

Tāmaki Makaurau Pā Puoro  
Auckland City of Music



TE RAUTAKI PUORO A TĀMAKI MAKĀURAU  
AUCKLAND MUSIC STRATEGY



# RĀRANGI KŌRERO

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# PIRINGA

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This Strategy has been developed on the land of the mana whenua of  
Tāmaki Makaurau.

We acknowledge Ngāti Wai, Ngāti Manuhiri, Ngāti Rehua, Ngāti Wai ki Aotea, Te  
Rūnanga o Ngāti Whātua, Te Uri o Hau, Ngāti Whātua o Kaipara, Ngāti Whātua  
Ōrākei, Te Kawerau ā Maki, Ngāti Tamaoho, Te Ākitai Waiohū, Ngāi Tai ki  
Tāmaki, Ngāti Te Ata Waiohū, Te Ahiwaru Waiohū, Waikato-Tainui, Ngāti Paoa,  
Ngāti Whanaunga, Ngāti Maru, Ngāti Tamaterā, Te Patukirikiri.

We acknowledge them as the first artists, the first musicians, the first  
storytellers, the first communities and the first creators of culture.

We deeply respect the role that music plays in the continuation of their culture.

We also pay our respects to all of the tangata whenua artists and communities  
that we work alongside and in solidarity with.



# TAURIMA

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We recognise that Māori culture is an integral part of what sets us apart as New Zealanders and our unique point of difference in this world. We must show leadership by our actions and acknowledge the important role Māori play now and in the future for the Auckland music ecosystem.

- We are on a journey to build cultural competency and are committed to championing Māori music aspirations and delivering with the Māori music hapori towards shared outcomes. This must be led by Māori, for Māori and so representation is a strategic focus for the office.

We will undertake office development to ensure the governance structure is fit to lead as a bi-cultural organisation.

A key focus for ACOM will be on building its cultural competency/ literacy and also strengthening engagement and relationships with Māori musicians/entities and iwi.



# WHAKARĀPOPOTO WHAKAHAERE

## EXECUTIVE SUMMARY



In late 2017, Tāmaki Makaurau was designated a City of Music within the UNESCO Creative Cities Network, supported by the Prime Minister, the Mayor, the city's Governing Body and a vast array of music stakeholders. The designation acknowledged the long, rich musical history of the region and the city's 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 maximise opportunities for the region's music industry and culture.**

The first Auckland Music Strategy was published in November 2018. It aimed 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. Following intensive workshoping, the Strategy was reviewed and revised in 2022. As part of our ongoing commitment to the growth of Auckland City of Music (ACOM), the Strategy is revised each year to ensure it remains fit for purpose with this edition being no exception.

The most significant development for ACOM over the last 12 months is the transition from a coalition of interested parties and stakeholders, to a formal charitable trust structure. The governance of the structure is a Board of Trustees currently comprised of myself, David Ridler and Damian Vaughan. We recognise the need for further experience and will be further expanding the Board in the near future.

In the process of forming the Trust, ACOM has also secured a long-term Partnership Agreement with the city which gives the Trust, and myself as Director, the remit to formally represent the Council's UNESCO designation.

The other significant development was the establishment of the inaugural Music Advisory Board (MAB). The interest shown by the music community in applying for the MAB was overwhelming and I was heartened to see the extremely high level of candidates who put their names forward. The selected members of the MAB represent a diverse spread of music ecosystem interests and experience. The general consensus is that the MAB is an overdue and positive development in the music sector generally, and gives voice to the true diversity of our music community.



Elsewhere, ACOM has continued to develop projects, networks and opportunities as per the Actions contained within the Strategic Overview (page 27). We were pleased to support partner organisations and initiatives such as: Aotearoa Music Producer series, Girls Rock! Camp, SyncPosium, From the Pit, Chris Cuffaro NZ Music exhibition, Asian Soundscapes, the 'Red, White & Brass' movie and Kāhui St David's.

ACOM has also been proud to produce our own headline projects such as Equaliser (EQ) and Music In Venues: Level Up. I want to particularly acknowledge our partners - NZ Music Commission, Te Māngai Pāho, NZ On Air and Creative NZ - who have contributed funding to this initiatives and enabled their success.

Despite the positives, the clear need for a regional music development office and the continued high regard in which ACOM is held globally; there is still a question mark over the long-term sustainability of this organisation. The impact of the global pandemic and regional natural disasters continue to affect the budgets and resources of both local and central government. Whilst this is perhaps understandable, it is still an area of concern and calls into question the political commitment to our culture, and to the United Nation's Sustainable Development Goals.

A positive if indirect effect of the pandemic has been to put focus on the needs of grassroots music venues, youth music, indigenous practitioners, and neighbourhood communities. Those needs have all helped shaped forecast thinking regarding ACOM's role as we now look to building and evolving the organisation into the future.

The foundations for a successful music ecosystem are already in place here – we have a unique, diverse, vibrant, incredible, and inviting music scene that significantly contributes to our local economy and employs people throughout the region. We also have world-class venues and a supportive community packed full of phenomenal local musicians and music fans. Now it's time to put more building blocks in place to help set Auckland's music identity apart from other music cities and grow our creative economy.

Ngā mihi nui

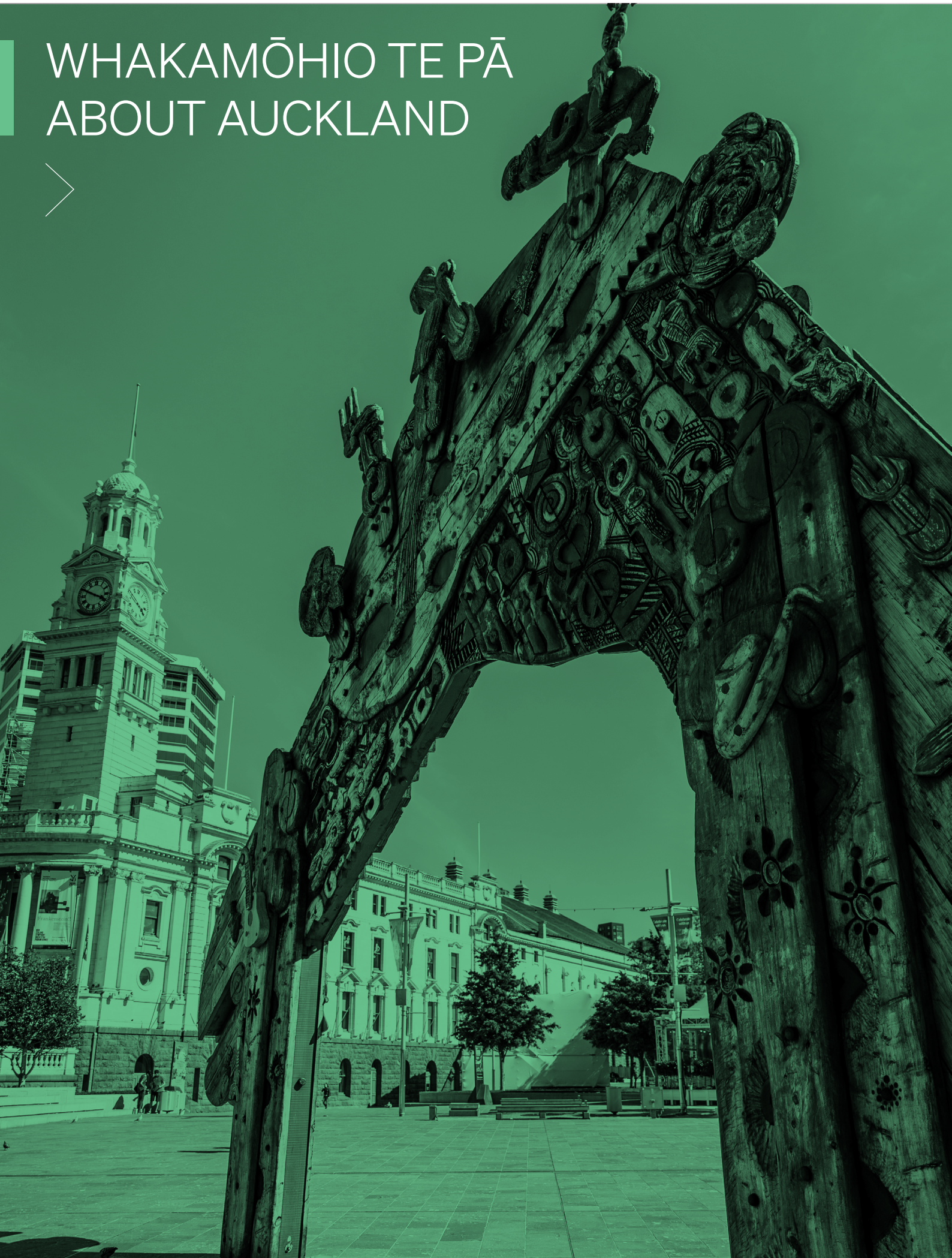


Mark Roach, Director  
Tāmaki Makaurau Pā Puoro | Auckland City of Music  
Member of the UNESCO Creative Cities Network  
EQ - Global Founding Partner  
Make Music Day - Global Partner  
May 2024





# WHAKAMŌHIO TE PĀ ABOUT AUCKLAND





Auckland is one of the most diverse cities in the world. Its 1.72 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. The creative sector is an integral part of Tāmaki Makaurau's economic prosperity, contributing 3.6% of the city's GDP and employing 32,000 people. Forty-nine percent of people employed in New Zealand's creative sector reside in Auckland.

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. Due to population size, the location of the music industry 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, the Auckland Choral Society, Auckland Chamber Orchestra, as well as a

host of established and emerging composers. Our universities and vocational institutes cultivate new generations of musicians, composers, producers, audio engineers and administrators and further supported by professional bodies such as the Auckland-based Music Producers Guild.

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 vibrancy and vitality.

Music articulates Auckland's voices in times of social activism and celebration, and the city is host to many kapa haka groups (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, Crescendo & Youth Arts NZ 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, such as Carribeanz Southern Stars Steel Band, Tamashii Taiko drummers, AK Samba, and the African Rhythm Centre.

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.

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.

Auckland Council developed Toi Whītiki – the Arts and Culture Strategic Action Plan in collaboration with the arts and culture sector. It is a region-wide plan that aims to deliver on the vision for the region of a culturally rich and creative Auckland where arts is part of our everyday lives, as well as Auckland Plan outcomes such as supporting participation and belonging, identity and wellbeing.

Council's economic development agency, Tātaki Auckland Unlimited developed Create Auckland 2030, a 10-year plan to grow the creative economy in Auckland which recognises how Auckland creatives and creative industries enrich the cultural and economic life of Tāmaki Makaurau and its diverse communities. Music is recognised as one of the most accessible art forms and a key way that communities engage and participate in creative and cultural experiences.

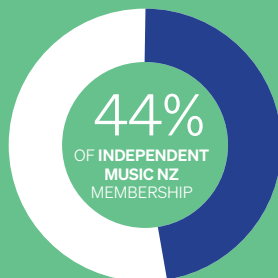
# PŪNAHA HAUROPĪ AUCKLAND MUSIC ECOSYSTEM

850  
DIRECT FTE  
1894  
INDIRECT FTE  
Source: PWC

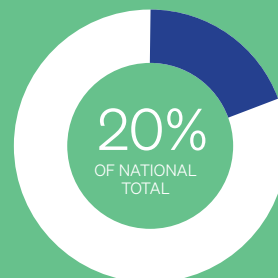


\$133M  
DIRECT REVENUES  
\$274M  
INDIRECT REVENUES  
Source: PWC

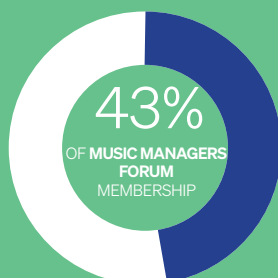
130  
INDEPENDENT  
RECORD LABELS  
Source: IMNZ



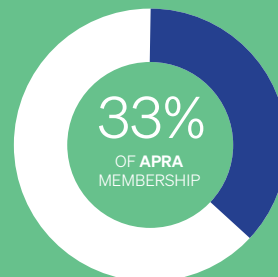
218  
VENUES REPORTING  
LIVE MUSIC  
Source: OneMusic



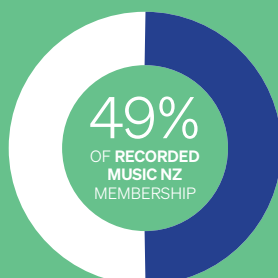
182  
ARTIST  
MANAGERS  
Source: MMF



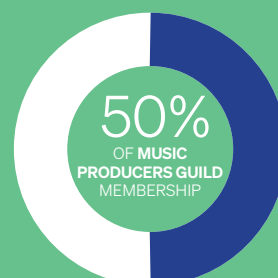
6647  
SONGWRITERS  
Source: APRA



2193  
RECORDING  
ARTISTS  
Source: Recorded Music NZ



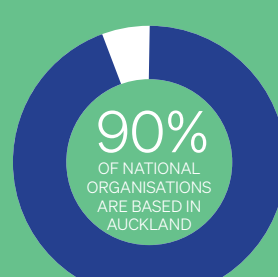
174  
PRODUCERS  
Source: MPGNZ



3  
MULTINATIONAL  
RECORD  
COMPANIES



9  
NATIONAL MUSIC  
ORGANISATIONS



The revenue & employment data is derived as a percentage of the data collated in the PWC report on the economic contribution of the NZ music industry. The data is sourced from retail, public performance (including broadcasting), live performance, synchronisation and overseas earnings. It excludes music creation (including songwriters, musicians, recording studios, etc), the activities of record companies and music publishing companies (including the recording and commercialisation of music), the aggregation of digital music files for retail and the manufacture of physical carriers of music, venue operation for live performances, music education and music technology businesses. We note that more comprehensive data and sector mapping is required to assist with future decision making regarding the Auckland music sector.

Figures other than PWC accurate as at June 2024. PWC figures account for 2022 financial year only.





Flying Out Is one of ten independent music stores operating in Auckland



## ABOUT THE NETWORK

The UNESCO Creative Cities Network (UCCN) is a global network of cities who value culture and creativity, and in particular, music and musicians. The UNESCO designation 'City of Music' recognises excellence and places an obligation on UCCN Member Cities to nurture and support their art form and collaborate internationally. The network does this by sharing best practice, supporting freedom of speech and through projects which ensure music reaches as wide and diverse an audience as possible, locally and internationally.

As at 2023 the UCCN is made up of 350 cities. Members from all six inhabitable continents cover seven creative fields: Crafts & Folk Art (66), Design (49), Film (26), Gastronomy (56), Literature (53), Media Arts (25) and Music (75). Members have all received UNESCO designations which recognise past, present and future: a strong cultural heritage, a vibrant and diverse contemporary cultural scene, and aspirations to extend culture to the next generation at home and to other cities in a global partnership.



[citiesofmusic.net](http://citiesofmusic.net)

Canada  
**London**  
USA  
**Kansas City**  
Mexico  
**Morelia**  
**Xalapa**  
Jamaica  
**Kingston**  
Trinidad & Tobago  
**Port of Spain**  
Cuba  
**Havana**  
**Santiago de Cuba**  
Dominican Republic  
**Santo Domingo**

Columbia  
**Bogota**  
**Ibague**  
**Medellín**  
**Valledupar**  
Chile  
**Frutillar**  
**Valparaíso**  
Brazil  
**Recife**  
**Salvador**  
Peru  
**Huancayo**

Cabo Verde  
**Praia**  
Congo  
**Brazzaville**  
**Kinshasa**  
Morocco  
**Essaouira**  
Mauritius  
**Port Louis**

Northern Ireland  
**Belfast**  
Scotland  
**Glasgow**  
England  
**Liverpool**  
France  
**Metz**  
Germany  
**Hannover**  
**Mannheim**  
Belgium  
**Ghent**

Italy  
**Bologna**  
**Pesaro**  
Czech  
**Brno**  
Hungary  
**Veszprém**  
Georgia  
**Batoumi**  
Serbia  
**Vranje**  
Spain  
**Seville**  
**Lliria**

Portugal  
**Amarante**  
**Idanha-a-Nova**  
**Leiria**  
Turkey  
**Kırşehir**  
Ukraine  
**Kharkiv**  
Estonia  
**Tallinn**  
Poland  
**Katowice**  
Sweden  
**Norköping**

United Arab Emirates  
**Abu Dhabi**  
Palestine  
**Ramallah**  
Iran  
**Sanandaj**  
India  
**Varanasi**  
**Chennai**  
Kazakhstan  
**Almaty**  
Russian Federation  
**Kazan**

Australia  
**Adelaide**  
New Zealand  
**Auckland**  
Japan  
**Hamamatsu**  
South Korea  
**Daegu**  
**Tongyeong**  
Indonesia  
**Ambon**



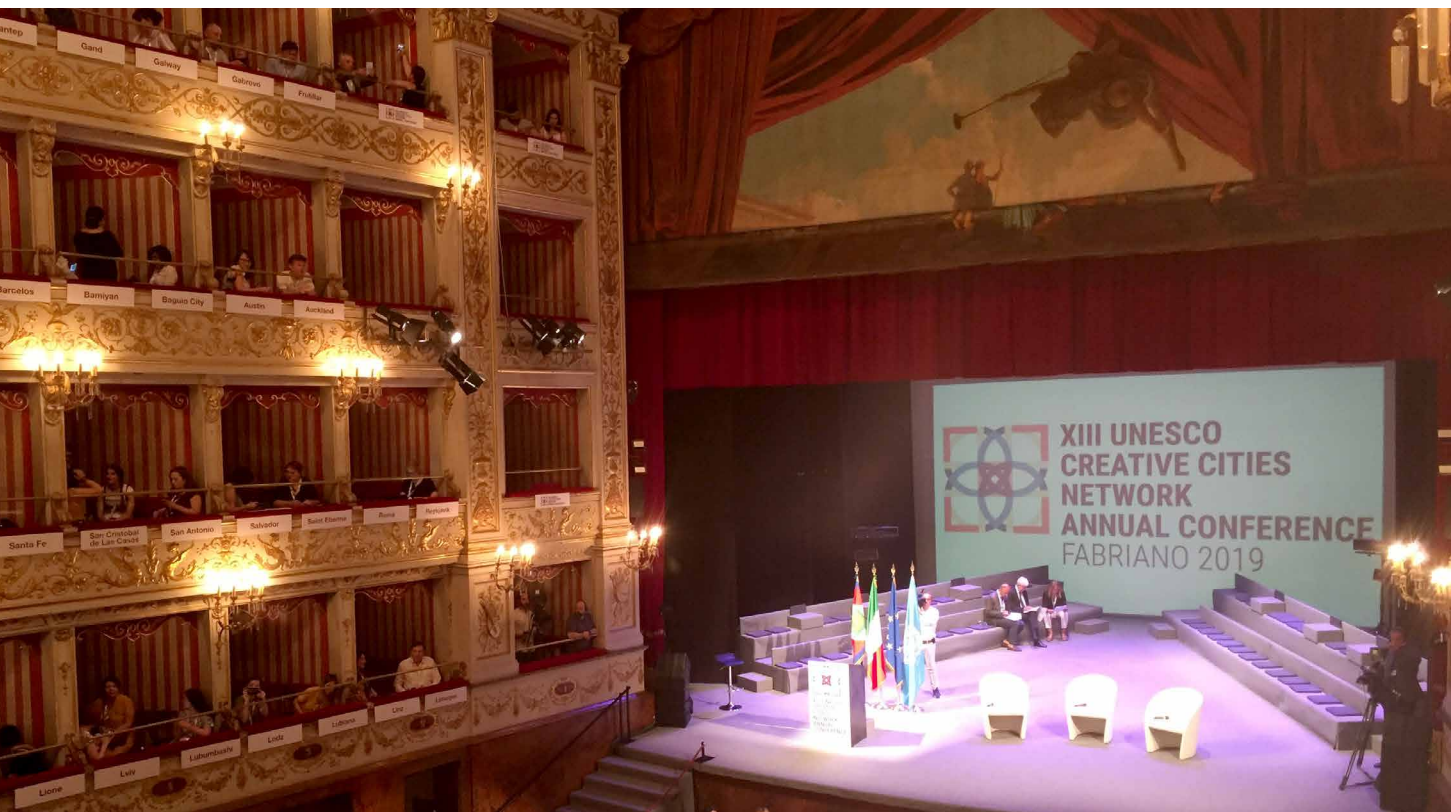


## SDG COMMITMENT

In September 2015 the United Nations signed up to 17 Sustainable Development Goals (SDGs) and 169 targets. The 17 goals and 169 targets set out a universal agenda to achieve sustainable development globally known as Agenda 2030. They bring together the three dimensions of sustainable development: economic, social and environmental.

As a member of the UNESCO Creative Cities Network, ACOM makes a commitment to support the aims and ideals of the SDGs overall. In practice, the role of ACOM and the direction of the Strategy are particularly suited to specific SDGs, namely 3 - Good Health & Wellbeing, 5 - Gender Equality, 8 - Decent work and economic growth, 9 - Industry, innovation and infrastructure, and 11 - Sustainable cities and communities. We will continue to place these goals and targets at the forefront of our thinking when developing and enacting the Auckland Music Strategy.

<https://sustainabledevelopment.un.org/sdgs>



UCCN Annual Conference,  
Fabiano, Italy.

## AUCKLAND'S CONTRIBUTION TO THE NETWORK'S GLOBAL MANAGEMENT

In the last six years, Auckland has participated in two in-person international conferences (Krakow & Katowice 2018 and Fabiano 2019), and one online conference (Santos 2021) as well as addressing the conference in 2021. We have also attended and presented at the Cities of Music Annual Conference (London, Canada 2024), as well as attending all online meetings of the Subnetwork.

As an active member of the Music Subnetwork, Auckland has taken responsibility for the hosting, administration and ongoing maintenance of the Subnetwork's website, [citiesofmusic.net](http://citiesofmusic.net).

As part of the communications support for the Subnetwork, Auckland's Director has also instituted technology solutions to assist the Subnetwork Coordinators. These include an email database, a WhatsApp group, Facebook page (both public and private), maintaining a database of City of Music Focal Points as well as other essential information that assists in inter-connecting cities in the Subnetwork. Auckland's Director also chairs the Communications & Promotions Workgroup within the Subnetwork, and has participated in the evaluation of new cities in the 2019, 2021 and 2023 intakes.





Kita performing in Aotea Square, Auckland.

## AOTEAROA UCCN THE LOCAL NETWORK OF CITIES

In 2021, Whanganui joined the UCCN as a City of Design, joining Auckland, Dunedin (Literature, 2015), and Wellington (Film, 2019). This quartet of cities consolidates the Aotearoa UNESCO Creative Cities Network (AUCCN) which had been formalised in 2019 when Wellington joined the Network.

The AUCCN gives us an opportunity to build our inter-city relationships, foster greater collaboration between our creative industries, and put the values and objectives of the global Network into practice on a macro / domestic level. It also further builds our relationship with the NZ National Commission for UNESCO (based at the Ministry of Education, Wellington) as we seek ways in which the cities can contribute both to the National Commission's objectives and the wider aspirations of the United Nations, specifically those set out in the Sustainable Development Goals 2030.



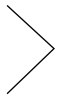
**unesco**

**New Zealand  
National Commission**

Te Kōmihana Matua o Aotearoa mō UNESCO

# WHAKAMŌHIO TE TARI

## AUCKLAND CITY OF MUSIC OFFICE



Auckland City of Music was voted Best Global Music City at the 3rd Annual Music Cities Awards in Tulsa, Oklahoma, November 2022. The aim of the Best Global Music City category was to celebrate the city that had best integrated music into as many aspects of its development as possible.

The award followed on from also winning Best Global Music Office at the 2nd Annual Music Cities Awards in the previous year. In both instances, the international juries were impressed with the work Auckland City of Music has been doing and the impact the work has on communities across Tāmaki Makaurau.

Since receiving the 2021 award, 'UNESCO' has been removed from the office title in accordance with guidelines provided by the Secretariat in Paris. In brief, it requires members to pair their Music City logo/brand with the separate UNESCO Creative Cities Network logo/brand, e.g. "Auckland City of Music – Member of the UNESCO Creative Cities Network".

There has been a long-standing misunderstanding as to what the UNESCO designation is - or should - mean for the city. There has been a number of reasons for this, including:

- perceptions of UNESCO as an organisation;
- a lack of awareness regarding the global Creative Cities Network (and noting the part that UNESCO's under-promotion of the network plays in this);
- a lack of public visibility, promotion or acknowledgement by Council (the owners of the designation); and
- a previous organisational and operational structure that, though well-intentioned, proved unwieldy in practice.

The first Auckland Music Strategy (November 2018) was a wide-reaching document which identified areas of action across the entire music ecosystem at a high level, but didn't articulate clearly enough what the operational parameters of the office were. This resulted in the designation being open for interpretation with people putting their own hopes and aspirations on to it, and ultimately being disappointed when it did not meet these perceived expectations.



Given that history, it is therefore useful to outline in this refresh of the Auckland Music Strategy what the office is, what it is not, and where, realistically, it should be positioned with the conglomerate of Council whanau and music sector organisations and departments.

It is not a gig guide or a promotion agency; nor is it a panacea for the myriad of problems that face the music ecosystem (and noting that many pressures such as costs of living, housing, equitable income and ethnic and gender equality run far deeper into societal issues than any music office can hope to tackle). It is also not a grants and funding agency save for the targeted projects it conducts that seek to increase participation, professional development and employment.

It is however a mechanism for dialogue and cooperation between the sector and the city. It exists to reduce barriers and work towards solving problems that will lead to the success and sustainability of the music ecosystem in Auckland; to connect people and organisations; to create efficiencies; and to be the platform by which the city and the sector can celebrate music created in the region and seek ways to amplify Auckland as a music city, locally and internationally.

To this end, ACOM's main objects (the Strategic Pillars, pg 25) are to connect, advance, preserve and promote. Revitalising the music ecosystem in itself is not the role of the office. What ACOM can do however, is to engender manaakitanga between the city and the sector to ensure that the needs and aspirations of both parties are met. By way of example is the case of the grassroots music venues. ACOM cannot fund or help these venues in a practical day-to-day sense. However, as an office we have been able to facilitate communication with the city on best ways to help, and can assist in finding the appropriate resources, funding and levers that will help the venues in the short-term and make the case for the long-term support that they need to survive.

More recently, the office re-established itself as an charitable trust which holds a Partnership Agreement with Council. However, due to the ongoing financial volatility faced by Council as it continues to recover from both the pandemic and natural disasters; sustainable, long-term resourcing of the office by Council directly remains untenable.

Despite its consistent global success, ACOM remains the only music office in the world that does not receive operational funding from local or central government. Internationally, music office models around the world that are properly resourced are shown to better serve all parties and create the conditions for sustainable growth. Those outside of this structure falter, partly due to the inordinate amount of resource time spent on securing survival funding. This leads to less consistency of outcomes and diminished stakeholder engagement or interest.

# POUTOHU MAHURANGI

## KEY MILESTONES

### 1. ESTABLISH A REGIONAL MUSIC OFFICE

The role of the regional music office is to champion and amplify economic, tourism and employment returns for the music sector in the greater Auckland region. The purpose is to support the growth of Tāmaki Mākaaurau Auckland music businesses and its music ecosystem in order to enrich the city's mana, enhance its global recognition, and add to its desirability as a place to live, work and visit.

The primary functions of the music office are:

- To be kaitiaki of the Council's UNESCO designation as a City of Music\*.
- The successful implementation of the action plans proposed in the Auckland Music Strategy
- Holding relationships with all music, mana whenua and municipal stakeholders across the region.
- Developing and maintaining national and international relationships and opportunities.
- Any other projects or initiatives that may be required to strengthen and develop the music ecosystem in Auckland.

\* 'Auckland City of Music' is the public-facing brand of the music office.

**MILESTONE ACHIEVED** Auckland City of Music Trust formally established, July 2023 / Council Partnership Agreement enacted March 2024.

### 2. ESTABLISH A MUSIC OFFICER ROLE

This is professional and administrative work serving as the main champion connecting the Council whanau of Tāmaki Makaurau Auckland (the City) and the music ecosystem (the Sector). The main goal of the Music Officer is to increase economic opportunities for the music sector in Tāmaki Makaurau Auckland by promoting the local music industry and being a resource to the local stakeholders. This position involves administrative work in support of the Regional Music Office / ACOM to include, but not limited to, meeting preparation, policy research, and project organisation.

The functions of the role are to:

- Be kaitiaki of the Auckland City of Music | Tāmaki Mākaaurau Pā Puoro (ACOM) UNESCO designation and promote use of the ACOM tohu across the region as an identifier of civic pride in the Sector;
- Implement the goals and objectives as set out in the Auckland Music Strategy and/or as further agreed;
- Plan work programmes to deliver the goals and objectives of the Auckland Music Strategy.
- Foster collaboration with other nearby music hubs including, but not limited to, the Australian market.
- Promote and publicise the work of the office.
- Ensure consistent communication between the Sector and the City regarding news, applications, grants, trends, and best practices.
- Maintain relationships with regional and national stakeholders.
- Maintain relationships with international stakeholders, including attendance of UCCN annual meetings and music cluster meetings and meeting the statutory obligations of the network as prescribed by UNESCO.
- Plan and convene a calendar of ongoing General and Specialist Advisory Boards that engage City and Sector stakeholders on a meaningful level.



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

**MILESTONE ACHIEVED** Role (unremunerated) established in unison with Trust establishment, July 2023.

### 3. ESTABLISH A MUSIC ADVISORY GROUP

A responsibility of the the Music Officer is to convene both a Music Advisory Group and Specialist Advisory Panels. The objective of the Music Advisory Group is to leverage the collective industry connections and expertise to benefit key priority areas of the Auckland Music Strategy. The Music Advisory Group will provide information and advice to the city on current issues and trends affecting the sector in the region.

The Music Advisory Group's role is to:

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

The Music Advisory Group will be comprised of experts representing a diverse cross-section of stakeholders, as well as a city representatives. Where a representative body/spokesperson doesn't exist, or cohorts already convene on a regular basis, Specialist Advisory Panels will be convened with the chair of each group representing those interests on the Music Advisory Group.

**MILESTONE ACHIEVED** Music Advisory Board (koha remuneration) established, April 2024.

# TE RŪNANGA MĀTANGA PUORO

## MUSIC ADVISORY BOARD



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

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

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

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

### 2024 ADVISORY BOARD

#### BOARD MEMBERS

XAN HAMILTON	Artist Management, Event Producer, Promoter, Publicist
HUIA HAMON	Artist, Engineer, Producer & Global Māori Music Networker
DANIELLE HAO-AICKIN	Artist, Asian and Youth arts advocate
DAVE JOHNSTON	Artist, Producer, Music Education advocate
VICTORIA KELLY	Artist, Composer, Classical and Artist advocate
JONAH MERCHANT	Venue owner
CAT PERCY	Youth, Creative Industry Careers and Social Enterprise advocate
CHARLOTTE RYAN	Broadcaster, Local Music advocate
PETRINA TOGI-SA'ENA	Pacific music advocate
TOM TREMEWAN	Broadcaster
CHRIS VAN DE GEER	Artist, Record Label/Publishing/Studio owner, Producer
LUI VILISONI	Pacific and Youth music advocate, broadcaster
ROB WARNER	DJ and nightitme economy advocate
SHAQUILLE WASASALA	Artist, Promoter

#### COUNCIL ALLY MEMBERS

BRONWYN BENT	Creative Partnerships Lead
GAVIN DOWNIE	Event Organiser
HELAINA KEELEY	Manager, Performing Arts, Auckland Live
BOBBY KENNEDY	Place & Partner Specialist Arts
JASMINE MILLET	Head of Creative Industries, Tātaki Auckland Unlimited
MARILYN PORTMAN	Auckland Libraries, Heritage & Research
GENE RIVERS	Arts & Culture Programmer
LEESA TILLEY	Director, Pasifika Festival

#### AUCKLAND CITY OF MUSIC TRUSTEES

DAVID RIDLER	Independent Music Consultant
MARK ROACH	Director ACOM, Independent Music Consultant, Music Designer
DAMIAN VAUGHAN	Independent Music Consultant, Music Distributor





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MARILYN PORTMAN



GENE RIVERS



LEESA TILLEY



DAVID RIDLER



MARK ROACH



DAMIAN VAUGHAN

> TE RAUTAKI  
THE STRATEGY







# TAUTUHI DEFINING ACOM

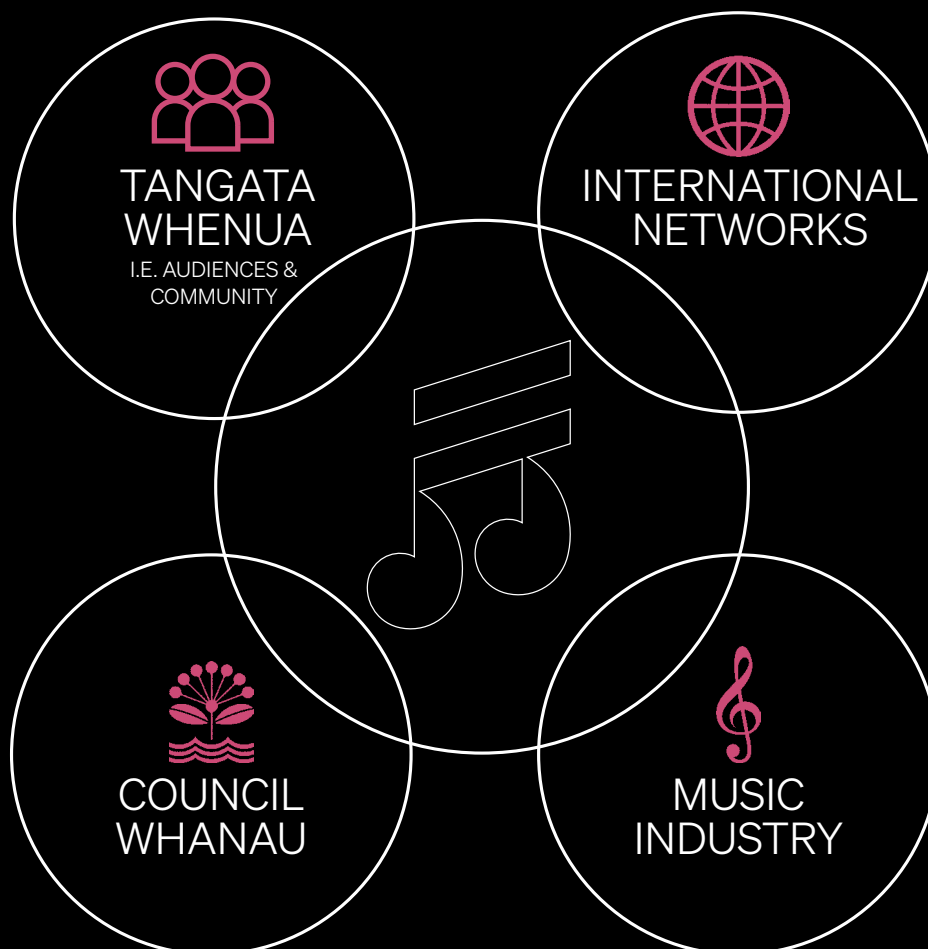
ACOM is a connector. It is the glue across Auckland's musical cultures, ecologies, organisations, people and policy makers and a critical function is to connect our musical whānau to each other, and to the world.

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

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

## NETWORK OF AWHI

How ACOM connects the music ecosystem





# WHANONGA PONO VALUES



RANGATIRATANGA  
LEADERSHIP



AUAHATANGA  
CREATIVITY



MANA TAURITE  
EQUITY



WHANAUNGA  
CONNECTION



MANAAKITANGA  
CARE

# NGĀ MĀTAPONO ĀRAHI GUIDING PRINCIPLES

## TE MAHITAHİ COLLABORATION

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

We will work together in unity and common purpose

## KAITIAKITANGA GUARDIANSHIP

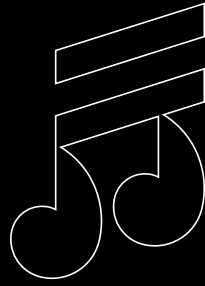
I raro i te aratakitanga o ngā mana whenua, ka tiaki mātou i ngā tikanga ā-puoro o tō tātou rohe; me ōna kaiwaihanga, kaitautoko hoki.

Guided by the Māori Music Industry Coalition, we will actively care for the musical culture of our region; and the people who create and support it.

## NAU MAI A WARM WELCOME

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

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



## TIROHĀNGA WHANUI VISION

Music is everywhere



## HOAKETANGA PURPOSE

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



## WHAKATAKANGA MISSION

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

# TIRO WHĀNUI RAUTAKI STRATEGIC OVERVIEW

## WHANONGA PONO | VALUES

RANGATIRATANGA  
LEADERSHIP

AUAHATANGA  
CREATIVITY

MANA TAURITE  
EQUITY

WHANAUNGA  
CONNECTION

MANAAKITANGA  
CARE

## NGĀ MĀTAPONO ĀRAHI | GUIDING PRINCIPLES

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and common purpose

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## POU RAUTAKI | STRATEGIC PILLARS



### WHAKAPIKI ADVANCE

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



### HERENGA CONNECT

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



### WHAKATUARĀ PROMOTE

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



### TIAKANGA PRESERVE

We help preserve Tāmaki  
Makaurau's unique musical  
culture through our ongoing  
and innovative preservation  
efforts.

## HOHENGĀ | ACTIONS

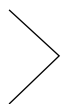
- Connect with all stakeholders\* in the ecosystem via regular meetings and communications.
- Connect and collaborate with local and international networks.
- Be available to assist connections between stakeholders when called upon.
- Produce and/or participate in articles, op-ed's, etc pertaining to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

\* "Stakeholders" means any person, company, organisation or entity that is actively involved in, participates in, or has a vested interest in, the success of the music sector in Tāmaki Makaurau Auckland.



# KANORAU

## DIVERSITY, REPRESENTATION & INCLUSION



ACOM is committed to a diverse, inclusive, and equitable environment where all stakeholders feel respected and valued regardless of gender, age, race, ethnicity, national origin, sexual orientation or identity, disability, education, or any other bias.

We are committed to being non-discriminatory and providing equal opportunities for representation and advancement in all areas of our work.

We respect the value that diverse life experiences bring to organisation and we strive to listen to their views and give them value.

We are committed to modelling diversity, inclusion, and equity and maintaining fair and equal treatment for all.

Our goals to provide informed leadership for diversity, inclusion, and equity include:

- We will strive to see diversity, inclusion, and equity in connection with our vision and mission for the benefit of those we serve.
- We aim to recognise and address inequities in our policies, programs, and services.
- We commit to challenging commonly accepted notions about what constitutes strong leadership within our organisation.
- We commit to being transparent about diversity in all our interactions.
- We will dedicate our time and resources to expanding greater diversity within our organisation.
- We commit to leading with respect and tolerance and we encourage our partners to do the same.

ACOM agrees to abide by the following action items to promote diversity, inclusion, and equity in our work:

- We will create new learning opportunities and formal, transparent policies as we strive for cultural competency throughout our organisation.
- We will strive to conduct or identify research related to equity so that we can make progress in the area of diversity, inclusion, and equity.
- We will take action to improve diversity, inclusion, and equity across our organisation.
- We will identify resources for our underrepresented constituents by networking with other organisations that are also committed to efforts for diversity, inclusion, and equity.





Artist, Reshma Martin  
pictured at the 2022 EQ  
Networking Hui.



# NGĀ MIHI CREDITS



## IMAGE CREDITS

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4	Auckland Unlimited
10	Auckland Unlimited
13	Greta Anderson
14	Mark Roach
15	Auckland Unlimited
20	Auckland Unlimited
22	Topic Photography
27	Chontalle Musson

## ACKNOWLEDGMENTS

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Authored & designed by Mark Roach  
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