



ANNUAL REPORT

FOR THE YEAR ENDED 30 JUNE 2013

NZ On Air / Irirangi Te Motu



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HIGHLIGHTS

Ngā Taumata

Diversity

Ngā Rerenga

We focused the [Digital Media Fund](#) on content for special interest audiences because **these audiences are less well served by mainstream media**. This year we offered special opportunities to create Pacific content.

The successful web-series musical *The Factory* created a strong community following. We expect culture hub *Coconet.tv* will delight audiences too.

Our [MakingTracks](#) funding scheme backed 247 recordings and videos, both mainstream and alternative.

The funded songs span **a wide range of genres** including pop, rock, folk, country, te reo, roots and reggae, heavy metal, urban and hip hop.

We delivered **something for everyone** on television – with more than 93 hours of drama and comedy, 169 hours of documentary and current affairs, and 600 hours of childrens' and special interest programmes.

We **maintained a balance** of mainstream and special interest programming.

Around half of all the funding we allocate goes to **special interest** programming.

Innovation

Wairua Auaha

We funded a new website, AudioCulture, an **online 'noisy library'** of New Zealand music and its stories, as well as continuing to fund NZ On Screen.



Woodville

We support digital media to find **creative ways to engage** with [online audiences](#).

Rural comedy *Woodville*, 'micro-documentary' platform *Loading Docs* and animated *Hook Ups* all provided **new online options for different audiences**.

Value for Money

Hunga Motuhake

More than **one million people** visited *NZ On Screen* in the past year.

New site *theaudience.co.nz* had 1.6 million page views and 1,500 artists uploading 2,500 tracks in its first year.

AudioCulture attracted 25,000 page views in its first month. Streams of the 2012 Big Sing national secondary school choir finale have been **viewed more than 150,000 times**.

The music we've funded through [MakingTracks](#) reached many millions of fans. Local music tracks were streamed **5.3 million times** on YouTube and Vimeo, and had more than **100,000 spins** on radio and music television.

Artists we supported who topped the charts and won many awards included Kimbra, Aaradhna, and Stan Walker.



Photo: Klaus Carson

Kimbra



Boy Vs Girl

We continue to support [captioning and audio description](#) and have helped a new Media Access Charitable Trust take over running this service.

With our support there are radio stations and programmes the length of New Zealand broadcasting in **a rainbow of languages**, and featuring special interest and local content.

We fund 12 **regional access stations**, two Pacific radio networks and Samoa Capital Radio, Radio New Zealand National and Radio New Zealand Concert.

The Vote, funded for TV3, was a new opportunity for New Zealand audiences to participate in a **multi-platform debate programme in prime-time** (outside of election time).



The Vote

We have encouraged and supported **new ways of engaging children**, such as an app for the television programme *Let's Get Inventin'* which allows children to submit invention ideas to the programme, and a new pre-school series *Poppet Stars* which allows children to put themselves into the stories.

In television, **we stretched our funding further** by taking advantage of co-productions, cost-effective production methods and third-party funding.

We jointly supported projects with NZFC – *Genesis* and *The Patriarch*, and Te Māngai Pāho – *Te Ara Wairua*, *Songs From The Inside 2*.

Productions such as *Real Pasifik*, *Small Blacks* and *Just The Job* bought significant third party funding to the table.

Investment in television programmes reaches **the largest audiences in the cultural sector**.

[Our top 25 programmes](#) achieved audiences of at least 433,000 viewers each, at an **average cost per viewer of \$0.37¢**.

Our funding of Access Radio stations provides diverse audiences with a large range of special interest programming at a very low cost – **just \$118 per hour** (average).

We kept our back office expenses to **less than 2.5 per cent of revenue** and continue to ensure no funded content fails to launch – on television, on radio and online.

CHAIR'S INTRODUCTION

He Kupu Whakataki nā te Rangatira



Miriam Dean - Chair

Just over a year in this role has given me a wonderful insight into the intricacies of creating excellent content for many different audiences. I have met inspirational programme makers, committed broadcasters, passionate artists, dedicated business owners and engaged officials. Debate can be spirited, but the joy rewarding when the intended audience responds positively.

It is a privilege for me to lead an organisation so focused on reflecting – and contributing to – New Zealand culture. Audience behaviour has changed swiftly in the last five years with a plethora of platforms and devices that intensify business challenges. What remains unchanged is the importance of a noticeable New Zealand presence in places where New Zealanders watch and listen. Global cultures will always be at our fingertips, but securing meaningful levels of local audio-visual culture needs a nurturing and careful hand.

That hand, of course, is what NZ On Air has now been providing for more than two decades. Our clever legislation allows operational flexibility. It is based on sensible principles. At year end the board was finalising an over-arching strategy so our agency-wide strategies and objectives are clear. Our outcomes - what we intend to achieve – are:

- Investment that reflects changing audience behaviour
- Well-balanced mainstream and special interest content
- Intended audiences that are engaged, stimulated and satisfied with diverse relevant New Zealand content.

As well as the many music, radio and television highlights this past year, we also began rolling out our new digital strategy (we introduced our first one back in 2007). The digital strategy remains focused on audiences. It acknowledges the need to

seek multiple channels for funded content; enhances options for content discovery; and creates funding opportunities for specialist digital media.

This means we expect all our funded content to play on two or more platforms so the target audience has the best chance of finding it when it suits them to do so. We also expect a strong online presence and social media promotion of our content and we support a small number of lively aggregator sites to assist discovery. The Digital Media Fund will back online and mobile content for important audiences that may be less well served by mainstream media. This year that fund focused on Pacific audiences, which led to the world's first Pacific web musical, *The Factory*, and the colourful information hub *Coconet.tv*.

In such a dynamic environment we need to make careful investment choices, based on sound strategy and policy. The Board has taken significant steps this year in improving its governance role and developing an overarching strategic plan. Like most of the public sector, the agency has not secured a funding increase for several years and the Board recognises the effect on a wide range of creative enterprises. Thus we intend to remain flexible, yet stable, to allow stakeholders to plan. Our new co-location with the New Zealand Film Commission, along with our long-time colleagues at the Broadcasting Standards Authority, will also provide new opportunities for collaboration.

My thanks go to my dedicated fellow Board members. This year after two terms we farewellled Nicole Hoey, who brought passion, insight and deep sector knowledge to the Board table. We already miss her wise counsel. Nga mihi atu kia, Nicole, mo tana mahi mo Irirangi o Te Motu.

In her place, professional director Kim Wicksteed joined sitting members Michael Glading, Stephen McElrea, Caren Rangi and Ross McRobie, contributing further to the wide range of skills represented on the Board.

On behalf of the Board, I wish to thank the staff of our small agency, ably led by Chief Executive Jane Wrightson. The team is highly committed and professional and we greatly value their advice and diligence, as well as their passion for championing local content.

Finally, my thanks go to Minister of Broadcasting Craig Foss and his officials at the Ministry for Culture and Heritage for their support. We look forward to working together over the year ahead to continue to deliver local content, which will stimulate, satisfy and engage New Zealand audiences.



Miriam R Dean CNZM QC
Chair



NZ On Air is funded through the Ministry for Culture and Heritage

WHO WE ARE

Ko Mātua Noa Enei

NZ On Air is an independent funding agency. We play a key role in the online, broadcast and music sectors by investing in a colourful range of cost-effective local content for diverse New Zealand audiences.

We are a champion of local content. The activities we fund demonstrably add to the volume and variety of local content on many different media platforms.

As technology advances and audiences fragment it is more important than ever that our agency maintains the resources, influence, expertise and focus to promote and develop local content effectively. We work actively with content creators, production businesses, broadcasters and government to ensure we deliver – that all our funded content reaches its audience.

Our functions are set out in the Broadcasting Act 1989, last updated in 2008. Our main focus is on the audience, but we also have an impact on job creation and skills development. We invest in a complex and important sector comprising hundreds of small and medium-sized entities. In turn, those entities employ thousands of creative and technical professionals.

NZ On Air Board Members



Michael Glading



Stephen McEtra



Ross McRobie



Caren Rangī



Kim Wicksteed

MISSION

We champion local content through skilful investment in quality New Zealand broadcasting.

*Kia tuku pūtea
hei tautoko hei
whakatairanga hoki
i ngā kōrero pāho o
Aotearoa.*

To ensure a sound investment framework, our values have been constant over time –

Diversity

Ngā Rerenga (in projects, people and platforms) promoting difference and competition to support the best ideas for the widest range of New Zealanders.

Innovation

Wairua Auaha encouraging new ideas, creativity and quality production standards.

Value for money

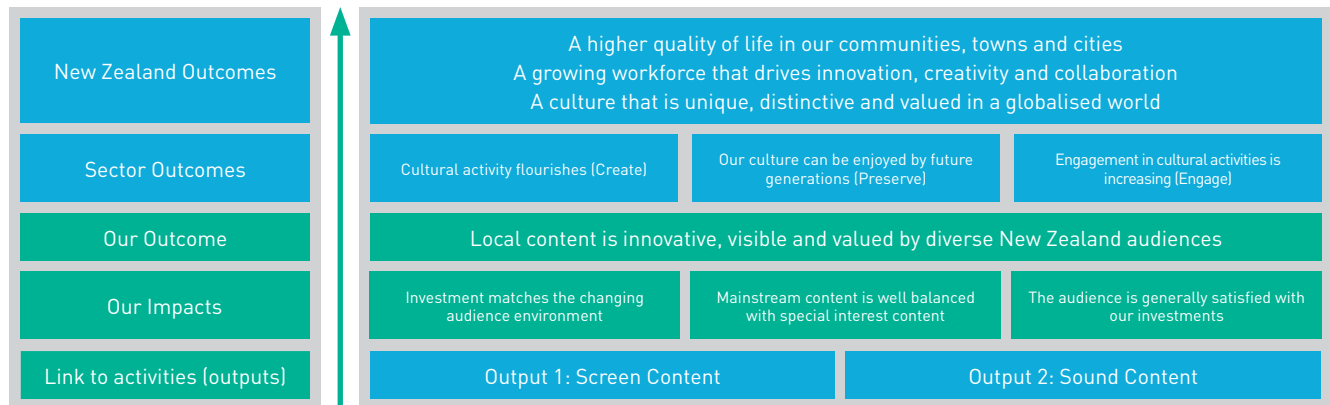
Hunga Motuhake making sure cost-effective projects are enjoyed by significant numbers of relevant people.

ACHIEVING OUR OUTCOMES

Ngā Hua Ka Whāia Nei

The outcome we aim to achieve is that “Local content is innovative, visible and valued by diverse New Zealand audiences”. A more detailed framework of the outcomes and impacts is below.

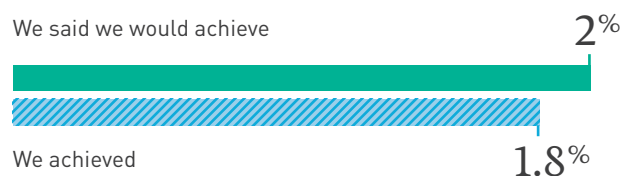
Fig. 1. Outcomes, impacts and outputs framework



How we have performed against the three main impact measures

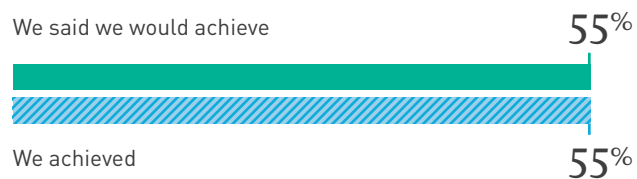
Investment matching the changing audience environment

Our target was ‘to increase investment in online content and platforms as NZ audiences grow’¹.



Mainstream screen content balanced with special interest content

Our target was that ‘at least half of television contestable fund expenditure is for prime-time content’.



Audience satisfaction

Our target was that ‘the majority of New Zealanders believe NZ On Air supports content important to New Zealanders’.



Specific achievement against budgets and against individual performance targets is reflected in the financial and non-financial information reported on in [Part 2 – Accountability Statements](#).

¹ Our investment in internet content and platforms reflects only the funding provided directly to that environment. It excludes funding for programming which ultimately becomes available ‘on demand’, or funded programmes that also produce website specific material.

We continually strive to improve

We continually seek to improve our performance and to keep pace with changes in the broadcast environment. In our Statement of Intent we identified the following actions we would undertake in the 2012/13 year, within existing resources.

Review the operation of the Making Tracks funding scheme.



Completed and published in 2012/13. Procedural changes implemented.

Collaborate with other agencies involved in music funding.



Helped establish Contemporary Popular Music Group to reduce funding duplication or gaps. Sector research project funded.



Aftermath

Complete the review of Rautaki Māori.



[Completed review](#) and new strategy published December 2012. Dedicated Māori budget line created.



Ria Hall

Review Documentary strategy for screen content funding.



Completed [new strategy](#) to increase range and quality of prime-time documentaries and published August 2013.

Develop a Pacific broadcast funding strategy.



[Completed strategy](#) and published December 2012.

In the following pages we describe our achievements against the desired outcome and impacts on an audience by audience basis, noting whether Screen content or Sound content or both.

AUDIENCES / FOCUS ON ONLINE

(SCREEN CONTENT / SOUND CONTENT)

He Whakaminenga – Te Ara Ipurangi

Our digital strategy makes sure the content we fund can be accessed in many different ways. That means making the content available on multiple channels, making it easier to find the content and funding digital media for targeted audiences.

Multiple channels for the content we fund

Nearly all the music and programming we fund for television and radio can also be found online. We now require programmes to be available on-demand for a period after broadcast. For radio, the successful Access Internet Radio project ensures content broadcast on small community stations can also be heard by a wider geographical audience online. This year we supported the project to extend its live streaming service to 10 Access Radio stations. The service includes an app and allows podcasting of nearly 500 Access Radio programmes.

We administer the Digital Switch Over grants for regional television operators on behalf of the Ministry for Culture and Heritage. Among the grants this year was one given to Te Hiku Television in Kaitiaki for the establishment of an internet-based service. Kaitiaki does not have access to Freeview and satellite delivery options are not economic for a small regional station. This is a particularly interesting pilot solution and we'll keenly watch its progress.

This year we also released a discussion paper looking at online rights. This is an important discussion of particular relevance to television and it drew a good number of responses. We know this is a tricky area, and more work will need to be done as we try to balance the interests of content producers with ensuring audiences can access publicly funded content.

In 2013 Radio New Zealand launched its rebuilt website, now designed to showcase the content it produces. There are now more than 150,000 audio items available, with a total duration of 23,000 hours. As well as being accessible on AM and FM frequencies, Radio New Zealand is available on Satellite digital, Terrestrial digital, iPhone, iPad and Android. The iPhone application has proved a great success with 60,000 downloads during the year. A similar application for Android-based smart phones and tablet computers is also doing well, extending RNZ's mobile reach significantly in New Zealand and overseas. These innovations ensure services are universally and freely available on all cost-effective delivery platforms.

TVNZ's new on demand app also demonstrably improved the screening quality and accessibility of screen content, including the catch-up opportunities for our funded content.

Enhanced options for content discovery

A new online 'noisy library' of New Zealand music was launched this year. The AudioCulture site was born from a collaboration between the NZ On Air-funded website NZ On Screen and Simon Grigg who wanted to document stories of New Zealand music. AudioCulture complements theaudience.co.nz new music discovery website which we support in partnership with Amplifier.

While AudioCulture looks back at our music history, theaudience is a platform for fans to discover new music and where artists can share and build a fan base. Each month one song is voted forward for MakingTracks funding.

Our continued support for the online Resound project for New Zealand classical music compositions in partnership with Sounz (the Centre for New Zealand Music) and Radio New Zealand Concert rounds out a broad range of discoverable New Zealand music.

NZ On Screen, which we fund as an integral part of our Digital strategy, continues to grow in popularity as a treasure trove of local content. Over the past year the site received more than 1 million visits (up 32 per cent from the previous year) and close to 3 million page views (up 22 per cent).



The Factory

Funding digital media for targeted audiences

We established the Digital Media Fund this year to drive a new way of supporting digital media content. The fund has two levels.

Digital Media Fund: Kickstart

DMF Kickstart is for new projects that push the envelope of creative storytelling, and explore options for new approaches, including multi-channel or transmedia. The funding is typically directed at audiences who are less well served by mainstream media. In its first year we called for projects for [Pacific audiences](#). Out of 60 applications we chose two.

- *The Factory* is a webisode series inspired by the popular musical stage show of the same name from the acclaimed theatre company, Kila Kokonut Krew. It follows the Saumalu family's quest to win a competition seeking the best singing group from South Auckland factories. Auditions found new talent, songs and stories for the series. The series was made by Jump Film And Television.
- *Coconet.tv* is an online content hub that uses both original and shared content to connect Pacific youth with their heritage and cultures. Made by and for young Pacific people, the website will contain webisodes, how-to videos, local music heroes, and a language game. The project was produced by Tiki Lounge Productions.



Digital Media Fund: Ignite

DMF Ignite is a fund for smaller projects. We select creative, intriguing and engaging projects from competent teams with a clear plan for targeting their idea to a particular audience. Out of 62 applications we chose six this year.

- *Hook Ups* is an animation series that takes a satirical look at both the music industry and small town politics. Based on a popular Zine series, episodes were available on [nzherald.co.nz](#) and an iOS app through which users could create and submit soundtracks.



- *Kiwi ABC* is an interactive alphabet iPhone app with a Kiwiana theme. The app makes learning fun for young children through the use of beautiful illustrations, engaging animations and playful sound effects.
- The *Let's Get Inventin'* app is an interactive iPad project that actively encourages children's curiosity and imagination. The project has fostered an online community of inventors. It is being used in schools throughout the country and ties directly into NCEA learning outcomes.
- *Woodville* is a six-episode online comedy about small town New Zealand. Viewers followed different members of the Woodville community as they rallied together against a multinational corporate threat to their rural splendour. *Woodville* was published through the [stuff.co.nz](#) site and has also been picked up by the Sydney Morning Herald's website.
- *The Big Sing* is a multi-camera webcast of The Big Sing 2012, the national finale of the NZ Choral Federation Secondary Schools' Choir Festivals. The project takes the popular competition to a nationwide audience. Streaming and webcasting the 2013 finale was also supported.
- *Loading Docs* is a project co-funded by NZ On Air and the New Zealand Film Commission. It is a website that supports the development, crowd-funding and distribution of 10 short documentaries.

AUDIENCES / FOCUS ON PRIME-TIME

(SCREEN CONTENT / SOUND CONTENT)

He Whakaminenga – Te Wā Nui Mo Te Mātakitaki

We balance our work to ensure that while content is available for special interest audiences there is also great content screened in prime-time for all New Zealanders to enjoy. On television, radio and online our job is to ensure there is something for everyone.

A feast of prime-time viewing

On television the content we funded was enjoyed by strong audiences. Performance programmes *New Zealand's Got Talent* and *The X-Factor NZ* were abuzz on social media and were well supported by audiences keen to see New Zealand performers on screen in a way that had been missing for some years.



The Almighty Johnsons

We are in a period of unprecedented interest in New Zealand drama. New projects funded this year included a third series of *Nothing Trivial* (TV One) and *The Almighty Johnsons* (TV3). Two tele-features, *The Kick* and *Project L* were also supported for TV One's Sunday Theatre slot along with *ANZAC Girls*, a WW1 commemoration programme for Prime. Another tele-feature with a WW1 theme, *Field Punishment No. 1* (TV One) is a gripping dramatisation of the story of a conscientious objector, Archibald Baxter. Through the Platinum Fund *Hope & Wire*, a drama series telling stories of the aftermath of the Canterbury earthquakes was funded for TV3. The series was fully shot in Christchurch, with the lack of the usual infrastructure requiring innovative approaches to production.

Scripted comedies *Agent Anna* and *Sunny Skies* found appreciative audiences when they debuted this year with *Agent Anna* having one of the most successful comedy launches in a decade. We have supported it for a second season along with established popular series *7 Days* and *Jono And Ben At Ten*. New comedy projects we supported this year include a television commission for the online hit *Auckland Daze* and a new series featuring Rhys Darby – *Short Poppies*.

The Vote was the first time we had invested in a New Zealand debate programme for prime-time in many years with the subjects covered to date including racism, decriminalisation

of drugs, housing and whether we should retain the British monarchy. Other prime-time factual programming supported this year includes a second season of *First Crossings*; a bike themed series from Simon Morton – *Along For The Ride*; a new series from the makers of *Missing Pieces* – *Family Secret*; *The Hard Stuff With Nigel Latta*; and Lynda and Jools showing us around the motu in *Topp Country*.

For full details of NZ On Air funded television programmes, please see [Appendix 1](#).



Field Punishment No. 1



Nothing Trivial



Agent Anna

Ratings are just one measure of the success and value for money of television content. We also must provide diverse content for niche audiences. In the 2012-13 year 55 percent of

our funding was for prime-time content. The Top 25 first-run funded programmes were provided at an average cost to the taxpayer of just \$0.37¢ per viewer per hour.

Fig. 2. Top 25 first-run funded programmes July 2012 - June 2013

	TITLE	# OF EPS	AVERAGE 5+ AUDIENCE	AVERAGE 5+ RATING %
1	New Zealand's Got Talent	13	899,965	22.00%
2	Beyond The Darklands	10	597,565	14.61%
3	Hyundai Country Calendar	26	593,386	14.45%
4	The Investigator Special: Who Killed The Crewes?	1	575,833	14.08%
5	High Country Rescue	8	518,223	12.64%
6	Is Modern Medicine Killing You?	10	477,261	11.67%
7	Unsung Heroes	10	470,915	11.45%
8	Radar Across The Pacific	4	453,711	11.09%
9	The X Factor NZ	21	438,979	10.65%
10	Agent Anna	6	422,182	10.24%
11	The Golden Hour	1	414,117	10.12%
12	Finding Mercy	1	413,650	10.11%
13	Nothing Trivial	13	411,821	10.07%
14	Keep Calm And Carry On	6	404,618	9.89%
15	First Crossings	5	386,824	9.46%
16	Coasters	4	386,288	9.37%
17	Postcard From Afghanistan	1	370,389	9.05%
18	Global Radar	5	353,475	8.58%
19	Hyundai Country Calendar - One Hour Specials	11	350,028	8.56%
20	Karli Thomas And The Raiders	1	349,086	8.53%
21	2013 International Comedy Gala	1	341,907	8.30%
22	Separation City	1	323,455	7.91%
23	7 Days	31	320,356	7.80%
24	NZ Detectives	1	298,483	7.24%
25	What's Really In Our Food?	10	268,264	6.56%
			433,631	

Source - Nielsen TV Audience measurement

On demand figures growing

Increasingly, being in control of the remote is not enough. New Zealanders are taking control of when they watch their favourite programmes, with on demand services meeting that need. This year, for the first time, we can report viewer figures for the Top 20 on demand programmes (Fig. 3) streamed on TVNZ and MediaWorks platforms.

There is not yet an internationally accepted measurement of aggregated television and on demand data. However this is increasingly important information – in the case of two of the top broadcast programmes featured in Fig. 2 there were more than 700,000 more views as a result of on demand availability, a substantial increase in reported audience size. (Fig. 3)

It is interesting to note that, in general, programmes that rated highly on free-to-air television also performed well online. We also know that these programmes were mainly

streamed very soon after their free-to-air screening time, which suggests the profile generated from the free-to-air screening remains very important for content discovery online.

Fig. 3. NZ On Air funded programmes, On Demand Streams 1 July 2012 to 30 June 2013

COMBINED TOP 20		STREAMS	BROADCASTER
1	New Zealand's Got Talent	725,601	TV One
2	The X Factor NZ	721,042	TV3
3	7 Days	430,803	TV3
4	Jono And Ben At Ten	287,928	TV3
5	Nothing Trivial	210,589	TV One
6	Go Girls	191,136	TV2
7	Beyond The Darklands	177,251	TV One
8	Country Calendar	159,559	TV One
9	The Blue Rose	158,866	TV3
10	Harry	100,752	TV3
11	Agent Anna	88,539	TV One
12	What's Really In Our Food?	60,669	TV3
13	Auckland Daze	57,458	TV One
14	Keep Calm And Carry On	56,036	TV One
15	Is Modern Medicine Killing You?	53,722	TV One
16	Girl Vs Boy	39,015	TV2
17	After Hours With...	38,630	TV3
18	3rd Degree Presents The Vote	33,339	TV3
19	Would I Lie To You?	31,526	TV3
20	Sunny Skies	27,889	TV3

Source - TVNZ + MediaWorks

Top ratings for our national public radio broadcaster

We continue to support the country's number one radio station Radio New Zealand National and its sister station Radio New Zealand Concert. The All New Zealand Radio Survey conducted by the Nielsen research company showed Radio New Zealand National had a nationwide share of 10.5 per cent for the 2012 calendar year - its nearest rival had 8.9 per cent. RNZ's *Morning Report* remained the most popular radio programme in the country with a weekly audience averaging 336,000 listeners. Many of RNZ National's other major programmes were also number one in their timeslots including *Nine to Noon* with Kathryn Ryan, *The Panel* with Jim Mora, *Checkpoint* with Mary Wilson, *Saturday Morning* with Kim Hill, *Sunday Morning* with Chris Laidlaw, and *Nights* with Bryan Crump. Presenter Kim Hill was awarded International Radio Personality of the Year at a special awards ceremony in London and was awarded a Gold Medal by the Grand Jury at the 2013 New York Festival Radio Awards.



AUDIENCES / FOCUS ON DOCUMENTARIES

(SCREEN CONTENT)

He Whakaminenga – Ngā Pakipūmeka

In addition to [checking that our strategies are working](#) and whether particular audiences are well served, we also take time to examine individual genre. In the past year we have turned our attention to documentaries, with the aim of confirming a revised documentary funding strategy. Documentary funding forms a significant part of the total NZ On Air television spend – around 20 per cent of the total.

We consulted with the industry and surveyed the public for their views on documentary priorities. Through both these processes we have discovered a wide range of views and a wide range of interpretations of the term 'documentary'.



Animal Files



Pakipūmeka Ngā Tamatoa



The Berry Boys

New Zealanders think documentaries are important. They have an interest in a wide variety of subject material, which reinforces our commitment to supporting diversity. Our revised documentary strategy was released in August 2013 and is available on our website.

Our investment in documentaries

Eight of the top ten programmes we funded were documentaries. Over the past year three documentary projects were supported through our Platinum Fund including a minor investment in the feature film documentary *Beyond The Edge*. We made a major investment in the new oceanographic series *Our Big Blue Backyard* for TV One, reflecting the current appetite for natural history projects, and *Making New Zealand*, which will screen on Prime.

Other funded documentary series that screened this year were the *Inside New Zealand* series on TV3 and the *Pakipūmeka Aotearoa* series on Māori Television. There were also a number of one-offs including the *Prime Rocks Special: The Exponents*, *The Forgotten General*, *The Last Ocean* and *The Golden Hour*, nominated for an International Emmy Award.

We supported the production of *Aftermath*, on Prime, which explores and analyses what's happening in Christchurch following on from one of New Zealand's deadliest natural disasters. We also provided funding for *First Crossings*, on TV One, following two modern-day adventurers recreating the journeys of some of our most iconic and pioneering explorers.

During the year we supported a number of projects which will contribute to New Zealand's World War One commemorations. They include *War News*, looking at various campaigns including Gallipoli, Passchendaele and the Battle of the Somme, and *World War One Stories*, which will screen as a series of short programme segments on TV3 highlighting major events through personal stories. We have also provided funding for *The Berry Boys*, a one hour documentary based on the Berry Collection of photographs of servicemen held by Te Papa.

During the year we launched a joint documentary fund with the New Zealand Film Commission. We hope this new collaboration will support up to five quality documentary projects to screen in cinemas, on television and online. The documentaries will be one-offs from experienced documentary filmmakers.

Our research reminded us that what one person calls factual programming is what another person calls a documentary. The variety of factual programmes we supported included, *Animal Files*, about the work of Massey University's veterinary school, *Radar Across The Pacific 2*, a new series with the much-loved Topp Twins, *Topp Country*, and a new series looking at societal issues, *The Hard Stuff With Nigel Latta*.

We also funded debate series, *The Vote*, which brings examination of significant issues to prime-time, along with the return of the current affairs series *Q + A* and *The Nation*.

For a full list of NZ On Air funded programmes please see [Appendix 1](#).

AUDIENCES / FOCUS ON NEW ZEALAND MUSIC

(SOUND CONTENT)

He Whakaminenga – Te Ao Pūoro o Aotearoa

Following a wide review of NZ On Air's approach to funding NZ music we launched Making Tracks in 2011. The new scheme has greater ambitions for funding genre diversity and music for alternative audiences. Our music mission is to connect great New Zealand songs with the audience via the broadcast media.

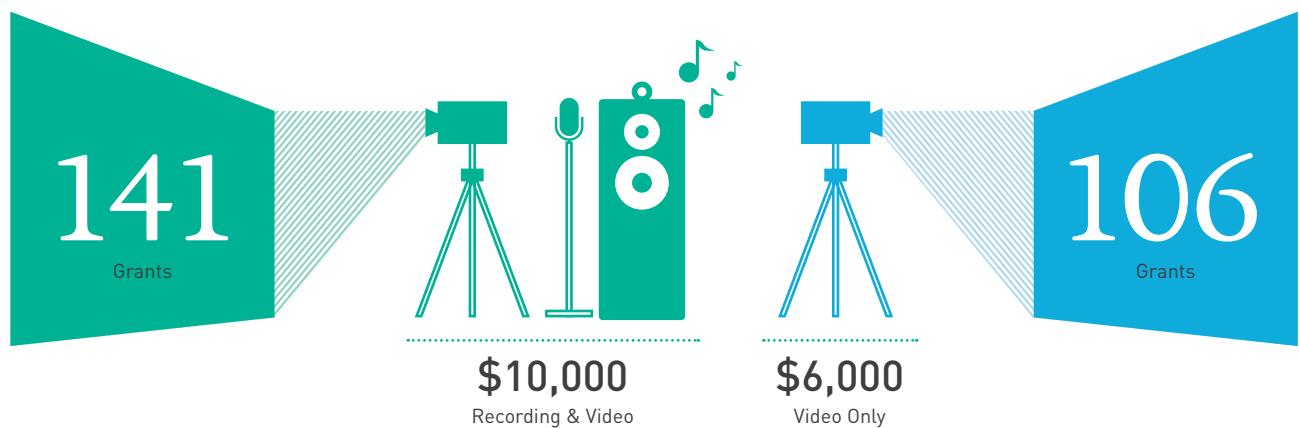
We reviewed the first year of funding under Making Tracks and were very pleased with both the widespread critical support for the scheme, and what the scheme had achieved.

In the second year, 2012/13, we funded a total of **247** projects.

The Making Tracks panel defined those projects as:

133  mainstream (54 per cent) and **114**  alternative music (46 per cent).

Number of grants /



Number of artists / Different artists

185



Number of artists / New artists

84



Of the 247 songs funded, 143 of them have been released so far, notching up:

5,343,108

Spins on YouTube and/or Vimeo.

98,417

Spins on radio.

19,777

Spins on music television.

We know the numbers from year three will be just as impressive. During the year the standouts were:

RADIO

★ ★ ★ **HOT 10.** ★ ★ ★

THE TOP TEN MOST PLAYED NZ SONGS ON NZ RADIO
JULY 2012 – JUNE 2013 courtesy of Radioscope
(eight of the top ten were funded by NZ On Air).

THIS YEAR	TITLE	ARTIST
1	TAKE IT EASY	STAN WALKER
2	WAKE UP	AARADHNA
3	NEVER LEAVE ME AGAIN	OPSHOP
4	LIFE IN SUNSHINE	JAMIE MCDELL
5	COME ON HOME	TITANIUM
6	TILL THE END	BROOKE DUFF
7	ROYALS	LORDE
8	MISSING MY LOVE	DONELL LEWIS FEATURING FORTAFY
9	EVERYTHING'S GONNA BE ALRIGHT	THE BABYSITTERS CIRCUS
10	LOST	SIX60 & THE AUCKLAND PHILHARMONIA ORCHESTRA

MUSIC VIDEOS

- - - **HOT 10.** - - -

THE TOP TEN MOST STREAMED NZ ON AIR MUSIC VIDEOS ON YOUTUBE AND VIMEO

THIS YEAR	TITLE / ARTIST	PLAYS
1	TAKE IT EASY / STAN WALKER	471,538
2	YOUR LOVE (RIGHT HERE) / PIETER T	402,009
3	MISSING MY LOVE / DONELL LEWIS FEATURING FORTAFY	341,852
4	WAKE UP / AARADHNA	303,026
5	SWIM & SLEEP / UNKNOWN MORTAL ORCHESTRA	283,272
6	SKY / TITANIUM	264,196
7	COME ON HOME / TITANIUM	247,805
8	TELL HER / SONS OF ZION	189,452
9	IRIE MUSIC / TOMORROW PEOPLE	162,896
10	IN COLOUR / SHAPESHIFTER	156,184

Videos funded in 2012-2013, and streamed on YouTube and Vimeo up to 31 August 2013.



Charity Children



Titanium



The Phoenix Foundation



Elizabeth Marvelly

The impact of the digital age

The internet has made production, distribution and marketing of music accessible to all. While it is easier than ever to make music and deliver it to market, it is harder than ever to be noticed amongst the clutter. These days, it's all about multiple impressions on multiple platforms and getting more mileage for the music we support. Radio remains crucial, as our research and international experience suggests (See Fig. 4). However, increasingly, the consumer will get their daily music fix from cloud-based streaming services like Spotify, Deezer and Rdio as well as internet radio platforms like Pandora and iHeartRadio and (eventually) iTunesRadio and Google Play Music All Access. We have to ensure that New Zealand music is well represented and listened to in this new streaming-based music environment.

They're playing our songs

We also continued our commitment to New Zealand music programmes and promotions produced and broadcast on progressive and alternative radio stations around the country. These radio stations are like incubators, championing difference and diversity in New Zealand music and providing an important outlet and audience for new bands and music that you won't hear on commercial radio. The programmes we supported ran on bFM and Base FM in Auckland, The Most FM in New Plymouth, Radio Control in Palmerston North, Radio Active in Wellington, RDU in Christchurch, Radio One in Dunedin and on Kiwi FM in Auckland, Wellington and Christchurch.

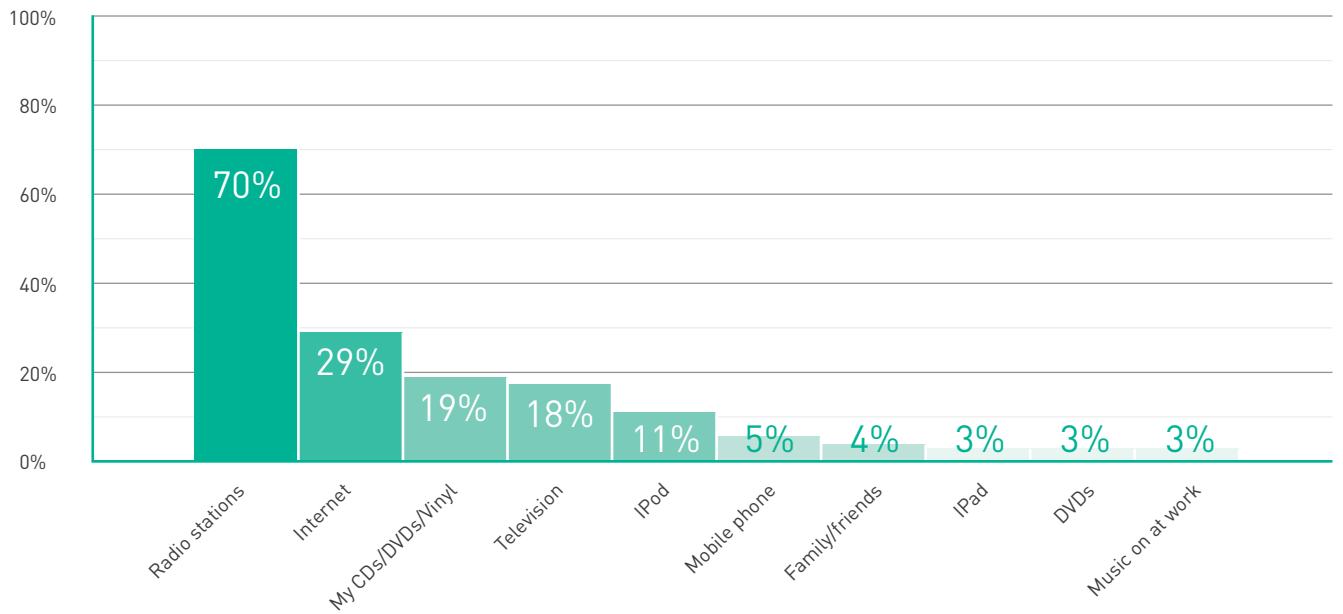


Marlon Williams & Delaney Davidson

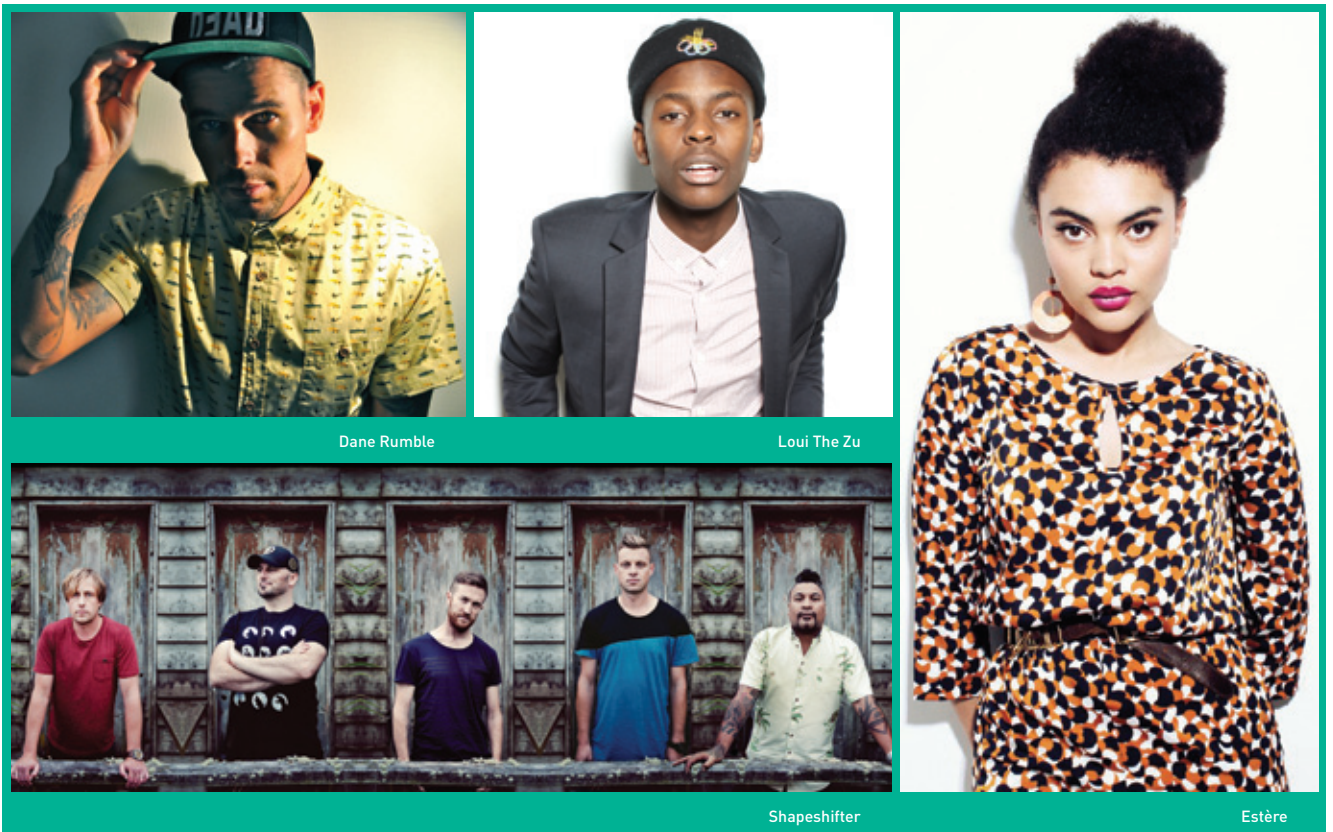
A diverse music mix

Whether on TV, on radio or online, it is a mark of the success of our diversity reforms that in 2013 for the first time artists whose songs we'd funded won the Best Folk and Best Country albums of the year. The band Great North won Best Folk album and the Lyttelton-based duo Delaney Davidson and Marlon Williams won Best Country album. Aaradhna also won the Best Pacific album award for her NZ On Air-funded third album, *Treble & Reverb*, as well as the NZ On Air awards for the most radio airplay and the best music video. Other NZ On Air funded artists to pick up NZ Music Awards in 2012 included Kimbra, Six60, The Naked & Famous, Unknown Mortal Orchestra, The Checks, Opossum, Homebrew, The Black Seeds, Concord Dawn and Ria Hall.

Fig. 4. Where do you get your daily music fix from? (Top mentions)



Source - NZ On Air - Public Perception Research June 2013



AUDIENCES / FOCUS ON MĀORI

(SCREEN CONTENT / SOUND CONTENT)

He Whakaminenga – Te Ao Māori

We completed the update of Te Rautaki Māori. The strategy frames our long held commitment to supporting content that has wide appeal for all New Zealanders interested in Māori perspectives and stories.

We look for content that makes a conscious effort to reveal something of the past, present or future of the Māori world. To stimulate broadcaster interest we have recently created a dedicated budget to ensure Māori content is prioritised.

We work collaboratively with the wider Māori broadcasting industry and in particular complement the work of Te Māngai Pāho, by focusing on Māori programmes in English (while encouraging the use of Te Reo).

Content we supported

Our investments have resulted in a fantastic range of content including Māori perspectives and stories on television, on radio and online. The significant *Pakipūmeka Aotearoa* strand of one-off documentaries screened on Māori Television, which included *Road To The Globe*, *Living In The Dreamtime*, *The Confessions Of Prisoner T* and *Logan's Run*. This year Māori Television also screened a second series of *Songs From The Inside* showing music and creativity bringing more meaning to the lives of prison inmates. The insightful series *Behind The Brush* examined the subjects of Gottfried Lindauer's remarkable paintings, and *The Prophets*, presented by Anglican priest and historian Reverend Hirini Kaa, also screened on Māori Television. There were a number of programmes running on other channels including *Totes Māori*, for young people on TV 2, and the upcoming *The Life And Times Of Temuera Morrison*, on TV One.

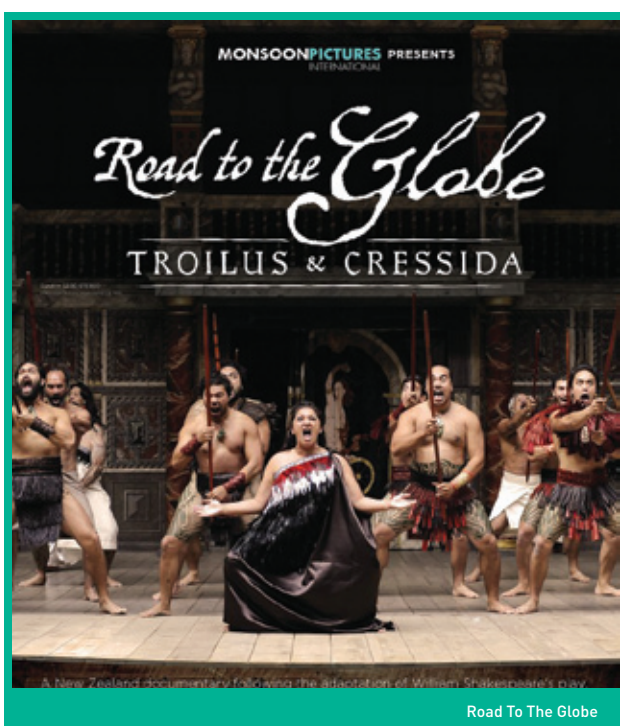


Six60

Radio New Zealand National broadcasts *Te Manu Korihi* news four times a day and the Māori magazine programme, *Te Ahi Kaa*, each Sunday. We also support *Te Puutake* and *The Source*, which cover Māori issues and run on a number of stations. *Paakiwaha*, a longer form issues programme, runs on Waatea and a number of iwi stations, and *Backyard Beats* on Mai FM and *Fresh Produce* on Flava both showcase a range of music including Māori.

Māori artists are well represented in our [Making Tracks music funding scheme](#). Ria Hall, Maisey Rika, Tama Waipara, Tipene and Seth Haapu were just some who secured Making Tracks funding this year. The band Six60 and singer Ria Hall picked up the NZ On Air awards for radio airplay and best music video at the annual Waiata Māori Awards.

For a full list of NZ On Air funded Māori content please see [Appendix 5](#).



Road To The Globe



Behind The Brush

AUDIENCES / FOCUS ON PASIFIKA

(SCREEN CONTENT / SOUND CONTENT)

He Whakaminenga – Te Moananui-ā-Kiwa

NZ On Air has long supported content for Pacific audiences. This year we established a Pacific strategy to frame our work, following fono with the industry and Pacific communities. The content we fund will target different demographics within the community, cover a range of genres, be available in different languages and, to ensure authenticity, be made by or with the strong involvement of content creators who are Pacific people.

Pacific content seen and heard

As already noted ([Audiences – Focus on Online](#)) the new strategy led us to prioritise Pacific audiences through the Kickstart Digital Media Fund, enabling investment in *The Factory* and *Coconet.tv*.

In 2011 we began funding Niu FM and 531pi under the Community broadcasting funding stream. Both carry Pacific-focused content in English, and 531pi, in particular, also covers Pacific language programming for the people of Tonga, Samoa, the Cook Islands, the Solomon Islands, Kiribati, Tokelau, Niue, Fiji and Tuvalu. We also support Samoa Capital Radio in Wellington and a number of individual programmes playing on Access Radio stations throughout the country.

We support a number of television programmes with Pasifika content including:

- the flagship *Tagata Pasifika*, which runs on TV One and rescreens on Māori Television
- the ever popular *ASB Polyfest* and *Fresh* delivered Pasifika content on TV2
- the Platinum drama series *Harry* on TV 3 which included subtitled dialogue in Samoan for the first time on prime-time television
- *Real Pasifik* on TV One celebrates the Pacific cultures and their relationship with cuisine, while encouraging chefs, tourists and locals to support locally produced foods
- *Pacific Viewpoint*, a Pacific issues panel show screening on Face TV.

On radio, *Backyard Beats* on Mai FM and *Fresh Produce* on Flava both showcase music from Pacific artists. Radio New Zealand National broadcasts *Tagata o te Moana* on Saturdays.

We also supported a long list of Pacific artists with [Making Tracks](#) music grants during the year including soulstress Aaradhna who won six awards at the annual Pacific Music Awards. Her awards included our Radio Airplay award for *Wake Up* and our Best Music Video award for *Lorena Bobbitt* from her NZ On Air-funded album, *Treble & Reverb*.

For a full list of NZ On Air funded Pacific content please see [Appendix 6](#).



Aaradhna



Harry



Dancers at Polyfest

AUDIENCES / FOCUS ON SPECIAL INTEREST

(SCREEN CONTENT / SOUND CONTENT)

He Whakaminenga – Te Hāngai Ki Kaupapa Kē

Around half of all the funding we allocate goes to special interest programming. We fund New Zealand music and programmes to run on alternative radio stations and support community broadcasting and digital projects that serve audiences whose needs may not be met by traditional media. Add to this the special interest programmes for television and commercial radio audiences, and NZ On Air is ensuring diverse content is available in a wide variety of media.



Neighbourhood



The Great Big Kids Show

Something for everyone

As well as funding content for [Māori](#) and [Pacific](#) audiences we also support a number of regional television and access radio programmes covering issues faced by ethnic communities. *Neighbourhood*, which ran on TV One also examined the country's cultural diversity by focusing on different communities.

We were pleased to support the series *Christchurch From The Streets*, which ran on Canterbury Television. It broadcast the stories of Christchurch people and celebrated the character of their communities as they work to rebuild their city. We provided further support to this programme at the end of the year so audiences around New Zealand can see it on TV One.

We continued to fund Access Services to ensure audio captioning for the sight-impaired and subtitling for the hearing impaired for a wide range of television programming. A new independent entity, the Media Access Charitable Trust, will take over this service in late 2013. We are actively working to ensure service delivery is not disrupted. We anticipate that the new structure will enable an increase in the number of captioned programmes over time.

A healthy children's diet

Children's content is a strategic priority. On radio we support *That's The Story*, which is broadcast throughout the country on Coast FM, and *The Great Big Kids Show*, which is broadcast on a number of different stations ensuring almost nationwide coverage. As already noted (Audiences- Focus on Online) two digital initiatives we funded this year were for children – *Kiwi ABC*, an interactive alphabet iPhone app for toddlers and the *Let's Get Inventin'* iPad app.

We spend more on television funding for children than on any other audience group, and the investment provides a remarkable range. This year we maintained funding for some well-established favourites and helped some new programmes get to air. These include *Sticky TV*, *Tiki Tour*, *What Now*, *Let's Get Inventin'*, *Just The Job*, *Operation Hero*, *Totes Māori*, *Moe*, *Small Blacks TV*, *The Erin Simpson Show*, *The Nowies*, *Poppet Stars* and *Smokefree Rockquest* as well as a new season of the children's drama *Girl vs Boy*. We were pleased to see the second series of *Girl vs Boy* promoted to a prime-time slot on TV2, a level of success we haven't seen for a local children's drama in many years.

For a full list of NZ On Air funded programmes please see [Appendix 1](#).

ENVIRONMENT

Taiao

NZ On Air is proud to support content made by and for New Zealanders. As is the case in almost every country, the challenge is to ensure a sufficient quantity and volume of local audio and visual content is seen and heard by domestic audiences, in competition with more cheaply acquired foreign content.

New Zealanders create some of the most cost-effective content in the world. Our programme makers are creative, collaborative, skilled and innovative. Their work keeps New Zealand audiences informed and entertained.

The economic environment this year was tough for all our stakeholders and we are seeing increasing demand for funding. We are also seeing rapid change in the way audiences access content. Ten years ago we were an agency supporting New Zealand music, television and radio content to air on traditional broadcast media. Online and mobile technology has changed this environment forever. What has not changed is the need for professionally-produced local content tailored to meet the needs of diverse audiences.

In response to the changing environment, we now require all funded content to be available online for a period, and also support targeted digital media projects to extend the breadth of available content and encourage innovation. We are anticipating the effect of the roll out of ultrafast broadband, and as new services emerge, we will evaluate opportunities where audience numbers on new platforms become significant.

We are grateful that the Government continues to understand both the cultural importance of our work, and the contribution our sector makes to the wider economy. The *Better Public Services* programme notes that the public sector represents one-quarter of New Zealand's economy and has a big influence on how our society and economy perform. Government agencies are being asked to find new and different ways of working that deliver better results for New Zealanders. How we are doing this is detailed in Fig 5.

We will continue looking for productive collaboration and inventive ways to ensure that our funding delivers the best possible variety and quality of content for New Zealanders.

Fig. 5. How our activities align with the Better Public Service programme

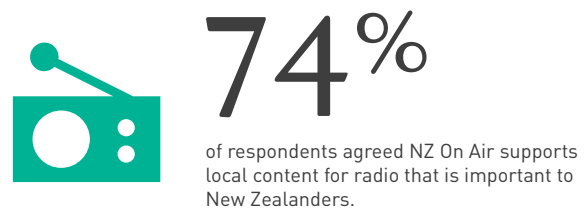
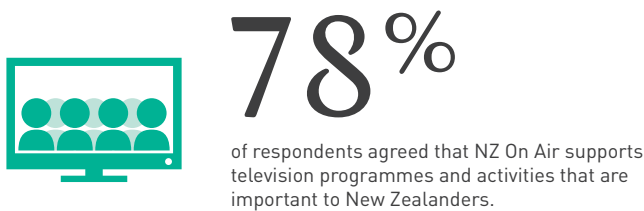
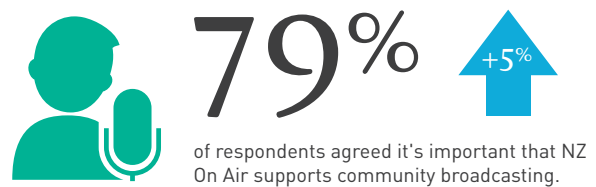
BETTER PUBLIC SERVICES PROGRAMME GOALS	NZ ON AIR ACTIVITIES
Closer collaboration with other government agencies	<ul style="list-style-type: none"> • Music Coordination Group (with Creative NZ, the NZ Music Commission and Te Māngai Pāho) • Two new documentary initiatives launched with the New Zealand Film Commission (NZFC) (The joint documentary fund and Loading Docs.) • Funding coordination with Te Māngai Pāho • Wider policy collaboration with the Ministry for Culture and Heritage when appropriate
Sharing back office services	<ul style="list-style-type: none"> • Shared services with Broadcasting Standards Authority (BSA) • Co-location with BSA • Co-location with the NZFC • Shared projects and staff as appropriate
Greater use of technology and a shift to digital channels for public access	<ul style="list-style-type: none"> • Online funding application systems introduced • Online Board documentation system in place • Digital strategy for funding policy refreshed • <i>NZ On Screen</i> supported to enable online access to selected local content • <i>theaudience</i> supported to provide an online home for unreleased music • <i>AudioCulture</i> supported to provide an online hub to tell historical stories of NZ music • A contestable digital media fund established, the only such fund in NZ
Improving how we measure and report on performance	<ul style="list-style-type: none"> • Transparency of process - every funding decision is searchable online; develop multiplatform measurement as appropriate. • Also see Part 2 – Accountability statements
Greater responsiveness to the needs and expectations of New Zealanders and a commitment to continuous improvement	<ul style="list-style-type: none"> • Annual Public Information Monitor • Triennial stakeholder survey • Continuous improvement programme running since 2007

RESEARCH

Mahi Rangahau

We make informed decisions about our priorities and objectives based on thorough research.

We survey the public each year on their understanding of our role and their thoughts on the content we support. This helps us set our funding priorities. For the second year we offered to commission the survey in partnership with the New Zealand Film Commission. We were delighted that:



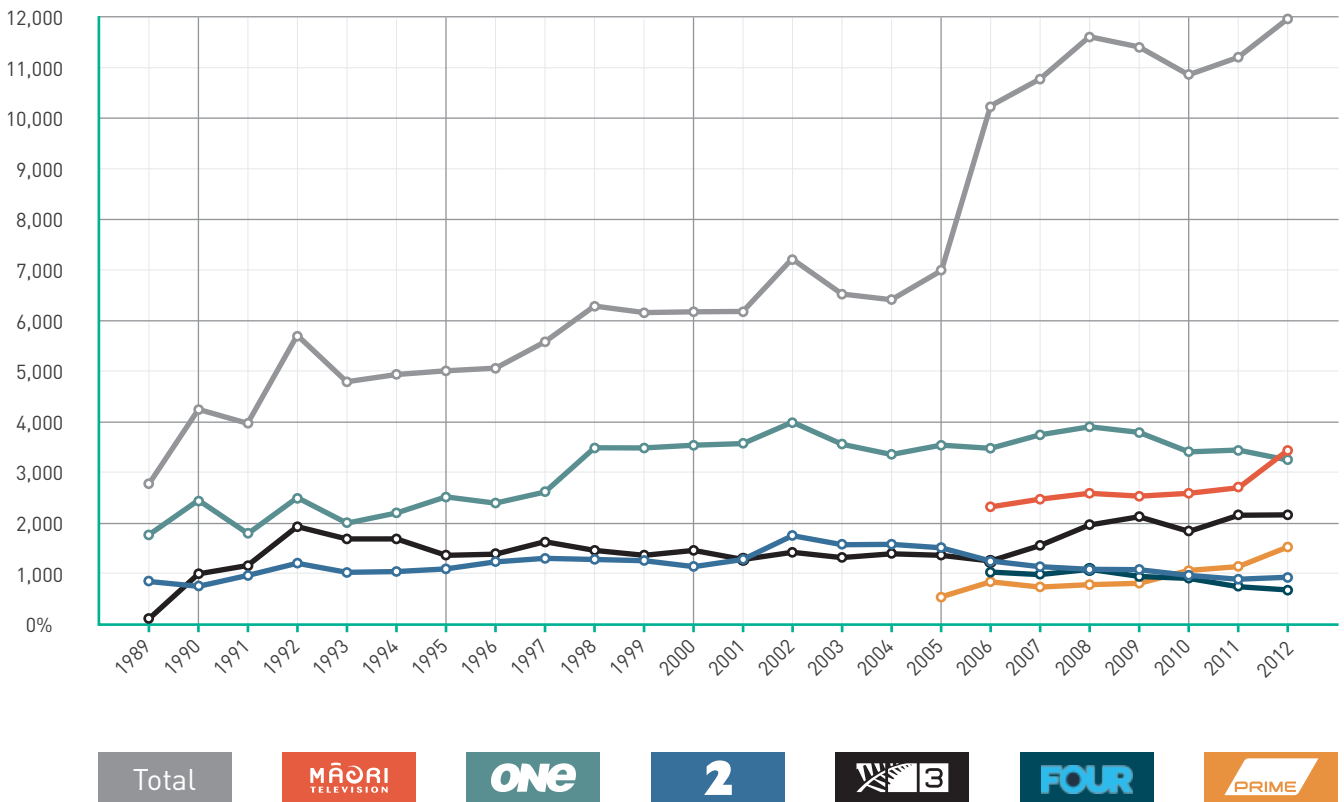
The survey also confirmed the most watched and liked NZ On Air - supported programmes were *Country Calendar*, *7 Days* and *The X Factor NZ*.

Another important piece of research is our annual *Local Content Report*, which measures all local content shown on TV One, TV2, TV3, FOUR, Prime and Māori Television. In 2012 local content passed 12,000 hours for the first time, largely driven by sport and extended hours on Māori Television (See Fig. 6). There was a decrease in first run (excluding repeats) content

reflecting a difficult economic environment. The report showed 32 per cent of programming screened 6am - midnight was local content. Local content accounted for 35 per cent of the programming in prime-time. News, Current Affairs and Sport comprised 48 per cent of local content hours (this is not funded by NZ On Air). TV One screened the most first run local content while Māori Television showed the most local content in prime-time.

The *Local Content Report 2012* is on our website.

Fig. 6. Local content by channel since 1989



Research this year has also informed our reviews of the Pacific strategy and Te Rautaki Māori, analysis of the success of our Making Tracks scheme, and our review of documentary funding priorities. We worked collaboratively with the music industry on research into the economic impact of that sector.

Economic impact

While our overall purpose is cultural, the funding we provide to local content makers has a positive economic impact on the industry, the people employed in it, and therefore the wider economy.

In 2011/12² our total investment in content funding (television, music, digital, community broadcasting and radio, excluding Radio NZ) was \$93 million. This contributed to total production budgets of more than \$121 million (not including music

programmes). 1338 FTEs (Full Time Equivalents) were employed directly and indirectly in television and directly in community broadcasting as a result of NZ On Air funding.

396 companies received funding from NZ On Air, located in Auckland (70 per cent), Wellington (14 per cent), Christchurch (5 per cent), and elsewhere (12 per cent). Total net revenue earned by television projects that individually received more than \$200,000 funding was approximately \$4.6 million, of which NZ On Air's share was \$0.84 million. This share is re-invested into new content.

² We have carried out this assessment of our economic impact in the 2012/13 year, based on information from the 2011/12 year.

OPERATIONS

Ngā Tikanga Whakahaere

Governance

The board is chaired by Miriam Dean. New member Kim Wicksteed joined members Michael Glading, Stephen McElrea, Ross McRobie and Caren Rangī.

At year end the board had one standing committee: the Audit and Risk Committee.

During the year the board modernised governance arrangements and increased staff delegations for funding approvals. Unless special circumstances exist (for example, a staff conflict of interest or a particular policy issue) staff have delegated authority to make decisions on television projects seeking \$1 million or less, and radio and digital media applications for \$300,000 or less. NZ music investments have been fully delegated for some time.

Continuing our drive for digital solutions, we increased our agency-wide use of a secure portal for governance and funding papers. This has saved us paper, postage and time.

We report to the Minister of Broadcasting who may not direct us on cultural or programming matters, but may issue directives through Parliament on more general matters. No such directives were issued this year.

Management

Chief Executive Jane Wrightson leads [15 staff](#). This year we welcomed Nicky Andrew to the role of Executive Assistant, and Siammone Mounlath as Assistant Accountant, and farewelled long-serving staff members Anita Roberts and Christine Westwood. We were also pleased to have experienced Digital Strategist Brenda Leeuwenberg join our permanent staff.

We are continuing to collaborate with other agencies where appropriate. We share premises and backroom services with the BSA, work closely with Te Māngai Pāho and relevant music agencies, and collaborate on a number of projects with the New Zealand Film Commission. Along with the BSA, we were preparing to co-locate with the NZFC at year end.

Industry support

While we do not have a statutory mandate for industry support we are aware that our funding underpins a large number of audio/visual businesses and content creators. Our substantial content investments across many different platforms are made to many different businesses which, in turn, employ hundreds of people - from highly skilled practitioners to interns getting their first break. We also support a tightly focused range of initiatives and events mostly run by the industry. This year we provided close to \$200,000 towards industry forums, events and awards. These are detailed below.

Fig. 7. Support for industry events

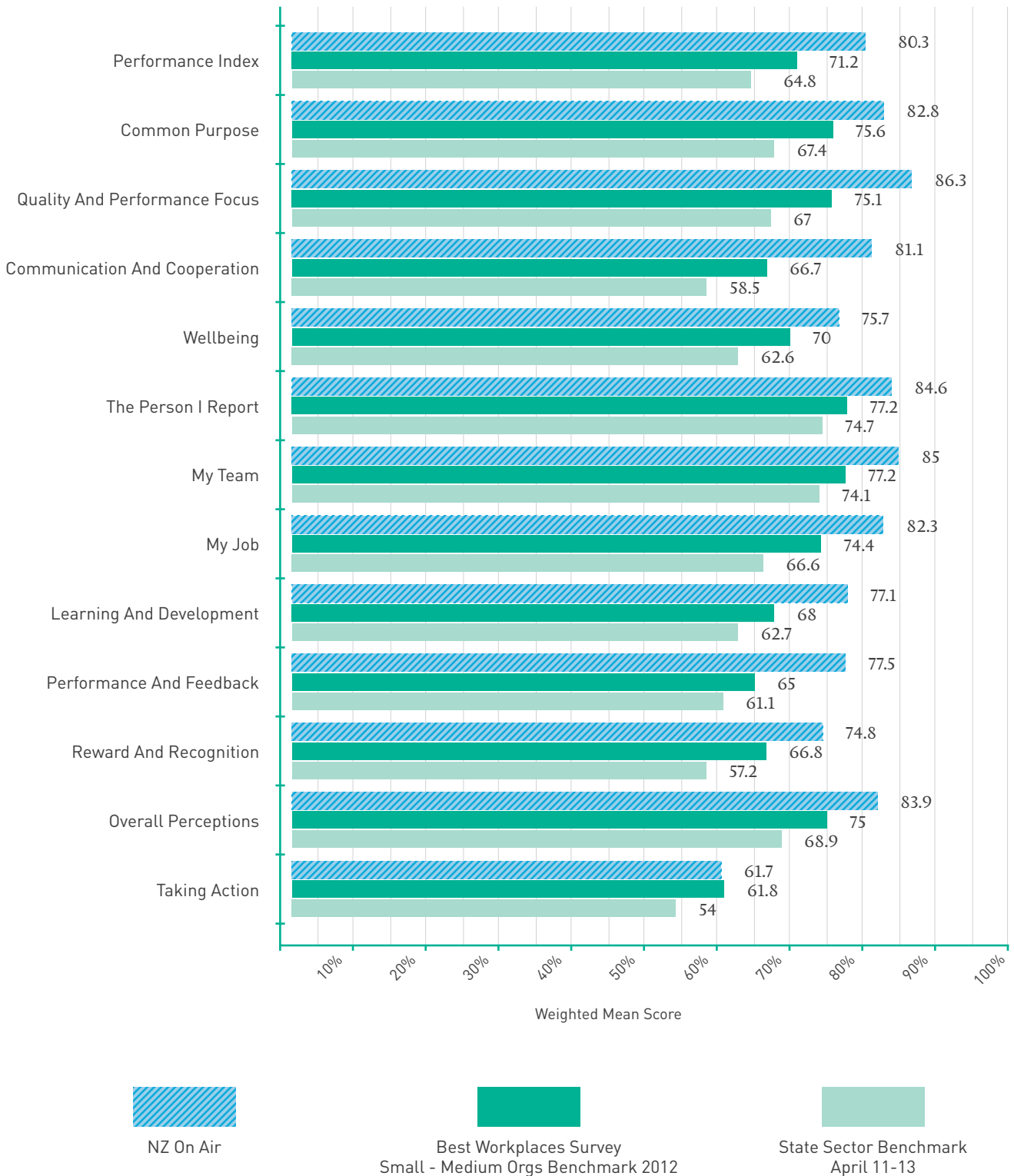
EVENT	RECIPIENT	AMOUNT
NZ Music Awards	Recorded Music NZ	115,000
2012 TV Awards	Think TV	13,000
Pacific Music Awards	Pacific Music Awards Trust	12,000
Waiata Māori Music Awards	Waiata Māori Awards Charitable Trust	11,000
2012 SPADA conference	Screen Production And Development Association	10,000
Brown Book	Ngā Aho Whakaari	10,000
Taite Music Prize	Independent Music NZ	10,000
2013 NZ Radio Awards	Radio Industry Awards Committee	5,000
Screen Edge Forum 2013	The Documentary NZ Trust	5,000
2012 TV Captioning Awards	The National Foundation For The Deaf	2,000
Total		\$193,000

A happy workforce

In June 2013 we carried out our first employee engagement survey, and were very pleased with the results. The survey showed that in all areas measured our staff are considerably

more satisfied and engaged than staff in other benchmarked agencies.

Fig. 8. New Zealand workforce summary 2013



Good employer policies

The Crown Entities Act requires us to report on these policies and also on organisational capability. No issues of concern have occurred during the year.

We also require funding recipients to follow EEO principals in accordance with the Broadcasting Act.

Fig. 9. Good employer policies

HRC GOOD EMPLOYER ELEMENT	NZ ON AIR POLICY/PROCEDURE	ISSUES IDENTIFIED	ACTION TAKEN
Leadership, accountability and culture	Staff involved in decision making relevant to their area. Staff encouraged to devise and manage own solutions	None	Regular feedback to staff, monthly management meetings and weekly staff meetings
Recruitment, selection and induction	All permanent senior staff vacancies advertised. Positions are mainly specialised: focus is on best range of skills for each job	No Pacific or disabled people on staff	Two positions advertised. Diversity of EEO groups improving, given small size of agency.
Employee development, promotion and exit	Annual appraisal process and exit interviews	There are few opportunities for promotion given the size of agency	Performance assessment system maintained
Flexibility and work design	Flexible work practices encouraged – focus on outputs not process	None	None needed
Remuneration, recognition and conditions	Equitable gender-neutral remuneration	None	None needed
Harassment and bullying prevention	Zero tolerance policy	None	None needed
Safe and healthy environment	Proactive health and safety approach	None	Policies reviewed annually

Organisational health and capability

Fig. 10. Organisational health and capability

OUTCOME SOUGHT	MEASURE	RESULT
Recruitment, training and remuneration policies focus on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time turnover no more than three people per annum	Achieved
	Individual staff training needs assessed annually	Achieved
	External salary comparisons conducted regularly	Some positions assessed
Our office environment and equipment are safe and well maintained	Reported Safety hazards are attended to promptly, significant hazards are attended to immediately	Achieved
	Zero tolerance of harassment, bullying and discrimination	Achieved
	Each new employee has an ergonomically suitable workspace within one week of beginning work	Achieved
Equal employment opportunity principles are incorporated in staff selection and management to achieve as diverse a workforce as possible within the limits of our small size	EEO principles included in all relevant documents and practices	Achieved

Fig. 11. Key efficiency goals and measures

EFFICIENCY GOALS	EFFICIENCY MEASURES	2012-2013 ACTUAL	2011-2012 ACTUAL	2010-2011 ACTUAL	2009-2010 ACTUAL
Low administration costs to maximise broadcast funding	Administration costs as a % of total revenue	2.4%	2.3%	2.2%	2.9%
What we fund gets broadcast	% of funded projects broadcast within 15 months of formal delivery	100%	100%	99%	98.3%
Our processes are efficient and effective	% of complete applications received by deadline are considered by the Board at its next meeting	100%	100%	100%	100%
	% of funding decisions made in accordance with approved policies and procedures	100%	100%	100%	100%
We make the right decisions	Funding decision or process with a significant adverse judicial review or Ombudsman finding	0%	0%	0%	0%

PART 2 /

ACCOUNTABILITY STATEMENTS

Statement of responsibility

In terms of the Crown Entities Act 2004 the Board is responsible for the preparation of NZ On Air's financial statements, the statement of service performance and for the judgements made in them.

The Board of NZ On Air has the responsibility for establishing, and has established, a system of internal controls designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

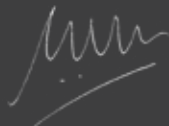
In the Board's opinion these financial statements and the statement of service performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2013.

Signed on behalf of the Board:



Miriam Dean
Chair

31 October 2013



Stephen McElrea
Chair Audit & Risk Committee

31 October 2013

To the readers' of the Broadcasting Commission's financial statements and non financial performance information for the year ended 30 June 2013

The Auditor General is the auditor of the Broadcasting Commission (known as NZ On Air). The Auditor General has appointed me, J.R. Smail, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and non financial performance information of NZ On Air on her behalf.

We have audited:

- the financial statements of NZ On Air on [pages 31 to 50](#), that comprise the statement of financial position as at 30 June 2013, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date and notes to the financial statements that include accounting policies and other explanatory information; and
- the non financial performance information of NZ On Air that comprises the statement of service performance on pages [51 to 55](#) and the report about outcomes on pages [6 and 7](#).

Opinion

In our opinion:

- the financial statements of NZ On Air on pages [31 to 50](#):
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect NZ On Air's:
 - + financial position as at 30 June 2013; and
 - + financial performance and cash flows for the year ended on that date.
- the non financial performance information of NZ On Air on pages [51 to 55](#) and [6 and 7](#):
 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects NZ On Air's service performance and outcomes for the year ended 30 June 2013, including for each class of outputs:
 - + its service performance compared with forecasts in the statement of forecast service performance at the start of the financial year; and
 - + its actual revenue and output expenses compared with the forecasts in the statement of forecast service performance at the start of the financial year.

Our audit was completed on 31 October 2013. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities, and we explain our independence.

Basis of opinion

We carried out our audit in accordance with the Auditor General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements and non financial performance information are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and non financial performance information. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and non financial performance information. The procedures selected depend on our judgement, including our assessment of risks

of material misstatement of the financial statements and non financial performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of NZ On Air's financial statements and non financial performance information that fairly reflect the matters to which they relate. We consider internal control in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of NZ On Air's internal control.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the appropriateness of the reported non financial performance information within NZ On Air's framework for reporting performance;
- the adequacy of all disclosures in the financial statements and non financial performance information; and
- the overall presentation of the financial statements and non financial performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and non financial performance information. Also we did not evaluate the security and controls over the electronic publication of the financial statements and non financial performance information.

We have obtained all the information and explanations we have required and we believe we have obtained sufficient and appropriate audit evidence to provide a basis for our audit opinion.

Responsibilities of the Board

The Board is responsible for preparing financial statements and non financial performance information that:

- comply with generally accepted accounting practice in New Zealand;
- fairly reflect NZ On Air's financial position, financial performance and cash flows; and
- fairly reflect its service performance and outcomes.

The Board is also responsible for such internal control as is determined necessary to enable the preparation of financial statements and non financial performance information that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements and non financial performance information, whether in printed or electronic form.

The Board's responsibilities arise from the Crown Entities Act 2004.

Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and non financial performance information and reporting that opinion to you based on our audit. Our responsibility arises from section 15 of the Public Audit Act 2001 and the Crown Entities Act 2004.

Independence

When carrying out the audit, we followed the independence requirements of the Auditor General, which incorporate the independence requirements of the External Reporting Board. Other than the audit, we have no relationship with or interests in NZ On Air.



J.R. Smail
Audit New Zealand
On behalf of the Auditor General
Wellington, New Zealand

STATEMENT OF COMPREHENSIVE INCOME

for the year ended 30 June 2013

	NOTE	ACTUAL 2013 \$000	BUDGET 2013 \$000	ACTUAL 2012 \$000
Income				
Crown revenue	2	128,333	128,226	130,332
Other revenue	3	3,069	2,050	3,062
Recovery of previously expensed debts	4	-	-	2
Total Income		131,402	130,276	133,396
Operating expenditure				
Administration services	5	3,182	3,235	3,022
Total Operating Expenditure		3,182	3,235	3,022
Funding expenditure				
Screen content				
National television	6	80,924	81,291	86,569
Regional television	7	1,828	1,500	2,116
Web-only	8	2,325	1,600	995
Sound content				
Public radio	9	31,916	31,916	32,590
Special interest radio	10	6,039	6,199	5,756
Music and other content	11	5,537	6,025	5,689
Total Funding Expenditure		128,569	128,531	133,715
Total Expenditure		131,751	131,766	136,737
Net Surplus/(Deficit) For The Year		(349)	(1,490)	(3,341)
Other Comprehensive Income		-	-	-
Total Comprehensive Income/(Loss)		(349)	(1,490)	(3,341)

Explanations of major variances against budget are provided in Note 31. The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

as at 30 June 2013

	NOTE	ACTUAL 2013 \$000	BUDGET 2013 \$000	ACTUAL 2012 \$000
Current assets				
Cash and cash equivalents	12	2,896	4,000	14,345
Investments	13	43,000	45,000	40,000
Debtors and other receivables - interest		318	700	317
Debtors and other receivables - other	14	99	500	280
Total current assets		46,313	50,200	54,942
Non-current assets				
Property, plant and equipment	15	78	300	121
Intangible assets	16	65	-	83
Total non-current assets		143	300	204
Total assets		46,456	50,500	55,146
Current liabilities				
Trade and other payables	17	988	500	1,055
Employee entitlements	18	126	100	107
Funding liabilities	19	40,593	43,295	48,886
Total current liabilities		41,707	43,895	50,048
Equity at 30 June – committed		1,426	5,510	2,508
Equity at 30 June – uncommitted		3,323	1,095	2,590
Equity		4,749	6,605	5,098
Total liabilities and equity		46,456	50,500	55,146

Explanations of major variances against budget are provided in Note 31. The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY

for the year ended 30 June 2013

	NOTE	ACTUAL 2013 \$000	BUDGET 2013 \$000	ACTUAL 2012 \$000
Balance at 1 July				
Equity at 1 July - committed		2,508	5,510	5,510
Equity at 1 July - uncommitted		2,590	2,585	2,929
Total public equity at 1 July		5,098	8,095	8,439
Total comprehensive income		(349)	(1,490)	(3,341)
Total equity at 30 June		4,749	6,605	5,098
<i>Being</i>				
Equity at 30 June – committed		1,426	5,510	2,508
Equity at 30 June – uncommitted		3,323	1,095	2,590

Explanations of major variances against budget are provided in Note 31.

Total equity is made up of two elements, committed and uncommitted:

- Committed equity reflects the level of commitments approved in the current or prior financial years but which have not been recorded as expenditure because the commitments are subject to substantive conditions yet to be met by the funding recipients. Note 19 details the conditions used to determine when a commitment can be recorded as expenditure.

The \$1.426m (2012:\$2.508m) committed in this way is recorded as a contingent liability

- Uncommitted equity is the amount remaining to fund future projects

The accompanying notes form part of these financial statements.

STATEMENT OF CASH FLOWS

for the year ended 30 June 2013

	NOTE	ACTUAL 2013 \$000	BUDGET 2013 \$000	ACTUAL 2012 \$000
Cash flows from operating activities				
Receipts from crown revenue		128,226	128,226	130,776
Receipts from other revenue		1,196	-	612
Interest received		2,053	2,050	2,408
Payments to funded activities		(138,168)	(127,021)	(130,138)
Payments to suppliers and employees		(3,118)	(3,235)	(2,501)
Net GST		1,402	-	(221)
Net cash from operating activities	20	(8,409)	20	936
Cash flows from investing activities				
Net (payments to)/receipts from investments		(3,000)	-	3,500
Receipts from the sale of property, plant and equipment		-	-	-
Purchases of property, plant and equipment		(40)	(20)	(145)
Cash flows from investing activities		(3,040)	(20)	3,355
Net increase/(decrease) in cash and cash equivalents		(11,449)	-	4,291
Cash and cash equivalents at 1 July		14,345	4,000	10,054
Cash and cash equivalents at 30 June		2,896	4,000	14,345

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

1. Statement of accounting policies for the year ended 30 June 2013

Reporting entity

The Broadcasting Commission (NZ On Air) was established by the Broadcasting Act 1989, and is an Autonomous Crown Entity in terms of the Crown Entities Act 2004.

Our functions and responsibilities are set out in the Broadcasting Act 1989. Our primary objective is to provide services to the public rather than make a financial return. Accordingly, we are a public benefit entity for the purposes of New Zealand equivalents to International Financial Reporting Standards (NZ IFRS).

These financial statements reflect the operations of the Broadcasting Commission only and do not incorporate any other entities. These financial statements are for the year ended 30 June 2013 and have been approved by the Board.

Basis of preparation

Statement of compliance

These financial statements have been prepared in accordance with the Crown Entities Act 2004, which includes the requirement to comply with generally accepted accounting practice (NZ GAAP).

These financial statements comply with NZ IFRS, as appropriate for public benefit entities.

Measurement base

These financial statements have been prepared on an historical cost basis.

Functional and presentation currency

These financial statements are presented in New Zealand dollars and all values are rounded to the nearest thousand dollars (\$000). Our functional currency is New Zealand dollars.

Significant accounting policies

Revenue

Revenue is measured at the fair value of consideration received or receivable.

Revenue from the Crown

We are primarily funded through revenue received from the Crown, restricted in its use for the purpose of meeting our objectives as specified in the Broadcasting Act and our Statement of Intent.

Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates.

Interest

Interest income is recognised using the effective interest method.

Television programme and music revenue

Our share of net revenue from sales of television and music projects that we have funded is recognised when it is earned to the extent that information is available to us at that time.

Leases

Operating leases

Leases that do not transfer substantially all the risks and rewards incidental to ownership of an asset are classified as operating leases. Lease payments under an operating lease are recognised as an expense on a straight line basis over the term of the lease in the statement of comprehensive income.

Cash and cash equivalents

Cash includes cash on hand and funds on deposit with banks with original maturities of three months or less.

Debtors and other receivables

Debtors and other receivables are measured at fair value less any provision for impairment.

Impairment of a receivable is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the receivable.

Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payment are all considered indicators that the debtor is impaired. Any impairment losses are recognised in the statement of comprehensive income.

Investments

Bank deposits

Investments in bank deposits are measured at fair value plus transaction costs.

For bank deposits, impairment is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the deposit. Significant financial difficulties of the bank, probability that the bank will enter into bankruptcy, and default in payment are all considered indicators that the deposit is impaired.

Property, plant and equipment

Property, plant and equipment asset classes consist of computer equipment, office equipment, furniture and fittings, and leasehold improvements. Property, plant and equipment are shown at cost, less accumulated depreciation and any impairment losses.

Additions

The cost of an item of property, plant and equipment is recognised as an asset only when it is probable that future economic benefits or service potential associated with the item will flow to us and the cost of the item can be measured reliably.

Where an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value when control of the asset is obtained.

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are included in the statement of comprehensive income.

Subsequent costs

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to us and the cost of the item can be measured reliably.

The costs of day-to-day servicing of property, plant and equipment are recognised in the statement of comprehensive income as they are incurred.

Depreciation

Depreciation is provided on a straight line basis on all property plant and equipment at rates that will write off the cost of the assets over their useful lives. The useful lives and associated depreciation rates have been estimated as follows:

<i>Computer equipment</i>	<i>3 years</i>	<i>33.3%</i>
<i>Office equipment</i>	<i>5 years</i>	<i>20.0%</i>
<i>Furniture and fittings</i>	<i>6 years</i>	<i>16.7%</i>
<i>Leasehold improvements</i>	<i>6 years</i>	<i>16.7%</i>

Leasehold improvements are depreciated over the unexpired period of the lease or the estimated remaining useful lives of the improvements, whichever is the shorter.

Subsidiary Entities

Where there would be no material difference to the results being reported, subsidiary entities which are immaterial to the financial statements of NZ On Air are not consolidated. Information relating to any such entities is separately disclosed in the notes to the financial statements.

Intangible assets

Software acquisition and development

Acquired computer software licenses are capitalised on the basis of the costs incurred to acquire and bring to use the specific software.

Costs that are directly associated with the development of software are recognised as an intangible asset. Direct costs include the software development, employee costs and an appropriate portion of relevant overheads.

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are recognised as an expense when incurred.

Costs associated with the development and maintenance of our website are recognised as an expense when incurred.

Amortisation

The carrying value of an intangible asset with a finite life is amortised on a straight-line basis over its useful life. Amortisation begins when the asset is available for use and ceases at the date that the asset is derecognised. The amortisation charge for each period is recognised in the statement of comprehensive income.

The useful lives and associated amortisation rates of intangible assets have been estimated as follows:

<i>Acquired/ developed computer software</i>	<i>5 years</i>	<i>20%</i>
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Impairment of non-financial assets

Property, plant and equipment and intangible assets that have a finite life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. The total impairment loss is recognised in the statement of comprehensive income, any subsequent reversal of an impairment loss is recognised in the statement of comprehensive income.

Value in use is depreciated replacement cost for an asset where the future economic benefits or service potential of an asset are not primarily dependent on the asset's ability to generate net cash inflows and where we would, if deprived of the asset, replace its remaining future economic benefits or service potential.

Creditors and other payables

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using effective interest method.

Employee benefits

Employee entitlements that we expect to be settled within 12 months of balance date are measured at nominal values based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date, annual leave earned to, but not yet taken at balance date, and sick leave.

We recognise a liability for sick leave to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in the coming year. The amount is calculated based on the unused sick leave entitlement that can be carried forward at balance date, to the extent that we anticipate it will be used by staff to cover those future absences.

We recognise a liability and an expense for bonuses where we are contractually obliged to pay them, or where there is a past practice that has created a constructive obligation.

Superannuation schemes

Obligations for contributions to Kiwisaver and State Sector Retirement Savings Scheme are accounted for as defined contribution superannuation schemes and are recognised as an expense in the statement of comprehensive income as incurred.

Provisions

We recognise a liability for funding expenditure when the following conditions have been met:

- The expenditure has been approved by the Board
- The funding recipient has been advised
- There are no substantive contractual conditions for the funding recipient to fulfil
- It is probable (more likely than not) that the funded proposal will be completed and that our commitment will crystallise.

At 30 June therefore, funding liabilities in the statement of financial position include both contracted liabilities and

liabilities that are uncontracted, but have no substantive contractual conditions unfulfilled. The amount recorded for the uncontracted liabilities is the amount approved by the Board.

Goods and services tax (GST)

All items in the financial statements are presented exclusive of GST, except for receivables and payables in the statement of financial position. These are presented on a GST inclusive basis.

The net amount of GST recoverable from, or payable to, the Inland Revenue Department is included as part of receivables or payables, as appropriate.

Commitments and contingencies are disclosed exclusive of GST.

Income tax

We are exempt from the payment of income tax (s51 Broadcasting Act 1989) therefore no charge for income tax has been provided for.

Budget figures

The budget figures are derived from the Statement of Intent as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ IFRS, using accounting policies that are consistent with those we have adopted for the preparation of the financial statements.

Critical accounting estimates and assumptions

In preparing these financial statements we have made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2013:

Funding expenditure

Within our provisions accounting policy, the following two conditions of the four that must be met for us to recognise funding expenditure as an expense and liability, require us to make critical judgements:

- (a) There are no substantive contractual conditions for the funding recipient to fulfill.

The main substantive contractual condition that means a funding commitment made by the Board cannot be recorded as expenditure and as a liability is where Board approval is subject to confirmation of third party funding, and that funding is not in place at balance date.

- (b) It is probable (more likely than not) that the funded proposal will be completed and that our commitment will crystallise.

Although from time to time an approved commitment with no substantive contractual conditions to fulfill does not go ahead, such projects are a very small proportion of the total approved. Based on experience we judge that it is probable all approved commitments at 30 June without substantive contractual conditions to fulfil will be completed.

Changes in accounting policies

There have been no changes in accounting policies during the financial year. Where necessary, comparatives have been restated to reflect current classifications and presentation.

Standards, amendments, and interpretations issued that are not yet effective and have not been early adopted

Standards, amendments, and interpretations issued but not yet effective that have not been early adopted, and which are relevant to NZ On Air, are:

- NZ IFRS 9 Financial Instruments will eventually replace NZ IAS 39 Financial Instruments: Recognition and Measurement. NZ IAS 39 is being replaced through the following 3 main phases: Phase 1 Classification and Measurement, Phase 2 Impairment Methodology, and Phase 3 Hedge Accounting. Phase 1 has been completed and has been published in the new financial instrument standard NZ IFRS 9. NZ IFRS 9 uses a single approach to determine whether a financial asset is measured at amortised cost or fair value, replacing the many different rules in NZ IAS 39. The approach in NZ IFRS 9 is based on how an entity manages its financial assets (its business model) and the contractual cash flow characteristics of the financial assets. The financial liability requirements are the same as those of NZ IAS 39, except for when an entity elects to designate a financial liability at fair value through the surplus/deficit. The new standard is required to be adopted for the year ended 30 June 2016. However, as a new Accounting Standards Framework will apply before this date, there is no certainty when an equivalent standard to NZ IFRS 9 will be applied by public benefit entities.

The Minister of Commerce has approved a new Accounting Standards Framework (incorporating a Tier Strategy) developed by the External Reporting Board (XRB). Under this Accounting Standards Framework, NZ On Air is classified as a Tier 1 reporting entity and it will be required to apply full Public Benefit Entity Accounting Standards (PAS). These standards have been developed by the XRB based on current international Public Sector Accounting Standards. The effective date for the new standards for public sector entities will be for reporting periods beginning on or after 1 July 2014. This means NZ On Air expects a transition to the new standards in preparing its 30 June 2015 financial statements. As the PAS are still in development, NZ On Air is unable to assess the implications of the new Accounting Standards Framework at this time.

Due to the change in the Accounting Standards Framework for public benefit entities, all new NZ IFRS and amendments to existing NZ IFRS will not be applicable to public benefit entities. Therefore, the XRB has effectively frozen the financial reporting requirements for public benefit entities up until the new Accounting Standard Framework is effective. Accordingly, no disclosure has been made about new or amended NZ IFRS that exclude public benefit entities from their scope.

2. Revenue from Crown

We have been provided with funding from the Crown for the specific purposes set out in the Broadcasting Act 1989 and the scope of the relevant Crown appropriations. Apart from these restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2012: nil).

3. Other revenue

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Sales of television programmes and music	986	845
Interest	2,053	2,212
Net gain on sale of property, plant and equipment	-	-
Other	30	5
Total other revenue	3,069	3,062

4. Recovery of previously expensed debts

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Public broadcasting fee*	-	2
Total recovery of previously expensed debts	-	2

* The Public Broadcasting Fee (PBF) was discontinued at 30 June 2000. We continue to collect outstanding amounts owed as at that date.

5. Administration expenditure

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Personnel*	1,709	1,620
Legal, public relations and expert advice	354	404
Other costs	564	406
Travel and communication	93	105
Board members fees	135	131
Rent	171	169
Depreciation	68	67
Amortisation	18	33
Loss on Disposal	17	30
Audit fees - Financial statement audit	53	57
Total administration expenditure	3,182	3,022

* Personnel cost includes Kiwisaver employer contribution of \$49,313 (2012: \$43,494)

6. National television funding expenditure

	ACTUAL 2013 HOURS	ACTUAL 2012 HOURS	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Funding expenditures				
Drama and comedy	101.5	89	27,170	27,695
Documentary	94.9	122	9,187	11,150
Children and young people	447.6	465.4	14,377	13,818
Arts, culture and performance	44.5	34.8	2,737	3,417
Innovation	-	-	-	-
Special interest and captioning	162.5	138.5	12,356	10,862
Development	N/A	N/A	247	376
Platinum fund	111	116	14,818	16,142
Total television funding expenditure	962	965.7	80,892	83,460
Less approved funds not utilised so written back			(283)	(692)
<i>Plus</i> impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met			699	4,267
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)			(384)	(466)
Total national television funding expenditure			80,924	86,569

7. Regional television funding expenditure

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Funding expenditures		
Local news and information	1,722	1,717
Regional television digital switchover assistance fund	108	406
Total regional television funding expenditures	1,830	2,123
Less approved funds not utilised so written back	(2)	(7)
Total regional television funding expenditure	1,828	2,116

8. Web-only funding expenditure

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Funding expenditures		
Digital – NZ On Screen	1,000	1,000
Digital – Digital media	600	800
Total web-only funding expenditures	1,600	1,800
<i>Less approved funds not utilised so written back</i>	(43)	(5)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	799	-
<i>Less current year approved funds unable to recognised as expenditure in current year as substantive contractual conditions have not been met (excludes write backs)</i>	(31)	(800)
Total web-only funding expenditure	2,325	995

9. Public radio funding expenditure

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Funding expenditures		
Radio New Zealand - RNZ National	27,131	27,130
Radio New Zealand - RNZ Concert	4,685	4,686
Total Radio New Zealand	31,816	31,816
Radio archiving – Sound archives / Ngā Taonga Kōrero	-	677
Resound – NZ classical music initiative (SOUNZ)	100	97
Total public radio funding expenditures	31,916	32,590
<i>Less approved funds not utilised so written back</i>	-	-
Total public radio funding expenditure	31,916	32,590

10. Special interest radio funding expenditure

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Funding expenditures		
Access and special interest radio	2,394	2,051
Pacific radio	3,645	3,705
Total special radio funding expenditures	6,039	5,756
<i>Less approved funds not utilised so written back</i>	-	-
Total community radio funding expenditure	6,039	5,756

11. Music & other content funding expenditure

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Funding expenditures		
Spoken content	523	693
Music content	5,085	5,355
Total music commitments	5,608	6,048
<i>Less approved funds not utilised so written back</i>	(71)	(359)
Total music funding expenditure	5,537	5,689

12. Cash and cash equivalents

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Cash	26	367
Call and short term deposits	2,870	13,978
Total cash and cash equivalents	2,896	14,345

The carrying value of short-term deposits with maturity dates of three months or less approximates their fair value.

13. Investments

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Term deposits	43,000	40,000
Total investments	43,000	40,000

The carrying value of term deposits approximates their fair value.

The maturity dates and weighted average effective interest rates for term deposits are as follow:

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Term deposits with maturities of greater than 3 months and less than 6 months*	37,500	40,000
Term deposits with maturities of 6 months and over*	5,500	-
<i>weighted average effective interest rate</i>	4.02%	4%

* At 30 June 2013 average term is 115 days (30/6/12: 93 days)

Term deposit investments at 30 June 2013 are invested at fixed rates ranging from 3.85% - 4.2%. These deposits are at a fixed interest rate and measured at amortised cost, so an increase or decrease in interest rates during the period would not impact the measurements of the investments and hence there would be no impact on the surplus/deficit or equity.

14. Debtors and other receivables - other

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Other receivables	99	280
Total accounts receivable	99	280

The carrying value of accounts receivable approximates their fair value. We expect to recover the full amount of our receivables within the next 12 months.

15. Property, plant and equipment

Movements for each class of property, plant and equipment are as follows:

	COMPUTER EQUIPMENT \$000	FURNITURE AND FITTINGS \$000	OFFICE EQUIPMENT \$000	LEASEHOLD IMPROVEMENTS \$000	TOTAL \$000
Cost					
Balance at 1 July 2011	142	43	57	86	328
Additions	58	-	-	-	58
Disposals	(1)	(1)	-	-	(2)
Balance at 30 June 2012	199	42	57	86	384
Balance at 1 July 2012	199	42	57	86	384
Additions	9	-	-	32	41
Disposals	(1)	-	-	(71)	(72)
Balance at 30 June 2013	207	42	57	47	353
Accumulated depreciation and impairment losses					
Balance at 1 July 2011	93	32	34	38	197
Depreciation	40	4	9	14	67
Impairment losses	-	-	-	-	-
Eliminate on disposal	-	(1)	-	-	(1)
Balance at 30 June 2012	133	35	43	52	263
Balance at 1 July 2012	133	35	43	52	263
Depreciation	41	4	9	14	68
Impairment losses	-	-	-	-	-
Eliminate on disposal	(1)	-	-	(55)	(56)
Balance at 30 June 2013	173	39	52	11	275
Carrying value					
At 30 June & 1 July 2011	49	11	23	48	131
At 30 June & 1 July 2012	66	7	14	34	121
At 30 June 2013	34	3	5	36	78

Additions to leasehold improvement represents WIP at 30 June 2013.

16. Intangible assets

ACQUIRED COMPUTER SOFTWARE	2013 \$000	2012 \$000
Cost		
Balance at 1 July	87	142
Additions	-	87
Disposals	-	(142)
Balance at 30 June	87	87
Accumulated amortisation and impairment losses		
Balance at 1 July	4	84
Amortisation	18	33
Eliminate on disposal	-	(113)
Balance at 30 June	22	4
Carrying value		
At 1 July	83	58
At 30 June	65	83

17. Creditors and other payables

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Revenue in advance	336	444
PAYE and withholding tax payable	42	-
GST payable	225	236
Accrued expenses	385	375
Total creditors and other payables	988	1,055

Creditors and other payables are non-interest bearing and are normally settled on less than 30 day terms, therefore the carrying value of creditors and other payables approximates their fair value.

18. Employee entitlements

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Accrued salaries and wages	46	45
Annual leave	80	62
Total employee entitlements	126	107

19. Funding liabilities

We recognise a liability for funding expenditure when the following conditions have been met:

- (a) The expenditure has been formally approved
- (b) The funding recipient has been advised
- (c) There are no substantive contractual conditions for the funding recipient to fulfill
- (d) It is probable (more likely than not) that the funded proposal will be completed and that our obligation will crystallise.

At 30 June funding liabilities in the balance sheet include both contracted liabilities and liabilities that are uncontracted but have no substantive contractual conditions unfulfilled. The value of our funding liabilities is as follows (all current as all expected to be paid in the next 12 months):

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
National television	35,765	44,031
Regional television	556	547
Web-only	588	289
Public radio	68	-
Special interest radio	30	34
Music & other content	3,586	3,985
Total funding liabilities	40,593	48,886

Movements for each class of funding liabilities are as follows:

	NATIONAL TELEVISION \$000	REGIONAL TELEVISION \$000	WEB-ONLY \$000	PUBLIC RADIO \$000	SPECIAL INTEREST RADIO \$000	MUSIC & OTHER CONTENT \$000	TOTAL \$000
Balance at 1 July 2012	44,031	547	289	-	34	3,985	48,886
Additional provisions made	81,207	1,830	2,368	31,916	6,039	5,545	128,905
Amounts used	(89,190)	(1,819)	(2,026)	(31,848)	(6,043)	(5,873)	(136,799)
Unused amounts reversed	[283]	[2]	[43]	-	-	[71]	[399]
Balance at 30 June 2013	35,765	556	588	68	30	3,586	40,593

20. Reconciliation of net surplus/(deficit) to net cash from operating activities

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Net surplus/(deficit) from operations	(349)	(3,341)
Add non-cash items:		
Loss on disposal of assets	17	30
Depreciation/amortisation	84	100
Total non-cash items	101	130
Add/(less) movements in working capital items:		
Decrease/(increase) in accounts receivable	180	(44)
(Decrease)/increase in GST payable	(11)	(190)
(Decrease)/increase in accounts payable (incl. employee entitlements)	(37)	391
(Decrease)/Increase in funding liabilities	(8,293)	3,990
Net movement in working capital items	(8,161)	4,147
Net cash inflow/(outflow) from operating activities	(8,409)	936

21. Capital commitments and operating leases

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Operating leases as lessee		
Not later than one year	43	141
Later than one year and not later than two years	11	-
Later than two years and not later than five years	-	-
Total non-cancellable operating leases	54	141

There are no capital commitments as at 30 June 2013 (2012: Nil). Other operating commitments \$35.493m disclosed in the 2011/12 year relate to the funding commitments to Radio New Zealand and radio programmes, disclosure of this is no longer required.

22. Contingent liabilities

At 30 June 2013 we have contingent liabilities totaling \$1.425m (2012: \$2.508m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted.

23. Related party transactions and key management personnel

Related party transactions

All related party transactions have been entered into on an arms' length basis.

We are a wholly owned entity of the Crown. The government significantly influences our role in addition to being our major source of revenue.

Significant transactions with government-related entities

We have received funding from the Crown of \$128.226m (2012 \$130.776m) to provide services to the public for the year ended 30 June 2013.

Collectively, but not individually, significant transactions with government-related entities

In conducting our activities, we are required to pay various taxes and levies (such as GST, PAYE and ACC levies) to the Crown and entities related to the Crown. The payment of these taxes and levies, other than income tax, is based on the standard terms and conditions that apply to all tax and levy payers. We are exempt from paying income tax.

We also purchase goods and services from entities controlled, significantly influenced, or jointly controlled by the Crown. Purchases from these government-related entities for the year ended 30 June 2013 totalled \$0.122m (2012 \$0.127m). These purchases included the purchase of electricity from Genesis, air travel from Air New Zealand, and postal services from New Zealand Post.

We also provide funding to entities controlled, significantly influenced, or jointly controlled by the Crown. Payments to these government-related entities for the year ended 30 June 2013 totalled \$43.813m (2012 \$46.139m). These payments

included payment to TVNZ, Radio NZ, Sound Archives/Ngā Taonga Kōrero and National Pacific Radio Trust.

We also provide services to entity controlled, significantly influenced, or jointly controlled by the Crown. Payments to the government-related entity for the year ended 30 June 2013 totalled \$0.03m (2012: \$0.005m). The services included financial services provided to Broadcasting Standards Authority.

We enter into transactions with government departments, state-owned enterprises and other Crown entities. Those transactions that occur within a normal supplier or client relationship on terms and conditions no more or less favourable than those which it is reasonable to expect we would have adopted if dealing with that entity at arm's length in the same circumstances have not been disclosed as related party transactions.

If a member of the Board has an interest in an application made to NZ On Air, that interest is disclosed. That member does not take part in the decisions relating to that application or in the decisions relating to other proposals in the genre to which that application relates.

We provided \$68,680 in funding to one project for Cinco Cine Film Productions, a company in which Board member Nicole Hoey has an interest (2012: \$71,982 in relation to one projects).

In 2012/13 we provided \$1.379m (2012: \$1m) to a charitable trust, the Digital Media Trust, to maintain and develop the website nzonscreen.com. The trust is governed by up to seven trustees. During 2012/13 NZ On Air's Chief Executive Jane Wrightson was a trustee of the Digital Media Trust

KEY PERSONNEL COMPENSATION	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Salaries and other short-term employee benefits	591	572
Total key personnel compensation	591	572

Key management personnel include all Board members, the Chief Executive and Chief Financial Officer.

24. Board member remuneration

THE BOARD FEES PAID OR PAYABLE DURING THE YEAR WERE:	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Miriam Dean – Chair (<i>appointed April 2012</i>)	40	7
Neil Walter – Chair (<i>retired March 2012</i>)	-	25
Murray Shaw – Deputy Chair (<i>retired June 2011</i>)	-	3
Nicole Hoey (<i>retired December 2012</i>)	10	22
Michael Glading	19	19
Stephen McElrea	19	19
Caren Rangī	19	19
Ross McRobie (<i>appointed August 2011</i>)	19	17
Kim Wicksteed (<i>appointed January 2013</i>)	9	-
Total Board fees	135	131

Payment of \$6,125 was made to the independent member of the Audit and Risk Committee during the financial year. (2012:\$6,125).
We held Directors and Officers liability cover during the financial year in respect of the liability or costs of Board members and employees.

25. Employee Remuneration

Employee remuneration (salary, bonuses and other benefits such as superannuation) paid or payable during the year was:

	NUMBER OF EMPLOYEES 2013	NUMBER OF EMPLOYEES 2012
\$100,000 - \$109,000	-	-
\$110,000 - \$119,999	1	1
\$120,000 - \$129,999	-	-
\$130,000 - \$139,000	1	1
\$140,000 - \$149,000	1	2
\$150,000 - \$159,999	1	-
\$290,000 - \$299,000	1	1

During the year ended 30 June 2013, 2 employees received benefits totalling \$25,962 in relation to cessation (2012: nil).

26. Events after the balance date

There were no significant events after the balance date.

27. Categories of financial assets and liabilities

The carrying amounts of financial assets and liabilities in each of the NZ IAS 39 categories are as follows:

	ACTUAL 2013 \$000	ACTUAL 2012 \$000
Loans and receivables		
Cash and cash equivalents	2,896	14,345
Debtors and other receivables	417	597
Investments – term deposits	43,000	40,000
Total loans and receivables	46,313	54,942
Financial liabilities measured at amortised cost		
Creditors and other payables	41,707	50,048
Total financial liabilities measured at amortised cost	41,707	50,048

28. Non-Consolidation of the NZ On Screen and Digital Media Trust

NZ On Screen

NZ On Screen, a Trust, was considered to be a controlled entity for accounting purposes. NZ On Screen Trust transferred its operations to, and vested its assets and liabilities in, the Digital Media Trust on 7 September 2012 and was formally dissolved on 8 August 2013. In the 2011/12 financial year the NZ On Screen financial results were not considered material for the purposes of NZ On Air's financial statements and as a result separate parent and group accounts were not prepared. For the current year the results are also considered not material. For the year ended 30 June 2013 NZ On Screen Trust had total revenue of \$192,720 (2012: \$1.012m) and total expenditure of \$216,916 (2012: \$1.238m). As at 30 June 2013 NZ On Screen Trust had total assets of nil (2012: \$0.204m) and total liabilities of \$2,500 (2012: \$0.067m)

Digital Media Trust

The Digital Media Trust (The Trust), a charitable trust, was established on 7 September 2012 for the purpose of establishing and operating websites and governing the NZ On Screen and AudioCulture Websites.

The Trust's status as a controlled entity for accounting purposes, arising from the application of the test of control in section 5(2)(b) of the Public Audit Act 2001, is in the process of being assessed by the Office of the Auditor-General. While the Trust is independent and free to solicit funding from any source, its current funding is predominantly that received from NZ On Air. This funding is provided under contract for specific objectives and with agreed upon annual targets. The annual financial statements of the Trust are prepared and audited independently of NZ On Air.

No decision has yet been made about the status of the Trust as a controlled entity and the operations of the Trust have not been consolidated within the results of NZ On Air. However, to address the possibility that the Trust is deemed a controlled entity the following are the unaudited results for the year ended 30 June 2013;

The Trust had total revenue of \$1.198m and total expenditure of \$1.185m. As at 30 June 2013 the Trust had total assets of \$0.231m and total liabilities of \$0.104m.

As at 30 June 2013 the results of the Trust are not material for the purposes of NZ On Air's financial statements.

29. Financial instrument risks

Our activities expose us to a variety of financial instrument risks, including market risk, credit risk and liquidity risk. We have a series of policies to manage the risks associated with financial instruments that seek to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature.

Market risk

The interest rates on our investments and cash holdings are disclosed in note 13.

Fair value interest rate risk

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Our exposure to fair value interest rate risk is limited to our bank deposits which are held at fixed rates of interest.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments issued at variable interest rates would expose us to cash flow interest rate risk. We have no variable interest rate investments.

Sensitivity analysis

At 30 June 2013, had interest rates on our term deposits been 50 basis points higher or lower, with all other variables held constant, the surplus would have been \$229,350 higher/lower (2012: \$269,890).

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. We make occasional, low value payments in foreign currencies that are converted to New Zealand dollars at the spot rate on the day of payment. We have no foreign currency creditors at 30 June 2013. (2012: nil)

30. Capital management

Our capital is our equity, which comprises accumulated funds. Equity is represented by net assets.

We are subject to the financial management and accountability provisions of the Crown Entities Act 2004, which impose restrictions in relation to borrowings, acquisition of securities, issuing guarantees and indemnities and the use of derivatives.

Price risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices. We do not invest in equity financial instruments and hence have no exposure to price risk.

Credit risk

Credit risk is the risk that a third party will default on its obligations to us, causing us to incur a loss. Due to the timing of our cash inflows and outflows we invest surplus cash with registered banks. Our treasury policy limits the amount of credit exposure to any one institution.

Our maximum credit exposure for each class of financial instrument is represented by the total carrying value of our cash and cash equivalents (note 12), investments (note 13) and accounts receivable (note 14). There is no collateral held against these financial instruments.

We have no significant exposure to concentrations of credit risk as we have a small number of debtors and we only invest with registered banks with specified Standard and Poor's or Moody's credit ratings.

Our bank deposits and short term investments are spread across six institutions.

Liquidity risk

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2013/14 Crown funding in equal installments on the first working day of each month from July 2013 to June 2014. In addition, at 30 June 2013 we hold call and term deposits that will mature within the 2013/14 financial year totalling \$45.87m (2012 \$54.35m).

We have funding liabilities of \$40.593m at 30 June (2012 \$48.886m). We expect these to be paid by 30 June 2014. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

We manage our equity as a by-product of prudently managing revenues, expenses, assets, liabilities, investments, and general financial dealings to ensure we effectively achieve our objectives and purpose, whilst remaining a going concern.

31. Explanation of significant variances against budget

Explanations of variances against budgeted figures in our Statement of Intent are as follows:

STATEMENT OF COMPREHENSIVE INCOME	ACTUAL 2013 \$000	BUDGET 2013 \$000	DIFFERENCE \$000	EXPLANATION OF SIGNIFICANT VARIANCES
Revenue	131,402	130,276	1,126	<i>Sales Revenue (+0.980m): Due to its variability we do not forecast sales revenue in the SOI.</i> <i>Crown Revenue (+0.107m): Due to recognition of Digital Switchover funding</i>
Funding expenditure	128,569	128,531	(38)	<i>Variance related to:</i> <ul style="list-style-type: none"> <i>Television Funding (-\$0.039m). One programme in regional television unbudgeted for, offset by the treatment of commitments in national television which arise due to timing issues.</i>
Admin expenditure	3,182	3,235	53	<ul style="list-style-type: none"> <i>Web-only Funding (+\$0.725m). Due to the impact of prior year commitments recognised in the current year.</i> <i>Music Funding (-\$0.648m). Due to lower than budgeted expenditure on radio programmes.</i>
Total comprehensive income	(349)	(1,490)	1,141	

STATEMENT OF FINANCIAL POSITION	ACTUAL 2013 \$000	BUDGET 2013 \$000	DIFFERENCE \$000	EXPLANATION OF SIGNIFICANT VARIANCES
Total assets	46,456	50,500	(4,044)	<i>Cash and Investments (-\$3.104m): Contract payment dates slightly ahead of forecast.</i> <i>Debtors and Receivables (-\$0.783m): Lower accrued interest at year end and better collection rates.</i>
Total liabilities	41,707	43,895	(2,188)	<i>Funding Liabilities (-\$2,702m): Contract payment dates occurred slightly ahead of forecast. Reflected also in lower than forecast Cash and Investments.</i>
Committed equity:				<i>Actual opening balance of committed equity lower than forecast (-\$3.002m). The forecast was completed in April 2011, before the end of the 2010/11 financial year.</i>
Opening	2,508	5,510	(3,002)	
Movement	(1,082)	-	(1,082)	<i>Variance in the movement in committed equity (-\$1.082m) is due primarily to the timing of recognition of current and prior year commitments based on when substantive contractual conditions are met. Such adjustments are reflected in the other notes to the financial statements.</i>
Closing	1,426	5,510	(4,084)	
Uncommitted equity:				
Opening	2,590	2,585	5	<i>Variance in the movement in uncommitted equity (+\$2.223m) is due to the net deficit being lower than forecast. The 2012/13 uncommitted equity balance will be carried forward to 2013/14 and used to fund the forecast 2013/14 SOI budget deficit of \$0.909m.</i>
Movement	733	(1,490)	2,223	
Closing	3,323	1,095	2,228	
Total equity	4,749	6,605	(1,856)	

STATEMENT OF SERVICE PERFORMANCE

for the year ended 30 June 2013

The statements in this section provide the detailed results against targets, budgets and performance measures for the year ended 30 June 2013 as set out in our Statement of Intent. There is one output split into two activities, Screen Content and Sound Content.

SUMMARY OF REVENUE RECEIVED	2012/13 ACTUAL \$'000	2012/13 BUDGET (SOI) \$'000	2011/12 ACTUAL \$'000
Crown revenue	128,333	128,226	130,332
Interest revenue	2,053	2,050	2,212
Other revenue	1,016	0	852
Total Revenue	131,402	130,276	133,396
Funding Commitments	128,569	128,531	133,715
Administration Expenditure	3,182	3,235	3,022
Total Expenditure	131,751	131,766	136,737

Activity 1: Screen content

Activity description

Investing in digital content to increase range and diversity options for target audiences. Content is expected to screen on at least two platforms where practicable. Content to increase range and diversity.

Commentary on screen funding results

All funding targets are subject to the receipt of satisfactory applications from viable entities. Target hours for all seven programme types were achieved or exceeded. Some written back funds provided the opportunity for some additional investment, mainly in Children's and Arts/Performance. This additional expenditure of \$0.8m purchased an additional 73.4 hours of programming.

Key performance measures

	TARGET	2013 ACTUAL	2012 ACTUAL
The majority of New Zealanders believe NZ On Air supports screen content important to New Zealanders*	More than 2/3	69%	78%
Almost all television projects are broadcast within 15 months of the finished programmes being delivered to the broadcaster	99%	100%	100%
At least half of general contestable fund expenditure is for prime-time (6pm – 10pm) programmes	55%	55%	62%
More historic local content in a curated context is cleared and made available to online audiences through NZ On Screen (cumulative total: titles, music, profiles, ScreenTalk)	3,287	3,406	New measure for 12/13
Target average prime-time audience aged 5+ for content funded for the major free-to-air national channels – TV One, TV2, TV3 (Type 1 channels, first screening)	Drama	310,000	272,305
	Documentary/Factual	360,000	428,800
	Comedy	210,000	282,643
	Arts/Culture	310,000	601,332

* This question was worded differently to that of the previous year which referred to "television programmes and activities" rather than "screen content". That same question asked this year received a positive response rate of 78% consistent with the 2012 results.

Other measures

The table below details the annual national television funding targets and expenditure and performance against those targets.

NATIONAL TELEVISION	NOTES	Target			Actual		
		HOURS	\$000	% IN PRIME-TIME (6PM-10PM)	HOURS	\$000	% IN PRIME-TIME (6PM-10PM)
Television Contestable fund by genre							
Programme type							
Drama/Comedy		87	27,735	100%	101.5	27,171	92%
Documentary/factual		86	9,840	100%	94.9	9,187	99%
Children and Young People		426.5	14,361	0%	447.6	14,377	7%
Arts/Culture/Identity		28.5	2,913	70%	44.5	2,736	79%
Minorities		118	6,441	0%	143	7,508	0
Disability		21	1,790	0%	19.5	1,988	0
Captioning		n/a	2,800	-	n/a	2,860	n/a
Development		n/a	300	-	n/a	247	n/a
Total contestable fund		767	66,180	-	851	66,074	
Television Platinum fund by genre							
Programme type							
Drama		6.5	7,750	100%	9	7,898	100%
Documentary		83	6,371	100%	102	6,920	100%
Current Affairs				0%			0
Arts and Culture		6	990	100%	0	0	100%
Total Platinum fund		95.5	15,111	-	111	14,818	
Total national television funding		862.5	81,291	-	962	80,892	-

REGIONAL TELEVISION	TARGET HOURS	ACTUAL HOURS	TARGET \$000	ACTUAL \$000
Local news and information	800	993	1,500	1,722
Regional television digital switchover assistance fund	n/a	n/a	-	108
Total regional television funding	800	993	1,500	1,830

WEB-ONLY	TARGET QUANTITY	TARGET \$000	ACTUAL QUANTITY	ACTUAL \$000
Total	n/a	1,600	n/a	1,600

Activity 2: Sound content

Activity description

Investing in digital content to increase range and diversity options for target audiences. Content is expected to be heard on at least two platforms where practicable.

Commentary on sound funding results

Radio New Zealand exceeded all NZ On Air-specific targets and materially achieved or exceeded all bar one of the 21 Charter function targets across both stations.

Commercial radio programme targets were exceeded.

Key performance measures

RADIO AND DIGITAL MEDIA	TARGET	2013 ACTUAL	2012 ACTUAL
The majority of New Zealanders believe NZ On Air supports sound content important to New Zealanders*	More than 2/3	68%	69%
Increase the % of NZ music on commercial radio [% of NZ music on radio stations bound by the Radio Broadcasters Association NZ Music Code]	20%	17.43%	18.10%
Improve the % of NZ music on alternative radio	31%	38.14%	36.59%

* this question was worded differently to that of the previous year which referred to "local content for radio" rather than "sound content". That same question asked this year received a positive response rate of 74%.

Public radio:

RADIO NEW ZEALAND QUANTITATIVE MEASURES	NOTES	RNZ NATIONAL ANNUAL TARGET HOURS	RNZ CONCERT ANNUAL TARGET HOURS	RNZ NATIONAL ACTUAL HOURS	RNZ CONCERT ACTUAL HOURS
Ensure Radio NZ provides programme types specified in the Broadcasting Act 1989					
- Māori Language and Culture		350	n/a	342	n/a
- Special Interest		400	n/a	462	n/a
- NZ Drama, Fiction and Comedy		250	n/a	295	n/a
Other Measures:					
- % of NZ music on rotate	1	33%	n/a	34.6%	n/a
- % of NZ composition		n/a	3.5%	n/a	4.1%
- % of NZ music performance		n/a	14%	n/a	16.8%
- % of population able to receive transmission		97%	92%	97%	92%
NZ On Air funding provided			\$31.816m		(2012 = \$31.816m)

Notes:

1. In addition to New Zealand music on rotate, RNZ National produces and broadcasts feature programmes on New Zealand music.

RADIO NEW ZEALAND: QUALITATIVE MEASURES	TARGET	ACTUAL
General public who agree Radio New Zealand broadcasts programmes of interest to a wide cross-section of New Zealanders	85%	87%
Radio New Zealand National listeners who are very satisfied or quite satisfied with Radio New Zealand National programming	88%	90%
Listeners who agree Radio New Zealand National provides in-depth news and current affairs about New Zealand	94%	93%
Listeners who agree Radio New Zealand provides fair and balanced information	90%	91%
Radio New Zealand Concert listeners who are very satisfied or quite satisfied with quality of RNZ Concert programming	81%	74%
The number of formal complaints about Radio New Zealand programmes each year that are upheld by the Broadcasting Standards Authority against any one of the broadcasting standards as a breach of fairness, balance, accuracy or privacy	No more than 3	1*

* Upheld in part by the Broadcasting Standards Authority

RESOUND – NZ CLASSICAL MUSIC INITIATIVE (SOUNZ)	TARGET NUMBER	ACTUAL NUMBER	BUDGET \$000	ACTUAL \$000
Recordings of music works relicensed and approved for broadcast	225	64*	100	100
Recordings of music works relicensed and available online	300	55*		
Relicensed works scheduled for broadcast on RNZ Concert	30	30**		

* The period under review saw the work on recordings of music works come to a close with available recordings exhausted earlier than anticipated. This sees the introduction of Phase 2 which focuses on the recording and filming of New Zealand composed art music.

** Calendar year 2012

Special Interest radio:

COMMUNITY RADIO	TARGET HOURS	ACTUAL HOURS	TARGET \$000	ACTUAL \$000	
Access and Special Interest radio	26,160	26,160	6,199	2,394	
Pacific Island Radio	Samoa Capital Radio	1,976		1,976	180
	Niu FM and 531pi	8,672		8,672	3,465
	Hours of programming in at least 9 Pacific languages	3,952		3,952	
Total special interest radio	-	-	6,199	6,039	

Commercial radio and alternative radio:

SPOKEN CONTENT	TARGET HOURS	ACTUAL HOURS	BUDGET \$000	ACTUAL \$000
Children and Youth	212	212	450	261
Spiritual	90	84	110	114
Ethnic	24	104	141	73
Māori issues (English language)	96	96	75	75
Total spoken content	422	496	776	523

MUSIC CONTENT		TARGET	BUDGET \$000	ACTUAL	ACTUAL \$000	
Funding						
Making Tracks	Commercial	Songs funded	124	1,240	75	2,044
		% of songs that achieve a Radio Scope NZ40 Airplay Chart peak	60%		64%	
		Music videos funded	124		133	
		% of music videos that achieve a Radio Scope Top 40 Music Television Chart peak	60%		58%	
	Alternative	Songs funded	80	800	66	
		% of songs that achieve a Radio Scope Alt 40 Chart peak	60%		48%	
		Music videos funded	80		114	
		% of music videos that achieve a Radio Scope TV Top 40 Music Television Chart peak	60%		33%	
Music Promotion						
Content promoting NZ music - sound		24	1,525	22	1,487	
Content promoting NZ music - screen		3	730	2	350	
Other promotion and digital media		n/a	954	3	1,204	
Total domestic music promotion		-	3,209	-	3,041	
Total music content and promotion		-	5,249	-	5,085	

APPENDICES

Appendix 1: Television funding

Hours of funded television by genre

	2013*	2012*	2011*	2010*	2009	2008	2007	2006	2005	2004	2003
Drama/Comedy	110.5	94.5	121.5	105	102	92	103	89	103	108	108
Documentary/Information	112.9	139.5	133	216	99	123	104	131	107	109	109
Children/Young People	447.6	469.4	468	410	445	401	490	497	395	436	436
Special Interest/Other	291	262.3	261.5	201	181	188	212	253	419	298	298
Total	962	965.7	984	932	827	804	909	1,024	1,100	951	951

* Includes Platinum Fund investments

TV funding percentages by producer and broadcaster

BY BROADCASTER	2013*	2012*	2011*	2010*	2009	2008	2007	2006	2005	2004	2003
	%	%	%	%	%	%	%	%	%	%	%
TVNZ	58	64	58	55	58	65	60	65	74	75	80
MediaWorks	32	29	36	39	32	29	33	30	26	25	20
Prime	7	3	3	2	2	1	2	3	-	-	-
Māori TV	3	4	3	4	7	4	4	1	-	-	-
Regional channels±	-	-	-	-	1	1	1	1	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

BY PRODUCER	2013*	2012*	2011*	2010*	2009	2008	2007	2006	2005	2004	2003
TVNZ	7.7	9.6	7.6	11.9	13.8	10.8	12.7	15	9	11	15
MediaWorks	6.2	2.7	5.4	2	0.1	0.2	0.2	0.2	0	1	0
Prime	-	-	-	-	-	-	-	-	-	-	-
Māori TV	0.7	-	0.2	0.7	0.3	-	0.1	-	-	-	-
Independents	85.4	87.7	86.8	85.4	85.8	89	87	84.8	91	88	85
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

* Includes Platinum Fund investments

± Regional channels funded from Community Broadcasting from 2010

Television development funding

GENRE	DESCRIPTION	BROADCASTER	PRODUCER	NZ ON AIR FUNDING
Children	The Moe Show	TV3	Pop-Up Workshop	20,500
Children's Drama	Terry Teo (additional)	TV 2	Bunker Media	15,000
Comedy	Agent Anna 2	TV One	Great Southern Television	20,000
	Cover Band (additional)	TV One	The Downlowconcept	20,000
	My Buddy	TV3	Perendale Productions	10,000
	My Fale	TV One	The Downlowconcept	7,500
	Thin Ice	TV3	South Pacific Pictures	15,000
Documentary	Origins Of Māori	Māori Television	Scottie Douglas Productions	15,000
	Poi E	TV One	Black Inc Media	10,000
Drama	800 Words	TV One	South Pacific Pictures	20,000
	Dear Murderer	TV One	ScreenTime New Zealand	20,000
	Howard	TV One	The Gibson Group	10,000
	Indemnity	TV3	ScreenTime New Zealand	10,000
	Waggerton Hall	TV One	ScreenTime New Zealand	20,000
	When We Go To War (additional)	TV One	Jump Film and Television	34,050
Total Development Fund				247,050

Television production funding - Platinum fund

GENRE	DESCRIPTION	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING	% OF COST
Documentary	Beyond The Edge	TV One	General Film Corporation	2.0	199,000	
	Making New Zealand	Prime	Top Shelf Productions	4.0	600,993	
	Our Big Blue Backyard	TV One	NHNZ	6.0	1,680,000	
	Q + A 2013	TV One	TVNZ	38.0	800,000	
	The Nation 2013	TV3	Front Page	36.0	890,840	
	The Sixth Man	Prime	Messenger Films	1.0	174,300	
	The Vote	TV3	TVWorks	10.0	905,000	
	War News	Prime	The Gibson Group	5.0	1,670,000	
Total Documentary				102.0	6,920,133	52.03%
Drama	Field Punishment No. 1	TV One	Lippy Pictures	2.0	2,725,340	
	Harry (additional)	TV3	Desert Road	0.0	50,000	
	Hope & Wire (Incl 1 Hour 'Making Of' Programme)	TV3	Gpp-H&W	7.0	5,122,664	
Total Drama				9.0	7,898,004	91.21%
Total Platinum Fund				111.0	14,818,137	67.48%

Television production funding - Contestable Fund

GENRE	DESCRIPTION	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING	% OF COST
Arts/Culture	Anzac Day 2013	Māori Television	Māori Television	3.0	100,000	
	Anzac Day National Comm. Service 2013	TV One	TVNZ	1.5	44,992	
	New Zealand Television Awards 2012	TV One	TVNZ	1.5	150,000	
	Polyfest 2013	TV 2	TVNZ	3.0	251,257	
	Showtime (additional)	TV One	Greenstone TV	0.0	13,820	
	The Art Of The Architect (additional)	TV One	TVNZ	0.0	37,000	
	The Naughty Bits	Prime	Top Shelf Productions	3.0	394,823	
	Vodafone NZ Music Awards 2012	FOUR	TWWorks	2.5	144,533	
	The X Factor NZ	TV3	TWWorks	30.0	1,600,000	
Total				44.5	2,736,425	29.75%
Children	Just The Job 8	TV 2	Dave Mason Productions	5.0	167,403	
	Let's Get Inventin' 7	TV 2	Luke Nola & Friends	5.0	572,460	
	Moe	FOUR	Pop-Up Workshop	2.5	299,951	
	Operation Hero 3	TV 2	The Gibson Group	5.0	480,000	
	Poppet Stars	TV 2	You And Media	2.1	387,865	
	Small Blacks TV 2013	TV 2	Cereal TV	10.5	200,000	
	Smokefree Rockquest 2013	FOUR	Satin & Lace Productions	3.0	304,727	
	Sticky TV 2013	FOUR	Pickled Possum Productions	145.8	2,244,442	
	The Erin Simpson Show 2013	TV 2	Whitebait Productions	116.7	3,080,400	
	Tiki Tour 2013	TV 2	Tiki Tour [2010]	56.0	1,585,472	
	Totes Māori	TV 2	TVNZ	12.5	958,911	
	What Now 2013	TV 2	What Now	80.0	3,088,700	
Total				444.1	13,370,331	89.54%
Children's Drama	Girl Vs Boy 2	TV 2	KHF Media	3.5	1,006,998	
Total				3.5	1,006,998	94.60%
Comedy	7 Days 2013	TV3	TWWorks	13.0	760,000	
	7 Days 2013 (additional)	TV3	TWWorks	3.0	179,795	
	Auckland Daze 2	TV One	Brown Sugar Apple Grunt Productions	3.0	822,230	
	Ben & Steve World Famous In...	TV3	TWWorks	4.0	134,283	
	Best Bits	TV One	The Downlowconcept	6.5	385,280	
	Comedy Gala 2013	TV3	TWWorks	2.0	124,133	
	Cover Band	TV One	The Downlowconcept	3.0	1,141,946	
	Jono And Ben At Ten 2013	TV3	TWWorks	10.0	948,651	
	Short Poppies	TV One	Augusto	4.0	700,526	
	Super City 2	TV3	Super Fumes	4.0	1,536,926	

	The Late Night Big Breakfast	TV One	Moon Enterprises	5.0	210,305	
	The Year That Was	TV 2	Satellite Media Group	4.0	211,705	
	Total			61.5	7,155,780	66.38%
Documentary	Aftermath (additional)	Prime	Paua Productions	3.0	524,303	
	Along For The Ride	TV One	The Gibson Group	3.5	430,695	
	Animal Files	Prime	Screentime New Zealand	6.5	449,293	
	Back To The Source	TV3	Top Shelf Productions	6.0	818,846	
	Christchurch From The Streets: Re-Edited Version	TV One	Frank Film	3.0	28,020	
	Country Calendar 2013	TV One	TVNZ	15.0	425,036	
	El Alamein - The 70th Anniversary	Māori Television	Māori Television	1.0	81,500	
	Family Secret	TV3	Eyeworks New Zealand	5.0	819,768	
	First Crossings 2	TV One	Eyeworks New Zealand	8.0	1,037,748	
	Radar Across The Pacific 2	TV One	Zeitgeist Productions	4.0	499,349	
	Songs From The Inside 2	Māori Television	Awa Films	5.5	245,000	
	Street Hospital	TV 2	The Gibson Group	5.0	575,000	
	Te Ara Wairua - A New Hope	Māori Television	Brave Star Media	5.5	200,020	
	The Berry Boys	TV One	Production Shed TV	1.0	203,895	
	The Hard Stuff With Nigel Latta	TV One	Razor Films	6.0	749,787	
	The Works	Prime	Top Shelf Productions	1.0	120,266	
	Topp Country	TV One	Diva Productions	5.0	563,003	
	What Makes Us Who We Are? (additional)	TV One	Razor Films	0.0	58,000	
	World War One Stories	TV3	A C Productions	0.9	107,117	
	Pakipūmeka 2012-13					
	Educating Rangī	Māori Television	Scottie Douglas Productions	1.0	125,000	
	How Bizarre	Māori Television	Big Pictures Company	1.0	125,135	
	Rethinking Rehab	Māori Television	Notable Pictures	1.0	125,792	
	Rtd: Ready To Drink	Māori Television	GoodLife Films	1.0	124,900	
	Te Kati: The Goethe Mystery	Māori Television	Kura Productions	1.0	125,603	
	The Black Legacy	Māori Television	Maui Productions	1.0	114,346	
	Whare Tapa Wha	Māori Television	Messenger Films	1.0	124,880	
	Once Were Warriors - Where Are They Now?	Māori Television	Jump Film And Television	1.0	117,711	
	Our Children Are Dying	Māori Television	Red Sky Film And Television	1.0	125,000	
	<i>Funds Remaining (Pakipūmeka)</i>			<i>1.0</i>	<i>141,633</i>	
	Total			94.9	9,186,646	62.08%
Drama	Anzac Girls	Prime	Screentime New Zealand	6.0	480,000	
	Genesis	TV One	Genesis Pictures	2.0	198,000	
	Nothing Trivial 3	TV One	South Pacific Pictures	13.0	6,734,000	
	Project L	TV One	Condor Encore	2.0	2,645,075	
	The Almighty Johnsons 3	TV3	South Pacific Pictures	13.0	6,900,000	
	The Kick	TV One	Great Southern Television	2.0	2,807,184	

	The Patriarch	Māori Television	Jump Film and Television	2.0	250,000	
	Total			40.0	20,014,259	40.24%
Special Interest	Attitude 2013	TV One	Attitude Pictures	17.5	1,718,450	
	Attitude Awards 2012	TV One	Attitude Pictures	1.0	120,935	
	Attitude Awards 2013	TV One	Attitude Pictures	1.0	148,285	
	Back Benches	Prime	TVNZ	20.0	629,187	
	Both Worlds 2	TV3	Notable Pictures	5.0	382,816	
	Fresh 2013	TV 2	TVNZ	10.0	800,613	
	Media3 2013	TV3	Top Shelf Productions	10.0	500,858	
	Neighbourhood 2013	TV One	Satellite Media Group	17.5	1,399,798	
	Praise Be 2013	TV One	TVNZ	20.0	330,000	
	Pukana Subtitles 2013	FOUR	Cinco Cine Film Productions	0.0	68,680	
	Real Pasifik	TV One	Zoomslide Media	3.5	295,000	
	Rural Delivery 2013	TV One	Showdown Productions	20.0	1,100,000	
	Tagata Pasifika 2013	TV One	TVNZ	26.0	1,554,912	
	The Nutters Club 2013	Māori Television	Top Shelf Productions	10.0	346,501	
	Young Farmer Contest 2013	TV One	Dexterity Productions	1.0	99,913	
		Total			162.5	9,495,948
	Media Access Charitable Trust Establishment grant		Media Access Charitable Trust	0.0	250,000	
	TV Captioning And Audio Description 2012-13		TVNZ	0.0	2,610,148	
	Total			0.0	2,860,148	
Total				851.0	62,966,387	56.96%
				962.0	80,891,722	

Appendix 2: Community broadcasting - Access radio funding

ACCESS AND PACIFIC ISLAND RADIO	CAPITAL FUND	RADIO STATIONS	TOTAL NZ ON AIR FUNDING
Access Community Radio Auckland Inc		Planet FM	250,000
Access Radio Taranaki Trust		Access R.T	170,000
Access Radio Wairarapa		Arrow FM	135,000
Canterbury Communications Trust		Plains FM	230,000
Coast Access Radio		Coast Access Radio	135,000
Hills Radio Trust		Otago Access Radio	169,000
Manawatu Access Radio		Access Manawatu	165,000
National Pacific Radio Trust	214,858	Niu FM & 531pi	3,464,858
NZ Radio For The Print Disabled		Radio Reading Service	110,348
Radio Kidnappers		Radio Kidnappers	170,000
Si'ufofoga o le Laumua Trust		Samoa Capital Radio	180,000
Southland Community Broadcasters		Radio Southland	165,000
Tasman Broadcasting Trust		Fresh FM	195,000
Waikato Community Broadcasting	40,594*	Free FM	270,594
Wellington Access Broadcasting Society Inc		Wellington Access Radio	220,000
Total	255,452		6,029,800

* On behalf of Access Internet Radio Project management - 10 stations.

Community broadcasting - Regional television funding

PROGRAMME NAME	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING
9 Local News 2012-13	Channel 9 Dunedin TV	Allied Press	144.0	170,000
Central News 2012-13	TV Central	Kaimai Family Television Network Trust	120.0	155,000
Channel North News 2012-13	Channel North	Northland TV Charitable Trust	43.0	86,915
Chatroom 2012-13	Television Hawkes Bay	Television Hawkes Bay	69.0	85,000
Christchurch From The Streets	Canterbury Television	Frank Film	6.5	225,110
CTV News 2012-13	Canterbury Television	Canterbury Television	125.0	210,000
Mainland Local News 2012-13	Mainland Television	Mainland Television	48.0	81,429
Rotorua City News 2012-13	TV Rotorua	Rotorua Television Trust	120.0	110,000
South Today 2012-13	Cue TV	CUE Television	88.0	170,000
Te Hiku News 2012-13	Te Hiku Media	Te Hiku Media	46.7	37,947
Tonight At Seven 2012-13	FACE TV	Triangle Television	120.0	300,000
UnderCurrent 2012-13	Tararua Television	Tararua Television Trust	41.6	85,000
Total			971.8	1,716,401

Community broadcasting - Radio programme production

GENRE	DESCRIPTION	BROADCASTER	PRODUCER	TOTAL HOURS	NZ ON AIR FUNDING
Children	That's The Story 2012/13	The Radio Network	Loud Mouth Productions	52.0	39,000
	Total			52.0	39,000
Special Interest	Christmas 2012	NewstalkZB	Christian Broadcasting Association	18.0	17,124
	Easter 2013	NewstalkZB	Christian Broadcasting Association	12.0	16,000
	Paakiwaha 2012/13	UMA Broadcasting	UMA Broadcasting	96.0	75,000
	Real Life with John Cowan 2012/13	NewstalkZB	Christian Broadcasting Association	48.0	12,000
	Scrubcutter 2012-13	NewstalkZB	Christian Broadcasting Association	6.0	70,000
	The Nutters Club Radio Show	NewstalkZB	The Key To Life Charitable Trust	104.0	73,000
	Total			284.0	263,124
Youth	Sealed Section 2012/13	The Radio Network	The Radio Network	60.0	49,000
	Te Puutake & The Source 2012-13	Mediaworks Radio	Stretchmark Productions	100.0	174,185
	Total			160.0	223,185
Total			496.0	525,309	

Appendix 3: NZ Music funding

NZ Music – Making Tracks (Recordings with videos)

Artist and Song (all \$10,000). Categorisation of “Alternative” and “Mainstream” based on recommendation of the Making Tracks panels of the day.

Alternative

Aldous Harding - Hunter	Mark Vanilau - Simplicity
Andrew Keoghan - Better Company	Marlon Williams - Bloodletter
Andrew Keoghan & Claire Duncan - Stuck In Melodies	Maya Vanya - Run
Autumn Splendour - Claire	No Why - So Young
Beach Pigs - 333	Paper Cranes - Little Darling
Bulletproof - The Warning featuring Silva Emcee	Paquin - Quiet Hearts
Cairo Knife Fight - Numb Distraction	Princess Chelsea - No Church On Sunday
Charity Children - Fare Thee Well	Queen Shirl'e - Humanity
Christoph El Truento - G A L A X Y (theaudience wildcard)	Rackets - Separator
City Oh Sigh - Sometimes	Ria Hall - They Come Marching
Cool Rainbows - Universe	Robert Scott - Lazy Boy
Die! Die! Die! - Angel	Sherpa - Stars Aren't Play Doh
Disasteradio - Creep City	She's So Rad - Cool It
Dudley Benson - Muscles	She's So Rad - Levels
Estère - I Spy	Street Chant - Blah
Esther Stephens - Under You	Suren Unka - Golden Town featuring Gala Georgette
Farah Loux - Great Escape	Tami Neilson - Texas featuring Delaney Davidson & Marlon Williams
Faster Pussycat Kill Kill - Sebastian	The Emilys - Play It Cool
Franko - Vagabond (theaudience wildcard)	The Eversons - Baby You're A Jerk
French For Rabbits - Goat	The Eversons - Good At Making Enemies
French For Rabbits - Gone, Gone, Gone	The Phoenix Foundation - Evolution Did
Graham Panther - Promises	The Phoenix Foundation - Thames Soup
Grand Rapids - Sorry, You're Crazy	The Phoenix Foundation - The Captain
Happiness Stan - Melville's Big White Whale	The Ruby Suns - Desert Of Pop
Head Like A Hole - Hardest Battle	The Sami Sisters - Jump Start
Jay Knight - Keller Helens featuring Raiza Biza, Louie Knuxx & Diaz Grimm (theaudience wildcard)	The Tiny Lies - Bag Of Bones
Jay Roacher - Pretty Day To Die (theaudience wildcard)	Tiny Ruins - Carriages
Kittens Of The Internet - Living The Dream	Tiny Ruins - Me At The Museum, You In The Winter Garden
Las Tetas - The Plains	Urbantramper - Stephen Dedalus Is My Homeboy
Liam Finn - Snug As	Urbantramper - Your Lung Meridian
Lips - Freddy Bardot	Watercolours - Nightswimmer (theaudience wildcard)
Lisa Crawley - Best Friend	Watercolours - Visions
Loui The Zu - In The Winter	
Louie Knuxx - Ain't Felt A Thing In Years (theaudience wildcard)	
	Total: 66 tracks

Mainstream

Abby Lee - Square One
Ahoribuzz - Sugar
All The Colours - Shame (When The Art Is Gone)
Anika, Boh & Hollie - Don't Really Care
Anna Coddington - Bird In The Hand
Anna Coddington - The Runner
Annah Mac - Bucket
Annah Mac - Crossfire
Banglade\$H - Lean
Blacklistt - Burn
Blacklistt - Home
Brooke Duff - Say To You
Brooke Duff - The Real You
Clap Clap Riot - Everybody
Dane Rumble - Not Alone featuring Jupiter Project
Dane Rumble - Tonight
Delete Delete - Sedated
Earthworm - We Had To Go
Eden Mulholland - Growing Up
Eden Mulholland - Take Flight
Ekko Park - My Crime
Elizabeth Marvelly - Collisions
Five Mile Town - Curious Creature
Five Mile Town - The Lucky Ones
Five Mile Town - Without Myself
Goodshirt - Sierra Leone
J Williams - Ms Rita featuring Sidney Diamond & Ria Hall
J Williams - Never Let Go featuring DJ Lenium
Jamie McDell - Angel
Jamie McDell - Life In Sunshine
Jeremy Redmore - One Day Alone
Jesse Sheehan - Illuminated
Jesse Sheehan - Sunshine
Jessie G - Ooh La La
Joseph & Maia - Nothing I Can Do
Josh Leys - Bye Bye Baby
K.One - The Same You
L.A. Mitchell - Lose The Game
Ladió - Ikarus

Lightning On Me - Careless
Lisa Crawley - Elizabeth
Lisa Crawley - Tide Is Low
Lisa Crawley - What Would I Give (theaudience wildcard)
Little Oceans - Focus Harder (theaudience wildcard)
Little Oceans - Illuminated
L-O L-O - Need Your Love
Mark Vanilau - Giant Of The Sea (theaudience wildcard)
Massad - Love Is Gone
Mulholland - Loneliness For Free
New Vinyl - Something I Ain't Seen (Rockquest winner)
Opshop - All I Ask
PNC - Kobe & Lebron featuring David Dallas (theaudience wildcard)
PNC - Love Jones featuring Pieter T
Randa - Cosby Kid
Ria Hall - Taku Reo
Sam Allen - Assurance
Seth Haapu - The Battle Sway
Smashproof - Forever
Smashproof - Paint Fade
Sound The Ocean - Spring
Stan Walker - Take It Easy
Streets Of Laredo - Girlfriend
Streets Of Laredo - Laredo
The Palms - Sun
The Wyld - Rome
Tipene - Letter To The Stars featuring Teva Valentine
Titanium - Come On Home
Titanium - Sky
Titanium - Soundtrack To Summer featuring Jupiter Project
Tyra Hammond - Stop Messin Round
Tyree - Fighter
Vince Harder - Hold You featuring K. One & J Williams
Von Voin Strum - Take Me Home
Zeal Presents - Typical Boy featuring Ria
Zkabby Jams - Rastaman (Pacifica Beats winner)

Total: 75 tracks

NZ Music – Making Tracks (Videos only)

Artist and Song (all \$6,000). Categorisation of “Alternative” and “Mainstream” based on recommendation of the Making Tracks panels of the day.

Alternative

Artisan Guns - Rain In Summer
At Peace - Anaesthetised
At Peace - Flowers
Autumn Splendour - Jeff
Beach Pigs - Paid In Cash
Black City Lights - Offering
Boycrush - Secrets featuring Watercolours
Bulletproof - Zion's Theme featuring Mc Tali
Craig Terris - The Hills Of Song
Ghost Wave - Orb
Great North - To Leave Someone
Jbrown & The Mic Smith - Like This
Jetski Safari - Like A Lie featuring Helen Corry
Julia Deans - Broken Home
Kody Nielson - Demons
Kong Fooey - Let Go featuring Maitreya & Madame Butterfly
Ladió - Automatic
Ladió - Shine On
Latinaotearoa - Something About You
Lawrence Arabia - The 03
Little Lapin - Waiting Room
Loui The Zu - City Of China
Maisey Rika - Ruaimoko featuring Anika Moa
Males - So High
Mali Mali - Magnetic North

Nightchoir - Pretty Good
No - Another Life
Orchestra Of Spheres - Fingerweg
P Money - Finding God featuring At Peace
PCP Eagles - I Hate The Mall
Princess Chelsea - Frack
Princess Chelsea - We're So Lost
Randa - Frankenstein
SJD - Make Love Ask Questions Later
State Of Mind & Sasha Vee - Black Raven
Tali - Jet Set Love
Tama Waipara - Medicine Man
The Bads - Good Lies
The Eversons - Terminally Lame
The Golden Awesome - Autumn
The Psychs - She Was A Girl
Tom Lark - Go Get A Job
Trei - Running featuring Thomas Oliver
Truth - Rain Dancer featuringayne
Two Cartoons - Bubblewrap
Unknown Mortal Orchestra - From The Sun
Unknown Mortal Orchestra - Swim & Sleep (Like A Shark)
Von Voin Strum - Power & Filth
Total: 48 tracks

Mainstream

Aaradhna - Lorena Bobbitt
Anika, Boh & Hollie - Be Mine
Anika, Boh & Hollie - Why Don't We
Awa - Perfect Day
Bic Runga - If You Really Do
Breaks Co-Op - One Moment In Time
Cavell - Last Summer
Clap Clap Riot - Sweet Patricia
Clara Van Wel - Beautiful
David Dallas - Don't Want The World
David Dallas - Running
David Dallas - Wire featuring Ruby Frost
Dick Johnson, Tiki Taane & Boh Runga - Shadows
DJ Cxl - Yo DJ featuring Sabre
DJ Lenium - Want It featuring K.One
Donell Lewis - If It Ain't With You
Donell Lewis - Missing My Love featuring Fortafy
Eden Mulholland - Blueprint
Ermehn - Remember When featuring Selena Daniels
Evan Sinton - Prisoner's Cinema
Ezra Vine - Celeste
Gareth Thomas - Gone Cold
Go Stop Go - If You Want It
Goodshirt - Out Of Our League
Hurricane Kids - Over
Iva Lamkum & P Money - Doo Bop
Julia Deans - Walking In The Sun
Junica - Let Me Go Out
Junica - You're My Sun
Kids Of 88 - Lala

Kids Of 88 - The Drug
Konflikt - Keep It Moving featuring Tyree
Luke Thompson - Walls
Mile High - The Past
New Way Home - Tides
Opshop - Never Leave Me Again
P Money - Celebration Flow featuring Aaradhna & Talib Kweli
Pieter T - Your Love (Right Here)
Pieter T - Make Believe
Pieter T - Rumours
Rival State - Aces
Rival State - Sisters Of Fate
Rival State - White Cliffs
Ruby Frost - Young
Sassy & The Pocketbook - Slumber
Shapeshifter - Diamond Trade
Shapeshifter - Gravity
Shapeshifter - In Colour
Soljah - Message
Sons Of Zion - Superman
Sons Of Zion - Tell Her
Tahuna Breaks - Smooth
The Make Believe - Til The End Of Time
The Veils - Through The Deep Dark Wood
These Four Walls - Saints & Sinners
Tomorrow People - Irie Music
Tomorrow People - You Give Me Something
Tyree - Take Me Away featuring Five A & Scribe

Total: 58 tracks

NZ Music Radio Programmes

PROGRAMME	STATION	NZ ON AIR FUNDING
35 Years On	Radio Active	10,000
As Kiwi As	Classic Hits	50,000
Backyard Beats	Mai FM	30,000
Base FM	Base FM	80,000
Extended Play 2	95bFM	37,800
Fresh Produce	Flava FM	30,000
Homegrown	Radio Rhema	30,000
Kiwi FM - Radio Shows	Kiwi FM	300,000
Locals Only (2012)	Radio Hauraki	15,000
Locals Only (2013)	Radio Hauraki	30,000
Off The Record	The Rock	50,000
The Audience Chart Show	95bFM, Contact FM, The Most FM, Radio Control, RDU and Radio One	104,500
The Jump	George FM	20,000
The Most FM	Most FM	40,000
The Slab	The Edge	50,000
The Word	ZM	50,000
Wired	More FM	40,000
Total		967,300

NZ Music Television Programmes

PROGRAMME	CHANNEL	NZ ON AIR FUNDING
FOUR Live NZ Music & Decent Exposure	FOUR & C4	250,000
NZOwn	Juice TV	100,000
Total		350,000

Student Radio Stations

STATION	PROGRAMME	NZ ON AIR FUNDING
95Bfm, Auckland	Freak The Sheep	
	95bFM Top Ten	
	Fancy New Band (Feature)	
	The Breakfast Club	
	Fancy New Band (Showcase)	
	Summer Series	
	Private Functions	
	bStreet	
	St Jerome's Laneway	
Total		180,000
Radio Active, Wellington	The Garden Shed	
	The NZ Music Show	
	NZ Music Live To Airs	
	NZ Music Month	
	Hatched	
Total		100,000
Radio Control, Palmerston North	The Local Show	
	Manawatahi Time	
	Live To Airs	
Total		60,000
Radio One, Dunedin	The Local	
	NZ Music Month	
	The Remote Control Sessions	
	R1 Band Wars	
Total		80,000
RDU 98.5Fm, Christchurch	The Sheep Technique	
	The Green Room	
	Cacophony (NZ Music)	
	Monday Drive (NZ Music)	
	Live To Airs	
	Roundup	
Total		100,000
Total		520,000

Appendix 4: Music Promotion

NZ MUSIC PROMOTION	NZ ON AIR FUNDING
Music Awards Sponsorship	148,000
Music Advertising	34,485
Kiwi Hit Discs	89,998
kiwihits.co.nz	84,079
NZ Music Month	5,000
Local Music Promotions	78,023
Radioscope	14,500
Total NZ Music Promotion	454,085

Appendix 5: Māori broadcasting funding

Television

PROGRAMME NAME	GENRE	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING
Genesis	Drama	TV One	Genesis Pictures	2.0	198,000
Songs From The Inside 2	Documentary	Māori Television	Awa Films	5.5	245,000
Pukana Subtitles 2013	Special Interest	FOUR	Cinco Cine Film Productions	48.0	68,680
Te Ara Wairua - A New Hope	Documentary	Māori Television	Brave Star Media	5.5	200,020
The Life And Times Of Temuera Morrison*	Documentary	TV One	Black Inc Media	4.0	424,887
The Patriarch	Drama	Māori Television	Jump Film and Television	2.0	250,000
Tiki Tour 2013	Children	TV 2	Tiki Tour (2010)	56.0	1,585,472
Totes Māori	Children	TV 2	Television New Zealand	12.5	958,911
Pakipūmeka Aotearoa 2012/13	Documentary	Māori Television			
Educating Rangī			Scottie Douglas Productions	1.0	125,000
How Bizarre			Big Pictures Company	1.0	125,135
Rethinking Rehab			Notable Pictures	1.0	125,792
Rtd: Ready To Drink			GoodLife Films	1.0	124,900
Te Kati: The Goethe Mystery			Kura Productions	1.0	125,603
The Black Legacy			Maui Productions	1.0	114,346
Whare Tapa Whā			Marchford Films	1.0	124,880
Total				142.5	4,796,626

* This series funded from TV One Docs

Radio

PROGRAMME NAME	GENRE	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING
Te Puutake	Youth	Mai/various	Stretchmark Productions	100.0	174,185
Paakiwaha	Māori	Waatea/various	UMA Broadcasting	96.0	75,000
Total				196.0	249,185

Total Māori content funding	5,045,811
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Appendix 6: Pacific broadcasting funding

Television

PROGRAMME NAME	GENRE	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING
Tagata Pasifika 2013	Special Interest	TV One	Television New Zealand	26.0	1,554,912
Polyfest 2013	Arts Culture	TV2	Television New Zealand	3.0	251,257
Radar Across The Pacific Series 2	Documentary	TV One	Zeitgeist Productions	4.0	499,349
Fresh 2013	Special Interest	TV2	Television New Zealand	10.0	800,613
Real Pasifik	Special Interest	TV One	Zoomslide Media	3.0	295,000
Total				46.0	3,401,131

Regional TV

PROGRAMME NAME	GENRE	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING
Pacific Viewpoint	Current Affairs	Face TV	Pasifika Broadcasting	48.0	60,000
Total				48.0	60,000

Radio

PROGRAMME NAME	GENRE	BROADCASTER	PRODUCER	HOURS	NZ ON AIR FUNDING
Niu FM/531pi	Pacific	Niu FM/531pi	National Pacific Radio Trust	8,736	3,250,000
Samoa Capital Radio	Pacific	Samoa Capital Radio	Si'ufoga o le Laumua Trust	1,976	180,000
Total				10,712	3,430,000

Digital media

PROGRAMME NAME	CONTRACTOR NAME	NZ ON AIR FUNDING
The Coconet	Tiki Lounge Productions	499,272
The Factory	Jump Film And Television	600,000
Total		1,099,272
Total Pacific content funding		7,990,403

Appendix 7: Digital funding

ACTIVITY	CONTRACTOR NAME	NZ ON AIR FUNDING
Digital Media fund - Ignite		
Hook Ups	Fumes Production	44,950
Kiwi ABC	Baba La	34,500
Let's Get Inventin' App	Luke Nola & Friends	45,000
LoadingDocs	Notable Pictures	45,000
Taite Music Prize	NZ Herald Online	6,550
The Big Sing 2012	R2 (2011)	18,000
The Big Sing 2013	R2 (2011)	30,000
Woodville	Clayweaver Productions	44,819
Digital Media Fund - Kickstart		
The Coconet	Tikilounge Productions	499,272
The Factory	Jump Film And Television	600,000
Websites		
AudioCulture	Digital Media Trust	379,770
NZ On Screen	Digital Media Trust	999,578
theaudience website 12/13	Amplifier Holdings	370,000
DSO Assistance		
Regional television digital switchover assistance fund	Cue TV, Invercargill	107,411
	Te Hiku TV, Kaitaia	
	Television, Hawkes Bay	
Total		3,224,850

DIRECTORY

Members

Miriam Dean / Chair	of Auckland
Nicole Hoey <i>until December 2012</i>	of Auckland
Michael Glading	of Auckland
Stephen McElrea	of Auckland
Caren Rangi	of Napier
Ross McRobie	of Wanaka
Kim Wicksteed <i>from January 2013</i>	of Havelock North

Staff

Jane Wrightson	Chief Executive
Nicky Andrew	Executive Assistant
Allanah Kalafatelis	Communications Manager
Brenda Leeuwenberg	Digital Strategist (part time)
Brendan Smyth	NZ Music Manager
Sarah Crowe	Assistant NZ Music Manager
Jeff Newton	Broadcast Promotions Executive (Auckland)
Tania Dean	Repertoire Coordinator (Auckland)
Glenn Usmar	Television Manager
Benedict Reid	Television Contracts Executive
Fiona Mulder	Television Funding Coordinator
Teresa Tito	Executive Assistant Television
Keith Collins	Community Broadcasting Manager
Alan Shaw	Chief Financial Officer
Hui-Ping Wu	Accountant
Siammone Mounlath	Assistant Accountant
Trish Cross	Receptionist/ Administrator (shared with BSA)

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