAMUA



Auckland City of Music (ACOM) is delighted to present this strategy for Auckland as a member of the United Nations Educational, Scientific and Cultural Organization (UNESCO) Creative City Network as a designated City of Music. The strategy outlines the wider benefits this status will bring to Auckland residents, New Zealanders and international visitors.

A music city is a place with a vibrant music ecosystem that delivers economic, cultural and social benefits. Music connects people and communities; it bridges cultural and linguistic divides and it provides an avenue for identity and expression. Auckland is blessed with music. This strategy aims to strengthen and improve our creative city far into the future. It also provides a framework for ideas and projects that will help Auckland to flourish into an internationally renowned, creative city with music at its heart.

We are proud to be a member of the UNESCO Creative City Network (UCCN) as a designated City of Music, and we look forward to contributing to the organisation's goals in its Sustainable Development Agenda through our participation in the project. We are excited by the possibilities that lie ahead and the platform that this will provide for future generations.

Auckland applied for and was granted status as a UNESCO City of Music in late 2017. Key aspects of our application were developed in partnership with Auckland's music industry representatives and the Council family. The action plan outlined in Section Four builds on the application and has been endorsed by key music industry and creative sector stakeholders. To deliver on the action plan, projects will be developed with the aim of strengthening and leveraging existing enterprises, and providing an opportunity for all stakeholders to contribute to Auckland's success as a music city.

Auckland City of Music Steering Group  
November 2018

# ABOUT AUCKLAND

## HE KŌRERO MŌ TĀMAKI MAKĀURAU



Auckland is one of the most diverse cities in the world: its 1.5 million residents span more than 220 ethnic groups, and four in ten Aucklanders were born overseas. It is also home to a large Pacific population and 60 per cent of Māori live in Auckland and surrounding regions.

With music and language intrinsically linked in Māori and Pacific culture, these communities add a richness and a unique sound to the city's cultural fabric: Māori waiata (songs) and moteatea (laments) serve a particularly important function, capturing otherwise untold histories and expressing our city's stories of love, fear, anger and loss.

Auckland has a coterie of artists and musicians who contribute to the diversity of the city and our communities. As a city, Auckland values its music sector – the music-makers, the heroes, as well as the specialists – working across a wide range of genre and roles.

Music is a fundamental part of the experience of all people who spend time here, and our locally-based talent is grown and nurtured in meaningful and inclusive ways, so as to contribute to the overall New Zealand music landscape.

Many well-known New Zealand music artists originate from Auckland including Split Enz, Lorde, David Dallas, The Mutton Birds, Unknown Mortal Orchestra, Che Fu, Dave Dobbyn, Gin Wigmore, Tiny Ruins, Sisters Underground, Fazerdaze and OMC. Due to population size, the location of the music business and the city's position as a gateway to the world, Auckland has long attracted musicians from the rest of the country to call this city home, too.

Several of New Zealand's notable independent record labels, as well as all of the New Zealand offices of international record labels are based in Auckland, and have been responsible for signing and nurturing new talent. Many of the country's music administrators (including managers, facilitators and organisers) and national music organisations base themselves in Auckland. The city is also home to the world-class Auckland Philharmonia Orchestra, Auckland's only resident full-time, professional symphony orchestra. Auckland hosts local performances by funded national companies including the New Zealand Symphony Orchestra and Chamber Music New Zealand.

Auckland is also home to local symphony and youth orchestras, New Zealand Opera, Auckland Chamber Orchestra, as well as a host of established and emerging composers. Notable festivals including Pasifika, Polyfest, Auckland City Limits and St Jerome's Laneway Festival are held in Auckland and the city continues



to play a significant role in NZ Music Month. Our universities and vocational institutes cultivate new generations of musicians, composers, producers, audio engineers and administrators.

Music has been taught at the University of Auckland since the 1880s and over the past century or more, the school has produced numerous performers, composers, jazz musicians, singer songwriters and scholars who have collectively contributed to the city's vibrance and vitality.

Music articulates Auckland's voices in times of social activism and celebration, and the city is host to many kapa haka (including many recognised on a national level), classical, jazz and ethnic music festivals and concert programmes. The city has various well-established youth initiatives such as Sistema Aotearoa and Ethno New Zealand, that encourage young musicians to be involved in music as a tool for personal development, social change and community empowerment. A range of world music ensembles rehearse and perform in the city. These include: Carribeanz Southern Stars steel band, Tamashii Taiko drummers, AK Samba and the African Rhythm Centre.

The city is governed by Auckland Council, the largest council in Australasia, and its programme of outdoor music events each year is comprehensive and reflective of the city's cultural diversity. On a smaller scale, the indie music scene is supported by small venues around the inner city and beyond; suburban and community choirs and orchestras are thriving; and the city has a fine tradition of instrument-making and technology innovation.

# 1. JOINING A GLOBAL NETWORK TE TŪHONOHONO KI TĒTAHI KŌTUINGA Ā-AO

## Background

In 2016 Recorded Music New Zealand (Recorded Music NZ) and the Australasian Performing Right Association | Australasian Mechanical Copyright Owners Society (APRA | AMCOS) approached Auckland Council, on behalf of the Auckland music sector, with the suggestion to make an application to join the UNESCO Creative Cities Network (UCCN).

The idea came after tracking Adelaide's progress through the same process. Adelaide was designated a City of Music in 2015, joining two other Australian cities already in the network: Sydney (Film) and Melbourne (Literature). Around the same time, Music Canada, an organisation based in Toronto with roughly the same function as Recorded Music NZ, published the landmark document *Mastering A Music City*<sup>1</sup> – a blueprint for cities considering music strategies. This became a useful tool for inspiring and assembling ideas and actions for Auckland.

Formal designation was conferred on 1 November 2017 when Auckland became a City of Music within the UCCN. The announcement was made by UNESCO Director General Irina Bokova at the UCCN XI Annual Meeting in Enghien-les-Bains, France. Auckland joined a network of 180 cities from 72 countries at the frontline of UNESCO's efforts to foster innovation and creativity as key drivers for a more sustainable and inclusive urban development. It is now one of 31 UNESCO Cities of Music worldwide, and New Zealand's second Creative City, alongside Dunedin (Literature).

## What is the UNESCO Creative Cities Network?

The UCCN<sup>2</sup> was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

The cities that currently make up this network work together towards a common objective: placing culture and creative industries at the heart of their development plans at the local level and cooperating actively at the international level. Joining the UCCN offers Auckland the opportunity to leverage the benefits the network champions including sustainable urban development, the exchange of knowledge and skills, and facilitates cooperation on an international level.

By joining the network, Auckland is acknowledging its long and rich musical history and its commitment to sharing best practice, developing partnerships that promote creativity, and strengthening participation in cultural life.





# Creative City categories

UCCN covers seven creative fields: Crafts and Folk Arts, Design, Film, Gastronomy, Literature, Media Arts and Music.

## The current 31 Cities of Music

Adelaide (Australia) / Almaty (Kazakhstan) / Amarante (Portugal) / Auckland (New Zealand) / Brazzaville (DR Congo) / Brno (Czech Republic) / Bogotá (Colombia) / Bologna (Italy) / Chennai (India) / Daegu (Korea) / Frutillar (Chile) / Ghent (Belgium) / Glasgow (UK) / Hanover (Germany) / Hamamatsu (Japan) / Idanha-a-Nova (Portugal) / Kansas City (USA) / Katowice (Poland) / Kingston (Jamaica) / Kinshasa (DR Congo) / Liverpool (UK) / Morelia (Mexico) / Norrköping (Sweden) / Mannheim (Germany) / Medellín (Colombia) / Pesaro (Italy) / Praia (Cape Verde) / Salvador (Brazil) / Seville (Spain) / Tongyeong (Korea) / Varanasi (India).

## Auckland's responsibilities as a UNESCO Creative City

The designation as a UNESCO Creative City represents the starting point of a long-term journey to move Auckland along a more sustainable development path through culture and creativity. As with any member-based organisation, this comes with responsibilities. Auckland is expected to:

implement activities directly in line with the UCCN Mission Statement<sup>3</sup> and Strategic Framework<sup>4</sup>

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report every four years on the implementation of the Action Plan presented in our application

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participate in each UCCN annual meeting (the major strategic gathering of the network)

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participate actively in the City of Music sub-network activities and apply to host a sub-network meeting

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foster and participate in exchange and collaboration between UCCN cities

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encourage research and case studies that support the case for creativity as a factor in sustainable urban development

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communicate actively and regularly with the UNESCO secretariat to share information and initiatives undertaken locally and internationally.

<sup>1</sup> [www.ifpi.org/downloads/The-Mastering-of-a-Music-City.pdf](http://www.ifpi.org/downloads/The-Mastering-of-a-Music-City.pdf)

<sup>2</sup> [en.unesco.org/creative-cities/](http://en.unesco.org/creative-cities/)

<sup>3</sup> [en.unesco.org/creative-cities/sites/creative-cities/files/Mission\\_Statement\\_UNESCO\\_Creative\\_Cities\\_Network.pdf](http://en.unesco.org/creative-cities/sites/creative-cities/files/Mission_Statement_UNESCO_Creative_Cities_Network.pdf)

<sup>4</sup> [en.unesco.org/creative-cities/sites/Strategic-framework\\_UCCN.pdf](http://en.unesco.org/creative-cities/sites/Strategic-framework_UCCN.pdf)

## 2. THE BENEFITS FOR AUCKLAND NGĀ PAINGA MŌ TĀMAKI MAKAURAU

There is growing recognition of music as a transformative power, not only as a cultural staple, but also as a social and economic driver for cities. Boosting the music economy will bring dividends to Auckland, from advancing artistic and cultural growth, to generating substantial economic impacts, including job creation and music tourism spending.

A primary benefit of being a City of Music is the contribution a vibrant music economy offers to the quality of life that makes people want to live and work in Auckland, echoing the Mayor's vision for Auckland to be a "world-class city where talent wants to live".

Auckland has the opportunity to be recognised globally for its varied music, creativity, talent and culture, supported by a community connected through a mutual love of music in all its forms. Our city boasts a number of high-calibre venues, including the Auckland Town Hall – one of the best acoustic venues in the Southern Hemisphere – and assets such as this will play a key part in the formation of our strong music brand. With a dedicated commitment to growing and promoting our music sector, Auckland has the potential to become a unique voice on the global stage – known for our pride in music and our role at the epicentre of Pacific music – and to be celebrated for our musical identity and culture.

Benefits promoted by the UCCN of belonging to the network include strengthened strategic cooperation between international cities and support for creativity as an essential component of urban growth through public-private partnerships, as well as the integration of culture and creativity into strategies and plans. According to the UCCN, other benefits comprise reinforcing all aspects of music production and distribution, allowing for the development of innovation hubs, broadening opportunities for professionals in the music sector, and dramatically improving access for everyone to (and participation in) musical life.



## Strengthening the social fabric

Coinciding with cultural benefits, vibrant music scenes offer valuable social benefits. Music connects people across ages, genders, cultures, languages and economic backgrounds – within a city, a region and across borders and oceans.

Auckland can use music to encourage positive social well-being. It can also use music to engage young people – making it relevant and accessible to them – and in doing so provide future pathways for youth.

“Music is an industry like no other because of the way it touches human beings. It’s an industry that engages people, builds cultural expression and community, and adds so much energy to a city.”

<sup>5</sup> Quote from David Grice, managing director of South Australia's Musitec, an organisation that works to foster the state's music industry



## Cultural development and artistic growth

Beyond economic considerations, a successful City of Music also creates the conditions to support artists in their career development. Access to supporting professionals and training to improve their craft and business skills enables more artist entrepreneurs to advance from hobby/amateur to accomplished practitioners. Furthermore, it will allow those who practice creative, non-generic music making, and professionals and composers working in the artistic and experimental music spaces, to become a known and valued part of the music landscape. Live performance opportunities in high-quality venues, of the appropriate size for the stage of their career and in front of engaged audiences, help artists to hone their skills.

## Economic impact

Music can be a significant driver of economic activity, employment, exports and tax revenue. These impacts derive from direct spending on the production of live music and ticket purchases by local residents and tourists, recorded music, publishing, music management and other related activities. Beyond these, music generates indirect economic benefits through spending in such areas as food, drink, accommodation, transport, promotion and media.

A PwC 2016 report<sup>6</sup> showed that the New Zealand music sector contributed (after multiplier effects) \$543m to the national GDP and the equivalent of 4,697 full time employees to the country's workforce.

In Melbourne, a city which actively promotes its culture, a 2017 census<sup>7</sup> found that live music alone: generated more than \$1.42 billion in spending at small venues, concerts and festivals; and produced significant spin-off benefits to restaurants, hotels, transportation companies and other providers. From 2012 to 2017, an estimated 17.5 million people attended live music performances in the city. More recently, Music Australia<sup>8</sup> estimated that for every dollar Australians spend on live music, three dollars are circulated back into the local economy.<sup>9</sup>

## City brand-building

Music can play a powerful role in building a city's brand. For a select group of cities with the strongest music scenes or deep music heritage, music is a big part of who they are. Think 'Liverpool', and most people think of The Beatles. Think 'Memphis', and music icons like Elvis and Johnny Cash come to mind. Nashville's tagline is simply, 'Music City'.

Austin's is 'Live Music Capital of the World'. The city unveiled its tagline in 1991, and has reaped the benefits ever since. Music is everywhere in the city, it is interwoven into its tourism outreach, and aggressively leveraged.

In Adelaide, our closest neighbouring City of Music, music has become intrinsic to the South Australian city and region's planning and development. The South Australia Government's Music Development Office supports and develops the state's music industry through a range of programmes. South Australia's music scene contributed \$375 million to the economy in 2015/16, and the music industry generates employment for 6,300 South Australians. Music South Australia's Live Music Census, which has been conducted annually since 2015, revealed an increase in live music gigs and venues offering live music in 2017, with 1,108 gigs at 211 venues over the month of May in Greater Adelaide. South Australia has around 40 dedicated music festivals and events, ranging from boutique regional festivals through to major events; and Australia's favourite outdoor festival, WOMADelaide, attracts attendances in excess of 86,000, with 45 per cent of the audience travelling from outside South Australia.<sup>10</sup>

As a City of Music, Auckland has the opportunity to follow in Adelaide's footsteps and enhance its brand around our inherent music culture, assets and offerings.

<sup>6</sup> [www.recordedmusic.co.nz/wp-content/uploads/2018/05/NZ-Music-Industry-Economic-Report-2016-Final.pdf](http://www.recordedmusic.co.nz/wp-content/uploads/2018/05/NZ-Music-Industry-Economic-Report-2016-Final.pdf)

<sup>7</sup> [www.musicvictoria.com.au/assets/2018/MLMC-2017-Report-compressed.pdf](http://www.musicvictoria.com.au/assets/2018/MLMC-2017-Report-compressed.pdf)

<sup>8</sup> Statistical Snapshot, March 2016

<sup>9</sup> There is no comparative data available for New Zealand at this time

<sup>10</sup> [mdo.sa.gov.au/wp-content/uploads/2018/05/DSD734-SA-Music-Industry-Strategy-Online-Version-FA-NEW-WEB.pdf](http://mdo.sa.gov.au/wp-content/uploads/2018/05/DSD734-SA-Music-Industry-Strategy-Online-Version-FA-NEW-WEB.pdf)

# Attracting and retaining business and staff

Music plays a role in attracting and retaining talent and investment in a city's broader economy. Damian Cunningham, director of audience and sector development in Australia's National Live Music Office, explains: "It is commonly understood that the life that the arts brings to a city causes people to move there and attracts industry. There is an enormous movement by local and state governments in Australia to enhance the vibrancy of their cities in order to hang onto youth, and attract entrepreneurs and businesses."

Richard Florida, author of *The Rise of the Creative Class*, agrees that a thriving music scene attracts talented young people to cities: "The world's top talent is highly mobile today. For many cities, putting their best foot forward to attract well-educated and talented young people is a major challenge in an environment of intense global competition. Music can be a big part of recruitment success."

A study of Nashville, Tennessee's music culture identified cross-pollination with other parts of the economy and notes: "The attractiveness of Nashville as a city and region is predicated on its superior quality of life, affordability, and, very significantly, its truly unique culture and creativity that are known far and wide. Building the base of creative talent needed across industries becomes a much easier proposition where a leading business sector like Nashville's music industry is virtually synonymous with creativity."

A successful City of Music can fuel other creative industries as well. For example, skills developed in music sector roles, such as sound engineers and video producers are becoming increasingly sought-after in other high-tech and creative industries.

## Music tourism

For cities looking to generate economic benefits from live music, tourist spending is a key part of the equation. Not only does tourist spending represent 'new' money to a city, but it also generates additional spending beyond music. When tourists travel to experience live music, whether a concert, music festival or a favorite band in a basement venue, they will spend significantly more on hotels, restaurant meals, drinks and other local attractions.

"Tourists aren't coming because there are hotels and hostels, but because there is content."<sup>11</sup>

<sup>11</sup> Quote from Lutz Leichsenring of Clubcommission Berlin e.V.





### 3. AUCKLAND'S MUSIC STRATEGY TE RAUTAKI PUORO A TĀMAKI MAKAURAU



# Vision

## Te tirohanga whānui

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> Music in Tāmaki Makaurau is thriving and is a source of pride and inspiration for Aucklanders, with a music scene that provides a platform for success and reflects the culture and character of the city.

He momoho te puoro i roto o Tāmaki Makaurau, he puna whakahīhī me te whakaohoho ia mō ngā iwi o Tāmaki, he ao puoro tōna ka noho hei atamira e eke ai ki tōna taumata, ka kitea hoki ngā tikanga me te mauri o te tāone nui.

# Goals

## Ngā whāinga



### 1. Identity Te tuakiri

**Auckland celebrates its strong music identity.**

On the global stage, the city's name will bring to mind music that is distinctive, excellent and innovative.

### 2. Music culture Ngā tikanga ā-puoro

**Cultural and social growth is embedded in the success of the Auckland music industry.**

Access to and participation in musical life, as well as the enjoyment of music in all its forms for all Aucklanders and visitors, thanks to initiatives involving the public and private sector to make creativity an essential part of urban development and culture.

### 3. Music ecology Te mātai hauropi puoro

**Auckland is focused on developing a sustainable music sector.**

Auckland has a robust music sector that offers viable career paths for all creatives, supported by resilient systems for the creation, production and distribution of music.

### 4. Music economy Te ōhanga puoro

**Auckland's music economy is thriving and creating jobs.**

There will be increased spending on the production of live music, tickets to see live music and music tourism, as well as an increase in the creation of recorded music, publishing and music management in Auckland. This flourishing economy will also help to attract businesses and people to the city.

### 5. Connections Ngā hononga

**Auckland uses music to bridge distances and enhance our international connections.**

Auckland leverages its UCCN networks to strengthen international cooperation, exchanges and opportunities with other network cities.

### 6. Profile He whakarāpopototanga

**Auckland promotes itself as an Auckland UNESCO City of Music.**

Members of the public are aware of Auckland's UCCN status and the benefits that being in the network offer the city. Participation in City of Music stories and connected events is easy.

# Guiding Principles

## Ngā mātapono ārahi

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### Collaboration

#### Te mahitahi

We will work together in unity and common purpose.

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

### Guardianship

#### Kaitiakitanga

Guided by mana whenua, we will actively care for  
the musical culture of our region; and the people  
who create and support it.

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.

### A warm welcome

#### Nau mai

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

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

# 4. ACTIONS NGĀ MAHI

The actions outlined below provide the framework for the way Auckland proposes to develop as a City of Music.

The actions are focused on generating projects that are best able to meet the outcomes and objectives for Auckland's success as a City of Music over the next four years and serve as a starting point for further discussion and ideas. Each project will involve seeking feedback, ideas and involvement from relevant stakeholders and it is envisioned that once more discussion and consultation is undertaken, these ideas may adapt and/or other ideas will come to the fore.

The actions include three with a local focus and three with an international focus. At least one of each of the local and international initiatives is also required to cross-cut with other creative disciplines in the UCCN network.

We are committed to ensuring that Te Ao Māori perspectives, and the many diverse voices of Auckland's communities, are reflected in all actions and initiatives that are implemented as part of the City of Music strategy.

The City of Music will also align with and complement Toi Whītiki, Auckland's Arts and Culture Strategic Action Plan.

## Summary of actions

- i. Strengthening the music ecosystem
  - Promoting the vital role of grassroots venues
  - A specialised skilled workforce
  - Help to grow sustainable creative communities
  - Develop creative launchpads and incubator hubs
- ii. Collaborate with UCCN cities
- iii. Champion Māori music on a world stage
- iv. Supporting music and creative networks in the Pacific region
- v. Promote the use of music in public spaces
- vi. Value and preserve our music heritage.

Each of the actions is explained in further detail on the following pages.







## i. Strengthening the music ecosystem

### **Local focus**

ACOM's goal here is to establish working groups to implement and support a range of initiatives targeting the sustainable growth of the music sector and encouraging musical participation across all aspects of the music ecosystem. From songwriting and composition, singing and studio performance, through to artistic and experimental music forms, the ecosystem should support and promote all genres and non-generic types of musical practice, across all age groups and ethnicities. Music should thrive as an art form and aesthetic contribution to the city, as much as a professional practice or economic driver.

The key areas of focus are outlined below:

### – Promoting the vital role of grassroots venues

The heart of Auckland's music ecosystem is its grassroots venues. But the urban intensification that occurs in large cities places their survival in jeopardy. Grassroots venues play a vital role in the success of our music economy and provide a training ground for developing artists and performers.

We want to foster the development and sustainability of grassroots venues by being open to discussion about some of the areas that could be improved, such as:

- increasing support for venues
- regulatory impacts on venues, both indoor and outdoor, such as liquor licensing and noise control
- protections for venues around the city in the midst of development and gentrification
- focusing on all-ages venues, and opportunities for young people to access music.

There is a clear desire to explore the development of more suburban music venue options (like the Hollywood in Avondale and Crystal Palace in Mt Eden) and support musicians to utilise music event spaces around the city (such as Te Oro in Glen Innes) or open spaces (parks and squares). Supporting suburban venues will also help to nurture and sustain a thriving live-music scene across the city.

## – A specialised skilled workforce

The aim of this action is to attract investment to the sector that complements the existing infrastructure and helps with the development of practitioners across the entire system – from musicians to technicians, crews and producers – as well as supporting education providers who are producing employable graduates in the music sector.

## – Help to grow sustainable creative communities

Professional and semi-professional musicians largely rely on irregular income, which can present challenges for individuals and families, and in turn can affect creation, performance and distribution. We will seek to understand what could make a real difference for music sector workers. We'll also undertake how to address issues concerning gender, youth and ethnicity representation in the sector. Supporting organisations within the sector – both large and small – will also become a key focus area. It is the smaller creative clusters which sow the seeds for future music community growth and strength. There will also be an emphasis on youth engagement in music, and access to music at a community level.

## – Develop creative launchpads and incubator hubs

A well-networked industry – both locally and globally – will contribute to more cohesive advocacy and infrastructure that supports professional development and the roll-out of new collaborative and commercial projects. Alongside existing programmes, we aim to build and nurture professionals working across the full spectrum of the music sector, including songwriters, composers, artists, producers, video directors, engineers, crew, technical support, managers and record companies. Fostering the creation and production of high-quality work in Auckland will support the city in holding its own on an international stage. Incubator hubs have the potential to position Auckland as the music







and creative capital of the South Pacific and build on the success of existing projects, including SongHubs and the New Zealand Music Producer Series. Expanding on these initiatives will include collaboration with other UCCN cities, and linking with other incubator programmes around the world.

## ii. Collaborate with UCCN cities

### **Global focus**

Auckland's designation is as a City of Music, but it is first and foremost a member of the UCCN and has a responsibility to ensure that membership acts as a gateway for other creative sectors to access global opportunities. Establishing partnerships with other UCCN member cities will benefit Auckland's creative sectors at both a local and international level, by fostering learning and engagement, and creating new opportunities for collaboration and networking, providing pathways to new markets and creative exchange opportunities between individuals and organisations. We will build on our artists' existing networks with other UCCN cities, and seek new opportunities for Auckland's creative practitioners to work together with practitioners from other UCCN cities, for example through engaging with annual events, festivals, conferences, artist and musician exchanges or residencies.

### – Make the most of an Australasian subgroup

Our location is of strategic advantage. ACOM believes the city has a role to play as part of an 'Australasian subgroup' that will provide pathways within Australasia, as well as supporting collegiality across disciplines such as songwriting and composition that intersect with literature and film. Performance, production and distribution also intersect with other industries. We will build on existing initiatives which provide excellent platforms for building relationships and cooperation within the subgroup. Australasian member cities include Adelaide (Music), Dunedin (Literature), Geelong (Design), Melbourne (Literature), and Sydney (Film).

## iii. Champion Māori music on a world stage

### **Global focus**

Our unique Māori culture will be profiled through the collaborative opportunities offered across the UCCN network and through building on existing initiatives that showcase Māori music, artists and art forms on a world stage, such as the New Zealand Music Commission's participation in WOMEX. These could include: profiling both contemporary and traditional performance; educational initiatives such as showcasing the crafting and use of taonga puoro (traditional Māori instrument) and kapa haka (haka troupe); and international collaborations and development initiatives that take advantage of global indigenous networks. We will do this with pride and cultural integrity, and use the opportunities to grow the profile of Māori music on a local level as well.



#### iv. Supporting music and creative networks in the Pacific region

##### **Global focus**

Music produced in the Pacific Islands and by people of Pacific Island descent in New Zealand is important to Auckland's unique music heritage and identity, and we aspire to champion and celebrate it. We will support our Pacific Island neighbours to be part of the UCCN network, and help to increase the profile of music and artists of Pacific descent, both locally and globally. We will aim to connect Pacific artists, both established and emerging and across various genres, with local and international opportunities and networks. We will start by connecting with APRA AMCOS' WIPO South Pacific Countries Forum and other relevant platforms.

#### v. Promote the use of music in public spaces

##### **Local focus**

There is potential for our city's public spaces to become platforms for musical expression, so that music is woven into the fabric of our city and the everyday lives and experiences of our residents and visitors. Not only is music in public spaces highly accessible, but it is an effective way to bring together a diverse range of people.

Music in public spaces could include: pop-up performance stages, music on public transport – encouraging transport use and enhancing exposure to local creativity – integration of music into major infrastructure projects, or live music events at Auckland International Airport as the gateway to our city.

This could extend further to brave and surprising music programmes in public spaces that connect Auckland to other cities with a street music scene around the world, via live broadcasts or webcasts.

We support making it easy for this to take place; designating existing public spaces for music, and supporting the creation of new, niche music events where the environment is complementary to the genre. We encourage our city planners to consider creative opportunities when conceiving and constructing new civic spaces and parklands, so that the function of any space is inextricably connected to our music, art and cultural identity. Within cultural districts such as the Aotea Arts Quarter and Wynyard Quarter, for example, music should have a strong and valued presence. It should be easy for musicians to access music event spaces, such as publically supported facilities, as well as open spaces like parks.

## vi. Value and preserve our music heritage

### **Local focus**

From classical to orchestral, experimental and pop, Auckland has a rich musical history with our unique Māori heritage at the heart of it. We will seek to promote, protect and preserve our collective musical history and allow it to live on through actions that support practitioners and retain the integrity of heritage venues. This action will involve working collaboratively with existing institutions and infrastructure and exploring options for platforms for future music legacy projects. It could include the creation of cross-genre and intergenerational collaborations and experimentation, linking the old and new, the past with today and the future.

5.

IMPLEMENTING OUR STRATEGY  
TE WHAKATINANA I TĀ  
MĀTOU RAUTAKI

The Auckland City of Music strategy was developed through collaboration between Auckland Council, its council-controlled organisations (CCOs) and Auckland’s music sector. More than 50 organisations provided support for the UNESCO application. ACOM looks forward to working together with its stakeholders to realise the potential of the city’s UCCN status.

Actions will be monitored and reported annually, highlighting achievements, partnerships and outcomes for key projects.

Steering Group

A Steering Group has been put together and consists of music sector stakeholders and relevant Auckland Council representatives. It is responsible for governance of the City of Music designation. It will champion the Auckland Music Strategy, map out timelines and budgets, and monitor delivery on goals, actions and projects.

Steering Group representation\*:

- Auckland Council
- Auckland Tourism, Events and Economic Development (ATEED)
- Australasian Performing Right Association Limited | Australasian Mechanical Copyright Owners Society Limited (APRA | AMCOS)
- New Zealand Music Commission
- Recorded Music New Zealand (Recorded Music NZ)
- Regional Facilities Auckland (RFA)

\* Other organisations may be added as required

# 6. ACKNOWLEDGEMENTS

## NGĀ MIHI

ACOM is grateful to the many individuals and organisations that have provided assistance and support in progressing Auckland's UCCN bid and getting the implementation infrastructure up and running. In particular ACOM wishes to thank Kaye Glamuzina, former manager of Auckland Council's Arts and Culture unit, Amy Terrill at Music Canada, Beck Pearce and Sarah Bleby at Adelaide City of Music, Nicky Page at Dunedin City of Literature and Vicki Soanes at the NZ National Commission for UNESCO NZ – all of whom provided encouragement, guidance and advice. The application to UNESCO would not have been possible without the dedication of the core project team of Mark Roach, Tracey Williams, Maree Mills and Rosabel Tan. Thanks also to Sharon Hawke and Jamie Cook, as well as musicians Mike Chunn, Dave Dobbyn, Neil Finn, Moana Maniapoto and Alisa Xayalith who supported the application bid. Finally, we are grateful to Mayor Phil Goff, Councillor Penny Hulse and Councillor Desley Simpson, and especially acknowledge Councillor Alf Filipaina who championed the City of Music concept from the very outset.

Support was provided during the development of the application by the following groups and organisations and ACOM looks forward to ongoing dialogue with them and many other parties as the City of Music evolves:

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Recorded Music New Zealand  
(Recorded Music NZ)

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Australasian Performing Right Association  
Australasian Mechanical Copyright Owners  
Society (APRA | AMCOS)

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Auckland Chamber Orchestra

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Auckland Choral

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Auckland Council and Council-controlled  
organisations (CCOs)

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Auckland Arts Festival

---

Auckland Philharmonia Orchestra (APO)

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Auckland Theatre Company (ATC)

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Audio Foundation

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Basement Theatre

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Creative Coalition NZ

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Creative New Zealand

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Dance Till Dawn

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Flying Nun Foundation

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Foundation North

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Heart of the City

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Independent Music New Zealand

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Māori Music Industry Coalition

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Modern Māori Quartet

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Music Managers Forum New Zealand

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Ngā Aho

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New Zealand Music Commission

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New Zealand Music Hall of Fame Trust

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New Zealand Music Producers' Guild

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New Zealand Opera

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New Zealand Promoters' Association

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NZ On Air

---

Pacific Music Awards Trust

---

Play It Strange

---

SAE Institute

---

Sistema Aotearoa

---

SOUNZ Centre for New Zealand Music

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The Big Idea | Te Aria Nui

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The New Zealand Music Foundation

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The University of Auckland

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UNESCO University Twinning and Networking  
(UNITWIN), Massey University

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University of Auckland School of Music

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Venue Association New Zealand

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WeCreate

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# 7. CONTACT WHAKAPĀ MAI

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AUCKLAND  
UNESCO CITY OF MUSIC  
TĀMAKI MAKĀURAU  
UNESCO PĀ PUORO