MakingTracks.

ONE-YEAR REVIEW

2011-2012

REVIEW OBJECTIVES

OPERATIONAL REVIEW

(a) To tighten the Making Tracks eligibility criteria

(b) To improve the online applications and judging processes to make them more user-friendly

(c) To refine the Panel-based decision-making process

(d) To streamline administration processes

OUTCOMES REVIEW

(e) To quantify the airplay achieved and the audience reached

[Part A]

OPERATIONAL REVIEW

Making Tracks - One Year Progress Review
External Review of Criteria and Processes

David Ridler – August 2012

INTRODUCTION

I was contracted by NZ On Air in May 2012 to assist with the one-year progress review of the new Making Tracks funding scheme. Having helped create the scheme in 2011, I have a unique understanding and experience with all aspects of the scheme - from inception right through to implementation and the ongoing administration.

The purpose of this review is to examine operational and administrative processes of the new funding scheme to ensure that it is working well.

This review looks closely at the following aspects of the scheme:

(a) Eligibility criteria
(b) Applications and administration processes
(c) Decision-making process
(d) Feedback (both user and industry consultation and unsolicited feedback)

The fifth part of the review is to look at the outcomes and impacts of the first year of Making Tracks to quantify results. This part of the review was undertaken by NZ On Air with Radioscope.

This review takes into account a cross-section of industry and commentator views (both solicited and unsolicited), a range of views and experiences from successful and unsuccessful applicants, feedback from a variety of Making Tracks panelists from throughout the first year of the scheme, and from the NZ On Air music staff involved with the running of the scheme and managing its impacts.

REVIEW AIMS

The original aims for the Making Tracks scheme as set out in the 'Making Tracks: NZ On Air's New Music Funding Scheme' May 2011 document were to:

- **increase diversity in funded music**
- **promote widespread awareness of funded music**, and
- **provide music for different audiences on a broader range of media platforms**

Although the full outcomes and impacts report from Radioscope for the first year of the scheme was not available at time of writing, it is clear that over the ten funding rounds in the first year of Making Tracks that these three objectives have largely been achieved.

There has been an unquestionable increase in the diversity of types of music funded, the panel scheme has enabled a wider cross section of the music and broadcasting industries to experience the process and champion new NZ On Air-funded music, and the types of funded music are targeted at a much wider range of media platforms than purely mainstream commercial radio (which was the principal focus up to June 2011).

[A] ELIGIBILITY CRITERIA

In reviewing the Eligibility Criteria, the rate of usage of all 22 criteria (four compulsory and 18 optional) over the first year of Making Tracks was examined.

Thanks to analytics of the Making Tracks online application process from Supply, it was found that the three least selected criteria options (as at 31 May 2012) were

- 500 Twitter followers
- Finalist for a major music award
- Publishing deal

Others that were below the median were: featured on a blog aggregator; management deal; charted on a Radioscope airplay chart; charted in a listener-voted countdown; 4-star or better review; significant international support or played a major festival; and paid for synching a song.

I worked through the 22 criteria carefully with the NZ On Air staff and discussed the appropriateness/relevance of each with the benefit of one year's experience, bearing in mind the analytics information and consumer feedback.

I recommend that Twitter is not singled out and is folded into the other social media measures where it sits comfortably. I recommend that International Success is not singled out either because international achievements can be recognised through other measures like airplay, live work, sales, etc.

There should be a measure related to Spotify or Rdio or other streaming services because streaming is of growing importance. It would also be worth acknowledging recognition by other public funding agencies who run contestable funding schemes in music. To get an Outward Sound grant or a Creative NZ grant or TMP funding tells NZ On Air that the artist has been judged to be the "best of the bunch" and that should be taken into account.

Issues with the Criteria

I note there has been some criticism of several of the criteria questions throughout the first year. In particular the questions about social media seemed to attract criticism, much of it along the lines that Facebook 'likes' devalued the musical form, and this measure was irrelevant to the status of an artist.

I don't see this criticism as a serious threat to the legitimacy of the scheme, but more a misunderstanding of the importance and influence of social media as a fan communication tool. For example, try suggesting to a hugely successful band like Six60 that Facebook is a distraction and not a fair measure of a band's achievements or popularity. Social media tools are vitally important in the modern music ecology.

The fact remains that the social media measures under Making Tracks are but one or two of the optional criteria, and can be ignored by applicants if they wish.

Some of the user feedback from successful applicants suggested that the level of social media likes or followers required was too high and should be brought down. My opinion is that collapsing the Twitter measure into a more generic social media measure, and keeping

that measure at 1,000 likes or followers is the fairest option for Year Two. Many acts have worked hard on their social media presence in Year One, and the 1,000 likes threshold still remains only one of the 18 optional criteria.

Criteria Communication

In Year Two of the Making Tracks scheme it will be important to provide more messaging/context around the criteria and what they are for. The criteria list gives a good snapshot of a range of respected measures of achievement in the current music ecology. But the fact remains that these are only the entry criteria to make an application.

The application criteria are not the basis upon which funding decisions are made. They are a list of credentials to get an act through the door to have their application considered. Their application is still the song they submit for funding, and the funding decisions are still made upon the broadcast and audience potential of the song as determined by a music and broadcasting industry panel.

The panel should (as before) be encouraged to peruse through the criteria responses to gain context for each act. This will be made easier for the judges to access with Version 2 of the Making Tracks online applications site, where the criteria responses will be in a window directly below the song playing on the judging interface.

[B1] APPLICATIONS PROCESSES

Version 2 of the Making Tracks online application process is due soon. The new version will now launch in time for the first funding round for the 2013 year in February, and will solve most of the main issues that applicants were having with the system (in particular having to repeat all criteria details with each song application each time for every artist).

This second version will go a long way to showing a tangible improvement in the system for Year Two, and responds to many of the criticisms about the online application system for both applicants and judges in the first year of the scheme.

Timing of Funding

A constant industry issue with the Making Tracks scheme is the grey area between 'unfinished' and 'finished' tracks. The difficulty here is in determining when does a song begin, and when is it finished? The reality is that a song is not completely finished until it is published, or in broadcast terms, delivered to an outlet and played. The distinction anywhere else along the creation chain is very difficult to establish.

Unfinished tracks are supposed to accompany an application to qualify for the full $10,000 Recording & Music Video grant. However, there have been reports that some bands or labels are supplying earlier versions of a song (that is actually fully recorded and basically finished) for consideration. Other stories contend that some artists or labels are supplying almost entirely finished songs to enhance their chances of funding, then claiming the full recording portion of the grant in overdubs/mixing/mastering, etc.

The bulk of the industry would prefer to work on a model where as long as the song has not been commercially released as a finished single, then it can qualify for both Recording and

Music Video funding. This model would also make monitoring far more straightforward for NZ On Air, it would just involve accurately monitoring release dates etc. This definition would give the music industry greater freedom to plan ahead.

I would recommend that to eliminate the misunderstandings, some new wording around the Making Tracks funding be introduced. This wording should be along the lines that:

NZ On Air confirms that the funding is based on the actual, eligible and reasonable costs incurred in producing the finished recording and/or finished music video. If a song or video has been delivered to a broadcaster and/or has been played or broadcast in its finished form then it is ineligible for funding.

The measurements that NZ On Air use for whether a song is finished or not should fall in line with music industry standards (eg being assigned an IRSC code or becoming officially commercially available). Consultation with industry practitioners such as theaudience, amplifier, record companies, etc should be used to help confirm this definition.

[B2] ADMINISTRATION PROCESSES

Year One Reporting Processes

In Year One of Making Tracks, stringent reporting procedures were introduced and required of every single funded project, largely because of allegations of misuse of funding reported in the Caddick Report of 2010 (but never able to be proved by NZ On Air audits). This requirement has resulted in a massive administration burden for the NZ music funding co-ordinator. The workload has flowed on to the general administration and finance staff, and the Auckland music staff. The administration burden of Making Tracks is out of all proportion to the size of the grants involved.

Each $6,000 and $10,000 Making Tracks grant has been effectively desk-audited in 2011/12, with cost reports and all invoices (and in some cases receipts and/or bank statements) supplied to satisfy the reporting requirements for every grant.

The reporting requirements are also onerous for the music industry – recording labels, artists, studios, producers and video makers, etc – at the other end of the process.

Year Two Reporting

The administration workload should reduce in Year Two due to fewer projects being funded (the $2 million 2012/13 budget will mean about 250 grants – a mix of $10,000 and $6,000 grants – rather than the 321 from the $2.5 million budget in Year One).

Nevertheless, I recommend in Year Two that the requirement for full and complete Making Tracks grant paperwork is changed.

NZ On Air should still investigate any projects that seem suspicious for any reason. NZ Music administration staff should be able to refer any such projects to the Finance staff for full investigation. If a company or label or band is found to have misused NZ On Air funds in the Making Tracks process, then that company should have a funding freeze imposed on them

for a minimum period of 24 months. If fraudulent behavior is discovered, the matter should be referred to the Police.

After one year of full desk-auditing every Making Tracks project, no evidence of fraud or misuse of funds has been found and I would recommend that to ease the admin overload for both applicants and staff, NZ On Air should desk audit one-fifth (20%) of all grants, with additional emphasis on checking 100% of all new contractors.

This is not an invitation to misuse funds. The high chance of audit, NZ On Air staff's analytical expertise, and irregularities resulting in a funding freeze and/or Police referral in serious cases would remain key factors.

Payments to Companies Only

One question raised by NZ On Air staff is whether NZ On Air should require all payments and paperwork to go through a registered company or at least a GST-registered entity. Given the make up of the music applicants at the moment, I feel this would unfairly inhibit the new and emerging sector of the artist community, and should not be imposed at this stage.

However NZ On Air should compare its practices in this respect with Creative NZ, Te Mangai Paho and NZ Music Commission to clarify the other music funding organisations' positions.

The $2,000 Deposit Process

The $2,000 deposit process does impose a workload pressure on NZ On Air Finance staff. However this is an important part of the Making Tracks model (and the principle of co-investment) and should not be abandoned in Year Two.

There is some scope for NZ On Air to encourage the bigger labels (such as the majors and more established independent companies) with the ability to short-term cash-flow projects to skip the deposit process, and just claim the full grant at the end of the process. Some major labels have used this process in the first year of Making Tracks.

NZ On Air must be careful with this model, and should require at least the video maker's invoice to show $8,000 was indeed spent on the video project, thus ensuring the label did contribute financially to the project.

Contracts

The requirement to sign and return the contract within 6 months of the date of the funding letter should be maintained and monitored.

A question was raised by music staff around whether NZ On Air should require the $2,000 deposit within this six-month time frame also. In the original Making Tracks contracts there was a note to indicate that the contract was not deemed executed until both the contract is signed, <u>and</u> the $2,000 deposit received.

On balance I don't recommend voiding contracts where the deposit hasn't been received within 6 months. This has the potential to disrupt band/label cashflow and planning, especially where a project has banked up a couple of grants towards a project.

Simplifying Contracts

The Making Tracks funding letter was considerably simplified a couple of months into the Making Tracks scheme in the hope of encouraging funding recipients to actually read the thing!

The simple fact is musicians and many record label staff generally do not enjoy reading the funding contracts and the comprehension of the contracting process has proved to be limited. This is an ongoing problem.

The NZ On Air music administration staff have developed a Making Tracks grant flow chart to try to present the information in even simpler form. This should continue to be provided with each contract, as well as emailed to successful applicants the day after funding decisions are announced, and available on the website.

Internal Costs

The issue of internal costs and internal invoicing has been a challenge to monitor for NZ On Air, with a significant shift towards home studios and home recording equipment and software throughout the music industry.

I recommend that the NZ On Air music staff should do further research to establish clear guidelines and benchmarks regarding internal costs of production for music projects. It would be worth comparing notes with other funding agencies like Creative NZ.

These definitions should be compared with in-house television production procedures to identify opportunities for standardisation. If projects are charging internal costs then they must be able to show those payments as taxable income. Clarity and rules around this should be made clearer and communicated to successful applicants.

Drawdown Consolidation

In Year One of the Making Tracks scheme there were a number of steps and drawdown milestones required for each Recording & Music Video and Music Video-only grant. This system has imposed extra work on both the funding recipients and the NZ On Air music administration staff.

In Year Two I recommend consolidating some of the milestone steps in the Making Tracks drawdown process to streamline things at both ends:

(a) Recording Funding

Rather than paying in instalments along the way in minimum $1,000 drawdowns, I recommend one reimbursement payment once the finished recording is supplied and a final cost report is received. This will cut down up to four drawdown steps in the Recording process and provide extra efficiency in the administration of the scheme.

Successful applicants should supply a recording budget once the contracting of the project has taken place. The current Recording Budget Template shows a Budget and Actual column for Recording costs. The Budget column should be completed at the beginning of the recording project and the Actual column filled in once the final claim for reimbursement of

actual and eligible and reasonable recording costs incurred based on the Cost Report budget template is made.

(b) Music Video Funding

The process for Year One for Music Video funding has been a three-milestone and three-drawdown process. I would suggest now reducing this to two steps:

- A first payment of **$5,000** once the full video production budget, confirmation of director, and full production schedule has been supplied.

- The second payment for final drawdown of **$3,000** once the final video has been supplied (as an online link and also Quicktime file) and the final cost report and final invoice from the video maker is supplied.

This split into $5,000 and $3,000 means that at least $1,000 of NZ On Air funding is retained (as well as the applicant's $2,000 deposit) as security towards the project being delivered.

The final video should still be completed within 12 months of the funding agreement, or the funding advance should have to be paid back and the funding commitment surrendered. Any outstanding funds not returned should result in a funding ban on the applicant until such time as the outstanding funds are returned.

[C1] DECISION-MAKING PROCESS

Judging Panels

The Making Tracks decision-making process involves between six and eight (usually seven) music and broadcasting industry professionals assessing each of the application songs for broadcast and audience potential.

The judging panel is given online access as well as a collection of mp3s of all of the songs from the monthly round that they have been invited to assess. They are also given click-through access to all the eligibility criteria question responses from each of the applicants.

Each panelist is asked to select (by ticking) the 25 songs that they think will have the best potential to connect with an audience. The judges are asked to consider the Making Tracks funding outcomes ratio of 60% for mainstream/commercial media platforms and 40% for more diverse/alternative and online platforms when making their decisions.

All of the judges' selections are aggregated on the day before the meeting, and on meeting day the judges are asked to work through the aggregated list of songs that received some judge support from the initial process.

A majority rules principle applies when making final decisions at the meeting.

The model for the meeting seems to have been very effective from early on in the process. Various technical elements of the judging process have been improved along the way in response to judge feedback. Specifically, judges have been given a longer time with the songs (up to 2 weeks rather than 1 week in the initial meeting), and the judges are supplied

with access to mp3s of the songs as well as online access to enable them to listen to the music on their own device anywhere rather than being computer-bound.

There have been various critics of the panel system from outside the process, particularly from artists who have not received funding through the scheme. This issue is addressed later in this report.

[C2] PANEL FEEDBACK ON DECISION-MAKING PROCESS

Each panelist is invited to send through feedback on the process after each meeting.

Most of the panel feedback has been positive. Many of the technical shortcomings that panelists have complained about regarding Making Tracks were fixed in the first few months of the scheme, or will be resolved with the launch of Version 2 of the online system in February 2013. The main issues raised by panelists are summarised below.

Review of Decisions at End of Meeting

Throughout the panel feedback comments there have been a number of panelists suggesting some kind of overall review of the decisions at the end of the meeting, and an opportunity to bring up tracks that may have been missed along the way.

The current panel meeting system allows each panelist an opportunity to 'pitch' for a song or two songs at the end of the meeting. Feedback from a couple of panelists has suggested reviewing the entire funding list at this point. The caveat for making (and changing) decisions towards the end of meeting is that generally the participants are tired and a bit 'punch-drunk' by this stage of the meeting.

I would advise against any changes that allow re-litigating of majority-rule decisions at the end of the meeting. This is where some rash decisions could be made.

mp3 Bit Rate

At the moment there is no recommended bitrate for the mp3s that are submitted for the judging process. One panelist pointed out that a minimum bitrate of 256kbps should be mandatory so that the sound quality of applications is at least comparable.

I think this is a very good idea, and applicants should be encouraged to supply mp3s with a minimum 256kbps bitrate to make sure the sound quality of their application song is of a minimum reasonable level.

Artist Biography

Several people have suggested that a one-page artist bio be supplied with each application, which would give panelists the opportunity to read up on the artist and get some context for the music in a one-page summation.

While the eligibility criteria responses are available for the judges to read, I think access to the artist's bio (maximum one page) is probably a good idea long-term. Some kind of pdf-upload functionality would need to be factored into the online application process.

[D1] INDUSTRY/USER FEEDBACK

In June 2012, NZ On Air emailed a cross-section of music industry users of the Making Tracks scheme seeking feedback and input for this review.

There were a wide variety of opinions displayed in the industry feedback, much the same as the wide variety from the initial 2010 Chris Caddick review. It's fair to say each industry respondent displays a certain amount of subjectivity given their place in the music industry eco-system.

Some of the most valid points from these responses are summarised below:

- The song-by-song process doesn't fit with the way many projects record. Most acts will record a bunch of songs in one period in the one studio rather than recording one song at a time (which is inefficient). Project grants encompassing several singles might be a more appropriate fit with how the industry actually works.

- Having to fill out all the criteria on an application every time is cumbersome. This problem will be fixed with the launch of Version 2 of the Making Tracks online application process next year.

- The $2,000 deposit before being invoiced causes issues and can be problematic for cash flow, and/or is onerous for small bands/labels and can cause financial difficulty.

- There are (unsubstantiated) reports of some projects not paying video makers the full $8,000 and therefore returning the $2,000 deposit to the band or label.

- Studios are still being required to provide services up front for no deposit and having trouble getting payment from the band. This is a problem that could be potentially exacerbated by moving to a one recording reimbursement payment upon completion model. Long term, I would suggest payments to be made direct to large studios rather than through the band/label.

- There have been allegations of some artists/labels conjuring false/amended invoices in order to receive funding 'retrospectively'.

- There have been a couple of industry responses urging the ability to consider a "wildcard" entry from artists who can't meet the application criteria. In many ways theaudience.co.nz voting system has allowed for this possibility, although it is the general public who makes this wildcard decision in that case rather than the Making Tracks panel.

- A couple of industry responses have displayed concern about agendas on the part of certain panelists, and the perception that certain panelists have entered the process with pre-conceived notions on what will be funded. In all reality this is countered by the fact that no one individual panelist can have that much say in the process as meeting decisions are based on a majority-rules principle. Just one vote out of seven cannot get a song funded by itself.

- There is also some caution from a couple of the industry respondents about the panel leaning too much on the alternative side.

- The varied make up of the panel each month has been identified by some as one of the weaknesses of the panel system, that with different people each time there can be a lack of continuity and consistency to the funding decisions.

User Feedback – Survey Monkey

In June and July a Survey Monkey questionnaire was also sent out to all successful Making Tracks applicants. Key points from the responses are listed below:

- Applicants in general would be interested in receiving more information about servicing their song to radio and music TV, and also to online outlets. This would be seen as a good resource, and could be added to NZ On Air's website and the link sent to all projects upon completion of their video, if not before.

- One user missed out on Kiwi Hit Disc inclusion after a successful application and a finished video. This was a problem due to the Kiwi Hit Disc capacity when it was set at 20 tracks. The Kiwi Hit Disc has since been expanded to host 28 tracks per release to cope with the volume of repertoire funded through Making Tracks.

- There have been suggestions since the beginning of the scheme about making the grants more project-based, with the artist or label determining how much of the grant is spent on recording and video making. This is a departure from the conceptual basis of Making Tracks, but could be considered for more experienced acts as part of any future review of the Making Tracks model.

- There has also been the suggestion that some of the allocated funding could be set aside to assist in marketing and publicity to help promote the single/artist. The marketing subsidy model was part of the Phase Four album funding scheme, and became problematic in some ways. Regardless, marketing and promotion can have a major influence on the success of a single's broadcast campaign. Again, introducing a marketing subsidy would be a conceptual change to Making Tracks, but I would recommend looking at this issue again in any future review of the model.

- I recommend that NZ On Air continue to supply and indeed increase its level of online resources to help new and emerging acts navigate their way through media servicing and online/social media practices. This might take place as a joint-venture with the NZ Music Commission, given the Music Commission's capability-building role.

- Another suggestion was that previous Making Tracks results play some part in the decision making process. This was always the intention for Year Two of the scheme. NZ On Air will need to work on a practical way to incorporate this into the panel judging/assessment process.

- One user suggested that NZ On Air allow three applications with one song before an artist has to move on to a new song. I think this is a fairly isolated complaint and I would not recommend changing the current two applications with one song rule for Year Two.

- There is also a suggestion that iwi radio is not represented on the judging panels, which is true. This is an issue for NZ On Air to consider, and perhaps a closer look at

the funding crossover between Te Mangai Paho and NZ On Air may provide some direction on this issue.

- One respondent pointed to the lack of electronic music specialists on the panels in Year One.

NZ On Air Staff Feedback

In July 2012 I asked the NZ On Air music staff in Auckland (who are at the coalface of the broadcasting and music industries) to send me some feedback on the Making Tracks scheme. The staff were positive about the scheme so far and the impacts it has had.

The main theme that came through from the Auckland staff was the 60/40 funding split between Mainstream and Alternative. This was not achieved in the first year, with the final split being closer to 53/47. NZ On Air needs good mainstream songs if it is to help commercial radio achieve its 20% local content target.

[D2] UNSOLICITED FEEDBACK/OPINION

Throughout the first year of Making Tracks, various artists and some labels have approached various NZ On Air staff with feedback and criticism of the scheme. Some of this was definitely early knee-jerk reaction to the changes, however over time some has proved to be fair and reasoned criticism.

Some of the main points are summarised below.

The most common complaint is that some genres are missing out. The genre bias feedback is an interesting issue which does need some attention in my opinion. With the new diversity pledge, NZ On Air has committed to expanding the repertoire of funded projects. This has definitely been the result of the first year under Making Tracks, however some music genres do seem to be consistently under-represented in comparison to the likes of Indie/Alternative, Urban, etc.

Part of this is a result of the personal knowledge/music experience of the various panels. There simply does not seem to be as many Country or Jazz or Electronic or Metal specialists/appreciators in the music and broadcasting industries, and subsequently the panels often struggle for a champion for these genres in the panel process.

Electronic Dance Music (EDM) in particular has become greatly popular in the United States and Europe in the past year or two, and has now greatly infiltrated and influenced mainstream commercial radio playlists. In New Zealand, Pop radio (ZM and The Edge) along with George FM is playing a large amount of Electronic-based music at the moment.

This is one genre that does have a genuinely large NZ following, but also has definite mainstream radio potential.

A more thorough analysis of the volume of applications for these genres would be required before a bias against them could be confirmed. I would recommend NZ On Air concentrate on this issue in Year Two of the Making Tracks scheme.

DISCUSSION

Alternative Repertoire

The first 12 months of Making Tracks has seen an over-correction from the pre-Making Tracks commercial-radio funding focus, and in the first year has seemed to lean towards Alternative funded repertoire. The final split of funding for 2011/12 was 53/47 between Mainstream and Alternative repertoire.

The result of this in terms of critical and musician perceptions of NZ On Air has actually been mostly positive. Anti-NZ On Air music scheme criticism has been far less vocal since Making Tracks was introduced. Some regular critics from pre-Making Tracks have even openly praised the scheme.

In Year Two of Making Tracks the 60/40 ratio should be maintained, but attempts made to bolster the mainstream repertoire above the Year One levels and closer to the actual 60/40 split.

I would not recommend changing this ratio in Year Two, due to the supply and demand issue for New Zealand repertoire at commercial radio. Commercial radio simply cannot handle unlimited amounts of New Zealand repertoire. I estimate that 60% of the Year Two grants will equate to approximately 150 funded songs aimed at mainstream commercial broadcast outcomes.

Supply and Demand for Mainstream Repertoire

In my opinion it is critical to examine the supply and demand equation for feeding commercial radio repertoire, and to determine how much capacity commercial radio actually has for playing new NZ music on its playlists. This will directly affect the thinking around the 60/40 funding split in future, and what is appropriate.

At 53% of the 321 2011/12 Making Tracks grants, NZ On Air funded more NZ songs than commercial radio could absorb. Funding more repertoire won't mean that commercial radio will play more NZ music.

Paul Kennedy of Radioscope has done some preliminary work on this issue based on airplay figures for the 2010/11 and 2011/12 years.

"The apparent tendency to focus on older material in 2011/12 is best demonstrated here. In 2010/11, of the 40 most-played artists, 25 were relative newcomers (with under five years track record). In 2011/12, that proportion dropped to 19 (with under five years track record). It should be remembered that this applies to the age of the artist NOT the age of the songs necessarily. In most cases, the heritage artists have moved up the rankings in 2011/12 because they released new material.

A theory for this may be that radio has generally become more focused on familiarity AND more risk averse. Therefore artists whose voices are recognised by listeners and whose track records are known to / trusted by programmers benefit.

The downside to all of this is that new voices find it hard to get into those prime playlist positions. And it's getting harder.

Radio will argue this is because there are not sufficient numbers of new (quality) voices coming through. Equally, it might be said that putting up large numbers of new voices for commercial radio serves little purpose when so few of them have any genuine chance of getting those high-rotation playlist slots. They actually need to establish familiarity first (elsewhere) and THEN commercial radio may be more disposed to play them."

Most large commercial radio networks that contribute to the NZ Music Code will play very few new NZ songs per month. On playlists that at best tend to only make room for 2 or 3 new songs per week (or fortnight), the opportunity to play new NZ music on mainstream commercial radio is as limited as it's always been.

I'd estimate the maximum capacity for new New Zealand songs on the big commercial radio networks as follows:

- The Edge – 3 or 4 songs per month
- ZM – 3 or 4 songs per month
- More FM – 2 or 3 songs per month
- Classic Hits – 2 or 3 songs per month
- The Rock – 3 or 4 songs per month
- Radio Hauraki – 3 or 4 songs per month
- Mai FM – 4 or 5 songs per month
- Flava – 4 or 5 songs per month
- The Breeze – 1 or 2 songs per month

These figures would <u>include</u> the material the networks use in their NZ On Air-funded new New Zealand music shows (eg The Word, Off The Record, The Slab, etc)

Given similar formats share much of the same NZ repertoire, then the above figures would suggest an appetite for between 13 and 18 songs per month at most. In Year Two of Making Tracks I estimate NZ On Air will be funding 15 Mainstream songs per month. Add into this the repertoire that will still be flowing through from Making Tracks Year One, and the singles from the tail end of the Phase Four Album scheme, not to mention repertoire funded independently, and I contend that there will be enough Mainstream repertoire to feed the commercial radio appetite.

There is also the potential for 'break-out' non-mainstream repertoire to cross over, as was the case with the likes of The Naked & Famous.

Measurement of Success

Another critical issue, which I strongly urge NZ On Air to examine, is the metric by which success of the Making Tracks funding scheme is measured. NZ music infiltration of commercial radio (the NZ Music Code figure of 20%) is currently viewed as the most important metric and measure of success applied to the NZ On Air music scheme.

In 2012 and beyond, this focus must be examined and adjusted appropriately. Now that broadcasting can now be defined as radio, TV, and transmission on demand (online), it is out of date to focus just on commercial radio measurements. Yes, commercial radio reaches 2.1 million New Zealanders per week. But it is not the only channel through which New Zealanders absorb music, and is not the dominant music force it was in 2000 when the Phase Four schemes were launched.

Robust measurements of music video and music streaming via TV and more particularly online platforms need to be cemented swiftly, and new targets developed. Making Tracks is not a purely commercial radio repertoire funding scheme (which Phase Four was) and so the measurement base for its success must be widened to match the diversity mantra.

The 'Alternative' Word

The funding terminology may be an issue and may even be subtly swaying panel opinions. I would recommend changing the word 'Alternative' to 'Non-Mainstream' or something similar. The word 'Alternative' is loaded, it is also a genre-description for Alternative Rock.

Reduced Number of Grants

In Year Two my prediction is there will be more demand for full $10,000 funding packages as repertoire from already-funded and/or already completed repertoire reduces and the amended definition of finished and unfinished tracks beds in.

I would forecast that from the $2 million 2012/13 Making Tracks budget, there will be no more than 250 grants (Recording & Video and Video only), so a reduction in the number of total projects in comparison with Year One, which is probably a good thing.

At a 60/40 Mainstream/Non-Mainstream funding split this would equate to approximately 150 Mainstream projects and 100 Non-Mainstream projects.

In the 2012/13 music budget the monthly winning unreleased track from theaudience uses up one of the grants. In Year Three this funding for theaudience track should come from a budget outside the contestable Making Tracks budget.

Kiwi Hit Disc

I note that recently NZ On Air has increased the size of Kiwi Hit Disc track-lists to 28 songs in order to cater for the volume of funded-repertoire coming through Making Tracks. I think this is a good move and should be continued so that Making Tracks projects have the best possible chance of being included on a Kiwi Hit Disc.

I'd also encourage continuing the strategy of theming the two discs, with one disc leaning towards more mainstream commercial repertoire, and a second disc collecting more of the non-mainstream/alternative tracks. While this is not overtly labeled on the discs, I think this strategy is starting to have a positive effect on perceptions of the disc. This opinion is based on anecdotal evidence only.

I think a more cohesive strategy to inform successful Making Tracks projects about the Kiwi Hit Disc process would be a good idea. There should be a way to notify Making Tracks projects about the Kiwi Hit Disc service once they supply a finished project. Whether this is an auto-generated link to the Kiwi Hit Disc application form online, or built into the administration process is up to NZ On Air to determine.

RECOMMENDATIONS

Eligibility Criteria

- Retain 22 eligibility criteria for entry

- Delete 2 current criteria – number of Twitter followers (fold into Social Media measures) and International Success (which can be picked up elsewhere)

- Add 2 new criteria – other Public Funding (to pick up recognition by other public funding agencies as a result of contestable funding processes) and Streaming (to pick up success via streaming services like Spotify)

- Improve messaging around the eligibility criteria to clarify that the criteria determine entry, not funding, and explain the rationale for, and value of, the eligibility criteria

- Nevertheless, encourage all Panelists to review the artists' eligibility criteria answers to get the full picture, even if the decision is based fundamentally on the merits of the song

Applications

- Launch Version 2 of the Making Tracks online applications facility as soon as possible. Version 2 picks up most of the applicants' (and judges') suggestions for improving the online applications (and judging) facility and makes it much more user-friendly for both applicants and judges

- Address the confusion about "finished" vs "unfinished" recordings and define "finished" as "released"

- Confirm that Making Tracks funding is "based on actual, eligible and reasonable costs incurred in producing the finished recording and/or finished music video. If a song or video has been released and/or delivered to a broadcaster and/or has been played or broadcast in its finished form then it is ineligible for funding

- Require applicants to supply mp3s at a minimum 256kbps bit rate

- Amend the online application form in the next upgrade of the website to allow applicants the opportunity to upload a one-page .pdf artist bio with the application, summarising key achievements

Administration

- Note that the admin burden in the first year should be eased in the second year because the number of funded projects will drop from 324 to about 250

- Nevertheless, the admin burden is out of all proportion with the size of the grants and NZ On Air should streamline admin and contract-monitoring requirements

- Limit the number of desk-audited contracts to one-in-five (20%) of grants made in year two

- Confirm that a completed and signed cost-report in the approved template format must be supplied for all grants before final drawdown

- Select the 20% of projects for audit on a random basis and/or on the basis of suspicious reporting or rumours of malpractice but continue to desk-audit all first-time contractees who do not have a track record of satisfactory grant acquittal

- Advise all contractees that they must retain copies of all receipts and invoices for all costs incurred for a period of at least 2 years in case the project is selected for audit

- Make it known that if any project is found to be wanting, the contractee will be banned for 24 months and refer any cases of fraudulent practice to the Police

- Retain the requirement for a $2,000 contribution from the applicant towards the costs of the music video but …

- Waive the requirement to pay the $2,000 in advance in the case of trusted companies with a track record of delivery, provided they can prove that at least $8,000 in total was spent on the music video

- Retain the requirement to sign and return the contract within 6 months and the requirement to deposit the $2,000 and fully use the funds and deliver the completed song and/or video within 12 months or the offer of funding lapses, unless an acceptable case for extension is made and approved

- Clarify the rules around internal costs and home-studios, compare notes with Creative NZ and TMP and draw up clear guidelines

- Annotate the budget templates for recording and music video projects to clarify "eligible costs" (cf the Album budget template)

- Consolidate funding drawdowns – in the case of recording grants, one installment of up to $4,000 to reimburse actual, eligible and reasonable costs incurred, on receipt of the finished song and completed cost report

- In the case of music video grants, a first installment of $5,000 upon receipt of the video production budget and production schedule and a second installment of $3,000 upon receipt of the finished music video (online and on DVD) and completed cost report (or one payment of $6,000 to reimburse costs incurred in the special cases described above)

- Encourage, as "preferred practice", payments to companies and payments direct to recording studios and music video production houses

Decisions

- Note that the Panel-based decision-making process has been effective and efficient and feedback from applicants, Panelists and industry has been mainly positive

- Note that most of the suggestions for process improvements from Panelists through the first year have either been adopted or will be fixed with the launch of Version 2 in February 2013

- Expand the Making Tracks Panel Pool to include a wider range of broadcasting and music industry expertise but …

- Continue to base decisions on the merits of the music for radio, television and online audiences

- Endorse the "majority rules" basis of decision-making

- Maintain the 60/40 mainstream/alternative weighting in the second year, notwithstanding the 53/47 split in the first year, on the grounds that (a) it is important as a discipline and incentive for the Panel to think hard about mainstream repertoire and audiences and (b) the 60/40 will result in an estimated 15 mainstream media songs a month which is realistically about as much as commercial radio can absorb and (c) because funding more songs won't mean commercial radio will necessarily play more songs

- Come up with different labels for "mainstream" and "alternative".

- As a matter of course, record and report to each Panel in year two the results of first year projects by returning applicants

- Continue to post photos of Panelists on social media sites

- Maintain the 28-track Kiwi Hit Disc policy to help accommodate as many of the songs coming out of Making Tracks as possible and to help with the diversity kaupapa

- Ensure that all Making Tracks grantees are alerted to the Kiwi Hit Disc opportunity and are advised about the applications process

- Based on the results of the year one Outcomes & Impacts review, redefine measures of success so that the 20% commercial radio goal is not the only … nor the predominant … measure of NZ On Air's music success

General

- As a matter of course, review operations and outcomes annually to ensure that the funding scheme remains fit for purpose.

[Part B]

OUTCOMES REVIEW

[To be read in conjunction with the Making Tracks 2011-2012_Broadcast Outcomes & Impacts matrix]

MAKING TRACKS_REPORT CARD

[To be read in conjunction with the Making Tracks 2011-2012_Broadcast Outcomes & Impacts matrix]

- Number of applications received in 2011-2012 = 1,216
- Number of projects funded in 2011-2012 = 324 (26%) [1]
- Number of Mainstream projects funded = 172 (53%) [2]
- Number of Alternative projects funded = 152 (47%) [2]
- Number of $10,000 recording & video grants = 148 (47%) = $1,480,000
- Number of $6,000 video-only grants = 170 (53%) = $1,020,000
- Total funding committed in 2011-2012 = $2,500,000
- Number of different artists funded = 220
- Number of new artists funded = 40% [3]
- Number of songs released as at 31 August = 190 (59%) [4]
- Number of mainstream songs released = 103/190 (54%)
- Number of alt songs released = 87/190 (46%)
- Number of spins on (all) radio to date = 86,023 [5]
- Number of spins on music television = 19,564 [5]
- Number of streams on You Tube = 10,134,141
- Cume broadcast spins / streams = 10,239,728 [6]
- Hours of airplay = 511,986 hours [7]
- Most-played song on radio = Everything's Gonna Be Alright by The Babysitters Circus (5,202 spins)
- Most played music video on television and/or online = Good Intent by Kimbra (4,469,363 streams)
- Biggest audience = Good Intent by Kimbra (5,334,021) [8]
- Number of NZ40 songs = 49/103 (48%)
- Number of Alt40 songs = 39/87 (45%)

Top 10 Most-Played [9] Songs [Mainstream] –

Song	Artist	Played
01 *Good Intent*	**Kimbra**	4,470,132
02 *My Baby*	**Pieter T**	1,468,215
03 *Everything's Gonna Be Alright*	**The Babysitters Circus**	1,091,419
04 *Forever*	**Six60**	412,986
05 *Black Sheep*	**Gin Wigmore**	359,759
06 *Start Looking Around*	**David Dallas**	119,305
07 *I Promise*	**Savage**	93,994
08 *Pippy Pip*	**The Black Seeds**	66,742
09 *Will You Be The One*	**Ria**	63,065
10 *All My Ladies*	**Ria**	60,410

Top 10 Most-Played [9] Songs [Alternative] –

Song	Artist	Played
01 *Nervous*	**Pikachunes**	232,463
02 *These Prison Walls*	**Concord Dawn & Thomas Oliver**	192,746
03 *Ffunny Ffriends*	**Unknown Mortal Orchestra**	124,589
04 *Blue Meanies*	**Opossom**	34,003
05 *Nerve Damage*	**Unknown Mortal Orchestra**	31,378
06 *Stay With Me*	**NO**	31,370
07 *Getaway Tonight*	**Opossom**	25,631
08 *Plastic Magic*	**Homebrew**	24,962
09 *Travelling Shoes*	**Lawrence Arabia**	17,959
10 *The Violence Of Action*	**Cairo Knife Fight**	17,691

Top 10 Biggest Audience [8] –

Song	Artist	Audience Reach
01 *Good Intent*	**Kimbra**	5,334,021
02 *My Baby*	**Pieter T**	3,057,721
03 *Everything's Gonna Be Alright*	**The Babysitters Circus**	2,737,636
04 *Forever*	**Six60**	2,586,065
05 *Black Sheep*	**Gin Wigmore**	2,165,592
06 *Is Our Love Worth Fighting For*	**Tiki Taane**	2,008,492
07 *Lights Go Out*	**Dane Rumble**	1,965,267
08 *Rewind*	**Jamie McDell**	1,889,030
09 *Tiny Little Piece Of My Heart*	**Bic Runga**	1,774,433
10 *Dosvidanija*	**The Feelers**	1,762,256

Notes

1 Total number of Making Tracks commitments in 2011-2012 = 324. Note that 6 commitments were subsequently surrendered, meaning that 318 projects are proceeding

2 Songs as classified as "Mainstream" and "Alternative" by the Making Tracks Panel of the day

3 "New artist" defined, in this context, as a first-time funded artist

4 "Released" is defined as played on at least one of the three broadcast platforms – radio, music television or online (which means You Tube only at this stage) as at 31 August 2012

5 Based on RadioScope radio and music television airplay returns as at 31 August 2012

6 The cume number of spins on radio plus music television plus You Tube as at 31 August 2012

7 Based on the cume number of spins / streams assuming each song is 3 minutes long

8 Combined weekly cume audience for each of the radio stations and music television channels that played each song plus the total You Tube audience for the song

9 Across the three broadcast media – radio, music television, online

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MAKING TRACKS 2011-2012_BROADCAST OUTCOMES & IMPACTS

[as at 31 August 2012]

						ON RADIO ...			ON TELEVISION ...		ON LINE ...				
	ARTIST	**SONG**	**GRANT**	**M/A**	**Released [Month]**	**Spins [Number]**	**NZ40 [Position]**	**ALT40 [Position]**	**Spins [Number]**	**MTV40 [Position]**	**You Tube [Number]**	**Spotify**	**Combined Spins/Streams [Number]**	**Airtime [Hours]**	**Audience Reach [Radio & TV & Online]**
1	1814	Relax	10	M	Not Yet	0	0	NA	0	0			0	0	0
2	1995	Love Your Ghost	6	A	Aug-11	249	NA	11	89	78	1,436		1,774	89	207,436
3	A HORI BUZZ	Ground My Ego	6	A	Not Yet	0	NA	NA	0	0			0	0	0
4	AARADHNA	Great Man	10	M	Not Yet	0	0	NA	0	0			0	0	0
5	AARADHNA	Wake Up	6	M	Not Yet	0	0	NA	0	0			0	0	0
6	ALIZARIN LIZARD	Not Addicted	6	A	Aug-12	24	NA		0	0	893		917	46	20,893
7	ALL MY BROTHERS	Find A Way	10	M	Apr-12	611	21	NA	14	296	12,459		13,084	654	1,171,459
8	ALL THE COLOURS	Love Like This	10	M	May-12	424	37	NA	64	79	11,006		11,494	575	152,006
9	ALL THE COLOURS	Second To None (In My Head)	10	M	Not Yet	0	0	NA	0	0			0	0	0
10	~~ANNAH MAC~~	~~The Sun~~	~~10~~	NA	NA	NA	NA	NA	NA	NA			NA	NA	NA
11	ARTISAN GUNS	Baby Blue	10	M	Not Yet	0	0	NA	0	0			0	0	0
12	ARTISAN GUNS	It Pulled You In	10	M	Jul-12	67	208	NA	13	243	1,347		1,427	71	322,347
13	AT PEACE	Be Like	10	A	Nov-11	111	NA	95	0	0			111	6	35,000
14	AT PEACE	Home	6	A	Not Yet	0	NA	NA	0	0			0	0	0
15	AVALANCHE CITY	Sunset	10	M	Jun-12	1,191	4	NA	293	1	35,753		37,237	1,862	1,616,753
16	AWA	Midnight	10	M	Oct-11	354	157	NA	118	101	12,215		12,687	634	391,215
17	AWA	Never Never	10	M	Dec-11	970	31	NA	7	1,128	13,833		14,810	741	520,833
18	AWA	Papatuanuku	10	M	Apr-12	861	68	NA	18	412	7,101		7,980	399	342,101
19	BADD ENERGY	Ba-Zing	6	A	Jan-12	335	NA	1	10	709	3,314		3,659	183	214,314
20	BADD ENERGY	How Do You Sleep	6	A	Not Yet	0	NA	NA	0	0			0	0	0
21	BAILTER SPACE	World We Share	6	A	Not Yet	0	NA	NA	0	0			0	0	0
22	BANG BANG ECHE	Dreamers	10	A	Not Yet	0	NA	NA	0	0			0	0	0
23	BANG BANG ECHE	Secret	10	A	Not Yet	0	NA	NA	0	0			0	0	0
24	BANNERMAN	Rocks Are Just Lonely Hearts	6	A	Apr-12	5	NA	648	5	1,238	239		249	12	172,239
25	BEACH PIGS	Catch Up In The Sun	10	A	May-12	373	NA	1	212	53	2,501		3,086	154	249,501
26	BEACH PIGS	Night Surfing	10	A	Not Yet	0	NA	NA	0	0			0	0	0
27	BEASTWARS	Dune	10	A	Not Yet	0	NA	NA	0	0			0	0	0
28	BEASTWARS	Empire	6	A	Apr-12	35	NA	76	92	51	3,917		4,044	202	253,917
29	BEASTWARS	Realms	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
30	BEAT KAMP	Same Thing	10	M	Apr-12	403	45	NA	7	1,219	6,917		7,327	366	314,917
31	BEAT KAMP	Ain't Going Nowhere	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
32	BIC RUNGA	Tiny Little Piece Of My Heart	6	M	Nov-11	1,411	7	NA	127	128	18,433		19,971	999	1,774,433
33	BLACK CITY LIGHTS	Parallels	6	A	Mar-12	157	NA	34	0	NA	2,145		2,302	115	113,145
34	BLACK RIVER DRIVE	Hold The Line	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
35	BLACKLIST	Worth Fighting For	10	M	Apr-12	392	14	NA	22	183	17,227		17,641	882	904,227
36	BROOKE	Till The End	10	M	Jul-12	614	1	NA	0	NA	3,914		4,528	226	1,063,914
37	BURY ME LOW	The Wolf & The Moon	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
38	BURY ME LOW	Three Winds	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
39	CAIRO KNIFE FIGHT	The Origin Of Slaves	6	M	Jul-11	619	64	NA	247	33	21,977		22,843	1,142	21,977
40	CAIRO KNIFE FIGHT	The Violence Of Action	6	A	Nov-11	496	NA	74	124	81	17,071		17,691	885	1,006,071
41	CAVELL	I Need You	6	M	May-12	241	50	NA	8	1,161	7,469		7,718	386	491,469
42	CHRIS HURN	Day Of My Escape	6	A	May-12	49	NA	257	2	1,080	2,048		2,099	105	122,048
43	CLAP CLAP RIOT	Lie	6	M	Jun-12	2	'1787	NA	0	NA			2	0	51,000
44	COAST	The Dream Away	6	M	Feb-11	38	936	NA	0	NA			38	2	35,000
45	COBRA KAHN	In Fray's We're Tied	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
46	COLLAPSING CITIES	Queue For The Queue	6	A	Jul-12	92	NA	5	0	NA			92	5	71,000
47	COLLAPSING CITIES	Regret	6	A	May-12	249	NA	11	96	95	4,378		4,723	236	320,378
48	COMPUTERS WANT ME DEAD	Little Steps	10	M	Aug-12	0	NA	NA	60	148	2,800		2,860	143	102,800
49	COMPUTERS WANT ME DEAD	We're Your Family	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
50	CONCORD DAWN	The River	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
51	CONCORD DAWN	These Prison Walls	6	A	Jul-12	3	NA	'1475	176	24	192,567		192,746	9,637	432,567
52	COOL RAINBOWS	House By The Beach	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
53	COOL RAINBOWS	Reality & A Clue	6	A	Apr-12	2	NA	562	0	NA			2	0	51,000
54	CRUSHINGTON	Pushin'	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
55	CUT OFF YOUR HANDS	Hollowed Out	6	A	Sep-11	530	NA	8	0	NA			530	27	132,000
56	DAM NATIVE	Lick My Patu	6	A	Nov-07	392	NA	188	0	NA			392	20	92,000
57	DANE RUMBLE	Lights Go Out	10	M	Apr-12	1,745	3	NA	476	15	24,267		26,488	1,324	1,965,267
58	DANE RUMBLE	Closer	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
59	DAVID DALLAS	Start Looking Round	6	M	Jul-11	1,659	21	NA	558	15	117,088		119,305	5,965	1,205,088
60	DAVID DALLAS	Ain't Coming Down	6	M	Not Yet	0	NA	NA	0	NA	37,861		37,861	1,893	37,861
61	DEAD FOOLS FIESTA	Bedroom Eyes	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
62	DEAR TIME'S WASTE	Fortune	10	A	Jul-12	137	NA	6	23	325			160	8	212,000
63	DEAR TIME'S WASTE	Heavy / High	10	A	Not Yet	0	NA	NA	0	NA			0	0	0

	ARTIST	SONG	GRANT	M/A	Released [Month]	ON RADIO … Spins [Number]	NZ40 [Position]	ALT40 [Position]	ON TELEVISION … Spins [Number]	MTV40 [Position]	ON LINE … You Tube [Number]	Spotify	Combined Spins/Streams [Number]	Airtime [Hours]	Audience Reach [Radio & TV & Online]
64	DECORTICA	Helix	10	A	Jul-12	1	NA	NA	14	178	677		692	35	629,677
65	DECORTICA	Shinkansen	6	M	Nov-11	93	406	NA	61	116	3,265		3,419	171	652,265
66	DELANEY DAVIDSON	How Lucky You Are	10	A	May-11	39	NA	145	0	NA			39	2	20,000
67	DELANEY DAVIDSON	Time Has Gone	10	A	Not Yet	0	NA	NA	0	NA	3,500		3,500	175	3,500
68	DERTY SESH	Let Me Go	10	M	Feb-12	447	168	NA	102	101	16,398		16,947	847	488,398
69	DIANA ROZZ	Walk On By	6	A	Feb-11	248	NA	12	0	NA			248	12	112,000
70	DICTAPHONE BLUES	Burning Ball In Outer Space	6	A	Apr-12	124	NA	26	0	NA			124	6	112,000
71	DICTAPHONE BLUES	Spicy Fruit Loaf	6	M	Mar-12	83	526	NA	0	NA			83	4	61,000
72	DIE! DIE! DIE!	Oblivion:Oblivious	10	A	Jan-12	391	NA	1	0	NA	2,871		3,262	163	113,871
73	DIE! DIE! DIE!	Smelter	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
74	DIE! DIE! DIE!	Twitching Sunshine	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
75	DISASTERADIO	Drop The Bomb	6	A	Oct-10	314	NA	11	7	1,053	7,469		7,790	390	229,469
76	DJ CXL	Stuck On You	6	M	Mar-12	1,132	16	NA	121	39	7,732		8,985	449	612,732
77	DOUG JEREBINE	Ain't So Hard To Do	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
78	DREW	Explosive	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
79	DREW	Feel Alright	6	M	Jun-12	308	25	NA	157	56	26,196		26,661	1,333	126,749
80	DUKES	My Two Feet	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
81	EARTHWORM	The Magpies	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
82	ED MUZIK	A Song Falls In The Woods	6	A	Nov-10	98	NA	121	0	NA	1,134		1,232	62	42,134
83	EDEN MULHOLLAND	Cry Cry Cry	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
84	~~ERAKAH~~	~~Everyday~~	~~6~~	NA	NA	NA	NA	NA	NA	NA			NA	NA	NA
85	F IN MATH	Aether Teens	6	A	Nov-11	49	NA	94	9	1,060	1,981		2,039	102	121,981
86	FAMILY CACTUS	Moss Green Cape	6	A	Mar-12	1	NA	589	193	74	1,813		2,007	100	282,813
87	FIORD & TIM RICHARDS	Another Day	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
88	FIRE AT WILL	Can't Wait	6	M	Oct-11	756	30	NA	24	686	7,042		7,822	391	661,042
89	FIRE AT WILL	Move	6	M	Jun-12	56	119	NA	0	NA			56	3	399,000
90	FIVE MILE TOWN	Kids & Their Chemicals	10	M	Apr-12	2	'1331	NA	0	NA			2	0	21,000
91	FIVE MILE TOWN	Solo	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
92	FUNKOMMUNITY	Pass It On	6	M	Aug-11	613	77	NA	139	66	7,784		8,536	427	188,784
93	GEMMA COPAS	Invisible	10	M	Nov-11	595	12	NA	259	43	6,569		7,423	371	1,740,569
94	GEMMA COPAS	Hey Boy	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
95	GHOST WAVE	Bootlegs	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
96	GIN WIGMORE	Black Sheep	6	M	Oct-11	3,082		NA	1,085		355,592		359,759	17,988	2,165,592
97	GIN WIGMORE	Happy Ever After	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
98	GLASS OWLS	Let's Take the Road	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
99	GLASS VAULTS	Ancient Gates	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
100	GLASS VAULTS	Gold Star	6	A	Sep-11	210	NA	6	4	950	1,108		1,322	66	312,108
101	GOLDEN AXE	Space Fire	6	A	May-12	43	NA	43	0	NA			43	2	20,000
102	GOODSHIRT	So Charming	10	A	Apr-12	475	NA	8	66	102	3,043		3,584	179	355,043
103	GRAYSON GILMORE	Minus Times Infinity	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
104	GREAT NORTH	Lead Me To The Light	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
105	HAUNTED LOVE	Love Underwater	10	A	Oct-11	13	NA	330	9	1,188	2,660		2,682	134	173,660
106	HEAD LIKE A HOLE	Glory Glory	6	M	Jun-11	2,363	7	NA	15	579	4,943		7,321	366	1,003,943
107	HEART ATTACK ALLEY	Don't Waste My Time	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
108	HERA	Issues	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
109	HOME BREW	Plastic Magic	10	A	Apr-12	157	NA	40	0	NA	24,805		24,962	1,248	104,805
110	HOME BREW	Dedicated To	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
111	ILLEGAL BANDITZ	Keep It Moving	6	M	Aug-11	707	46	NA	127	37	10,726		11,560	578	719,726
112	ILLEGAL BANDITZ	Bring Me Back	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
113	IMMRAM	Dignity	6	A	Not Yet	0	NA	NA	0	NA	1,881		1,881	94	1,881
114	IVA LAMKUM	Bankrupt Visa	6	A	May-12	132	NA	93	282	19	4,980		5,394	270	442,980
115	J WILLIAMS	Live It Up	6	M	Oct-11	1,049	10	NA	374	47	43,644		45,067	2,253	1,322,644
116	JAMES DUNCAN	Anti-Radiation	6	A	Jun-12	89	NA	36	0	NA			89	4	71,000
117	JAMIE McDELL	Rewind	10	M	May-12	333	2	NA	186	27	32,030		32,549	1,627	1,889,030
118	JANINE & THE MIXTAPE	Dark Mind	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
119	JANINE & THE MIXTAPE	Hold Me	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
120	JASON ELI	That's Right	6	A	Mar-12	457	NA	170	7	810	1,807		2,271	114	131,928
121	JESSE SHEEHAN	By Your Side	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
122	JGEEKS	Coz I Love Ya	10	M	Aug-12	0	NA	NA	7	539	9,507		9,514	476	109,507
123	JGEEKS	YTIMGF (Youtube Is My Girlfri	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
124	JOE BLOSSOM	Neon Beaus	6	A	Not Yet	0	NA	NA	0	NA	432		432	22	432
125	JON LEMMON	Exodus	10	M	Sep-11	63	366	NA	0	NA			63	3	25,000
126	JULIEN DYNE	Who Are You	6	A	Jan-12	346	NA	23	0	NA			346	17	117,000
127	JUNICA	And It Hurts	10	M	Sep-11	521	17	NA	520	31	9,418		10,459	523	1,185,418
128	JUNICA	Stay	10	M	Apr-12	137	19	NA	127	61	1,121		1,385	69	1,527,121
129	JUPITER PROJECT	Catch Me	10	M	Mar-12	184	45	NA	280	17	52,909		53,373	2,669	1,041,909

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130	JUPITER PROJECT	The Celebration	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
131	JUST	D-Floor	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
132	JUSTYN	Blood Type B	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
133	K LAB	Need To Know	6	M	Mar-12	40	554	NA	76	76	3,381		3,497	175	123,381
134	K.ONE	So Long	6	M	Oct-11	1,159	6	NA	515	10	52,471		54,145	2,707	1,155,471
135	K.ONE	All Over Again	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
136	KATIE SCOTT & THE MISS T'S	Nothing's Gonna Stop Me	10	M	Not Yet	0	NA	NA	0	NA	300		300	15	300
137	KATIE THOMPSON	Cruel To Be Kind	6	M	Apr-12	54	84	NA	7	1,078	19,430		19,491	975	478,430
138	KIDS OF 88	Badtalk	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
139	KIMBRA	Good Intent	6	M	Jul-11	769	47	NA	342	34	4,469,021		4,470,132	223,507	5,334,021
140	KING CANNONS	Brightest Light	10	M	Jul-12	14	650	NA	18	295	4,209		4,241	212	871,209
141	KING KAPISI	Can't Stop, Won't Stop	10	M	Not Yet	0	NA	NA	0	NA	4,178		4,178	209	4,178
142	KNIVES AT NOON	Handshake Of The Heartache	10	M	Jun-12	145	34	NA	239	1	4,937		5,321	266	1,128,937
143	KURT & LANI	What Do You Take Me For?	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
144	L.A. MITCHELL	It's All Too Much	6	A	Dec-11	599	NA	58	10	1,335	1,642		2,251	113	162,642
145	L.A. MITCHELL	Apple Heart	10	M	Jul-12	5	1771	NA	0	NA			5	0	82,000
146	LADI6	Jazmine DL	6	M	Nov-10	859	39	NA	725	4	10,880		12,464	623	821,880
147	LATE NYTE HYPE	Revelations	10	M	May-12	341	28	NA	99	35	4,185		4,625	231	1,128,185
148	LATE NYTE HYPE	Electricity	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
149	LATE NYTE HYPE	We All Are	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
150	LAWRENCE ARABIA	Travelling Shoes	10	A	Jun-12	513	NA	1	5	1,762	17,441		17,959	898	289,441
151	LAWRENCE ARABIA	The Listening Times	6	A	Jul-12	1	NA	676	0	NA			1	0	51,000
152	LENO LOVECRAFT	Scandalous	6	A	Apr-12	0	NA	NA	5	1,245	11,157		11,162	558	111,157
153	LIKE A STORM	Never Surrender	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
154	LINDON PUFFIN	Drive By	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
155	LIPS	Everything To Me	6	A	Aug-11	172	NA	4	0	NA	0		172	9	96,000
156	LIPS	We Don't Have Much Time	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
157	LISA CRAWLEY	You Won't Be There	10	M	Nov-11	216	127	NA	378	44	6,384		6,978	349	357,384
158	LOUI THE ZU	Fake Friends	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
159	LUCKLESS	Skin & Bones	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
160	LYDIA COLE	Hibernate	10	M	Aug-12	10	660	NA	0	NA			10	1	21,000
161	LYDIA COLE	Love and Loss and Love	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
162	MACHETE JUSTICE	The Ballad Of Bubba J White	6	M	Not Yet	0	NA	NA	7	1,430	2,407		2,414	121	102,407
163	MAISEY RIKA	Tangaroa Whakamautai	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
164	MAISEY RIKA	What I Am	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
165	MAITREYA	Wake The Neighbours	10	M	Not Yet	0	NA	NA	0	NA	1,446		1,446	72	1,446
166	MASSAD	Maybe One Day	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
167	MASSAD	My Heart Won't Let You Go	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
168	MAYAVANYA	Hot Nights	6	M	Nov-11	205	50	NA	452	25	15,847		16,504	825	361,847
169	MAYAVANYA	Turn Me Out	10	M	Jul-12	112	97	NA	17	966	5,939		6,068	303	330,939
170	MEL PARSONS	I'll Go	6	M	Aug-12	0	NA	NA	3	1,097	1,058		1,061	53	101,058
171	MEL PARSONS	True Story	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
172	MIDNIGHT YOUTH	Who Said You're Free	6	M	Sep-11	1,607	6	NA	377	6	53,207		55,191	2,760	1,450,207
173	MIDNIGHT YOUTH	Too Young To Wonder	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
174	MINUIT	Book Of The Dead	6	M	Oct-11	353	103	NA	128	38	2,922		3,403	170	183,922
175	MIXT FREQUENCIES	Breathe	10	M	Aug-12	129	11	NA	0	NA	9,279		9,408	470	763,279
176	MODULE	The Pieces Fit	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
177	MOTHER MOTOR	We'll Find The Way	6	M	Mar-12	41	105	NA	0	NA			41	2	399,000
178	MOUNTAINEATER	Lord Of Sumo	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
179	MT EDEN	Bang	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
180	MT EDEN	Mirage	6	A	Jul-11	0	NA	NA	23	630			23	1	230,000
181	MYELE MANZANZA	On The Move	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
182	N.O.X.	Mosh	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
183	NATHAN KING	Love Oh Love	6	M	Feb-12	1,065	22	NA	62	63	3,009		4,136	207	1,097,009
184	NO	Stay With Me	10	A	Not Yet	0	NA	NA	0	NA	31,370		31,370	1,569	31,370
185	OLIE BASSWEIGHT	The Tides Have Turned	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
186	OLMECHA SUPREME	Timebeast	6	A	Sep-11	308	NA	48	0	NA			308	15	56,000
187	O'LOVELY	Bright Lights	6	A	Not Yet	0	NA	NA	0	NA	977		977	49	977
188	O'LOVELY	Closer To You	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
189	OPOSSOM	Blue Meanies	6	A	Mar-12	631	NA	1	208	73	33,164		34,003	1,700	255,164
190	OPOSSOM	Getaway Tonight	6	A	Jan-12	642	NA	1	134	82	24,855		25,631	1,282	376,855
191	OPOSSOM	Fly	6	A	May-12	602	NA	2	0	NA	4,073		4,675	234	146,073
192	OUTSIDERS	My Answer	10	M	Not Yet	0	NA	NA	0	NA	4,963		4,963	248	4,963
193	PANTHER & THE ZOO	Do Whatever	6	A	Aug-11	421	NA	3	5	974	2,034		2,460	123	194,034
194	PAPER PLANE	Yes Ma'am	6	M	Jul-12	299	52	NA	0	NA			299	15	49,000
195	PARALLEL DANCE ENSEMBLE	Mind Free	10	A	Not Yet	0	NA	NA	0	NA			0	0	0

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196	PARALLEL DANCE ENSEMBLE	Possessions	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
197	PIETER T	My Baby	6	M	Dec-11	3,175	4	NA	319	19	1,464,721		1,468,215	73,411	3,057,721
198	PIETER T	It Would Be You	6	M	May-12	1,533	4	NA	266	18	39,824		41,623	2,081	708,824
199	PIKACHUNES	Nervous	6	A	Jun-10	759	NA	3	0	NA	231,704		232,463	11,623	353,704
200	PIKACHUNES	Cinnamon Pop Dream	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
201	~~PNC~~	~~Be With You~~	~~6~~	NA	NA	NA	NA	NA	NA	NA			NA	NA	NA
202	PNC	I'll Be On It	6	M	Jul-12	88	115	NA	0	NA	10,296		10,384	519	221,296
203	POPSTRANGERS	Heaven	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
204	POPSTRANGERS	My House	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
205	PORCELAINTOY	Monsters	6	A	Nov-11	224	NA	3	148	45	2,383		2,755	138	183,383
206	PRINCESS CHELSEA	Caution Repetitive	6	A	Oct-11	308	NA	53	0	NA	225		533	27	21,225
207	RACKETS	Karma Is A Drag	10	A	'Nov-12	0	NA	NA	0	NA	2,360		2,360	118	2,360
208	RACKETS	Snake In The Grass	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
209	RECOMMENDED DOSAGE	Product Of Society	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
210	RHIAN SHEEHAN	Little Sines	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
211	RIA	Will You Be The One	10	M	Mar-12	549	23	NA	384	17	62,132		63,065	3,153	1,038,132
212	RIA	All My Ladies	6	M	Jul-11	2,686	4	NA	409	20	57,315		60,410	3,021	1,590,315
213	RIA	Possibility	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
214	RIA HALL	Best Of Me	6	M	Oct-11	222	263	NA	31	105	5,227		5,480	274	261,227
215	RIA HALL	I Am Child	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
216	RIVAL STATE	Apollo Me	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
217	RUBY FROST	Porcupine	6	M	Sep-11	896	23	NA	191	19	20,600		21,687	1,084	1,180,600
218	RUBY FROST	Water To Ice	10	M	May-12	768	2	NA	388	4	38,441		39,597	1,980	1,288,441
219	SAVAGE	I Promise	6	M	Nov-11	2,277	10	NA	503	19	91,214		93,994	4,700	1,254,214
220	SAVAGE	Because Of You	6	M	Jul-12	221	18	NA	129	26	37,001		37,351	1,868	636,001
221	SAVING GRACE	Oaxaca	6	A	Not Yet	0	NA	NA	0	NA	12,262		12,262	613	12,262
222	SCHOOL FOR BIRDS	10,000 Things	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
223	SCHOOL FOR BIRDS	Before Sunrise	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
224	SECRET KNIVES	Blackhole	6	A	Jan-11	46	NA	78	0	NA			46	2	41,000
225	SHARPIE CROWS	Thank You Ladies For The Spre	10	A	Not Yet	7	NA	547	0	NA	1,372		1,379	69	21,372
226	SHERPA	Turtles	6	A	Aug-11	101	NA	8	0	NA	3,873		3,974	199	105,873
227	SHERPA	I'm Happy Just to Lie	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
228	SHERPA	Love Film	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
229	SHE'S SO RAD	Circles	6	A	May-11	362	NA	4	175	80	10,060		10,597	530	332,060
230	SHE'S SO RAD	Confetti	10	A	May-12	631	NA	2	224	54	5,116		5,971	299	232,116
231	SHE'S SO RAD	Sounds of Houses	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
232	SHOTGUN ALLEY	Can't Stop The Rock	6	M	Oct-11	300	124	NA	8	1,506	10,209		10,517	526	659,209
233	SIDNEY DIAMOND	No Sympathy	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
234	SIGNER	Languid Too	10	A	Aug-09	262	NA	3	0	NA	0		262	13	132,000
235	SIMPLE DAY	Take A Breath	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
236	SIR T	Forgot Me	10	M	Apr-12	298	47	NA	81	33	10,400		10,779	539	579,400
237	SIX60	Forever	6	M	Oct-11	3,205		NA	716		409,065		412,986	20,649	2,586,065
238	SJD	I Wanna Be Foolish	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
239	SKALLANDER	Rain	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
240	SLEEPY AGE	Summer Times	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
241	SOLA ROSA	Promise	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
242	SOLA ROSA	Spinning Top	6	A	Jun-12	592	NA	38	62	53	2,518		3,172	159	454,518
243	STEVE ABEL	Best Thing	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
244	STREET CHANT	Frail Girls	10	A	May-12	488	NA	1	199	57	6,915		7,602	380	358,915
245	SUN & THE WOLF	You	6	A	Jun-11	386	NA	110	1	1,877	391		778	39	808,391
246	T54	Life Is Swell	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
247	THE ADULTS	Reunite	6	A	Jul-11	38	NA	336	83	79	1,111		1,232	62	246,111
248	THE ADULTS	Anniversary Day (Live)	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
249	THE BABYSITTERS CIRCUS	Everything's Going To Be Alrig	10	M	Sep-11	5,202	1	NA	581	3	1,085,636		1,091,419	54,571	2,737,636
250	THE BABYSITTERS CIRCUS	No More	10	M	Mar-12	813	21	NA	108	70	16,766		17,687	884	1,151,766
251	THE BATS	Simpleton	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
252	THE BLACK SEEDS	Cracks In Our Crown	6	M	Jun-12	229	37	NA	24	341	9,537		9,790	490	380,537
253	THE BLACK SEEDS	Love Me Now	6	M	Apr-12	72	656	NA	0	NA			72	4	11,000
254	THE BLACK SEEDS	Pippy Pip	6	M	Mar-12	703	13	NA	119	69	65,920		66,742	3,337	832,920
255	THE CHECKS	Ready To Die	6	M	Sep-11	1,583	9	NA	82	94	19,313		20,978	1,049	873,313
256	THE CHECKS	Jet Plane	6	M	Dec-11	1,102	19	NA	0	NA			1,102	55	764,000
257	THE DATSUNS	Gods Are Bored	6	M	Aug-11	150	50	NA	0	NA	4,260		4,410	221	374,260
258	THE DATSUNS	Gold Halo	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
259	THE DHDFDs	Babysitters Club	6	A	May-12	44	NA	246	0	NA			44	2	10,000
260	THE DISCO THREE	Kinda Lovin'	6	M	Oct-11	754	48	NA	0	NA			754	38	101,000
261	THE DRAB DOO RIFFS	I'm Depressed	6	A	Sep-11	313	NA	4	1	2,092	15,746		16,060	803	216,746

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262	THE DRAB DOO RIFFS	Tesla Girl	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
263	~~THE EARLYBIRDS~~	~~Backseat Runner~~	~~10~~	NA	NA	NA	NA	NA	NA	NA			NA	NA	NA
264	THE EVERSONS	Creepy	6	A	Apr-11	367	NA	6	0	NA			367	18	102,000
265	THE EVERSONS	Marriage	6	A	Apr-12	102	NA	58	0	NA			102	5	30,000
266	THE FEELERS	Dosvidanija	6	M	Aug-11	1,779	8	NA	598	11	2,256		4,633	232	1,762,256
267	THE GOOD FUN	Say It To Me Now	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
268	THE HEAVY METAL NINJAS	M45	10	A	Mar-12	16	NA	55	0	NA			16	1	51,000
269	THE HYPNOTICS	Give It Time	10	M	May-12	123	256	NA	9	960	2,080		2,212	111	448,080
270	THE KUMPNEE	Two Bux In My Wallet	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
271	THE NOK	Lost In NYC	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
272	THE PEASANTS	Best Days	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
273	THE RUBY SUNS	Kingfisher Call Me	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
274	THE RUBY SUNS	Real Life	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
275	THE SAMI SISTERS	Oh Boy	6	M	Jul-11	99	458	NA	0	NA			99	5	30,000
276	THE TRANSISTORS	Abandoned	10	A	May-12	137	NA	15	187	52	2,616		2,940	147	183,616
277	THE TRANSISTORS	Your Life Could Be So Easy	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
278	THE UNFAITHFUL WAYS	Trouble	10	A	Oct-11	258	NA	42	316	61	5,837		6,411	321	726,837
279	THE UNFAITHFUL WAYS	29 Days	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
280	THE UPBEATS	Diffused	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
281	THE VEILS	Train With No Name	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
282	THE VEILS	Turn From The Rain	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
283	THE WYLD	Full Circle	6	M	Jun-12	274	24	NA	253	1	7,207		7,734	387	762,207
284	THOUGHT CREATURE	Smoke Machine	10	A	May-12	205	NA	2	0	NA			205	10	111,000
285	TIKI TAANE	Is Our Love Worth Fighting For	10	M	May-12	1,129	2	NA	265	22	41,492		42,886	2,144	2,008,492
286	TIMOTHY BLACKMAN	I Can't Blame You	6	A	Sep-11	75	NA	83	0	NA			75	4	71,000
287	~~TINY RUINS~~	~~Running Through The Night~~	~~6~~	NA	NA	NA	NA	NA	NA	NA			NA	NA	NA
288	TOM LARK	All You Want Is Money	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
289	TOM LARK	Give You All My Lovin'	10	A	Mar-12	96	NA	83	0	NA			96	5	40,000
290	TOM LARK	Hipsteranity	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
291	TOMMY ILL	Birdbath	10	M	Sep-11	486	39	NA	383	16	4,562		5,431	272	494,562
292	TOMMY ILL	Living Dead	6	M	Nov-11	453	29	NA	158	74	9,135		9,746	487	351,135
293	TOMMY ILL	New Car Money	6	A	Apr-12	217	NA	155	0	NA			217	11	82,000
294	TONO & THE FINANCE COMPANY	Marion Bates Reality	6	A	Apr-11	287	NA	62	0	NA			287	14	82,000
295	TOURETTES	Tonight	6	A	Sep-11	424	NA	37	9	1,164	3,527		3,960	198	205,527
296	TOY LOVE	Swimming Pool	6	A	Mar-11	13	NA	NA	0	NA			13	1	21,000
297	TREI	Homecoming	6	A	Not Yet	0	NA	NA	0	NA			0	0	0
298	TRIP PONY	Now Honey	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
299	TWO CARTOONS	Better Coast	10	A	Jul-11	422	NA	5	159	8	9,066		9,647	482	201,066
300	TWO CARTOONS	Rainbows	6	A	Mar-12	165	NA	52	0	NA			165	8	81,000
301	TYSON TYLER	My Life	6	M	Sep-11	1,383	15	NA	230	35	15,318		16,931	847	634,318
302	TYSON TYLER	To Be King	10	M	Jul-12	161	27	NA	0	NA			161	8	201,000
303	UNKNOWN MORTAL ORCHESTRA	Ffunny Ffriends	6	A	Nov-10	155	NA	33	194	79	124,240		124,589	6,229	295,240
304	UNKNOWN MORTAL ORCHESTRA	Nerve Damage!	6	A	Feb-11	14	NA	290	0	NA	31,364		31,378	1,569	82,364
305	UNKNOWN MORTAL ORCHESTRA	So Good At Being In Trouble	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
306	URBANTRAMPER	Kate Bush Saved My Life	6	A	Aug-11	538	NA	5	6	1,112	4,307		4,851	243	226,307
307	URBANTRAMPER	Utopia In Williamsberg	10	A	Jul-12	79	NA	48	0	NA	582		661	33	50,582
308	VICTORIA GIRLING-BUTCHER	The Taxidermist	6	M	Oct-11	216	97	NA	7	1,185	1,449		1,672	84	132,449
309	VICTORIA GIRLING-BUTCHER	Night Scout	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
310	VILLAINY	The Answer	10	M	Jan-12	650	14	NA	15	793	5,382		6,047	302	892,382
311	VILLAINY	Ammunition	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
312	VILLAINY	Gather Yourself	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
313	VINCE HARDER	Far From Here	6	M	Aug-12	114	13	NA	4	1,045	20,628		20,746	1,037	121,436
314	VINCE HARDER	It's The Life	10	M	Dec-11	1,307	27	NA	174	29	21,156		22,637	1,132	675,156
315	VON VOIN STRUM	Shiver Roses	6	M	May-12	165	52	NA	53	112	4,978		5,196	260	762,978
316	WATERCOLOURS	Pazzida	10	A	Not Yet	0	NA	NA	0	NA			0	0	0
317	WILBERFORCES	Haunted	6	A	Nov-11	39	NA	117	0	NA			39	2	0
318	WITHOUT CONSCIOUS THOUGHT	Burn The City	10	M	Not Yet	0	NA	NA	0	NA			0	0	0
319	~~YOUNG LYRE~~	~~Both Burn Blue~~	~~10~~	M	NA	NA	NA	NA	NA	NA	NA		NA	NA	NA
320	YOUNG LYRE	Make Light	6	M	Mar-12	675	48	NA	115	117	12,396		13,186	659	163,396
321	ZIONHILL	Foot Soldier	10	M	Jan-11	17	1924	NA	0	NA			17	1	10,000
322	ZOWIE	My Calculator	6	M	Mar-12	132	27	NA	326	10	7,271		7,729	386	737,271
323	ZOWIE	Nothing Else	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
324	ZOWIE	Ping Ping	6	M	Not Yet	0	NA	NA	0	NA			0	0	0
TOTALS						86,023			19,564		10,134,141		10,239,728	511,986	

NOTES & DEFINITIONS

Total Projects = 324 less 6 retirements ~~written back~~ = 318
Songs Released (as at 31 August 2012) are highlighted in yellow = 190 out of 318 (59%)
"Grant" = $10,000 for recording a song and making a music video or $6,000 for making a music video only
"M/A" = "Mainstream" or "Alternative" as determined by the Making Tracks Panel of the day
"Released" = Defined as played on at least one of the three broadcast platforms - radio (any radio), music television (Juice or C4 or 63) or online (meaning You Tube only at this stage) - as at 31 August 2012
On Radio_Spins = The number of times the song was recorded as played on any radio station according to independent radio monitor, RadioScope
On Radio_NZ40 = The peak chart position achieved by the song on the RadioScope New Zealand-only Top 40 airplay chart. Applies only to songs classified as "Mainstream"
On Radio_Alt40 = The peak chart position achieved by the song on the RadioScope Alternative Top 40 airplay chart. Applies only to songs classified as "Alternative"
On Television_Spins = The number of times the song was recorded as played on any New Zealand-programmed music television channel - Juice, C4 or 63 - according to independent radio monitor, RadioScope
On Television_MTV40 = The peak chart position achieved by the song on the RadioScope music television Top 40 airplay chart compiled by RadioScope from returns from New Zealand-programmed music television broadcasters
On Line_You Tube = You Tube streams as at 31 August. Hyperlinked to the NZ On Air-funded video.
On Line_Spotify = Unpopulated yet because Spotify is so new to the market
Combined Spins/Streams = Total number of plays on radio + plays on music television + You Tube streams
Airtime = Total number of times each song has been played on radio, music television and You Tube multiplied by 3 minutes and divided by 60 minutes in the hour
Audience Reach = The combined weekly cume audience for each of the radio stations and music television channels that played each song plus the total You Tube audience for the song (as at 31 August)

Making_Tracks_Performance(1)