

Annual

Report

1995/96



*The mission of
NZ On Air is
to be a catalyst
for distinctive
New Zealand
broadcasting.*

statement of purpose and goals

NZ On Air's purpose is to ensure that New Zealanders have a diverse range of broadcasting services that would not otherwise be provided on a commercial basis.

To achieve this, NZ On Air has the following goals:

- To fund programming on television and radio about New Zealand and New Zealand interests, including drama and documentary, and the broadcasting of New Zealand music, that:
 - Ensures that mainstream audiences have access to a variety of good quality New Zealand programming;
 - Promotes Maori language and culture in mainstream programming for all New Zealanders; and
 - Provides a range of broadcasts for special interest audiences including women, children, persons with disabilities, and minorities in the community including ethnic minorities.
- To maintain and, where appropriate, extend the coverage of television and radio to New Zealand communities that would otherwise not receive a commercially viable signal.
- To encourage the establishment and operation of archives of programmes that are likely to be of historical interest in New Zealand.
- To maximise income from the collection of the Public Broadcasting Fee to provide funding for New Zealand broadcasting.

The key strategies that will be applied are:

- To encourage broadcasters to maintain a sustained commitment to programmes reflecting New Zealand identity and culture.
- To facilitate diversity in broadcasting by supporting a range of New Zealand programmes for both minority and mainstream audiences.
- To research audience needs for, and audience response to, NZ On Air funded programmes.
- To consult with interested parties regarding policy development.
- To take into account other sources of funding or income in assessing the level of NZ On Air subsidy required for a particular proposal and to consider the potential size of the audience likely to benefit from funded projects.

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David Beatson • Chairman

chairman's introduction

Broadcasting in New Zealand is in a state of rapid change.

The proliferation of television channels (networks, regional channels, music channels, Sky and cable television), the increase in the number of radio stations, as well as the rapid growth in the use of the Internet and other computer technologies are all adding to the volume of foreign information, entertainment, and culture available to New Zealanders.

As a nation, we must be alert to the wider world around us - but we cannot afford to be passive consumers of other peoples' cultures.

We need the ability to express our own ideas, speak in our own languages, tell our own stories, sing our own songs, and give shape to our own visions of the world.

It is now more important than ever that New Zealanders have access to a wide range of home-grown, high quality radio and television programmes. We need the capacity both to produce them today and to preserve them for the enjoyment of future generations.

This annual report summarises the programmes and broadcasting services that NZ On Air has provided to New Zealanders over the last year.

But there are some important highlights that I would like to bring to the reader's attention:

- 862,500 viewers enjoyed the *Billy T James Special* and audiences of over 500,000 were attracted to nine other productions or series of programmes produced with the help of NZ On Air funding.
- NZ On Air funding helped to produce 822 hours of New Zealand television programmes in the year - a rich and diverse range of drama, comedies, documentaries, children's programmes and other special interest productions.
- National Radio attracted more than 578,000 listeners a week. Concert FM's weekly audiences averaged 240,000 during the year and both networks ran against the general radio trend by increasing the time listeners spent tuned in to their programmes.
- Most of the 36 New Zealand records that entered the singles charts in the past year were backed by NZ On Air music videos and funding for New Zealand music schemes like the *Kiwi Hit Disc* has helped commercial radio stations with contemporary music formats to play on average 10% New Zealand music.
- TVNZ and NZ On Air reached agreement on funding arrangements to ensure New Zealanders in thinly populated areas of the country continue to receive TV One and TV2 transmission.

Late in the past year, Merv Norrish completed his seven year term as the founding chairman of NZ On Air. Without overseas models or other experiences to use as a reference, Merv Norrish made this unique public broadcasting concept work. His skills as a chairman and his style of supporting consensus and consultation were pivotal in establishing the organisation on a successful footing.

Our thanks go to him and to Gay Sharlotte, who also completed a seven year term as a board member during the year. Gay Sharlotte chaired the radio subcommittee and played an important part in establishing NZ On Air's policies to support access and Maori radio.

I must also acknowledge the contribution of my colleagues on the current board and the staff of NZ On Air in helping the organisation achieve its objectives during the year.

The year ahead will be my first as chairman, and there are challenges to face.

Our planning for the coming year indicates that we have reached the peak of what can be done within the constraints of a Broadcasting Fee which has remained unchanged for seven years.

The overseas content in the expanding range of television, radio and other electronic communications services offered to New Zealanders is now growing much faster than our own capacity to support the local production needed to balance the nation's broadcast diet.

It's time for some constructive debate and decisions about the value we place on the expression of our own culture through the media of radio and television.

David Beatson
Chairman

board members



Jim Stevenson
Deputy Chairman



Barbara Stewart



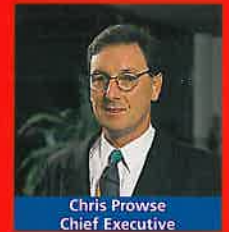
Roger Horrocks



Trish Stevenson



Pamela Meekings - Stewart



Chris Prowse
Chief Executive

chief executive's report

This year NZ On Air has produced two complementary publications. This Annual Report details our performance for the year ended 30 June 1996 with comparisons to budget and the previous year. In July we published our Statement of Intent which covers objectives, performance targets and budgets for the coming year.

A summary of the issues raised in the Statement of Intent is given later in this report.

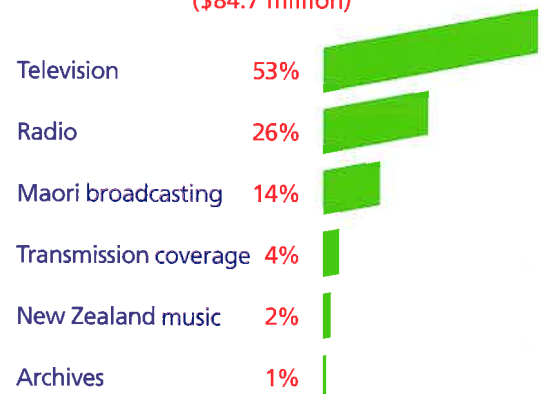
The report that follows emphasises the diversity of broadcasting services that NZ On Air provides from the collection of the Broadcasting Fee - supporting New Zealand produced television programmes, radio services such as National Radio and Concert FM, Maori broadcasting, transmission coverage, New Zealand music and archiving. Without this support the 'big picture' of New Zealand broadcasting would look incomplete, like a jigsaw puzzle with many missing pieces. The missing pieces would be New Zealand programmes; the depth and breadth of New Zealand life and culture would not be represented in broadcasting.

In general, NZ On Air has continued to support the areas of broadcasting that have been developed since it was established in 1989. However, this year's television programme funding of \$44.9 million was less than the budget of \$48.8 million. This was primarily the result of an increase in expenditure for non-commercial television transmission coverage following the settlement with TVNZ on the level of subsidy required for this service, and an increase in the provision for Broadcasting Fee doubtful debts of \$5.4 million for outstanding Fee accounts for previous years which may not be collectible.

Despite the decrease in television expenditure, the budgeted hours of funded television programming was exceeded, with 822 hours funded compared with a target of 800 hours. That target was reduced from the previous year to acknowledge the impact of the end of funding for the high-volume *Shortland Street*. This series would not have happened without the original support from NZ On Air. We were able to reduce our funding each year until finally the broadcaster was able to meet the full cost of production.

Drama hours and expenditure were lower than forecast due to the number of suitable projects available during the year. This is partly a timing matter and the demand for drama funding is expected to be higher in the coming year. Funding for drama was reallocated to other genres to meet demand, with notable increases in programming for special interest audiences and children in particular.

APPLICATION OF TOTAL BROADCAST FUNDING Actual 1995/96 (\$84.7 million)



television

NZ On Air funds a diverse range of television programmes to appeal to a variety of viewers, recognising that every New Zealander belongs to both mass and niche audiences. Nevertheless, funding decisions concentrate on programmes from four key groups: drama/comedy, documentary, children and special interest.

The top ten NZ On Air-funded programmes broadcast during the twelve months ended 30 June 1996 were:

Title	Number of Viewers	
<i>The Billy T James Special</i>	862,500	Comedy
<i>Once Were Warriors</i>	705,200	Drama
<i>Jonah Lomu: Superstar</i>	608,100	Documentary
<i>Country Calendar</i>	577,000	Documentary
<i>Shortland Street</i>	567,100	Drama
<i>A Different Beat: The Police Dog</i>	567,100	Documentary
<i>Letter To Blanchy</i>	553,800	Comedy
<i>Skellerup Young Farmer 1995</i>	552,300	Special Interest
<i>Heartland: Catlins</i>	534,500	Documentary
<i>The Way We Were</i>	508,200	Documentary

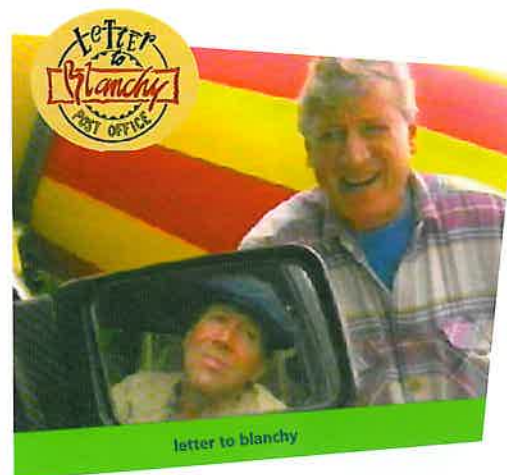
Source: AGB McNair - All people 5+. Series episodes are combined to provide the average number of viewers per episode.

Drama

In 1995/96, a record-breaking range of drama was seen, with quality offerings in almost all forms of this genre. During the year, NZ On Air departed from its four-year funding association with TV2's celebrated *Shortland Street*, confident that the series could now go it alone. New dramas funded were especially chosen to appeal to devotees of other drama styles, as part of NZ On Air's commitment to making a difference to the television fare on offer.

TV2's *City Life* explores the lives and loves of a group of young urban twenty-somethings. Also for the young-in-mind audience was TV3's *Topless Women Talk About Their Lives*, an original and critically-acclaimed series of four-minute "micro-dramas" from Harry Sinclair and Fiona Copland. In style and content, both series break new ground for New Zealand television drama.

Another ground-breaker was the television premiere of the gritty *Once Were Warriors* (TV3), the award-winning feature film from Lee Tamahori and Robin Scholes. NZ On Air occasionally funds quality films which can extend the range of drama on television, and is proud to have assisted this film.



NZ On Air
funds a diverse
range of television
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of viewers.

Screening from September 1995 were the first New Zealand dramas commissioned specifically for the prestigious *Montana Sunday Theatre* slot on TV One. Jonathan Cullinane and Stephen Batt's *Trifecta* attracted the largest audience with over 400,000 viewers, but the most controversial was *Forgotten Silver* from Peter Jackson and Costa Botes, an elaborate spoof and a highly original way to mark the Centenary Of Cinema which happened this year worldwide.

The five other dramas successfully proved yet again that our writers, actors and directors can make diverse, challenging work which can both provoke and entertain. The positive audience response convinced NZ On Air to commit development funding to support a new set of one-off dramas, which will screen in 1997.

The quality newsroom series *CoverStory* debuted on TV3 in 1995 to excellent critical response but disappointing ratings. Recognising its potential for TV One, TVNZ indicated strong interest and agreed to support a second series for screening later in 1996.

Comedy fans were also well served. The team of David McPhail, Jon Gadsby, Peter Rowley and A K Grant mailed us more *Letters To Blanche* (TV One). The series was second only to *Mr Bean* in 1995's nationwide top comedy rankings and is the first New Zealand comedy series to enjoy such success for many years. The 1996 series attracted an equally favourable response, with over half a million viewers regularly tuning in. The evergreen talent of Billy T James also proved a hit, with a 1996 compilation special drawing a huge audience on TV2.

Skitz (TV3) continued in its zany, politically incorrect fashion, providing a distinctive half-hour of borax poking. The late night *Pulp Comedy* (TV3) was also successfully launched, featuring the difficult and merciless art of stand-up comedy hosted by rising star Mike King.

Recognising the lack of ongoing New Zealand comedy for TV2 viewers, NZ On Air provided development funding for *Comedy Showcase*, a series of stand-alone comedy half-hours from a range of writers and directors. It will screen in 1997 and it is hoped that a series will spin off from this initiative.

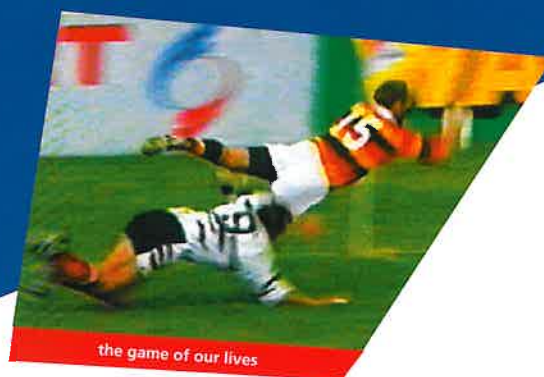
Children's Programming

Programming for children went from strength to strength. NZ On Air targets three main age groups, according to research on children's learning. For pre-schoolers, the award-winning *You & Me* (TV3), hosted by the much-loved Suzy Cato, entered its fifth year of production.

For both pre-school and primary age viewers, the first NZ On Air-funded animation initiative, *The Magical World Of Margaret Mahy* (TV2) went to air on Anzac Day. TV3 launched *Oscar & Friends* and *Squirt* later in the year, the latter featuring New Zealand's first real-time animated host. *Hairy Maclary* will screen on TV2 in 1997, and NZ On Air has announced funding for a new animated series *The Adventures Of Cumie The Cloud* which will play in 1998. Animation is a favourite type of viewing for children and New Zealand content in this genre provides children with a special relationship to their own world.



Documentary programmes continued to screen at record levels.



Especially for primary school-age viewers, the daily *Get Real* (TV2) was launched as an exciting development in quality information programming for children. The perennial *What Now?* shifted to Sunday mornings on TV2, and the new commercial-free environment helped give the series a distinctive fresh look. Its popularity hit new highs with well over a quarter of primary school-aged children regularly tuning in.

The first new New Zealand half-hour children's drama to screen in several years, *Mirror Mirror* (TV One), went to air late in 1995 and received enthusiastic feedback. The first series won Gold at Worldfest Houston, and NZ On Air has now funded development for a second series.

For teenagers, *Ice TV* (TV3) entered its second series and its quirky blend of information and engaging silliness earned it high approval from its demanding audience. *Mai Time* (TV2) went solo on Saturday mornings and does more than any other programme to affirm Maori language and culture for its teenage audience.

Documentary

Documentary programmes continued to screen at record levels. For the broadcast year ended December 1995, 257 hours had screened, the highest number since NZ On Air began collating statistics in 1988. A mere 43 hours were recorded in that year. In 1995, five NZ On Air-funded documentaries were included in the top ten documentaries screened from around the world by TVNZ and TV3, each attracting around 600,000 viewers. They were as diverse as *Jonah Lomu: Superstar*, *An Immigrant Nation* and *Heartland*.

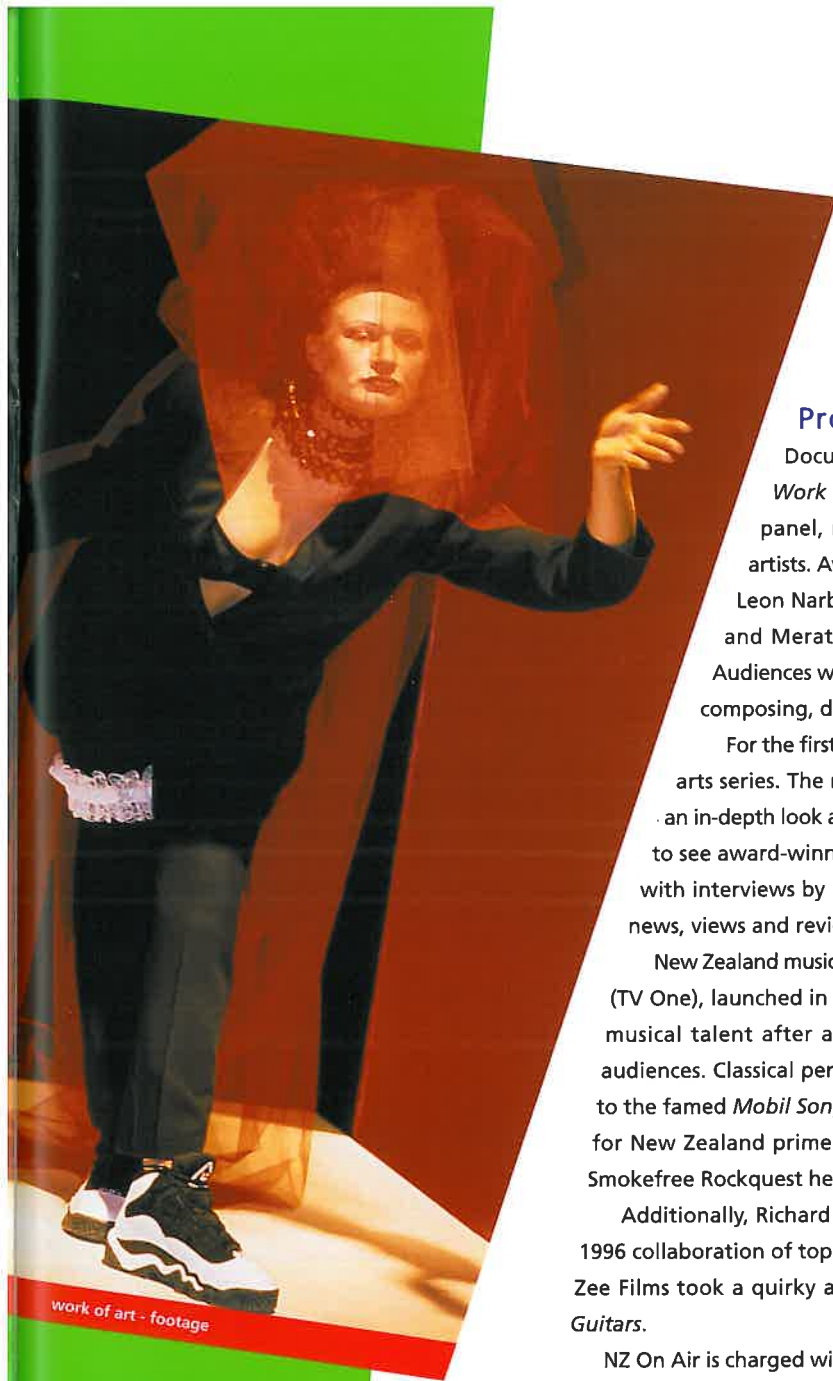
There is a pleasing trend by TV One to screen short-run themed series such as George Andrews' social history of rugby, *The Game Of Our Lives* and Marcia Russell's exploration of the last decade's restructuring of New Zealand, *Revolution. Rangatira*, scheduled to screen in 1997, will tell the stories of contemporary Maori leaders. All these series give viewers access to programming with broader research and subject development. They provide a welcome opportunity to consider issues in more depth, and add variety to the extensive range of one-off documentaries.

Inside New Zealand continued on TV3, its fifth series providing a prolific outlet for stories about ordinary and extraordinary New Zealanders. It remains one of TV3's most popular local programmes, with strong appeal to women, and the documentaries frequently go on to receive international recognition. For example, Ninox Films' *Pacific Rescue* won the Best Documentary prize at the 1995 Chicago Film & Video Festival, and Top Shelf's *Cinema Of Unease* drew highly favourable comment as one of the best of the international Centenary Of Cinema commemorative films.

Longer-run half-hour series are also making a welcome return. Communicado made the 22-part *The Way We Were*, which presented the treasures of the television archives. The series soon became a high point of the TV One Wednesday evening schedule. NZ On Air has now helped fund a second series. Ninox Films received funding to make a 12-part series on the workings of a public hospital to be seen on TV3 in 1997. It will be the first observational series of its kind made in New Zealand.



television commemorated



work of art - footage

Programmes for Special Interest Audiences

Documentaries for specialist audiences were also funded. Ten new *Work Of Art* programmes were selected by a joint NZ On Air / TVNZ panel, recognising unique collaborations between film-makers and artists. Award-winning director Bruce Morrison looked at James K Baxter, Leon Narbey observed a range of top photographers in *Visible Evidence*, and Merata Mita is exploring the story of the Maori drum in *Te Pahu*. Audiences will see intimate portrayals of a range of other art forms including composing, dance, kinetic art and dramatic monologue.

For the first time in New Zealand, viewers were able to watch two distinctive arts series. The new *For Art's Sake* on TV One, hosted by Alison Parr, provided an in-depth look at various artistic endeavours and also provided rare opportunities to see award-winning art films again. *Sunday* on TV3, hosted by Kerre Woodham with interviews by Brian Edwards, provided a breezy, opinionated mix of cultural news, views and reviews.

New Zealand musical performers were featured in a range of programmes. *Showcase* (TV One), launched in July 1996, presents the cream of "undiscovered" New Zealand musical talent after a nationwide search. The programme has since drawn huge audiences. Classical performers ranged from the youthful *Westpac Young Performers* to the famed *Mobil Song Quest*. There was a regrettable lack of broadcast opportunity for New Zealand prime time contemporary music programmes, but coverage of the Smokefree Rockquest helped encourage secondary school musicianship.

Additionally, Richard Driver documented the hugely successful ENZSO concerts, the 1996 collaboration of top pop musicians and the New Zealand Symphony Orchestra, and Zee Films took a quirky approach to interpretations of a New Zealand anthem in *Ten Guitars*.

NZ On Air is charged with funding programming for minority groups in the community. Two main ethnic groupings are provided with specific information series, both on eTV (TV One). *Tagata Pasifika* screened a high quality mix of topics relevant to eight Pacific Island groups living in New Zealand. *Asia Dynamic* provided special programming for members of the Asian community in New Zealand, and *Ethnic Cooking* showed cultural as well as culinary specialities.

that there are opportunities in prime time programming for the range of New Zealand's cultural and ethnic groupings to be represented. Programming specifically for Maori audiences is the responsibility of the independent funding agency Te Mangai Paho.

Other special interest audiences provided with information programming this year were those interested in business (*The NBR Report*), Christianity (*Praise Be* and the *Religious Specials*), parents and caregivers (*Parent Time*), people with disabilities (*Four In Ten*) and the gay and lesbian community (*express Report*).



tagata pasifika

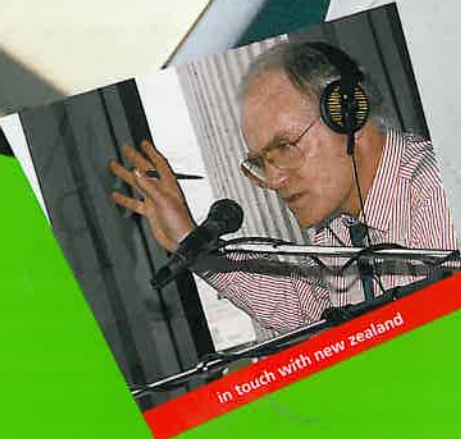


asia dynamic

national radio and concert fm



radio impro



in touch with new zealand



the classical can opener

It has been a year of major change for the country's two flagship public radio networks, National Radio and Concert FM.

The changes have been significant but largely behind the scenes and, for the most part, unnoticed by the networks' substantial listenership.

In December 1995, the Radio New Zealand Act came into force, separating the non-commercial public radio services of Radio New Zealand from the commercial arm of the company. It established public radio as an independent entity with its own Board of Governors and, most importantly, its own clearly defined charter.

The separation of the commercial and non-commercial services had long been advocated by NZ On Air because it removed the potential for conflict between commercial and non-commercial objectives and offered greater transparency and clear accountability. It also paved the way for the Government to sell the commercial arm of the company.

In September 1995, funding for National Radio and Concert FM for the three years 1995/96 to 1997/98 was confirmed via a directive to NZ On Air from the Minister of Broadcasting. The directive confirmed funding of "not less than \$19.4 million per annum" for the three years, offering public radio a measure of security.

The management of National Radio and Concert FM then embarked on a far-reaching business mapping exercise designed to equip the new company for an independent future and to drive efficiencies in management, operations and programming.

Meanwhile, on air, the quality programmes for which National Radio and Concert FM are known continued to inform and entertain hundreds of thousands of New Zealanders each week.

Morning Report, with anchors Mike Hosking and Geoff Robinson, and Brian Edwards' lively Saturday morning magazine programme, *Top O' The Morning* along with hosts Kim Hill, Linda Rose, Wayne Mowat and Alison Parr offered regular, popular fare. New programmes like *Whenua!* from veteran broadcaster Henare Te Ua and one-offs like the Elizabeth Alley/Jonathan Dennis offering, *A Day Without Art*, both challenged and inspired listeners.

National Radio and Concert FM between them picked up eight awards and special commendations at the New Zealand Radio Awards in April.

On Concert FM, highlights included extensive coverage of the International Festival of the Arts in Wellington in March - 34 concerts were recorded and broadcast to the nation - and innovations like the *Festival Of Youth* featuring performances by young New Zealand musicians and *The Classical Can Opener*, a beginners' guide for those wanting to learn more about music.

The national weekly cumulative audience for National Radio is currently of the order of 578,000 people and the weekly Concert FM audience is of the order of 240,000. Over the last four years there has been a decline in the time spent listening to radio generally but it is encouraging to note that this trend is not evident in the case of National Radio and Concert FM. Surveys suggest that time spent listening to radio generally is down by 8.3% compared with 1992 but, in the case of National Radio and Concert FM, time spent listening is up by 13.2%. This is a credit to the networks.

With the separation now settled, the charter in place and funding secure, National Radio and Concert FM have a solid platform to grow the programme and grow the audience.

On air, the quality programmes for which National Radio and Concert FM are known continued to inform and entertain hundreds of thousands of New Zealanders each week.

access radio



Access radio services are now established in ten centres around the country - Auckland, Hamilton, Hawkes Bay, Masterton, the Kapiti Coast, Wellington, Tasman Bays, Christchurch, Dunedin and Invercargill.

The Hawkes Bay station - Radio Kidnappers - was added to the access radio map last year; this year it was the Kapiti Coast. Coast Access Radio is based at Waikanae and will serve a population of some 53,000 living in the area from Pukerua Bay in the south to Levin in the north using a frequency (1512kHz) reserved by the Government for non-commercial community radio. At year's end, Coast Access Radio was readying itself to go to air.

Also based in Levin is the Radio Reading Service run by Radio for the Print Disabled which has been on air for ten years catering for people who cannot hold, see or read regular publications. In the wake of a review of the service carried out for NZ On Air during the year by an independent consultant, Radio for the Print Disabled has developed an ambitious ten-year plan to expand the operation and work at audience growth. The plan calls for an increase in funding from NZ On Air, a call that NZ On Air was still considering at year's end.

This year it was Plains FM's turn to pick up the award for Best Access/Community Programme at the New Zealand Radio Awards - the third time that a Plains' programme has been selected in four years. The latest award went to Plains' Kids FM children's radio project. The other finalists came from Wellington (*Peace Report Special: Hiroshima Day*) and Invercargill (*Wimmin On Radio*).



pacific island radio

In Auckland, Radio 531pi provided a dedicated Pacific Island community radio service for the city's 120,000+ Pacific Island population.

In Auckland Radio, 531pi provided a dedicated Pacific Island community radio service for the city's 120,000+ Pacific Island population and Samoan Capital Radio provided a 35-hour a week service for the majority Pacific Island population in Wellington.

In February the Ministry of Commerce and the Ministry of Pacific Island Affairs embarked on a series of consultations with Pacific Island communities around the country as part of a review of Government policy on Pacific Island broadcasting. Meetings were held in areas of greatest Pacific Island population - Auckland, Hamilton, Tokoroa, Wellington and Christchurch. The meetings sought community views on the present range of Pacific Island broadcasting services and what was needed to satisfy community aspirations in future.

The Ministries' report was submitted to the Minister of Pacific Island Affairs and the Minister of Broadcasting at the end of June.



radio programmes

Broadcasting Fee funding for syndicated radio shows which play on commercial radio stations around the country is a recent development. NZ On Air first offered funding for projects of this kind three years ago and, since then, a handful of programmes have been successfully pioneered.

The priority at present is radio drama/comedy and children's programmes in keeping with the emphasis given to drama and children's interests in the Broadcasting Act.

The most ambitious undertaking is *The Caffeine Comedy Hour* and *Starship Cortina*, two series produced by ComedyFest and Studio Time in Auckland and carried by 50 radio stations around the country in peak listening times. *The Caffeine Comedy Hour* is a "fast-paced comedy sketch show" while *Starship Cortina* is described as a "space adventure serial". The weekly audience for the two shows is estimated at more than 400,000 people.

Last year *The Caffeine Comedy Hour* picked up the Mobil Radio Award for Best Daily or Weekly Series; this year the award went to *Starship Cortina*.

The other syndicated radio shows funded during the year are aimed at children and teenagers. The children's radio strand, *Buckeroo*, is made up of three serials - *Daisy The Crazy Cow*, *Adventures In Electro World* and *Ashley's Worlds* which are played on 20 radio stations around the country.

For teenagers there is *Rampage*, a one-hour weekly youth magazine show containing music features but also items dealing with youth issues - youth and the law, dating, peer pressure, careers, etc - often fronted by high school and tertiary students. The *Rampage* show is presented by Kelly Tikao and produced by Barbara Cuttance (well known for her work with the Smokefree high school Rockquest) and is played on 20 radio stations around the country including influential stations like The Box in Wellington, 89FM in Gisborne and KCC in Northland.

Funding for projects of this kind is limited. The success of projects like *The Caffeine Comedy Hour* and *Starship Cortina* has whetted the appetite of broadcasters and producers alike but it is unlikely that NZ On Air will be able to expand its work in this area in the coming 12 months because of budget constraints.



rampage

maori broadcasting

NZ On Air has a responsibility under the Broadcasting Act to promote te reo Maori and tikanga Maori through broadcasting. This was mainly achieved this year by complying with a directive from the Minister of Broadcasting to transfer 13.4% of Public Broadcasting Fee income (net of collection costs) to the Maori broadcasting funding agency Te Mangai Paho. The amount of Public Broadcasting Fee income transferred to Te Mangai Paho was \$11.5 million.

Te Mangai Paho applies this funding to Maori radio and television services aimed primarily at Maori audiences. Te Mangai Paho is a crown-owned entity, independent from NZ On Air, which reports separately on its activities.

To complement the work of Te Mangai Paho, NZ On Air provides funding for a range of broadcasting that features Maori and Maori interests through mainstream television and radio programming for a general audience, including Maori. On television, examples were two more *Nga Puna* dramas, *Happy Birthday Sir Howard*, the *MDC Maori Sports Awards*, the series of six one-hour *Rangatira* documentary programmes and the youth series *Mai Time*. On radio, NZ On Air's funding contract with National Radio provides for at least 250 hours per annum of programming dealing with Maori issues and featuring Maori music. This includes the use of te reo Maori. Maori programming on National Radio includes the weekday *News In Maori*, *Mana News*, *Whenua!* and the Maori language current affairs programme *Mauri!* In addition, funding is provided to National Radio's Maori archive *Nga Taonga Korero*.

Maori artists like Emma Paki, Maree Sheehan, DLT and Moana & The Moahunters also feature regularly on NZ On Air's *Kiwi Hit Disc* compilations aimed at boosting commercial radio airplay of New Zealand music, and about 15% of NZ On Air-funded music videos are by Maori artists.





new zealand music

After the excitement of 1994 when more records by New Zealand artists entered the national singles charts than at any time in the past 20 years and four New Zealand records topped the singles charts, 1995 was a quieter year for New Zealand music.

However, there were some spectacular airplay successes - most notably, OMC's trans-Tasman chart-topper *How Bizarre* - and 36 records by New Zealand artists made the charts.

Most of the 36 charting singles - 64% - were backed by NZ On Air funded music videos which picked up substantial television airplay on TV2's weekly music shows and on the music channels, Max TV in Auckland, Cry TV in Christchurch and Juice Music Television on Sky's Orange channel through the night.

At year end the 320 or so NZ On Air-funded music videos in circulation had accumulated an estimated 50,026 screenings between them, contributing to a high presence and profile for New Zealand music on music television.

At the 1996 Clear Music & Entertainment Awards, two of the three finalists for Best Music Video were NZ On Air-funded clips (Throw's *Honeyblonde* and Joint Force's *Static*) and at the 1996 Flying Fish New Zealand Music Video Awards, all five awards were taken by NZ On Air-funded clips including the premier award which went to Jonathan King for the Dam Native clip *Behold My Kool Style*.

Opportunities for music video airplay continue to increase albeit via regional UHF channels rather than on the three national networks. A new music channel went to air in Palmerston North (Dog TV) and new channels in Hamilton (Static TV) and Dunedin (Channel 9) which also play music videos supplemented the opportunities available via Max, Juice, Cry and on Mainland TV in Nelson.



NZ On Air's efforts to get more New Zealand music played on radio were again concentrated on three strategies - funding for syndicated and networked radio shows played on commercial and campus stations, funding for records which get significant commercial radio airplay and the *Kiwi Hit Disc* project, aimed at getting new New Zealand music into the hands of every radio station in the country.

This year five syndicated radio shows played on commercial radio stations - *Counting The Beat*, *Rock Your Radio*, *Keeping It Kiwi*, *Long Player* and *Kiwi Yarna* - supplementing New Zealand music shows like *Freak The Sheep*, *un-chart-ed* and *InsideTrack* which played on the campus radio stations; 42 records qualified for Radio Hits (significant airplay) funding; and 94 tracks were delivered to all 175 radio stations in the country via six volumes of *Kiwi Hit Disc*.

During the year NZ On Air carried out an in-depth review of its New Zealand music schemes aimed at quantifying the impact of the schemes.

A critical part of this exercise was an attempt to quantify the level of New Zealand music being played on radio. NZ On Air commissioned an independent survey of New Zealand music content on key commercial stations which are in the business of programming new music and are targeting the youth audience. This survey - based on 36 commercial stations - suggests that New Zealand music content is 9.9%. This increases to about 14% once the contribution of the campus radio stations is taken into account.

To date, NZ On Air's New Zealand music strategies have been crafted, quite deliberately, to promote new music for the youth audience.

However, many mainstream radio stations cannot play the likes of Supergroove and Shihad because they are targeting an older audience. With this in mind, NZ On Air has been working this year on a new compilation of Kiwi classic hits from the 25 years 1965 to 1990 to complement the *Kiwi Hit Disc* focus on new New Zealand music.

At year end, NZ On Air was ready to deliver this *Kiwi Gold Disc* compilation to radio stations throughout the country as a way of further increasing the opportunities for New Zealand music to play on radio.



shihad

There were some spectacular airplay successes this year - most notably, OMC's trans - Tasman chart - topper How Bizarre.



One of NZ On Air's statutory responsibilities is to maintain and, where appropriate, extend the coverage of television and radio to communities that would otherwise not receive a commercially viable signal. The emphasis has been to ensure that as many New Zealanders as possible have access to TV One, TV2, TV3, National Radio and a community radio service. These services benefit the largest number of people.

During the year NZ On Air reached agreement with TVNZ on an appropriate subsidy level to assist TVNZ to operate 164 TV One transmitters (providing transmission to 35,421 people) and 90 TV2 transmitters (providing transmission to 29,209 people) in parts of New Zealand that TVNZ considers are not commercially viable. These are generally thinly populated areas where it is both difficult and expensive to provide coverage. Over 1% of the population benefits from this support from NZ On Air. The annual cost of providing this service is \$2.0 million. The total funding of \$2.7 million provided to TVNZ during the year included a retrospective payment to adjust provisional payments made in earlier years.

NZ On Air also provided funding to increase TV3's coverage to a further 6,951 people in Golden Bay and to help TVNZ improve coverage and the quality of transmission in South Taranaki.

Funding of \$228,000 was provided to the Chatham Islands Television & Radio Society to operate a television service broadcasting a selection of TVNZ programming by video and satellite. Without this funding, the 750 Chatham Islanders would not receive a television service.

NZ On Air funding contributed to community radio services for the people of Murchison (via Fifeshire FM out of Nelson), the Mackenzie Country (via Port FM out of Timaru), South Westland (via Radio Scenicland out of Greymouth), Te Anau (via Radio New Zealand's

transmission coverage



mount
cargill

ZAFM service out of Invercargill) and Te Kuiti (via Radio Waitomo). Without this funding, these parts of the country would be deprived of local radio because it is not commercially viable for broadcasters to provide a service.

Over the last six years NZ On Air has funded major extensions to the National Radio and Concert FM networks. National Radio now reaches 96% of the population (compared with only 89% in 1989 when NZ On Air was set up) and Concert FM reaches 94% of the population (80% in 1989). The last of these public radio coverage extension projects - the Concert FM service in Central Otago - was completed in June 1995.

Since then NZ On Air has concentrated on developing a low-cost solution to National Radio coverage deficiencies outside the main trunk transmission system. As part of this development work, NZ On Air has funded a trial community-owned and operated National Radio relay in Twizel in the Mackenzie Country. The Twizel relay went to air at the end of March 1996 with help from Transpower and Electricorp and local interests including the Twizel Promotion & Development Association, the Mackenzie District Council and the local Community Board.

The key to providing small and remote centres with access to a National Radio service is finding a way to get the signal to these difficult-to-reach areas cheaply. During the year NZ On Air investigated satellite opportunities. Satellite offers the ideal solution to the problem because the satellite signal will reach virtually every last nook and cranny.

At year end NZ On Air was putting the finishing touches to a plan to solve the last National Radio coverage deficiencies via locally-funded community-owned and operated relays (based on the Twizel prototype) fed by an NZ On Air funded satellite signal.

NZ On Air has a statutory responsibility to encourage the establishment and operation of archives of programmes that are likely to be of historical interest in New Zealand. During the year funding was provided to archive both television and radio programmes.

Funding of \$460,240 was provided to the New Zealand Television Archive operated by TVNZ to archive a range of programmes broadcast by TVNZ and TV3. During the year the New Zealand Television Archive acquired 1,402 hours of recently broadcast programming. This was 6% up on the previous year. The programming included a range of news and current affairs, drama, documentaries and special interest programming. In addition to archiving current programming the Archive preserved 180 hours of historic television material covering important documentary, lifestyle and arts programmes from the 1960s and 1970s.

The New Zealand Film Archive received funding of \$90,921 during the year to archive a range of historic television material made by independent television producers that had not previously been archived.

NZ On Air's funding for radio archiving is channelled through Radio New Zealand's Sound Archives in Christchurch and Radio New Zealand's Maori archive Nga Taonga Korero which is based at National Radio's Te Reo O Aotearoa unit in Auckland. The Christchurch Sound Archives received funding of \$371,000 this year and \$119,522 went towards the costs of maintaining the Nga Taonga Korero collection.

The Christchurch Sound Archives' acquisitions and preservation programme this year added 4,338 titles to the database. Two significant catalogues were published during the year covering the general World War II collection and the wartime recordings from the Pacific theatre. The Sound Archives contributed also to National Radio's *Sounds Historical* programme produced by Jim Sullivan and broadcast on Sunday evenings, revealing some of the treasures in the collection.

During the year NZ On Air commenced a review of its radio and television archiving funding policy in order to define more clearly what broadcasts or programmes should be preserved, for whom and for what purpose, and in which format. A discussion paper will be circulated in the new year to interested parties outlining possible changes to funding methods.

archives



radio new zealand sound archives

broadcasting fee revenue

newsletter extract

For the seventh successive year NZ On Air has increased the number of Broadcasting Fee billings.

At year's end the total number of billings stood at 1,075,065 - up 23,648 on last year. During the year 96,685 new bills were issued and 73,037 Fee accounts were closed.

Although gross revenue from billings was up \$968,000 on last year to \$96 million, the provision for doubtful debts was increased by \$5.4 million, reducing income from the Broadcasting Fee to \$90.6 million.

The increase in the level of Broadcasting Fee billings over the last seven years from 848,000 Fee accounts to 1,075,065 has resulted in an increase in debtors and the need to increase the provision for billings that may not be collectible. While every effort will be made to recover all unpaid Fees, it is considered prudent to allow for the likelihood that a proportion of longstanding unpaid Fees may be difficult to collect.

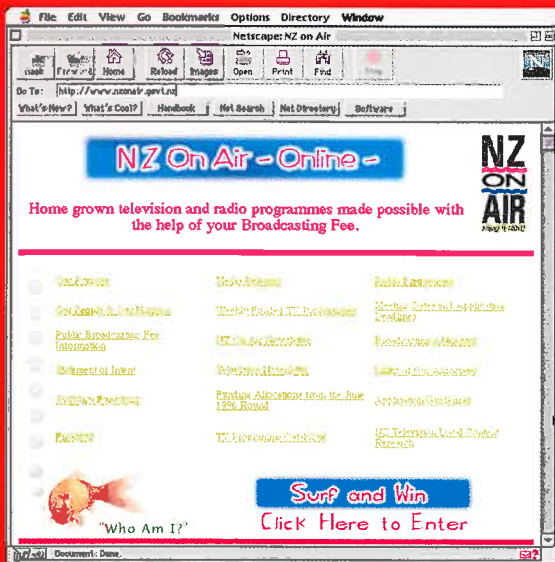
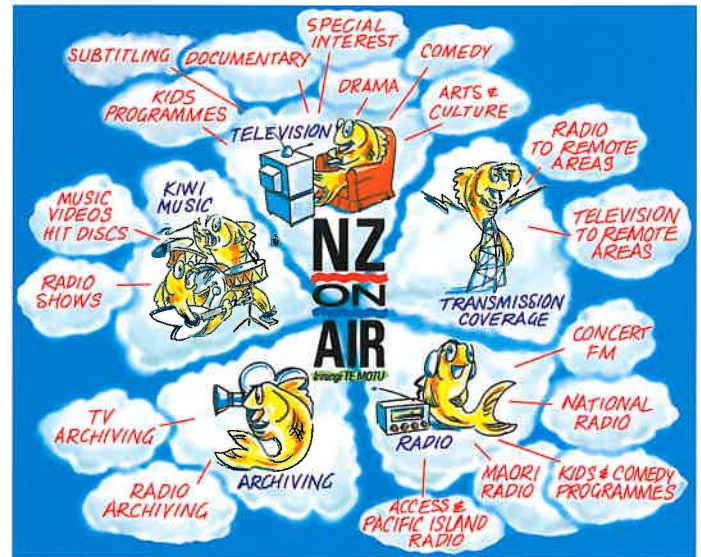
During the year some changes to billing and debt collection practices have been introduced with the objective of reducing debtors and improving the timeliness of payment. Cashflow from collection of the Broadcasting Fee has increased by \$3.7 million this year from the efforts made so far.

Overall Broadcasting Fee collection costs rose \$560,247 compared with last year. This was a result of increased expenditure on debt collection to collect unpaid Fees and an increase in NZ On Air's collection contractor's costs due to servicing the increased number of Fee-payer accounts and billings.

Compliance activity during the year centred on a major campaign to check multi-residence households through the country. This was in addition to the regular audits of single households. In total 81,920 household visits were made resulting in 48,781 new Fees being billed.

For the convenience of Fee-payers, payment-in-person facilities were extended to include the full branch network of the ANZ Bank and PostBank at the start of the year. Nearly 30,000 payments were transacted via these agencies. Direct debit as a payment method continued in popularity with over 30% more Fee-payers choosing this method bringing the total to nearly 29,000. About half of all payment transactions were made by mail, with about 18% paid through PostShops. Less than 11,000 (1%) of Fee-payers still pay through their television hire company.

Following on from last year, four quarterly issues of a newsletter were published and sent out with the bills. Research recently conducted indicates that just under half of the Fee-payers indicated that the newsletter did help make them more aware of how the Broadcasting Fee is used. This publication is considered a cost-effective way of informing Fee-payers of the role of NZ On Air and the local programming benefits funded by the Broadcasting Fee. In addition, NZ On Air now has a presence on the World Wide Web, giving further access to up to date information about NZ On Air and its activities.



nz on air on the internet - <http://www.nzonair.govt.nz/>

the year ahead

In July 1996 NZ On Air published its Statement of Intent for 1996/97. The Statement was circulated widely to Members of Parliament, the broadcasting industry and others interested in NZ On Air's work. The Statement of Intent sets out our objectives and performance targets as agreed between the Minister of Broadcasting and the Board of NZ On Air. This comprehensive document entitled *The Year Ahead* is available to anyone who is interested in NZ On Air's objectives and priorities for the coming year.

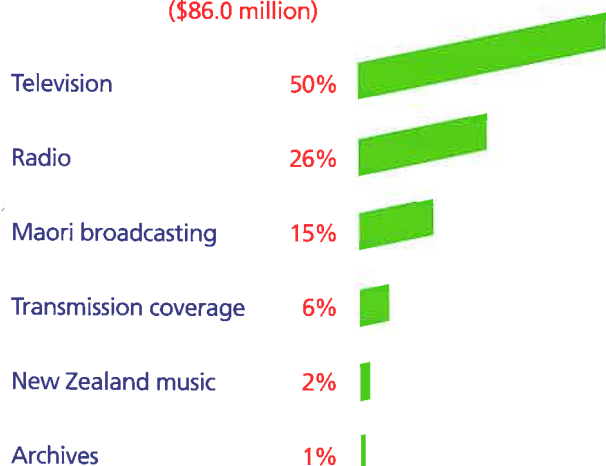
In summary, the salient matters impacting on NZ On Air in 1996/97 are -

- In the coming year NZ On Air expects to reach the limit of its capacity to raise funds for promoting public broadcasting from the collection of the Public Broadcasting Fee. As a consequence NZ On Air will not be able to meet the increasing demands to fund new initiatives without either an increase in the Fee or reducing existing funded services.
- The requirement of the Government to increase funding to Te Mangai Paho from the net Broadcasting Fee by \$1 million to \$12.6 million, together with the increased funding of \$1.8 million required to maintain non-commercial television coverage, will result in a decrease in funding available for television programming of \$1.7 million. Funding is expected to remain the same for radio, New Zealand music and archiving.

Regardless of these constraints NZ On Air is confident that it will continue in the coming year to ensure that New Zealanders have access to a diverse range of broadcasting services that would not otherwise be fully provided by broadcasters without the support of funding from the Broadcasting Fee.

APPLICATION OF BROADCAST FUNDING

Forecast 1996/97
(\$86.0 million)



Chris Prowse
Chief Executive

financial statements

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management statement

The management of the Broadcasting Commission (NZ On Air) is responsible for the preparation of these financial statements and the judgements used herein.

The management of NZ On Air is responsible for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

In the opinion of the management, these financial statements fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 1996.



David Beatson
Chairman



Chris Prowse
Chief Executive

statement of accounting policies

for the year ended 30 June 1996

The following accounting policies have been applied in the preparation of the financial statements.

A Reporting entity

The Broadcasting Commission (NZ On Air) was established by the Broadcasting Act 1989 (the Act). The functions and procedures of NZ On Air are set out in the Act. The financial statements are prepared in terms of the First Schedule of the Act and Part V of the Public Finance Amendment Act 1992. The financial statements cover the following activities of NZ On Air:

- Collection of the Public Broadcasting Fee; and
- Allocation of funds to:
 - television programme production;
 - radio broadcasting;
 - television and radio non-commercial transmission coverage;
 - television and radio archives; and
 - administration and consultation.

B Measurement base

The measurement base adopted is that of historical cost. The general accounting principles recognised as appropriate for the measurement and reporting of income and expenditure and financial position on a historical basis are as follows.

C Accounting policies

The following accounting policies which materially affect the measurement of the financial performance, financial position, cashflows, commitments and contingencies have been applied:

• Accounts receivable

Accounts receivable are shown at their estimated net realisable value after allowing for doubtful debts.

• Fixed assets

Fixed assets are stated at cost less accumulated depreciation. Provision for depreciation is calculated on a straight line basis to write down the cost of the assets by equal instalments to an estimated residual value at the end of the economic life of the asset.

Computer equipment	3 years to a nil residual value
Office equipment	5 years to a nil residual value
Furniture and fittings	6 years to a nil residual value
Leasehold alterations	6 years to a nil residual value

• Goods and services tax (GST)

The financial statements have been prepared exclusive of GST.

• Taxation

NZ On Air is exempt from income tax in accordance with section 51 of The Broadcasting Act 1989.

• Treatment of the allocation of funds and grants

Where a commitment is made against the current year's income, the allocation of funds and grants to broadcasting projects is treated as expenditure in the year the commitment is made. The liability arising from the commitment is reduced as the funds are advanced according to the funding agreement.

• Cash and bank and short term deposits

These investments are recorded at cost.

• Public Broadcasting Fee

Income from the Public Broadcasting Fee is accounted for at the time the invoice is issued. This is based on the Broadcasting (Public Broadcasting Fees) Regulations 1989 which establishes the Fee payer's liability as payable in advance.

• Income from broadcast production funding

Where NZ On Air is entitled to income as part of its terms and conditions of providing funding, such income is only recognised as and when the income is received.

• Financial instruments

NZ On Air is party to financial instrument arrangements including cash and bank, short term deposits and accounts receivable as part of its everyday operations, which are recognised in the financial statements. Revenue and expenditure in relation to all financial instruments are also recognised in the financial statements.

• Commitments

The allocation of funds and grant allocations against future years' income is recorded in the Statement of Commitments. Non-cancellable commitments are also disclosed in the Statement of Commitments at the point a contractual obligation arises.

• Contingent Liabilities

Contingent liabilities are disclosed at the point at which the contingency is evident.

D Changes in accounting policies

There have been no changes in accounting policies. All policies are applied on basis consistent with those used last year.

statement of financial performance

for the year ended 30 June 1996

	Notes	Actuals 1996 (\$000)	Budget 1996 (\$000)	Actuals 1995 (\$000)
Income				
Public Broadcasting Fee	1	90,590	95,791	95,004
Other income	2	3,836	1,500	3,201
Total income		\$94,426	\$97,291	\$98,205
Operating expenditure				
Public Broadcasting Fee collection costs	3	9,318	8,692	8,755
Administration and consultation	4	1,460	1,674	1,679
		\$10,778	\$10,366	\$10,434
Funding expenditure				
Television	5	44,928	48,800	50,579
Radio	6	22,138	22,059	21,771
Maori broadcasting	7	11,486	11,671	11,495
Transmission coverage	8	3,306	2,227	2,988
New Zealand music	9	1,835	1,884	1,802
Archives	10	1,042	916	916
		\$84,735	\$87,557	\$89,551
Total expenditure		\$95,513	\$97,923	\$99,985
Net surplus (deficit) for the year	11	(\$1,087)	(\$632)	(\$1,780)

statement of movements in equity

for the year ended 30 June 1996

Retained earnings at 1 July	1,431	48	1,731
Early childhood television fund at 1 July	584	584	2,064
Total equity at the beginning of the year	2,015	632	3,795
Total recognised revenues and expenses for the period (as above)	(1,087)	(632)	(1,780)
	\$928	-	\$2,015
Retained earnings at 30 June	928	-	1,431
Early childhood television fund at 30 June	-	-	584
Total equity at the year ended 30 June	\$928	-	\$2,015

The statement of accounting policies and the notes form an integral part of and should be read in conjunction with these financial statements.

statement of financial position

as at 30 June 1996

Current assets

- Cash and bank
- Short term deposits
- Accounts receivable
- Public Broadcasting Fee
- General

Notes

Actuals 1996 (\$000)	Budget 1996 (\$000)	Actuals 1995 (\$000)
----------------------------	---------------------------	----------------------------

12	4,079	2,000	1,405
	-	-	15,570
13	29,080	25,300	31,036
	422	100	554

Fixed assets

14	95	100	143
----	----	-----	-----

\$33,676	\$27,500	\$48,708
-----------------	-----------------	-----------------

Current liabilities

- Accounts payable
- Public Broadcasting Fees received in advance
- Funding liabilities

15

1,178	1,000	951
123	100	124
31,447	26,400	45,618

Public equity

928	-	2,015
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\$33,676	\$27,500	\$48,708
-----------------	-----------------	-----------------

The statement of accounting policies and the notes form an integral part of and should be read in conjunction with these financial statements.

statement of cash flows

for the year ended 30 June 1996

Cash flows from operating activities

Cash was provided from:

Public Broadcasting Fee	92,544	97,645	88,893
Interest received	1,193	990	1,441
Other income received	672	491	923
Goods and services tax (GST)	171	99	-

Cash was applied to:

Funding advances to broadcasters and programme producers	(96,548)	(103,619)	(89,645)
Payment to suppliers and employees (including Public Broadcasting Fee collection costs)	(10,917)	(10,554)	(10,260)
Goods and services tax (GST)	-	-	(360)

Net cash outflows from operating activities

Cash flows from investing activities

Cash was provided from:

Short term deposits	15,570	15,570	9,189
---------------------	--------	--------	-------

Cash was applied to:

Purchase of fixed assets	(11)	(27)	(15)
--------------------------	------	------	------

Net cash inflows from investing activities

Net increase in cash held	2,674	595	166
Opening cash as at 1 July	1,405	1,405	1,239

Closing cash as at 30 June

Actual Cash Balance is represented by:

Bank of New Zealand call deposits	3,900	2,000	1,300
Bank of New Zealand current accounts	179	-	105

Notes

11

12

	Actuals 1996 (\$000)	Budget 1996 (\$000)	Actuals 1995 (\$000)
Cash flows from operating activities			
Cash was provided from:			
Public Broadcasting Fee	92,544	97,645	88,893
Interest received	1,193	990	1,441
Other income received	672	491	923
Goods and services tax (GST)	171	99	-
Cash was applied to:			
Funding advances to broadcasters and programme producers	(96,548)	(103,619)	(89,645)
Payment to suppliers and employees (including Public Broadcasting Fee collection costs)	(10,917)	(10,554)	(10,260)
Goods and services tax (GST)	-	-	(360)
Net cash outflows from operating activities	(\$12,885)	(\$14,948)	(\$9,008)
Cash flows from investing activities			
Cash was provided from:			
Short term deposits	15,570	15,570	9,189
Cash was applied to:			
Purchase of fixed assets	(11)	(27)	(15)
Net cash inflows from investing activities	\$15,559	\$15,543	\$9,174
Net increase in cash held	2,674	595	166
Opening cash as at 1 July	1,405	1,405	1,239
Closing cash as at 30 June	\$4,079	\$2,000	\$1,405
Actual Cash Balance is represented by:			
Bank of New Zealand call deposits	3,900	2,000	1,300
Bank of New Zealand current accounts	179	-	105
	\$4,079	\$2,000	\$1,405

notes to the financial statements

for the year ended 30 June 1996

1. Public Broadcasting Fee Income

Gross Public Broadcasting Fee
Less increase in the provision for doubtful debts¹

¹ There is an increase in the provision for Public Broadcasting Fee accounts which have been billed in previous years which may not be collected.

1996 (\$000)	1995 (\$000)
95,972	95,004
(5,382)	-
\$90,590	\$95,004

2. Other Income

Writebacks of previous years' commitments which have since been withdrawn or reduced
Interest from deposits
Share of income from the sale of television programmes for broadcasts other than for New Zealand television broadcast
Other income

2,357	663
808	1,616
670	919
1	3
\$3,836	\$3,201

3. Public Broadcasting Fee Collection Costs

Direct collection costs
Compliance costs
Awareness advertising campaign
Administration
Depreciation
Audit fees

5,661	4,759
2,528	2,428
920	1,328
202	232
4	5
3	3
\$9,318	\$8,755

4. Administration and Consultation Expenditure

Personnel costs
Legal, public relations, and consultants
Office overheads
Consultation and research
Commission members' fees
Travel and communications
Depreciation
Audit fees
Loss/(Profit) on sale of fixed assets

558	691
288	248
241	258
113	189
62	62
121	137
55	68
15	20
7	6
\$1,460	\$1,679

5 Television Programme Funding

Drama
Documentaries
Children & young persons' programmes
Special interest programmes (Note)

Total Production funding
Plus Development funding
Total Television funding

1996		1995	
Hours	Funding (\$000)	Hours	Funding (\$000)
77	13,914	218	16,434
107	9,329	169	14,873
391	9,179	469	8,755
247	11,755	210	9,904
822	\$44,177	1,066	\$49,966
	751		613
	\$44,928		\$50,579

Note: Annual funding for the Teletext service (\$1,000,000) is included in the special interest programmes. However the total programme hours which have Teletext transcriptions are not included in the programme hours.

6 Radio

Radio New Zealand

National Radio

Concert FM

Access and special interest community radio

Auckland Access Community Radio

Radio 531pi (Auckland Pacific Island Radio)

Hamilton Access Radio

Hawkes Bay Access Radio

Wairarapa Access Radio

Print Disabled Radio (Levin)

Kapiti Coast Access Radio

Wellington Access Radio

Samoan Capital Radio (Wellington)

Tasman Bays Access Radio

Plains FM (Christchurch)

Otago Access Radio

Southland Access Radio

Programmes on commercial radio

Total Radio funding

7 Maori Broadcasting

Te Mangai Paho (Note)

Maori radio

Maori television programmes

Note: In the 1994/95 year funding for Maori radio stations and television programmes for the six months ended 31 December 1994 was provided directly by NZ On Air. From 1 January 1995 funding was allocated to Te Mangai Paho to provide for this purpose.

8 Transmission Coverage

Television

TVNZ's non-commercial coverage

Chatham Islands television service

Extension of TV3's non-commercial coverage

Other transmission costs

Radio

Radio New Zealand's non-commercial community relays and hybrid stations

Other non-commercial community radio

National Radio and Concert FM extensions

9 New Zealand Music

New Zealand music on radio

New Zealand music videos

	1996 (\$000)	1995 (\$000)
Radio New Zealand		
National Radio	15,132	15,132
Concert FM	4,268	4,268
	\$19,400	\$19,400
Access and special interest community radio		
Auckland Access Community Radio	177	177
Radio 531pi (Auckland Pacific Island Radio)	125	238
Hamilton Access Radio	144	114
Hawkes Bay Access Radio	90	154
Wairarapa Access Radio	30	30
Print Disabled Radio (Levin)	72	71
Kapiti Coast Access Radio	138	-
Wellington Access Radio	212	225
Samoan Capital Radio (Wellington)	149	149
Tasman Bays Access Radio	200	187
Plains FM (Christchurch)	175	175
Otago Access Radio	142	149
Southland Access Radio	135	200
	\$1,789	\$1,869
Programmes on commercial radio	949	502
Total Radio funding	\$22,138	\$21,771
Maori Broadcasting		
Te Mangai Paho (Note)	11,486	5,778
Maori radio	-	3,417
Maori television programmes	-	2,300
	\$11,486	\$11,495
Transmission Coverage		
Television		
TVNZ's non-commercial coverage	2,776	1,375
Chatham Islands television service	228	228
Extension of TV3's non-commercial coverage	26	773
Other transmission costs	-	4
Radio		
Radio New Zealand's non-commercial community relays and hybrid stations	143	121
Other non-commercial community radio	83	111
National Radio and Concert FM extensions	50	376
	\$3,306	\$2,988
New Zealand Music		
New Zealand music on radio	1,400	1,287
New Zealand music videos	435	515
	\$1,835	\$1,802

10. Archives

Television

New Zealand Television Archive (TVNZ)
New Zealand Film Archive

Radio

Radio New Zealand Sound Archives
(including Nga Taonga Korero)

1996 (\$000)	1995 (\$000)
-----------------	-----------------

460	460
91	-

491	456
-----	-----

1,042	\$916
--------------	--------------

11. Reconciliation of Net Cash Flows from Operating Activities with the Net Surplus (Deficit) for the year

Reported net surplus (deficit) for the year
Add non-cash items: Depreciation

(1,087)	(1,780)
59	73

(\$1,028)	(\$1,707)
------------------	------------------

Add (less) movements in other working capital items:

- Decrease in accounts receivable
- Increase in accounts payable
- Decrease in funding liabilities
- Decrease in Public Broadcasting Fees received in advance
- Decrease in prepayments

2,088	(6,383)
227	(199)
(14,171)	(757)
(1)	5
-	33

(\$11,857)	(\$7,301)
-------------------	------------------

Net cash outflow from operating activities

(\$12,885)	(\$9,008)
-------------------	------------------

12. Cash and Bank

Cash comprises cash balances held on hand and with New Zealand banks.

Bank of New Zealand - call deposits
Bank of New Zealand - current accounts

3,900	1,300
179	105

\$4,079	\$1,405
----------------	----------------

13. Accounts Receivable - Public Broadcasting Fee

Accounts receivable - Public Broadcasting Fee
Less provision for doubtful debts

36,445	33,019
(7,365)	(1,983)

\$29,080	\$31,036
-----------------	-----------------

14. Fixed Assets

Furniture & fittings
Leasehold alterations
Computer equipment
Office equipment
Motor vehicles

Original Cost (\$000)	Accumulated depreciation (\$000)	1996 Book value (\$000)	1995 Book value (\$000)
124	110	14	26
115	101	14	5
139	97	42	61
53	28	25	9
-	-	-	42
\$431	\$336	\$95	\$143

15. Funding Liabilities

At the time funds are committed against the current year's income to a programme or a particular project the commitment is recorded as a liability and the liability is then reduced as the funds are advanced according to the terms of the funding agreement. Funds are normally paid by instalments to meet the cash flow requirements of the programme or the particular project.

At year end funds had yet to be drawn down for the following activities:

Television programmes	27,315	37,561
Radio, non-commercial transmission coverage, and archives	4,132	8,057

\$31,447	\$45,618
-----------------	-----------------

It is expected that these funding liabilities will all be paid during the next 12 months.

16. Financial Instruments

Credit Risk

Financial instruments which potentially subject NZ On Air to risk consist of cash and bank, short term deposits and accounts receivable. NZ On Air invests funds only with registered banks with satisfactory credit ratings or in government securities. Exposure to any one financial institution is restricted in accordance with NZ On Air's treasury policy.

Concentration of credit risk

NZ On Air is not exposed to any concentrations of credit risk.

Fair values

There were no differences between the fair value and carrying amounts of financial instruments as at 30 June 1996.

Credit facilities

As at 30 June 1996 NZ On Air had a credit facility of \$5 million. No amounts have been drawn from this facility.

Currency and Interest Rate Risk

There is no exposure to currency risk and financial instruments are not interest rate sensitive.

17. Related Party Transactions

NZ On Air is a wholly owned entity of the Crown. The entity enters into a number of transactions with State Owned Enterprises and Crown Entities (for example, Television New Zealand Limited, Te Mangai Paho, New Zealand Public Radio Limited and Radio New Zealand Limited). These transactions are carried out on a commercial and arm's length basis (or as required by Ministerial Directions made in accordance with section 44 of the Broadcasting Act) and do not fall within the intended scope of related party disclosures.

Where a member has an interest in an NZ On Air project, this interest is disclosed and the member withdraws from any further participation in decisions relating to that project.

statement of commitments, contingent liabilities and resources

for the year ended 30 June 1996

Statement of Commitments

Lease commitments

- Less than 1 year
- 1 year to 2 years
- 2 years to 5 years

1996 (\$000)	1995 (\$000)
-----------------	-----------------

54	54
54	54
-	54

\$108	\$162
--------------	--------------

Non-cancellable commitments for programme and project funding for future years (Note)

- Less than 1 year
- 1 year to 2 years
- 2 years to 5 years

38,141	32,761
20,267	74
827	45

\$59,235	\$32,880
-----------------	-----------------

Note: Non-cancellable commitments include:

- a commitment of \$3,128,310 which relates to operating costs of TVNZ's non-commercial television transmission coverage for the coming year and an adjustment to prior years' operating costs not due for settlement until the coming year.
- a commitment for the next two years for possible feature film financing in relation to a joint arrangement with the New Zealand Film Commission and TVNZ. The commitment is subject to suitable films being approved by NZ On Air.

Statement of Contingent Liabilities

There were nil contingent liabilities on hand at year end.

In the previous financial year a provision of \$1,276,000 was made in the financial statements for possible payment towards maintaining TVNZ's non-commercial transmission coverage for 1994 and 1995. The negotiations between TVNZ and NZ On Air were subsequently completed during the financial year.

Statement of Resources

Personnel

Members of the Commission (part-time)
Staff (full-time equivalents)

6	6
11	11

Broadcasting Equipment

NZ On Air has purchased equipment at a cost of \$759,306 which is used by Radio New Zealand Limited for National Radio and Concert FM transmission, and by Fifeshire FM, Port FM and Radio Scenicland for the extension of non-commercial community radio coverage. NZ On Air has expensed the cost of this equipment and plans to transfer ownership in the near future to the appropriate entities.

statement of objectives and service performance

for the year ended 30 June 1996

This statement reports on NZ On Air's performance in relation to the objectives and targets set in its Statement of Intent for the year ending 30 June 1996. Unless otherwise stated, the time of delivery of the service performance is for the year ended 30 June 1996.

PUBLIC BROADCASTING FEE COLLECTION

Objective

To increase income from the Public Broadcasting Fee by increasing the level of compliance.

Gross Fee income
Level of compliance
Collection costs

Performance Targets	Actual Performance
\$95.8 million	\$96 million ¹
93.5%	94%
\$8.7 million	\$9.3 million

¹ The actual is before deduction of \$5.4 million to increase the provision for doubtful debts.

TELEVISION PROGRAMMES

Objective

To fund a range of programming for both prime time and special interest viewers.

Programme Types

For prime time viewers

- Drama
- Documentaries
- Variety

For special interest viewers

- Children
- Ethnic & other minorities
- Arts & culture
- Teletext & other disability services (Note)

Programme development

Performance Targets		Actual Performance	
Funded hours	Funding \$ million	Funded hours	Funding \$ million
137	\$18.8	77	\$13.9
95	\$8.4	107	\$9.3
26	\$3.5	18	\$2.2
376	\$9.0	391	\$9.2
100	\$3.9	158	\$4.6
56	\$2.7	55	\$2.7
10	\$1.7	16	\$2.2
-	\$0.8	-	\$0.8
800	\$48.8	822	\$44.9

Note: Annual funding for the Teletext service (\$1,000,000) is included in the funding figures. However the total programme hours which have Teletext transcriptions are not included in the programme hours.

NATIONAL RADIO AND CONCERT FM

Objective

In response to government policy, to maintain the broadcasting services of National Radio and Concert FM substantially in their present forms but on a cost-effective basis and with the flexibility to meet changing audience needs including those of special interest listeners.

National Radio

Types of programmes

NZ spoken programmes including:
Current affairs & lifestyle
News bulletins
Documentaries & features
For special interest listeners
NZ drama

NZ music

Performance Targets	Actual Performance
Annual broadcast hours of 8,760 (Note 1)	Annual broadcast hours of 8,760
6,190	6,375
3,200	3,209
845	1,017
343	343
1,622	1,627
180	179
(% of music)	(% of music)
30.0%	28.7%
\$15,100,000	\$15,100,000

Cost

Concert FM

Types of programmes

Music including:
New Zealand music (Note 2)
Spoken programmes including:
NZ produced spoken programmes

Performance Targets	Actual Performance
Annual broadcast hours of 6,570	Annual broadcast hours of 6,570
5,617	5,575
854	939
953	995
735	714
\$4,300,000	\$4,300,000

Cost

Note 1: The performance targets for National Radio have been adjusted to take into account programmes omitted from the original targets.

Note 2: NZ music includes 139 hours of NZ composed music.

ACCESS/PACIFIC ISLAND RADIO

Objectives	Performance Target	Actual Performance
<p>(i) To contribute to the costs of maintaining access radio services for a broad range of non-profit community groups including those specified in Section 36(c) of the Broadcasting Act.</p> <p>(ii) To provide for radio initiatives promoted by ethnic minorities of 10,000 or more people working in a "frequencies and facilities" partnership with the local access radio station or on a frequency reserved by the Government expressly for the purpose of providing a community radio service for a given ethnic grouping. (The priority at present is Pacific Island radio projects in Auckland and Wellington.)</p>	<p>To continue funding the existing range of access radio stations which serve communities of 50,000+ population and to maintain funding for Pacific Island radio services in Auckland and Wellington.</p> <p>To continue to ensure that at least 60% of the programmes broadcast by funded access radio stations meet the needs of the groups specified in Section 36(c) of the Act.</p>	<p>Achieved. Funding has been provided for 11 access radio stations which serve communities of 50,000+ population and two Pacific Island radio services - a total of 13 stations (refer to Note 6 to the financial statements).</p> <p>Achieved an average of 67%.</p>
Cost \$1,747,325		\$1,789,000

RADIO PROGRAMMING

Objective	Performance Target	Actual Performance
<p>To provide for the interests of commercial radio audiences by promoting specific programmes which are relevant to NZ On Air's responsibilities under the Broadcasting Act but which are not available on a commercial basis. For 1995/96, the emphasis was on children and radio drama/comedy.</p>	<p>To fund at least two children's radio series and two New Zealand radio drama series (comprising either plays, comedy or readings) across the country.</p>	<p>Achieved. Four children's radio series have been funded - <i>Rampage</i>, <i>Daisy The Crazy Cow</i>, <i>Adventures In Electroworld</i> and <i>Ashley's Worlds</i> which are all played on at least 20 radio stations. Two drama/comedy series have been funded - <i>The Caffeine Comedy Hour</i> and <i>Starship Cortina</i> which are playing on 50 radio stations.</p>
Cost \$911,000		\$949,000

NEW ZEALAND MUSIC

Objective	Performance Target	Actual Performance
<p>To increase the amount of New Zealand music on both radio and television.</p>	<p>To ensure that there are sufficient music videos available to maintain the level of New Zealand music content on specialist music video shows on national television at not less than 25%.</p> <p>To ensure that there is at least one regular weekly New Zealand music show on each of the main metropolitan and provincial centre contemporary music radio stations and to ensure that there is a range of specialist New Zealand music shows on all six campus radio stations.</p> <p>To encourage an increase in the level of New Zealand music content on commercial (music format) radio on an annual basis as measured by annual surveys of the playlists of the seven barometer radio stations (Mai FM, Radio Hauraki and The Breeze in Auckland, 91ZM and The Box in Wellington, 91ZM in Christchurch and 93Rox in Dunedin).</p>	<p>During the year, NZ On Air funded the production of 87 music videos.</p> <p>In the 12 months to 30 June 1996, 301 of the 1,519 music videos shown on the dedicated music video shows on national television (<i>Chart</i>, <i>Music Nation</i>, <i>Frenzy</i>, <i>Video Hits: New Releases</i> and <i>Video Hits: Chart</i>) were New Zealand clips, representing 19.8% New Zealand content.</p> <p>Achieved. There are currently three regular New Zealand music shows playing on 20 metropolitan and provincial centre commercial radio stations around the country each week. All six campus radio stations are currently carrying regular weekly specialist New Zealand music shows.</p> <p>For the year ended 30 June 1996, 6 volumes of <i>Kiwi Hit Disc</i> containing 94 New Zealand tracks were delivered to every radio station in New Zealand and 42 recordings qualified for significant airplay funding via the Radio Hits scheme.</p> <p>A survey of all radio stations in New Zealand to measure the impact of <i>Kiwi Hit Disc</i> was conducted during the year. The results of the survey suggest that 94% of radio stations consider <i>Kiwi Hit Disc</i> to be a useful programming aid and 77% of radio stations say that <i>Kiwi Hit Disc</i> has resulted in more New Zealand music being played on their station.</p> <p>A survey of 36 contemporary music stations conducted in June 1996 suggests that New Zealand music content on commercial radio is currently 9.9%, or 14% if the contribution of campus radio is taken into account.</p>
	<p>Cost \$1,883,500</p>	<p>\$1,835,000</p>

MAORI BROADCASTING

Objective	Performance Target	Actual Performance
<p>To comply with the Direction from the Minister of Broadcasting pursuant to section 53L of the Broadcasting Act 1989 to transfer to Te Mangai Paho (Te Reo Whakapuaki Iirangi) 13.4% of the Public Broadcasting Fee (net of collection costs).</p>	<p>The estimated funding available to Te Mangai Paho for the year is \$11.7 million. This represents 13.4% of forecast net Public Broadcasting Fee income (after deducting collection costs) of \$85.5 million.</p>	<p>The actual funding to Te Mangai Paho is less than \$11.7 million due to increased Public Broadcasting Fee collection costs and the increased provision for doubtful debts when calculating net Public Broadcasting Fee income.</p>
	<p>Cost \$11,700,000</p>	<p>\$11,486,000</p>

TRANSMISSION COVERAGE - TELEVISION

Objectives	Performance Target	Actual Performance
<p>(i) To subsidise the maintenance of the existing coverage of TV One and TV2 by providing a subsidy on a site-by-site basis to the extent to which NZ On Air considers the operation of particular sites to be non-commercial.</p>	<p>If necessary, provide a subsidy to TVNZ to the extent that maintaining TV One's coverage at 99.9% of the population may be non-commercial.</p>	<p>As at 30 June 1996, TV One's coverage reach was 99.76% of the total population. This coverage represents a reassessment by TVNZ and is consistent with the funding agreement between TVNZ and NZ On Air. The transmission performance standards as specified within the funding agreement were adhered to by TVNZ throughout the year.</p>
<p>(ii) To maintain the television service to the Chatham Islands.</p>	<p>If necessary, provide a subsidy to TVNZ to the extent that maintaining TV2's coverage at 99.7% of the population may be non-commercial.</p>	<p>As at 30 June 1996, TV2's coverage reach was 99.57% of the total population. This coverage represents a reassessment by TVNZ and is consistent with the funding agreement between TVNZ and NZ On Air. The transmission performance standards as specified within the funding agreement were adhered to by TVNZ throughout the year.</p>
<p>(iii) To develop and operate with TVNZ and TV3 schemes to assist, where cost-effective, communities to purchase transmission equipment and to establish new transmission sites to enable them to receive at least one of TV One, TV2 or TV3. Such a scheme has been developed with TV3 and will continue to operate during 1995/96. NZ On Air will endeavour to develop a similar scheme with TVNZ.</p>	<p>To continue to provide a subsidy to contribute to the costs of operating the Chatham Islands television service broadcasting a selection of New Zealand television by video and satellite.</p>	<p>Achieved. A subsidy was provided to the Chatham Islands Television & Radio Society to continue to provide a selection of New Zealand television by a combination of video and satellite to the Chatham Islands. The society broadcasted at least 5 hours a day and ensured that the programme mix provided an adequate variety of programming.</p>
	<p>To continue to operate the joint scheme with TV3 to assist communities to purchase transmission equipment and establish new transmission sites to receive TV3 in areas where coverage is not commercially viable to the broadcaster.</p>	<p>The NZ On Air/TV3 joint scheme continues to be available to communities. During the year, assistance was given to TV3 to extend coverage in Golden Bay using the scheme.</p>
	<p>To endeavour to develop a similar scheme to the TV3 scheme mentioned above with TVNZ.</p>	<p>Achieved. During the year, a similar scheme was agreed to with TVNZ.</p>
	<p>Cost \$1,849,059</p>	<p>\$3,030,000</p>

TRANSMISSION COVERAGE - RADIO

Objectives	Performance Target	Actual Performance
<p>(i) To ensure that every community of 1,000 people is served by a primary strength community radio signal.</p> <p>(ii) To research low-cost options for providing a National Radio or Concert FM service in small centres which are not currently part of the transmission network.</p> <p>(iii) Depending on the outcome of this research, to respond on a shared-cost basis to community initiatives to provide a National Radio and/or Concert FM signal in these areas provided the project can be justified on a cost-benefit basis.</p>	<p>To maintain community radio services in Te Kuiti, Murchison, the Mackenzie Country, and South Westland.</p> <p>To complete research into low-cost options for providing a National Radio or Concert FM signal in small centres not currently served by the transmission network.</p> <p>To respond to a limited number of community initiatives to establish low-cost relays of National Radio or Concert FM in small centres.</p>	<p>Achieved. Community radio services have been maintained in all four areas.</p> <p>The research project is progressing. As a first stage, a trial community-owned and operated National Radio relay in Twizel went to air on 28 March 1996.</p> <p>On hold pending the outcome of the research mentioned above and the Twizel/National Radio trial.</p>
Cost \$377,963		\$276,000

ARCHIVES

Objective	Performance Target	Actual Performance
<p>To continue to encourage suitable archiving arrangements for both television and radio programmes which are likely to be of historical interest in New Zealand.</p>	<p>To complete a review of NZ On Air's archiving funding policy.</p> <p>Where necessary and depending on the outcome of the review, to continue to assist established archives such as the New Zealand Television Archive, the New Zealand Film Archive, Radio New Zealand's Sound Archives and Nga Taonga Korero in archiving television and radio programmes likely to be of historical interest.</p>	<p>A review of NZ On Air's archiving funding policy was conducted during the year. The review is expected to be completed in the new year after completion of a consultation process.</p> <p>NZ On Air has provided funding for the year to TVNZ's New Zealand Television Archive in Wellington, the New Zealand Film Archive in Wellington, the Radio New Zealand Sound Archives in Christchurch and Nga Taonga Korero in Auckland.</p>
Cost \$916,322		\$1,042,000

CONSULTATION

Objectives	Performance Target	Actual Performance
<p>(i) To operate an effective two-way communication process (including consultation, research, and publications) with Fee-payers, audiences, political, community and broadcasting interest groups (NZ On Air's customers);</p> <p>(ii) To inform customers of NZ On Air policies, decisions, and results; and</p> <p>(iii) To receive feedback from customers.</p>	<p>Customer Information</p> <p>To publish NZ On Air funding policies and guidelines within one month of adoption and to circulate to all interested groups.</p> <p>To communicate all NZ On Air funding decisions by letter to applicants, by press releases to the general public and by newsletters to Fee-payers.</p> <p>To publish an annual report for tabling in Parliament and for issue to the general public within 3 months following the 30 June year end.</p> <p>Customer Feedback</p> <p>To obtain regular audience survey information for television and radio in order to measure audience response to NZ On Air-funded programmes. Survey information to include:</p> <ul style="list-style-type: none"> • Weekly TV programme ratings; and • Metropolitan and provincial radio station surveys. • Where necessary, to commission specific research to: <ul style="list-style-type: none"> • inform NZ On Air decision makers; • understand particular special interest audience needs; and • provide data that will enhance NZ On Air's outcomes. 	<p>Achieved.</p> <p>Achieved.</p> <p>Achieved.</p> <p>NZ On Air subscribes to the people-meter survey data prepared by AGB McNair. This information is received weekly by NZ On Air.</p> <p>NZ On Air receives the radio surveys from Research International NZ Limited covering the metropolitan and main provincial areas.</p> <p>CM Research was commissioned to research Fee-payer awareness and attitudes to NZ On Air funded services.</p> <p>Consultation on regional television was conducted this year to review NZ On Air's television funding policy. A policy update will be published in the new year.</p> <p>Research into community radio coverage deficiencies in areas of 1,000+ population was commissioned during the year. This research is expected to be completed in the new year.</p>
	<p>Cost \$241,440</p>	<p>\$113,000</p>

report of the audit office

for the year ended 30 June 1996

To the readers of the financial statements of the Broadcasting Commission for the year ended 30 June 1996

We have audited the financial statements on pages 22 to 36. The financial statements provide information about the past financial and service performance of the Broadcasting Commission and its financial position as at 30 June 1996. This information is stated in accordance with the accounting policies set out on page 22.

Responsibilities of the Board

The Public Finance Act 1989 requires the Board to prepare financial statements in accordance with generally accepted accounting practice which fairly reflect the financial position of the Broadcasting Commission as at 30 June 1996, the results of operations and cash flows and the achievements as measured against performance targets and other measures by which the Broadcasting Commission can be judged in relation to its objectives for the year ended 30 June 1996.

Auditor's Responsibilities

Section 43(1) of the Public Finance Act 1989 requires the Audit Office to audit the financial statements presented by the Board. It is the responsibility of the Audit Office to express an independent opinion on the financial statements and report its opinion to you.

The Controller and Auditor-General has appointed S J Lewis of Audit New Zealand to undertake the audit.

Basis of Opinion

An audit includes examining, on a test basis, evidence relevant to the amounts and disclosures in the financial statements. It also includes assessing:

- the significant estimates and judgements made by the Board in the preparation of the financial statements *and*
- whether the accounting policies are appropriate to the Broadcasting Commission's circumstances, consistently applied and adequately disclosed.

We conducted our audit in accordance with generally accepted auditing standards in New Zealand. We planned and performed our audit so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatements, whether caused by fraud or error. In forming our opinion, we also evaluated the overall adequacy of the presentation of information in the financial statements and the Broadcasting Commission's compliance with significant legislative requirements.

Our firm carried out an assurance related assignment for the Broadcasting Commission. Other than this assignment and, in our capacity as auditor acting on behalf of the Controller and Auditor-General, we have no relationship with or interests in the Broadcasting Commission.

Unqualified Opinion

We have obtained all the information and explanations we have required.

In our opinion, the financial statements of the Broadcasting Commission on pages 22 to 36

- comply with generally accepted accounting practice *and*
- fairly reflect:
 - the financial position as at 30 June 1996 *and*
 - the results of its operations and cash flows for the year ended on that date *and*
 - the service performance achievements in relation to the performance targets and other measures adopted for the year ended on that date.

Our audit was completed on 12 September 1996 and our unqualified opinion is expressed as at that date.

S J Lewis
Audit New Zealand
On behalf of the Controller and
Auditor-General
Wellington, New Zealand

historical statistics

six year comparison

Public Broadcasting Fee (PBF) Statistics

	1996	1995	1994	1993	1992	1991
Total number of Fee-payers at year end.	1,075,065	1,051,417	1,009,019	974,520	924,392	895,327
Total number of concessional Fee-payers at year end. Concessional rates apply to New Zealand superannuitants who live alone.	135,723	137,160	136,581	137,626	134,418	125,254
Standard annual PBF (excluding GST of \$12.22)	\$97.78	\$97.78	\$97.78	\$97.78	\$97.78	\$97.78
Concessional annual PBF (excluding GST of \$8.12)	\$64.88	\$64.88	\$64.88	\$64.88	\$64.88	\$64.88
Residential compliance level (based on 1991 census data - 1,094,103 potential TV homes)	94%	93%	90%	86%	80%	78%

Television Production Funding Statistics

By Producer						
- TVNZ	39%	28%	36%	40%	35%	40%
- TV3	3%	5%	4%	2%	3%	8%
- Independent producers	58%	67%	60%	58%	62%	52%
	100%	100%	100%	100%	100%	100%
By Broadcaster						
- TVNZ	70%	60%	56%	75%	77%	78%
- TV3	30%	40%	44%	25%	23%	22%
	100%	100%	100%	100%	100%	100%
By Programme Type						
Hours funded:						
- Drama	77	218	229	213	187	77
- Documentaries	107	169	200	214	112	119
- Children and young persons	391	469	476	447	410	283
- Special interest programmes	247	210	148	134	90	91
- Maori programmes (Note)	-	-	116	118	145	118
	822	1,066	1,169	1,126	944	688

Radio Funding Statistics

Number of Access stations	11	10	9	9	8	6
Number of Pacific Island stations	2	2	2	2	-	-
Number of Maori stations (Note)	-	24	22	21	18	12

Note: Now funded by Te Mangai Paho.

television programmes funded

for the year ended 30 June 1996

Programme (Broadcaster)	Producer	Episodes & Duration	NZ On Air Funding \$	% of Total Cost
Drama/Comedy				
Broken English-additional (TVNZ)	Communicado		47,000	
City Life (TVNZ)	South Pacific Pictures	26 x 1 hour	5,000,000	
CoverStory II (TVNZ)	Gibson Group	9 x 1 hour	2,725,000	
Letter To Blanchy (TVNZ)	Isambard Productions	11 x 1/2 hour	1,375,000	
Nga Puna: Small Town Blues-additional (TVNZ)	He Taonga Films		40,000	
O Tamaiti (TVNZ)	Paewai Productions	1 x 15 min	14,409	
Pulp Comedy I (TV3)	Phoenix Television	13 x 1/2 hour	258,545	
Pulp Comedy II (TV3)	Phoenix Television	13 x 1/2 hour	257,855	
Skitz III (TV3)	Gibson Group	34 x 1/2 hour	3,230,000	
Topless Women Talk About Their Lives (TV3)	John Swimmer	41 x 4 min	371,568	
Topp Twins (TV3)	Oceania/Henhouse Productions	6 x 1 hour	594,786	
		77 hours	\$13,914,163	60%
Documentary				
A Day In The Life (TVNZ)	Communicado	11 x 1/2 hour	405,980	
A Summer Place (TVNZ)	TVNZ	1 x 1 hour	90,000	
An Immigrant Nation-additional (TVNZ)	Top Shelf Productions		59,976	
Changing Habits (TVNZ)	Kotuku Productions	1 x 1 hour	90,000	
Country Calendar 1996 (TVNZ)	Kotuku Productions	8 x 1 hour	585,901	
Documentary Fellowship: Blood-additional (TVNZ)	Fiona Copland		33,650	
Epitaph (TVNZ)	Greenstone Productions	1 x 1 hour	124,955	
For Queen Or Country? (TVNZ)	Kotuku Productions	1 x 2 hour	200,000	
Heartland 1996 (TVNZ)	Anson Grieve	8 x 1 hour	640,146	
Hospital series (working title) (TV3)	Ninox Films	12 x 1/2 hour	511,908	
In A Class Of Their Own (TVNZ)	Frame Up Films	1 x 1 hour	95,270	
Inside New Zealand V (TV3)	Various	32 1/2 x 1 hour	2,580,000	
Jonah Lomu: Superstar (TVNZ)	Touchdown Productions	1 x 1 hour	64,600	
Kapa Haka (TVNZ)	TVNZ	1 x 1 hour	90,000	
Land Claim (TV3)	Ninox Films	1 x 1 hour	107,000	
Orchestral Manoeuvres (TVNZ)	C4 Productions	1 x 1 hour	110,000	
Out Of The Dark (TVNZ)	George Andrews Productions	1 x 1 hour	120,000	
Picking Up The Pieces (TVNZ)	Communicado	1 x 1 hour	84,974	
Race To The Pole (TVNZ)	Ninox Films	1 x 1 hour	150,000	
Rangatira (TVNZ)	Various	6 x 1 hour	660,000	
Rubber Gloves Or Green Fingers-additional (TVNZ)	Small World Aotearoa		1,997	
Runaways (TVNZ)	Ninox Films	1 x 1 hour	105,000	
Shelly Has A Baby (TVNZ)	Colleen Hodge Productions	1 x 1 hour	92,744	
Ten Guitars (TVNZ)	Zee Films	1 x 1 hour	128,950	
The Game Of Our Lives-additional (TVNZ)	George Andrews Productions		21,320	
The Business Of Culture (TVNZ)	Ninox Films	1 x 1 hour	99,960	
The Golden Hour (TVNZ)	Seannachie Productions	1 x 1 hour	90,700	
The Great NZ Sexuality Showdown (TV3)	Seannachie/Antrim Productions	1 x 2 hour	153,833	
The Intelligent Sharks (TVNZ)	TVNZ Natural History	1 x 1 hour	120,000	
The Trial - Calder (TV3)	Ninox Films	1 x 1 hour	125,285	

Programme (Broadcaster)

Producer

Documentaries continued

The Way We Were II (TVNZ)
 Tough Going (TVNZ)
 Triad Squad (TVNZ)
 VJ Day: NZ Remembers (TVNZ)
 Whale Strandings (TVNZ)
 Who Killed The Kiwi? (TV3)
 Women In Power II (TVNZ)
 Work Of Art - additional (TVNZ)
 You Heard It Live (TVNZ)

Communicado
 Channel Vision
 Communicado
 TVNZ
 TVNZ Natural History
 Greenstone Pictures
 Touchdown Productions
 Various
 Ninox Films

Episodes & Duration	NZ On Air Funding \$	% of Total Cost
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22 x 1/2 hour	770,000	
1 x 1 hour	81,500	
1 x 1 hour	120,000	
1 x 1 hour	100,000	
1 x 1/2 hour	65,000	
1 x 1 hour	95,000	
1 x 1 hour	80,144	
1 x 1 hour	152,904	
1 x 1 hour	120,000	

107 hours	\$9,328,697	71%
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Children and Young Persons

The Adventures Of Cumie The Cloud (TVNZ)
 Correspondence School Breakup 1995 (TVNZ)
 Get Real (TVNZ)
 Get Real Specials (TVNZ)
 Ice TV I - additional (TV3)
 Ice TV II (TV3)
 Mai Time (TVNZ)
 Oscar & Friends (TV3)
 Squirt (TV3)
 Smokefree Stage Challenge 1996 (TVNZ)
 What Now? 1996 (TVNZ)
 You & Me 1996 (TV3)

Flywheel Productions
 Kotuku Productions
 TVNZ
 TVNZ
 TV3 Network Services
 TV3 Network Services
 TVNZ
 Gnome Productions
 Taylormade Productions
 TVNZ
 TVNZ
 Kids TV

8 x 10 min	1,009,390	
1 x 1 hour	40,187	
130 x 1/2 hour	2,127,515	
2 x 1 hour	200,000	
6 x 1 hour	176,796	
36 x 1 hour	1,005,006	
44 x 1 hour	879,676	
5 x 5 min	130,000	
30 x 1/2 hour	900,000	
1x1 hr; 10x4 min	195,673	
44 x 2 hour	1,760,807	
260 x 1/2 hour	754,124	

391 hours	\$9,179,174	79%
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Special Interest

Agri-Tech 2000 1996 (TVNZ)
 Asia Dynamic 1996 (TVNZ)
 Australasian Dance Sport Champs (HPTV/TVNZ)
 Christmas In The Park 1995 (TVNZ)
 ENZSO (TVNZ)
 Ethnic Cooking III (TVNZ)
 express Report (HPTV/TVNZ)
 For Art's Sake (TVNZ)
 Four In Ten/Bridges 1996 (TVNZ)
 Four In Ten/Get Together 1996 (TVNZ)
 Kiwi Summer Magic Special (TV3)
 Lotto Twilight Opera (TVNZ)
 Minority Sports 1996 (TVNZ)
 Mobil Song Quest 1996 (TVNZ)
 NBR Report 1995 (HPTV/TVNZ)
 NBR Report 1996 (HPTV/TVNZ)
 Parent Time 1996 (TV3)
 Pio's Place (TV3)
 Praise Be 1996 (TVNZ)
 Religious Specials 1996 (TVNZ)
 Showcase (TVNZ)
 Smokefree Rockquest (TVNZ)
 Sunday 1996 (TV3)
 Tagata Pasifika 1996 (TVNZ)
 Teletext 1996 (TVNZ/TV3)
 The Best Of The Fest (TVNZ)
 Young Performers 1995 (HPTV/TVNZ)
 Young Performers 1996 (HPTV/TVNZ)
 Young Farmer Of The Year (TVNZ)

Kotuku Productions
 Asia Vision
 Eureka Productions
 TVNZ
 Maxwell Film & Television
 Isambard Productions
 Horizon Pacific Television
 Pinnacle Producing
 Flying Start Pictures
 On Air Productions
 Top Shelf Productions
 Fitting Images
 TVNZ
 C4 Productions
 Horizon Pacific Television
 Horizon Pacific Television
 Kids TV
 Pipi Productions
 TVNZ
 TVNZ
 TVNZ
 Maxwell Film & Television
 Gibson Group
 TVNZ
 TVNZ
 Phoenix Television
 McCarthy Communications
 McCarthy Communications
 Kotuku Productions

26 x 1/2 hour	360,000	
40 x 1/2 hour	920,000	
1 x 1 hour	39,116	
1 x 2 hour	98,550	
1 x 2 hour	230,000	
13 x 1/2 hour	221,000	
20 x 1/2 hour	114,400	
15 x 1 hour	1,000,000	
16 x 1/2 hour	614,000	
16 x 1/2 hour	614,000	
1 x 1 1/2 hour	171,430	
1 x 1 hour	18,685	
30 x 5-10 min	105,500	
1 x 1 hour	80,000	
26 x 1/2 hour	221,750	
44 x 1/2 hour	438,320	
260 x 5 min	200,000	
4 x 1 hour	552,206	
44x1/2 hr; 1x1 hr	555,999	
3 x 1 hour	162,669	
13 x 1 hour	1,500,000	
1 x 1 hour	86,591	
28 x 1 hour	1,000,000	
38 x 1/2 hour	1,137,078	
Subtitling	1,000,000	
1 x 1 hour	111,070	
1 x 1 1/2 hour	12,280	
1x1 hr; 1x1 1/2 hr	80,000	
1 x 1 hour	110,000	

247 hours	\$11,754,644	80%
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directory

Members

David Beatson	of Auckland	Chairman Deputy Chairman
Jim Stevenson	of Wellington	
Roger Horrocks	of Auckland	
Pamela Meekings-Stewart	of Wellington	
Barbara Stewart	of Christchurch	
Trish Stevenson	of Wellington	

Staff

Chris Prowse	Chief Executive
Jane Wrightson	Deputy Chief Executive (Television Manager)
Selwyn Crane	General Manager, Revenue & Marketing
Brendan Smyth	Programme Manager (Radio & New Zealand Music)
Elizabeth Morrison	Finance & Administration Manager
Justine Wilkinson	Manager, Project Analysis
Emma Tetley	Assistant Television Manager
Robyn Andrews	Personal Assistant
Anita Roberts	Personal Assistant
Teresa Tito	Personal Assistant
Madeline Palmer	Receptionist
Christine Westwood	Administration Assistant

Office

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nz on air staff

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