



Pūrongo a Tau
Annual Report **2019**

Highlights

He Tīpako Whakahira



INCREASE in Scripted and Factual applications this year

Not only were we busy but the **PRODUCTION SECTOR WAS BUSY** pitching great ideas



New drama and comedy **BOOSTED BY THE SUCCESS** of *Wellington Paranormal* and *The Bad Seed*



More than **50 NEW PROJECTS SUPPORTED** by additional Crown funding \$4m direct to NZ On Air plus \$6m shared in a RNZ/ NZ On Air Joint Innovation Fund



770,000 VISITS to HEIHEI in its first year serving children
Our newest platform now has **92 LOCAL TITLES** and captioning



NZ MUSIC reaches 18% **ON COMMERCIAL RADIO**



of 2018 NZ Music Awards finalists were **SUPPORTED BY NZ ON AIR**

All 8 of the Taitē Music prize finalists were backed by NZ On Air



Diversity boosted. Our **FIRST BILINGUAL** drama supported - *Ahikāroa 2*

Our **FIRST PASIFIKA MUSIC** round supported 14 new songs by Pasifika artists

Our first RFP for content by newer **ASIAN AND PASIFIKA STORYTELLERS** supported eight exciting new projects into development



Streams globally of top performing funded song - **SOAKED BY BENE**



DOWNLOADS OF PODCASTS on Access Internet Radio - the online home for diverse content from 10 community access radio stations.

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This Annual Report is the print version of our online Annual Report. For a more interactive experience, view the report at annualreport2019.nzonair.govt.nz



01

Overview

Chair's overview

He Tirohanga Nā Te Poutoko Poari

Publicly-funded media in all its forms – radio, television and online – makes a crucial contribution to the public good through the domains of culture and identity. Over recent years public investment has also become vital to a third domain; that of informed democracy.

This year we were fortunate to receive a one-off funding increase of \$4m as well as joint responsibility with RNZ for a further \$6m. This enabled us to respond to significantly increased demand for funding and to provide more content for under-served audiences such as youth, Asian, and Pasifika peoples.

The shootings on March 15 shone the spotlight on the politics of identity: what does it mean to be a New Zealander? The immediate response from our industry colleagues demonstrated the critical role quality media plays in disseminating reliable information, linking communities, and creating catharsis. A case study on Page 15 details how NZ On Air-funded content providers contributed; we thank them all for their efforts during a terrible time.

As an efficient, high-volume entity NZ On Air assessed 926 applications and executed 401 contracts for content and services with 257 producers, platforms and music artists. In addition we continued initiating and seeking a range of collaborations to extend our work. Our partnership with TVNZ on children's platform HEIHEI celebrated its first birthday with over 226,000 users, surpassing the first year target 10-fold. We joined with Te Māngai Pāho to

extend the acclaimed soap *Ahikāroa*, a saucy bilingual drama for young adults.

And with the NZ Film Commission we launched *Raupapa Whakaari: Drama to the World*. This initiative provided a new opportunity for drama producers and writers to create elevated drama for both domestic and international audiences.

Another major development was the Joint Innovation Fund partnership with RNZ from specific funding in Budget 2018. Among more than 25 multimedia projects supported, a \$1m pilot scheme will employ eight journalists to cover civic news in different regions to support local democracy. Resourcing civic journalism has been a media issue worldwide.

I acknowledge the generous contribution of my fellow board members, particularly Ian Taylor

and Stuart McLauchlan whose terms ended. We will miss their wise counsel. We welcomed the appointment of new board members; lawyer and former broadcaster Linda Clark, and business consultant Philip Broughton.

I thank our staff and Chief Executive Jane Wrightson for their customer focus, rigour, and passionate commitment.

As we embark on our 30th year I invite New Zealand audiences to reflect on the importance of being able to see and hear their own stories and songs, and how publicly funded media shapes our culture and identity as well as enabling an informed democracy.



Chair, Dr Ruth Harley CMNZ, OBE

Who we are

Ko Mātou Tēnei

Vision: Connecting and reflecting our nation

NZ On Air exists to 'reflect and develop New Zealand identity.' We do this by investing in quality public media on a wide range of platforms using a unique contestable funding model.

Public media contributes to a thriving nation, secure in its identity and with a clear sense of cultural wellbeing. Public media is a cornerstone of democracy, ensures diversity of voices, and involves a highly skilled, creative workforce. Audiences can access an overwhelming amount of global content at a click; our job is to ensure New Zealand stories, songs, and perspectives can be seen and heard. While we report against a range of content and audience targets, it is this cultural impact that is most meaningful.

Our content is found on more than 30 platforms that serve many different audiences on television, radio, and online. It complements the excellent service provided by RNZ. The audience fragmentation evident in our [Where Are The Audiences?](#) research series means the spread and agility of public media has become crucial.

Our goals are:

- **Quality content** – NZ audiences enjoy well-made local content that matters
- **Diverse content** – NZ audiences value local content made for a range of communities
- **Discoverable content** – NZ audiences can find and appreciate local content

Day to day operations

The high volume increase in applications that came in year one of the NZ Media Fund continued in year two: a 366% increase in applications over the two years. The increase this year was largely due to 12 calls for specific content over and above the usual five funding rounds, a benefit of the Budget 2018 one-off funding.

Stakeholder satisfaction with our systems and processes is very important to us so refining the systems around the NZ Media Fund is ongoing. This included a new

website that makes it easier to find information for making an application, and provides a comprehensive source of currently available content.

Our main office is in Wellington, co-located with the NZ Film Commission and the Broadcasting Standards Authority, and sharing some facilities and services with the latter. We also have a small office in Auckland.

Detailed reporting on how we meet our EEO obligations is on Pgs 61-63 in Part 2.

Our board

Our six-member Board meets five times a year, setting the strategic direction and deciding funding for projects over \$1million. Decisions below this threshold are made by a committee of senior staff.

With diverse backgrounds in media, law, and business, the Board is chaired by Dr Ruth Harley. Members Kim Wicksteed, Helen Grattan, and

John McCay were joined at year end by former broadcaster and lawyer Linda Clark, and business consultant Philip Broughton, replacing Ian Taylor, and Stuart McLauchlan. The Board has two standing committees: Audit & Risk, and Remuneration & Human Resources.

We report to the Minister of Broadcasting, Communications and Digital Media who may not direct us on cultural or content matters but may issue directives through Parliament on general matters. None were issued this year.



Dr Ruth Harley CNZM, OBE



Kim Wicksteed



Linda Clark



Helen Grattan



John McCay



Philip Broughton

Our performance Ngā Mahinga Whaihua

Delivering for New Zealand

Great public media reflects and connects New Zealanders. It challenges and inspires, and builds a sense of belonging and wellbeing. Those things are hard to measure but below are some of the ways we can report on what we achieved – our impact – against our three content goals.

Quality content

NZ audiences enjoy well-made local content that matters

- 74% of people aware of our funding for television programmes like this content, while 73% aware of our funding for music like it; and 66% like the digital content we fund.
- 79% of 2018 NZ Music awards finalists were NZ On Air-funded
- 22 of 38 awards at the 2018 NZ Television Awards went to NZ On Air funded projects
- 99% of funded content was accepted for broadcast or upload.

Diverse content

NZ audiences value local content made for a range of communities

- 75% of people value the diversity of content funded by NZ On Air
- 60% of Scripted and Factual content was for general audiences and 40% for targeted audiences
- 53.6% of music on alternative radio is NZ music
- 25,317 hours of content in more than 49 languages are available on 12 access radio stations throughout NZ
- 92 titles of children's content (out of 112) on funded platform HEIHEI are NZ made.

Discoverable content

NZ audiences can find and appreciate local content

- In its first year HEIHEI had over 770,000 visits by 226,000 unique users, and the app was downloaded 92,000 times
- The Top 15 funded television programmes attracted audiences of over 200,000 on first run
- The most watched On Demand programme was *Wellington Paranormal* with 68,293 streams per episode
- The most streamed song released in the year achieved 20.3 million streams on Spotify alone – *Soaked* by Bennee
- More than 1.8million podcast downloads on Access Internet Radio this year – up 77% on the previous year.

Key Impact Measures (Our Performance)

	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
Quality Content NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local content important to New Zealanders	81%	75%	74%	Revised measure
New Zealanders aware of our support for content like that content	69%	70%	68%	Revised measure
Completed productions are accepted for broadcast or uploading	99%	99%	100%	99%
Diverse Content NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of content funded by NZ On Air	75%	75%	73%	New measure
Discoverable Content NZ audiences can find and appreciate local content				
Over 50% of first run ¹ funded prime time (6pm to 10.30 pm) content for TV achieves average audiences of 100,000 or higher (excludes on demand audiences)	60%	More than 50%	58%	New measure
50% of funded digital content will achieve more than 50,000 views in its first 6 months on line ²	51.9%	More than 50%	53%	New measure

see pages 57 and 58 for all impact measures

1 Programmes not previously shown on television

2 This measures funded digital content which completes its first 6 months online in the year under review. Data for online views is currently provided by each commissioning platform and relates to online views for the commissioning platform only. Work is progressing in NZ and internationally to establish a consistent approach to measuring online views.

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Financial

We ended the year with a surplus of \$3.945m due mainly to funding set aside for key projects which did not meet the conditions for the expenditure to be recognised in the 2018/19 year. This includes the final balance of the RNZ/ NZ On Air Joint Innovation Fund under an RFP for projects commemorating the mosque attacks in Christchurch, \$1.5million for an initiative to support Asian and Pasifika newer storytellers, and other projects which are still to meet funding conditions.



Environment

Te Ao E Mahi Ana Tātou

Surfing constant change

For several years the pace of change in the NZ media environment has gathered speed. NZ On Air has been in the driving seat for some of that change as we proactively seek new ways to connect audiences with great public media content.

The launch in late May 2018 of online children's content home HEIHEI was a game changer for delivering content to our tamariki. Managed and curated by TVNZ for NZ On Air, HEIHEI is a safe, ad-free place for children aged 5-9 years to explore a beautifully diverse, fun and educational array of over 90 local content titles. The platform was a response to parents and children demanding more

control of what and when they enjoy content made specifically for them. HEIHEI is now the primary platform for funded children's content.

Increasing pressure on journalism due to declining revenues has resulted in newsroom layoffs, in particular affecting smaller regional and suburban media. This has affected the way New Zealanders are kept informed of issues affecting them.

As a response, NZ On Air and RNZ teamed up with the Newspaper Publishers' Association to pilot a Local Democracy Reporting service to boost civic journalism. With a \$1m budget, the pilot will employ eight journalists in smaller centres to increase multimedia reporting on the activities of local bodies and public entities. Other changes in the media market have included NZ Herald's introduction

of a paywall and the closure of the Vice.nz channel. The closure meant the loss of a platform that was co-investing with NZ On Air in informative local content for the under-served youth audience. Our own research, *Where Are The Audiences 2018* continued to show young people fast moving away from local platforms for their content. The research found that while traditional broadcast media still delivers the biggest audiences, the gap to online video and SVOD is closing.

Music platform Spotify dominates music distribution, with 1 in 3 New Zealanders using it each week. This has been largely at the expense of physical formats and paid downloads; live radio remains strong, including with younger audiences. Radio is still a key way people discover new music, but increasingly music audiences of all ages are spread across several platforms and channels.

Supporting diversity

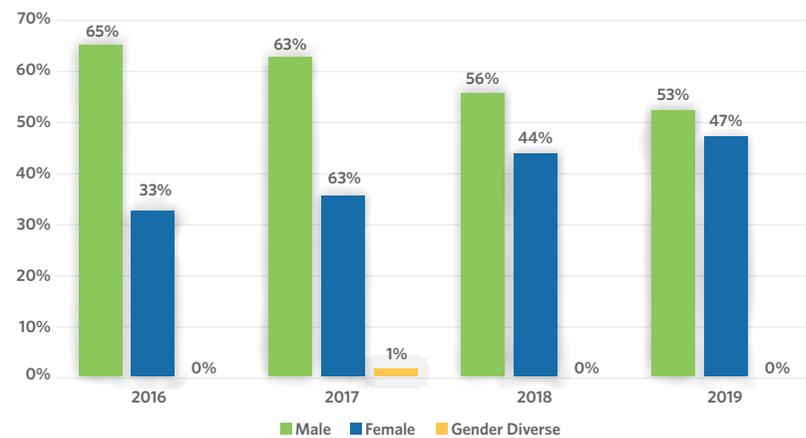
Our role to connect and reflect New Zealanders is important in creating social cohesion and supporting individual well-being. We are validated when we see and hear people like us in public media. And we better understand people different to us through seeing inside their lives. This is the power of great public media screen and sound content.

For content to be authentic it needs to be made by people who represent the sectors of the community they aim to portray. This can be a challenge due to a lack of diversity in some key content creation roles. Our *Diversity Report 2019* shows continued under-representation of Asian creatives in all three key lead roles (producer, director, writer/researcher). Women directors appear to have made gains – they were particularly under-represented three years ago – but women remain under-represented in music.

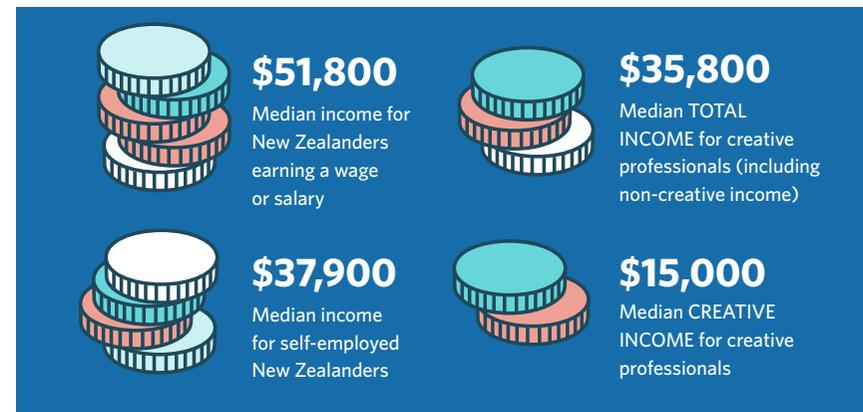
Research we commissioned with Creative New Zealand to look at sustainability of career pathways in creative professions adds another dimension to this picture. Undertaken by Colmar Brunton, *A Profile Of Creative Professionals* surveyed close to 1500 creatives working in the screen production, gaming and music sectors along with other artforms. The research found the median total income for the sector (\$35,800) is below the rest of NZ and there's evidence of a gender pay gap. More research is needed to understand the gender pay issue. In addition it is clear that some groups (for example Asian New Zealanders) are dissuaded from pursuing creative careers due to income and perceived career limitations.

Amid this disruption NZ On Air will continue reporting trends to inform debate and decision-making, and ensure our funding model remains focused on serving New Zealand audiences with quality, diverse, and discoverable public media made by a wide range of creative professionals.

Director Gender Split - 2016-19



Source – Diversity Report 2019



Source – A Profile Of Creative Professionals 2019



NZ Media Fund

NZ Media Fund

The second year of the NZ Media Fund was incredibly busy. With new one-off funding we issued 12 individual Requests for Proposals (RFPs) on top of the scheduled funding rounds. This provided many opportunities for newer creatives, and to increase content for under-served audiences.

Applications for Scripted, Factual and Music funding were up from 641 the previous year to 926 this year. This huge jump in applications significantly helped broaden the range of content available to audiences.

Scripted Tuhinga Totoko

Celebrating Aotearoa's storytellers

New Zealanders love a good yarn. Our stories have quintessential New Zealandness, a different way of seeing and portraying the world. Add stunning landscapes, outstanding onscreen talent, and highly skilled craftspeople behind the camera, and the results are world-class.

Against huge global competition attracting a strong prime time television audience is a major accomplishment. Premier drama *The Bad Seed*, based on novels by award-winning author Charlotte Grimshaw, played out over five consecutive nights on TVNZ 1,

with an average audience of 270,400³. Meanwhile bilingual drama *Ahikāroa 2* engaged younger audiences on Māori TV. Enduring favourites *Westside* and *The Brokenwood Mysteries* continued to entertain audiences here and overseas. And achieving something no other local drama has, *Filthy Rich*, following two NZ seasons, secured a franchised re-make for the US market.

Audiences were delighted by vampire spinoff *Wellington Paranormal*, now in production for a second season, and revelled in the chaotic black humour of *Fresh Eggs*. Our first improvised comedy *Educators* poked an almost-gentle stick at teachers, and another innovative on demand series *Alibi* had viewers watch episodes of a crime drama unfold in whichever order they chose until the killer was revealed.

A slate of innovative, creative new shows straddling a range of genres has hit our screens – including black comedy Fresh Eggs, political thriller The Bad Seed, improvised comedy Educators... It's a golden age for local content right now, and we're absolutely spoilt for choice.

(NZ Herald 20/6/2019)

It was a year for trying new things. On Three, after a week of funded comedy pilots, viewers voted for their favourites and two won NZ On Air series funding: *Golden Boy* and *Mean Mums* were both set to hit screens at year end. Meanwhile comedians discussed queer Aotearoa in *The Male Gayz*, *HousieWives* delivered laughs Pacific Island style and *7 Days* continued to develop new comedy talents and send up the week's news on Friday nights.

³ Average audience of New Zealanders aged 5 plus

We cast our net wider this year to bring new ideas to screens. The talented team behind *Flat 3* and *Friday Night Bites* are in production on *Creamerie*, a post-apocalyptic comedy in which women run Earth. It's the first project to win platform support and funding from the Diverse Development initiative we created to help different creatives bring fresh ideas to screens.

With funds from the one-off Budget 2018 allocation we asked newer Asian

and Pasifika storytellers to create content for under-served audiences. Eight new stories by, for, and about Pacific and Asian New Zealanders are now in development. In a separate initiative with TVNZ and the NZ Film Commission, we invited Asian and Pacific filmmakers to create a compelling one-off feature-length story for the Sunday Theatre slot. Following an excellent response, three projects were selected for development.

At year end there were 41 Scripted projects in development, including 13 under the Diverse development stream. While not a guarantee of production funding, the number and diversity of development projects bodes well for the coming year.

Our tamariki have never been so well served for content that fuels imaginations. We invested just over \$5m in children's scripted content

this year, most of it appearing on new ad-free platform HEIHEI. *The Feijoa Club* is a new comedy series involving a group of mystery-solving small-town kids, while preschoolers have a new series of the beautiful claymation series *Kiri And Lou* to look forward to. Following a successful third season teen dystopian drama *Cul De Sac* is set to thrill young audiences in the UK, Finland and Denmark, after being picked up by their public broadcasters.



Fresh Eggs, Warner Bros. NZ, for TVNZ 2



HousieWives, Tikilounge Productions for YouTube

Factual Mōhiohio Pono

Captivating and challenging New Zealanders

Great factual storytelling challenges us to see things from different perspectives and takes us to fascinating places. From prime time documentaries to educational content for children, investigative journalism, and live coverage of significant events, factual content is core to public media.

This year we created a roadmap to guide our Factual investments and be transparent about our priorities. More than 100 industry members worked with us at a summit in March 2019 to help develop the roadmap.

New ways to explore our country were enjoyed by audiences this year. It was literally an armchair ride for the

tens of thousands of New Zealanders who tuned in for our first 'slow TV' experience. Go South on Prime took an un-narrated 12 hour journey the length of NZ, by train, ferry and four-wheel drive. Feedback from viewers was extremely positive.

I've been watching 'Go South'. Riveting viewing. Such a treat. I'm loving it. Congratulations on such a great idea and production.

viewer Jeanette

We could also explore far-flung corners of NZ through 360° virtual reality. The NZ-VR project on the NZ Geographic website is a stunning educational resource taking us into beautiful natural habitats. More traditionally *Country Calendar* continued to take more than 587,000 viewers a week home to the country in NZ's longest running TV series.



A range of documentaries tackled tough topics with empathy and insight. *Jessica's Tree* told a deeply moving and empowering story around suicide, *Fighting The Demon* explored the destructive influence of methamphetamine, *Deportees Of Tonga: Gangsters In Paradise* followed four Tongan nationals sent home after serving time, and *K'Rd Chronicles* looked inside homelessness in our biggest city.

Audiences applauded a medical breakthrough when a severe Tourette's sufferer underwent life-changing surgery in *Renee's Brain*. Re-establishing crucial earthquake damaged road and rail links was a compelling story of sheer hard work and Kiwi can-do

attitude in *Kaikoura: A Big Year*, viewed by just under 600,000 people.

NZ Music month was made more memorable by *Anthems - New Zealand's Iconic Hits*, an insightful series looking behind the biggest music hits of recent decades. The extraordinary success of the world's first Te Reo metal band was shared in *Ru Ana Te Whenua: Alien Weaponry Shake Europe*, a video documentary on RNZ's website.

In an increasingly difficult commercial media environment supporting investigative journalism has become a greater priority. We funded a stream of notable investigations *Newsroom Investigates*, added a *Daily Podcast*

exploring one major news story in depth each weekday, and supported more from the award-winning Stuff Circuit investigations team. Political current affairs series *Q & A*, *Newshub Nation* and *The Hui* continued to sustain an informed democracy by probing leaders and decision-makers.

New Zealand marked 125 years of women's suffrage in September 2018. 11 remarkably diverse projects provided a significant talking point, with many choosing to examine women's rights through a modern lens.

Following the success of the suffrage initiative we called for content to support Tuia 250, a national

commemoration acknowledging 250 years since the first onshore encounters between Māori and Pākehā. Five projects for delivery in late 2019 will add an important collection of diverse perspectives to wider media coverage.

Our youngest audiences now have an abundance of stimulating and educational content available to them through HEIHEI. They can learn te reo, explore science and the environment, discover healthy cooking, enjoy arts and crafts, find confidence, laugh at silliness, and enjoy animals and pets. HEIHEI's top show *George And Me* explores the human body - in fact five of the Top 10 titles are factual, proving tamariki love to learn about the world around them.



Anthems: NZ's Iconic Hits, Notable Pictures for Prime



Fighting The Demon, NZME Publishing for NZ Herald

Frank: Changing
South, Frank
Film for Stuff

Case study: A demonstration of the inclusive role of public media

As the horror of the mosque terror attacks unfolded media swung into action. NZ On Air's content creators, broadcasters and digital platforms played a significant role in ensuring New Zealanders were informed and could grieve and heal together.

The team at **Able** immediately began providing live captions

for the breaking news on TVNZ then captioned Breakfast for the following week. **RNZ's** live coverage was extensive, including live broadcasts of the memorial services and in-depth reporting of issues on air and online.

Christchurch's community access radio station **Plains FM** created *After March 15*, a programme featuring insights, analysis and feedback from the local refugee and migrant sector, the Muslim community, and political leaders. Episodes also played on RNZ National and community access stations across NZ and Australia. Messages

of support in Farsi, Pasi, Persian and Urdu played on access stations throughout the country - created by the diverse community of Hamilton's **Free FM**.

Frank Film produced a remarkable short documentary talking to medical staff from Christchurch hospital about the events of March 15, *What Happened At Christchurch Hospital*.

When NZ's top musicians rallied to perform at the Aroha Nui benefit concerts in Christchurch and Auckland, NZ On Air quickly responded to a request to support a live broadcast.

265,000 people watched the Christchurch concert on **Three**. We also supported **TVNZ's** live broadcast of the moving memorial service.

At NZ On Air we published a special edition of our electronic newsletter *Watch & Listen* highlighting funded content that helps people to understand and connect with different ethnicities and religions. And we determined that we need more content like this. At year end we sought content that will mark the first anniversary of March 15, encouraging applications with an authentic NZ Muslim voice.

Music Te Ao Pūoro

A spotlight on talent

From the 50,000 people who showed up to Western Springs for a totally local music line up headlined by Six60, to the 18% of local music on radio – it's been an extraordinary year for NZ music.

NZ On Air's music mission is simple – get more NZ music on radio and online. In the third year of our New Music funding scheme we co-invested in 38 New Music Projects (multi-single releases) and 125 New Music Singles. We also increased support for children's music, and ran a funding round specifically to find and encourage Pasifika artists and increase the availability of recorded Pasifika music.

The New Music Project releases will generate more than 100 new singles from a colourful field of artists including

Aldous Harding, Church & AP, Yumi Zouma, BAYNK, Tiny Ruins, L.A.B., Mermaidens, Nadia Reid, TY, Fazerdaze, Marlon Williams, Ria Hall and Bailey Wiley.

That talent pipeline will add to the commercially successful hits this year from artists such as Benee, Sons of Zion, Drax Project, Six60, Mitch James, Robinson, Kings, SACHI, and Broods. Their songs drove a strong rise in local music on commercial radio. The average for the year of 18.10% was 4% up on the previous year, the highest level for several years.

Overseas-based streaming platforms have a huge influence now on the music we listen to. Because playlists are curated off-shore, we work hard to ensure the curators know about great NZ music. One of the ways we do this is to bring them to NZ music festival Homegrown. NZ On Air brought representatives of Spotify

and YouTube Music to Wellington in March to experience as many as they could of the 42 live acts before a 20,000-strong crowd.

We organised an industry seminar, the day before Homegrown for local musicians and managers to make connections and hear from YouTube, Spotify, and NZ commercial radio programmers. There was excellent feedback about how useful the day was for artists to upskill and optimise their profile, presence and ultimately increase their chances of success in the crowded music market.

We continue to support the Taitē Music Prize, awarding outstanding creativity for a collection of music on one recording. All eight of the 2019 finalists had received NZ On Air funding; the self-titled winning album by Avandale Bowling Club included two New Music Single-funded tracks.

5 biggest songs on radio this year (funded)

Sons of Zion – *Drift Away*

Mitch James – *Old News*

Drax Project – *Toto*

Benee – *Soaked*

Mitch James – *Bright Blue Skies*

5 most streamed songs (funded)*

Benee – *Soaked* 20.3m streams

Drax Project – *Woke Up Late* 17.9m** streams

Sons of Zion – *Drift Away* 12m streams

Drax Project – *Toto* 4.9m streams

Mitch James – *21* 10m streams

* All figures from Spotify are global

** Drax Project did a US-version of *Woke Up Late* ft. Hailee Steinfeld that now has 47.7m Spotify streams

Music for everyone

A new initiative this year gave Pacific music artists a unique chance to breakthrough. In February 2019 we held a Pasifika music funding round, with one-off funding from Budget 2018. The Pacific Media Network and Pacific Music Awards Trust helped with outreach and assessing the songs.

From 51 applications, 14 Pasifika artists received an \$8,000 New Music Single grant as a result; nine of the artists had not received NZ On Air funding assistance before, meaning audiences will be hearing some very fresh tunes with Pacific roots.

We ran a second targeted funding round to find great music for tamariki. From 10 applications six artists and their projects were supported; Kath Bee & Anna van Riel, Levity Beet, Fun and Funner, Chris Lam Sam, The Nukes and the Matariki Glow Show.

The music can be enjoyed on the HEIHEI children's platform. Following on from this Sony Music NZ released an all-New Zealand children's music album – 25 children's songs compiled as 'Suzy Cato presents the Totally Awesome Kiwi Kids Album' – a first for kids music in Aotearoa.



Benee



Case study: Six60's year of triumph

This year one act more than any other hit the big time in NZ – Six60. Their incredible success story has been built on the foundations of a simple intervention – NZ On Air funding for some of their early singles.

Six60's historic Western Springs stadium show in February 2019 was one of the big highlights of the NZ music year. With an all local support line-up featuring Drax Project, Sons of Zion, SWIDT and Ill Baz, it was unprecedented for a local act to headline a concert of its size. More than 50,000 people gathered to see the band who'd emerged from a Dunedin student flat 10 years ago.

Six60's path to success kicked off with NZ On Air funding for two iconic early singles – *Rise Up* and *Don't Forget Your Roots*. Following two more funded hits, *Forever* and *Special* the southern lads have since been able to fund their own music, based off wall-to-wall commercial airplay and streaming success.

Their juggernaut live show at Western Springs was filmed for a feature-length documentary, supported by NZ On Air, which is soon to be released.

Platforms Ngā Atamira

Reaching New Zealanders

Some non-commercial platforms and services providing valuable social and cultural content for under-served audiences require public funding. This includes the likes of community access radio, disability access services, and ring-fenced funding for public broadcaster RNZ.

A strengthened partnership

A one-off funding allocation of \$6m in Budget 2018 for a Joint Innovation Fund saw NZ On Air and RNZ work more closely than ever before.

The Innovation Fund created 25 diverse new content titles for the RNZ website, with most also available on other platforms. Subject matter ranged from a podcast going inside big news stories, mental health, children's stories, and interviews with first generation New Zealanders and their immigrant parents. *NZ Wars: The Stories Of Taranaki* is a second audio-visual documentary following on from the acclaimed *Stories of Ruapekapeka*. The Innovation Fund also supported the local democracy reporter initiative, aimed at filling a gap in civic issues reporting. For more on the Joint Innovation Fund outputs see Pgs 77 & 78 in Part 3.

RNZ's audiences have grown significantly in the year. A weekly audience in April of 696,600⁴ was an increase of 60,000 year-on-year, while 32% more people used the RNZ website during a typical week (817,000 users).

The new kids on the block

Our newest funded platform HEIHEI celebrated its one year anniversary in May 2019. The online, ad-free home for children's content is managed and curated for NZ On Air by TVNZ.

A year after launch HEIHEI contains 112 titles, of which 92 are local. HEIHEI has had 773,000 visits by 226,000 unique users and the app has been downloaded 92,000 times. Eight of the top 10 titles on the platform are local. Just prior to year end captioning was added to the platform and a children's news service *Kea Kids News* was in production.

Keeping content accessible

The Media Access Charitable Trust through Able continues to work hard to make screen content accessible to sight and hearing impaired people. Captioning is also valued by people with English as the second language.

Able captioned 347 hours of content on average per week and provided 57 hours per week of audio description on programming. Captioning on HEIHEI was made possible with \$150,000 extra funding through Budget 2018.

The content discovery sites NZ On Screen and AudioCulture continue to grow their collections and audience reach. NZ On Screen users grew by 3% to 1.5million and AudioCulture had over 216,000 users, an exceptional 12% more than the previous year.

4 April 2019 GfK radio survey



HEIHEI



After March 15, on PlainsFM

Radio for all

Our Community Access Radio network of 12 stations reinforced it is the bastion of diversity in the days and weeks following the March 15 terror attacks. See case study Pg 15.

Access radio stations have rebranded as Community Access Media Alliance, reflecting their intention to continue to reach more New Zealanders by growing their presence online as well as on the airwaves. Access Internet Radio (AIR) provides on demand delivery and live streaming of content from 10 partner stations. An app launched in 2018 made accessing content even easier. Over the year AIR content was accessed more than 1.8 million times, while stations broadcast more than 25,000 hours of content for audiences prioritised in the Broadcasting Act in 49 languages.

The National Pacific Radio Trust (NPRT) has rebranded its stations PMN Niu (a youth oriented station) and PMN 531 (broadcasting in nine Pacific languages). We prioritised boosting NPRT's funding for the coming year, so they can execute a new strategy to adapt to the changing media environment.

Student radio services have benefitted from more certain funding, after we moved from a programme by programme music promotions approach to providing operational funding. Student Radio is a vital supporter and incubator for NZ music – the place where thousands of New Zealand acts get their first exposure. More than 50% of songs on student radio are local.

Sector support

Ngā Tūtanga: Te Hāpai Ō

We support our sector in a number of ways, to upskill and celebrate the people who make the content.

Through our Industry Development Fund we have supported interventions aimed at addressing sector issues, such as the under-representation of women in director roles. A full list of funded projects is at Pg 90 in Part 3.

When we put out a call this year with the NZFC and TVNZ for ideas from Asian and Pasifika creatives for feature-length projects we recognised the need to help unsuccessful applicants so that we can grow this pool of talent. A workshop is being developed with the Pan Asian Screen Collective so these emerging creatives can learn more about what makes a successful proposal.

We have been foundation partners of two initiatives that are having real impacts on the music industry. With APRA we've supported the SongHubs song-writing initiative since 2016. In the past year we backed two SongHubs series – a general SongHubs and one for women song-writers and producers. Women are under-represented among music applicants and this is one way we can help.

We support the NZ Music Producers Series which brings international

music producers and engineers to New Zealand to work with locals across two weeks of workshops focused on international best practice.

Supporting the NZ Television Awards is an opportunity to celebrate creativity and craft. We also celebrate the best in NZ Music through the NZ Music Awards, Waiata Māori Music Awards, Pacific Music Awards, Children's Music Awards, RockQuest and the Taite Music Prize.

We publish a number of research projects that inform our industry as well as our own strategies. This year these included *Where Are The Audiences?* 2018; a combined project with Creative NZ – *A Profile of Creative Professionals*; a survey of our stakeholders; a review of Access Radio conducted by Dr Matt Mollgaard of AUT; and our own *Diversity Report 2019*. All reports are on our website.

An outcome of the *Profile of Creative Professionals* research was a commitment, along with Creative NZ, to three joint strategic priorities:

- 1. Fair reward** – working towards
 - ensuring lower-paid creative professionals are paid in line with technical professionals
 - lifting pay to the point where creative professionals start to feel it is a fair reward for their work.
- 2. Sustainability** – working to make the careers of mid-career and established creative professionals more sustainable through more continuous creative endeavours.
- 3. Emerging creative professionals** – working with the sector (including peak bodies and guilds) to find better ways to support creative professionals at the start of their career.



02

Audited financial
statements

Audited financial statements

Te Arotake Pūtea

Statement of responsibility

We are responsible for the preparation of NZ On Air's financial statements and statement of performance, and for the judgements made in them.

We are responsible for any end-of-year performance information provided by NZ On Air under section 19A of the Public Finance Act 1989.

We have the responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

In our opinion, these financial statements and the statement of performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2019.

Signed on behalf of the Board:



Ruth Harley
Chair
27 September 2019



Helen Grattan
Member of Audit & Risk Committee
27 September 2019

Independent Auditor's Report

To the readers of the Broadcasting Commission's financial statements and performance information for the year ended 30 June 2019

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

Opinion

We have audited:

- the financial statements of NZ On Air on pages 26 to 52, that comprise the statement of financial position as at 30 June 2019, the statement of comprehensive revenue and expenses, statement of changes in net assets/equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and
- the performance information of NZ On Air on pages 55 to 60.

In our opinion:

- the financial statements of NZ On Air on pages 26 to 52:

- present fairly, in all material respects:
 - its financial position as at 30 June 2019; and
 - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards; and
- the performance information on pages 55 to 60:
 - presents fairly, in all material respects, NZ On Air's performance for the year ended 30 June 2019, including:
 - for each class of reportable outputs:
 - its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
 - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year.
 - complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 27 September 2019. This is the date at which our opinion is expressed.

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

to the financial statements and the performance information, we comment on other information, and we explain our independence.

Basis for our opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Responsibilities of the Board for the financial statements and the performance information

The Board is responsible on behalf of NZ On Air for preparing financial statements and performance information that are fairly presented and comply with generally accepted accounting practice in New Zealand. The Board is responsible for such internal control as they determine

is necessary to enable them to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements and the performance information, the Board is responsible on behalf of NZ On Air for assessing NZ On Air's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless there is an intention to merge or to terminate the activities of NZ On Air, or there is no realistic alternative but to do so.

The Board's responsibilities arise from the Crown Entities Act 2004, the Broadcasting Act 1989 and the Public Finance Act 1989.

Responsibilities of the auditor for the audit of the financial statements and the performance information

Our objectives are to obtain reasonable assurance about whether the financial statements and the performance information, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance

with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the performance information.

For the budget information reported in the financial statements and the performance information, our procedures were limited to checking that the information agreed to NZ On Air's statement of performance expectations.

We did not evaluate the security and controls over the electronic publication of the financial statements and the performance information.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk

of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZ On Air's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within NZ On Air's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on NZ On Air's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained

up to the date of our auditor's report. However, future events or conditions may cause NZ On Air to cease to continue as a going concern.

- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 91, but does not include the financial statements and the performance information, and our auditor's report thereon.

Our opinion on the financial statements and the performance information does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements and the performance information, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the performance information or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Independence

We are independent of NZ On Air in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1 (Revised): Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, we have no relationship with, or interests, in NZ On Air.



Rehan Badar
Audit New Zealand
On behalf of the Auditor-General
Wellington, New Zealand

AUDIT NEW ZEALAND
Mana Arotake Aotearoa

NZ On Air Statement of comprehensive revenue and expense

for the year ended 30 June 2019

	Note	Actual 2019 \$000	Revised Budget 2019 \$000	Original Budget 2019 \$000	Actual 2018 \$000
Revenue					
Crown revenue		146,766	146,766	132,266	132,266
Other revenue	2	2,953	2,230	2,230	2,510
Total revenue		149,719	148,996	134,496	134,776
Operating expenditure					
Administration services	3,4	3,580	4,054	4,054	3,580
Total operating expenditure		3,580	4,054	4,054	3,580
Funding expenditure					
NZ Media Fund					
Scripted		41,791	42,450	40,000	40,170
Factual		44,996	46,960	39,960	41,153
Platform		51,297	51,790	47,140	46,948
Music		3,674	3,900	3,500	3,460
Total NZ Media Fund		141,758	145,100	130,600	131,731
Development and support					
Industry Development		436	400	400	399
Total funding expenditure	5	142,194	145,500	131,000	132,130
Total expenditure		145,774	149,554	135,054	135,710
Net surplus/(deficit) for the year		3,945	(558)	(558)	(934)
Other comprehensive revenue and expense		-	-	-	-
Total comprehensive revenue and expense		3,945	(558)	(558)	(934)

Explanations of major variances against budget are provided in Note 21

The net surplus of \$3,945 compared with the budget deficit of \$(558) is largely due to approved funds unable to be recognised as expenditure until substantive contractual conditions have been met.

The accompanying notes form part of these financial statements

NZ On Air Statement of financial position

as at 30 June 2019

	Note	Actual 2019 \$000	Revised Budget 2019 \$000	Original Budget 2019 \$000	Actual 2018 \$000
Current assets					
Cash and cash equivalents	6	5,175	7,000	7,000	5,668
Investments	7	39,500	32,720	30,000	28,000
Debtors and other receivables - interest		289	150	150	220
Debtors and other receivables - other	8	1,759	150	150	1,869
Total current assets		46,723	40,020	37,300	35,757
Non-current assets					
Property, plant and equipment	9	26	70	70	96
Intangible assets	10	138	149	149	186
Total non-current assets		164	219	219	282
Total assets		46,887	40,239	37,519	36,039
Current liabilities					
Creditors and other payables	11	137	300	300	50
Employee entitlements	12	129	150	150	137
Funding liabilities	13	40,588	39,344	36,624	33,764
Total current liabilities		40,854	39,794	37,074	33,951
Net assets		6,033	445	445	2,088
Equity					
Equity at 30 June		6,033	445	445	2,088
Total Equity		6,033	445	445	2,088

Explanations of major variances against budget are provided in Note 21
 The accompanying notes form part of these financial statements

NZ On Air Statement of changes in net assets/equity

for the year ended 30 June 2019

	Actual 2019 \$000	Revised Budget 2019 \$000	Original Budget 2019 \$000	Actual 2018 \$000
Balance at 1 July	2,088	1,003	1,003	3,022
Total comprehensive revenue and expense for the year	3,945	(558)	(558)	(934)
Balance at 30 June	6,033	445	445	2,088

*Explanations of major variances against budget are provided in Note 21
The accompanying notes form part of these financial statements*

NZ On Air Statement of cash flows

for the year ended 30 June 2019

	Note	Actual 2019 \$000	Revised Budget 2019 \$000	Original Budget 2019 \$000	Actual 2018 \$000
<i>Cash flows from operating activities</i>					
Receipts from the Crown		146,766	146,766	132,266	132,266
Receipts from other revenue		776	630	630	976
Interest received		1,875	1,600	1,600	1,698
Payments to funded activities		(135,370)	(143,528)	(131,748)	(129,602)
Payments to suppliers and employees		(3,377)	(4,001)	(4,001)	(3,586)
Net GST		343	(40)	(40)	(215)
Net cash from operating activities	14	11,013	1,427	(1,293)	1,537
<i>Cash flows from investing activities</i>					
Net (payments to)/receipts from investments		(11,500)	(2,720)	-	(1,000)
Purchases of property, plant and equipment		(6)	(40)	(40)	(17)
Purchase of intangible assets		-	(92)	(92)	(40)
Net cash flows from investing activities		(11,506)	(2,852)	(132)	(1,057)
Net (decrease)/increase in cash and cash equivalents		(493)	(1,425)	(1,425)	480
Cash and cash equivalents at 1 July		5,668	8,425	8,425	5,188
Cash and cash equivalents at 30 June		5,175	7,000	7,000	5,668

Explanations of major variances against budget are provided in Note 21
The accompanying notes form part of these financial statements

NZ On Air Notes to the financial statements

1. Statement of accounting policies

for the year ended 30 June 2019

Reporting entity

The Broadcasting Commission (NZ On Air) is a Crown entity as defined by the Crown Entities Act 2004 and is domiciled and operates in New Zealand. The relevant legislation governing NZ On Air's operations includes the Crown Entities Act 2004 and the Broadcasting Act 1989. NZ On Air's ultimate parent is the New Zealand Crown. These financial statements reflect the operations of NZ On Air only and do not incorporate any other entities.

NZ On Air's primary objective is to provide services to the New Zealand public. Our functions and responsibilities are set out in the Broadcasting Act 1989. The primary function is to serve audiences by investing in a wide range of New Zealand television, radio and online content. The purpose is to add a diversity of local content to the almost-limitless range of foreign options available. NZ On Air does not operate to make a financial return.

NZ On Air has designated itself as a public benefit entity (PBE) for financial reporting purposes. These financial statements are for the year ended 30 June 2019 and have been approved by the Board on 27 September 2019.

Basis of preparation

The financial statements have been prepared on a going concern basis, and the accounting policies have been applied consistently throughout the period.

Statement of compliance

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

The financial statements have been prepared in accordance with Tier 1 PBE accounting standards. These financial statements comply with PBE accounting standards.

Presentation currency and rounding

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

Standard early adopted

In line with the Financial Statements of the Government, NZ On Air has early adopted PBE IFRS 9 Financial Instruments: Recognition and Measurement. Information about the adoption of PBE IFRS 9 is provided in Note 22.

Standards issued and not yet effective and not early adopted

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

Amendment to PBE IPSAS 2 Statement of Cash Flows

An amendment to PBE IPSAS 2 Statement of Cash Flows requires entities to provide disclosures that

enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. This amendment is effective for annual periods beginning on or after 1 January 2021, with early application permitted. NZ On Air does not intend to early adopt the amendment.

PBE IPSAS 34-38

PBE IPSAS 34-38 replace the existing standards for interests in other entities (PBE IPSAS 6-8). These new standards are effective for annual periods beginning on or after 1 January 2019. NZ On Air will apply these new standards in preparing the 30 June 2020 financial statements. No effect is expected as a result of this change.

PBE IPSAS 41 Financial Instruments

The XRB issued PBE IPSAS 41 Financial Instruments in March 2019. This standard supersedes PBE IFRS 9 Financial Instruments, which was issued

as an interim standard. It is effective for reporting periods beginning on or after 1 January 2022. Although NZ On Air has not assessed the effect of the new standard, it does not expect any significant changes as the requirements are similar to PBE IFRS 9.

PBE FRS 48 Service Performance Reporting

PBE FRS 48 replaces the service performance reporting requirements of PBE IPSAS 1 and is effective for reporting periods beginning on or after 1 January 2021. NZ On Air has not yet determined how application of PBE FRS 48 will affect its statement of performance.

Summary of significant accounting policies

Significant accounting policies are included in the notes to which they relate.

Significant accounting policies that do not relate to a specific note are outlined below.

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

NZ On Air is exempt from the payment of income tax (s51 Broadcasting Act 1989) therefore no charge for income tax has been provided for.

Budget figures

The original budget figures are derived from the Statement of Performance Expectations as approved by the Board at the beginning of the financial year. The revised budget figures are derived from the revised Statement of Performance Expectations approved by the Board on 1 October 2018 following the Minister of Broadcasting, Communications and Digital Media announcing the allocation of new funding for the 2018/19 financial year. The budget figures have been prepared in accordance with NZ GAAP, using accounting policies that are consistent with those we have adopted for the preparation of the financial statements.

Critical accounting estimates and assumptions

In preparing these financial statements we have made estimates and assumptions concerning the future.

These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2019:

- Funding expenditure – refer to Note 5.
- Funding liabilities – refer to Note 13.

2. Revenue

Accounting policy

The specific accounting policies for significant revenue items are explained below:

Crown Revenue

We are primarily funded through revenue received from the Crown, restricted in its use for the purpose of meeting our objectives as specified in the Broadcasting Act 1989 and the scope of appropriation of the funder.

We consider there are no conditions attached to the funding and it is recognised as revenue at the point of entitlement.

Interest revenue

Interest revenue is recognised by accruing on a time proportion basis the interest due for the investment.

Television programme and music revenue

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

Breakdown of other revenue and further information

	Actual 2019 \$000	Actual 2018 \$000
Sales of television programmes and music	1,009	753
Interest revenue	1,944	1,723
Other revenue	-	34
Total other revenue	2,953	2,510

3. Personnel Costs

Accounting policy

Superannuation schemes

Obligations for contributions to Kiwisaver and State Sector Retirement Savings Scheme are accounted for as defined contribution superannuation schemes and are recognised as an expense in the surplus or deficit as incurred.

Breakdown of personnel costs and further information

	Actual 2019 \$000	Actual 2018 \$000
Salary and wages	2,052	1,959
Kiwisaver employer contributions	83	79
Increase/(decrease) in employee entitlements	(9)	16
Total personnel costs	2,126	2,054

Employee Remuneration

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

	Number of Employees 2019	Number of Employees 2018
\$100,000 – \$109,999	2	2
\$120,000 – \$129,999	-	1
\$140,000 – \$149,999	1	1
\$150,000 – \$159,999	-	1
\$160,000 – \$169,999	2	-
\$170,000 – \$179,999	1	1
\$180,000 – \$189,999	1	1
\$360,000 – \$369,000	1	1

During the year ended 30 June 2019, 1 employee received benefits in relation to cessation of \$2,192 (2018: nil).

Board member remuneration

The Board fees paid or payable during the year were:

	Actual 2019 \$000	Actual 2018 \$000
Miriam Dean – Chair (retired May 2018)	-	37
Dr Ruth Harley – Chair (appointed June 2018)	40	3
Helen Grattan (reappointed May 2019)	19	19
Ian Taylor (retired January 2019)	10	19
John McCay (reappointed May 2019)	19	19
Stuart McLauchlan (appointed August 2017)	17	17
Ross McRobie (retired July 2017)	-	2
Kim Wicksteed (reappointed July 2015)	19	19
Linda Clark (appointed May 2019)	3	-
Philip Broughton (appointed June 2019)	2	-
Total Board fees	129	135

Payment of \$6,250 was made to the independent members of the Audit and Risk Committee during the financial year. (2018:\$9,750).

We held Directors and Officers liability cover during the financial year in respect of the liability or costs of Board members and employees.

4. Other expenses

Accounting policy

Operating leases

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

Breakdown of other expenses and operating lease commitments

	Actual 2019 \$000	Actual 2018 \$000
Legal, public relations and expert advice	176	237
IT costs	172	147
Research	227	146
Other costs	206	231
Travel and communication	178	267
Board members fees	129	135
Rent	187	188
Depreciation	76	81
Amortisation	48	39
Audit fees - Financial statement audit	55	55
Total administration expenditure	1,454	1,526

Operating leases as lessee

	Actual 2019 \$000	Actual 2018 \$000
Not later than one year	145	111
Later than one year and not later than two years	111	7
Later than two years and not later than five years	107	-
Total non-cancellable operating leases	363	118

Operating lease commitments reflects the Auckland office lease agreement and a 70% share of the Wellington office lease agreement. The Wellington office lease agreement is jointly signed with the Broadcasting Standards Authority (BSA). The balance of 30% is reflected in the BSA financial statements.

5. Funding expenditure

Accounting policy

Funding expenditure is discretionary funding and is where NZ On Air has no obligations to award on receipt of the funding application. It is recognised as expenditure when:

- (a) the funding has been approved by the Board;
- (b) the funding recipient has been advised
- (c) there are no substantive contractual conditions for the funding recipient to fulfil; and
- (d) it is probable (more likely than not) that the funded proposal will be completed.

Critical judgement in applying accounting policies

Although from time to time an approved project with no substantive conditions to fulfil does not go ahead, such projects are rare. Based on experience we judge it is probable that all approved commitments at 30 June without substantive contractual conditions to fulfil will be completed.

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

<i>Total funding expenditure</i>	Actual 2019 \$000	Actual 2018 \$000
Total funding approved	145,603	130,937
Less approved funds not utilised so written back	(658)	(772)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	199	2,165
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)	(2,950)	(200)
Total funding expenditure	142,194	132,130

Breakdown of funding expenditure and further information

<i>Scripted funding expenditure</i>	Actual 2019 \$000	Actual 2018 \$000
Scripted funding approved	44,502	39,855
<i>Less approved funds not utilised so written back</i>	<i>(210)</i>	<i>(485)</i>
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	<i>199</i>	<i>1,000</i>
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)</i>	<i>(2,700)</i>	<i>(200)</i>
Total Scripted funding expenditure	41,791	40,170
 <i>Factual funding expenditure</i>	 Actual 2019 \$000	 Actual 2018 \$000
Factual funding approved	45,613	41,432
<i>Less approved funds not utilised so written back</i>	<i>(367)</i>	<i>(274)</i>
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	<i>-</i>	<i>(5)</i>
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)</i>	<i>(250)</i>	<i>-</i>
Total Factual funding expenditure	44,996	41,153

<i>Platform funding expenditure</i>	Actual 2019 \$000	Actual 2018 \$000
Radio New Zealand	39,856	35,356
Access and special interest radio	3,091	3,002
Pacific radio	3,430	3,430
HEIHEI	777	-
Captioning & Audio Description	2,950	2,800
NZ On Screen & Audio Culture	1,193	1,193
Total platform funding approved	51,297	45,781
Less approved funds not utilised so written back	-	(3)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	-	1,170
Total platform funding expenditure	51,297	46,948
<i>Music funding expenditure</i>	Actual 2019 \$000	Actual 2018 \$000
Music funding approved	3,752	3,466
Less approved funds not utilised so written back	(78)	(6)
Total music funding expenditure	3,674	3,460
<i>Development and support funding expenditure</i>	Actual 2019 \$000	Actual 2018 \$000
Development and support funding approved	439	403
Less approved funds not utilised so written back	(3)	(4)
Total development and support funding expenditure	436	399

6. Cash and cash equivalents

Accounting Policy

Cash and cash equivalents includes cash on hand and deposits held on call with banks with original maturities of three months or less.

Breakdown of cash and cash equivalents and further information

	Actual 2019 \$000	Actual 2018 \$000
Cash	26	45
Call and short term deposits	5,149	5,623
Total cash and cash equivalents	5,175	5,668

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

7. Investments

Accounting policy

Bank deposits

Investments in bank term deposits are initially measured at the amount invested. Interest is subsequently accrued and added to the investment balance. A loss allowance for expected credit losses is recognised if the estimated loss allowance is not trivial.

Breakdown of investments and further information

	Actual 2019 \$000	Actual 2018 \$000
Term deposits	39,500	28,000
Total investments	39,500	28,000

The carrying value of term deposits approximates their fair value.

8. Debtors and other receivables – other

Accounting policy

Debtors and other receivables are recorded at the amount due, less an allowance for credit losses. NZ On Air applies the simplified expected credit loss model of recognising lifetime expected credit losses for receivables.

In measuring expected credit losses, short-term receivables have been assessed on a collective basis as they possess shared credit risk characteristics. They have been grouped based on the days past due.

Short-term receivables are written off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include the debtor being in liquidation.

Previous accounting policy for impairment of receivables

In the previous year, the allowance for credit losses was based on the incurred credit loss model. An allowance for credit losses was recognised only when there was objective evidence that the amount due would not be fully collected.

Breakdown of debtors and other receivables and further information

	Actual 2019 \$000	Actual 2018 \$000
GST refund	1,500	1,843
Other receivables	259	26
Total debtors and other receivables – other	1,759	1,869

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

9. Property, plant and equipment

Accounting policy

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

Additions

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

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

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are included in the surplus or deficit.

Subsequent costs

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

The costs of day-to-day servicing of property, plant and equipment are recognised in the surplus or deficit as they are incurred.

Depreciation

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

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

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

Impairment of non-financial assets

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

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

Capital commitments

There are no capital commitments as at 30 June 2019 (2018: Nil).

Breakdown of property, plant and equipment and further information

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
<i>Cost</i>					
Balance at 1 July 2017	272	109	44	298	723
Additions	17	-	-	-	17
Disposals	(19)	-	-	-	(19)
Balance at 30 June 2018	270	109	44	298	721
Balance at 1 July 2018	270	109	44	298	721
Additions	6	-	-	-	6
Disposals	(8)	-	-	-	(8)
Balance at 30 June 2019	268	109	44	298	719
<i>Accumulated depreciation and impairment losses</i>					
Balance at 1 July 2017	259	73	30	199	561
Depreciation	12	16	5	48	81
Eliminate on disposal	(17)	-	-	-	(17)
Balance at 30 June 2018	254	89	35	247	625
Balance at 1 July 2018	254	89	35	247	625
Depreciation	9	16	3	48	76
Eliminate on disposal	(8)	-	-	-	(8)
Balance at 30 June 2019	255	105	38	295	693
<i>Carrying value</i>					
At 30 June & 1 July 2017	13	36	14	99	162
At 30 June & 1 July 2018	16	20	9	51	96
At 30 June 2019	13	4	6	3	26

10. Intangible assets

Accounting policy

Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

Costs associated with the development and maintenance of our website are expensed when incurred.

Amortisation

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

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

Acquired computer software	5 years	20%
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Breakdown of intangible assets and further information

Acquired computer software

Cost

	Actual 2019 \$000	Actual 2018 \$000
Balance at 1 July	321	281
Additions	-	40
Balance at 30 June	321	321

Accumulated amortisation and impairment losses

Balance at 1 July	135	96
Amortisation	48	39
Balance at 30 June	183	135

Carrying value

At 1 July	186	185
At 30 June	138	186

11. Creditors and other payables

Accounting policy

Short term payables are recorded at the amount payable.

Breakdown of creditors and other payables and further information

	Actual 2019 \$000	Actual 2018 \$000
PAYE payable	29	26
Accrued expenses	108	24
Total creditors and other payables	137	50

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

12. Employee entitlements

Accounting policy

Employee benefits

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

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

Breakdown of Employee entitlements and further information

	Actual 2019 \$000	Actual 2018 \$000
Accrued salaries and wages	23	22
Annual leave	106	115
Total employee entitlements	129	137

13. Funding liabilities

Accounting policy

Provision

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

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

At 30 June funding liabilities in the balance sheet include both contracted liabilities and liabilities that are uncontracted but have no substantive contractual conditions unfulfilled. The amount recorded for the uncontracted liabilities is the amount approved by the Board.

Breakdown of funding liabilities and further information

The value of our funding liabilities is as follows (all current as all expected to be paid in the next 12 months):

	Actual 2019 \$000	Actual 2018 \$000
Scripted	14,722	11,883
Factual	21,963	18,634
Platform	379	102
Music	3,309	2,885
Development & support	215	260
Total funding liabilities	40,588	33,764

Movements for each class of funding liabilities are as follows:

	Scripted	Factual	Platform	Music	Development & support	Total
	\$000	\$000	\$000	\$000	\$000	\$000
Balance at 1 July 2018	11,883	18,634	102	2,885	260	33,764
Additional provisions made	42,001	45,363	51,297	3,752	439	142,852
Amounts used	(38,952)	(41,667)	(51,020)	(3,250)	(481)	(135,370)
Unused amounts reversed	(210)	(367)	-	(78)	(3)	(658)
Balance at 30 June 2019	14,722	21,963	379	3,309	215	40,588

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

	Actual 2019 \$000	Actual 2018 \$000
Net surplus/(deficit) from operations	3,945	(934)
<i>Add non-cash items:</i>		
Loss on Disposal of Fixed Assets	-	2
Depreciation/amortisation	124	120
Total non-cash items	124	122
<i>Add/(less) movements in working capital items:</i>		
(Increase)/decrease in accounts receivable	(302)	164
(Decrease)/increase in GST payable	343	(215)
(Decrease)/increase in creditors and other payables (incl. employee entitlements)	79	(128)
(Decrease)/Increase in funding liabilities	6,824	2,528
Net movement in working capital items	6,944	2,349
Net cash inflow/(outflow) from operating activities	11,013	1,537

15. Contingent liabilities

At 30 June 2019 we have contingent liabilities totaling \$3.36m (2018: \$0.61m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted as funding conditions are not yet fulfilled.

16. Related party transactions and key management personnel

Related party transactions

NZ On Air is controlled by the Crown.

Related party disclosures have not been made for transactions with related parties that are:

- within a normal supplier or client/recipient relationship; and
- on terms and conditions no more or less favourable than those that it is reasonable to expect NZ On Air would have adopted in dealing with the party at arm's length in the same circumstances.

Further, transactions with other government agencies (for example, government departments and Crown entities) are not disclosed as related party transactions when they are on normal terms and conditions consistent with the normal operating arrangements between government agencies.

Key management personnel compensation

	Actual 2019 \$000	Actual 2018 \$000
Board Members Remuneration	129	135
Full-time equivalent members	0.1	0.1
Leadership Team Remuneration	1,030	1,148
Full-time equivalent members	5	5.75
Total key management personnel compensation	1,159	1,283
Total full time equivalent personnel	5.1	5.85

Board meeting attendance

NZ On Air Board meets 5 times per year plus a planning day, each meeting taking approximately 1 – 1.5 day. Individual pre meeting reading time is additional.

	July 18	Oct 18	Dec 18	March 19	May 19
R Harley	✓	✓	✓	✓	✓
K Wicksteed	✓	✓	✓	✓	✓
I Taylor	-	-	✓	n/a	n/a
H Grattan	✓	✓	✓	✓	✓
J McCay	✓	-	✓	✓	✓
S McLauchlan	-	✓	✓	✓	✓
L Clark	n/a	n/a	n/a	n/a	✓

17. Events after balance date

There were no significant events after balance date.

18. Categories of financial assets and liabilities

The carrying amounts of financial assets and liabilities in each of the PBE IPSAS 29 categories are as follows:

	Actual 2019 \$000	Actual 2018 \$000
<i>Financial assets measured at amortised cost (2018: Loans and receivables)</i>		
Cash and cash equivalents	5,175	5,668
Debtors and other receivables	2,048	2,089
Investments – term deposits	39,500	28,000
Total financial assets measured at amortised cost	46,723	35,757
<i>Financial liabilities measured at amortised cost</i>		
Creditors and other payables	40,854	33,951
Total financial liabilities measured at amortised cost	40,854	33,951

19. Financial instrument risks

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

Credit risk

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

Our maximum credit exposure for each class of financial instrument is represented by the total carrying value of our cash and cash equivalents (note 6), investments (note 7) and accounts receivable (note 8). There is no collateral held against these financial instruments.

20. Capital management

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

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

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

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

Liquidity risk

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2019/20 Crown funding in equal installments on the first working day of each quarter from July 2019 to June 2020. In addition, at 30 June 2019 we hold call and term deposits that will mature within the 2019/20 financial year totaling \$44.649m (2018: \$33.623m).

We have funding liabilities of \$40.588m at 30 June (2018: \$33.764m). We expect these to be paid by 30 June 2019. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

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

21. Explanation of significant variances against budget

In July 2018 the Minister of Broadcasting, Communications and Digital Media announced the allocation of \$14.5m new funding for the 2018/19 financial year. As a result, on 1 October 2018 the Board approved changes to the budget figures on the Statement of Performance Expectations:

		\$000
RNZ	Non-contestable funding	4,500
NZ On Air	Contestable funding	4,000
RNZ-NZ On Air	Joint Innovation fund	6,000
Total		14,500

<i>Statement of comprehensive revenue and expense</i>	Revised Budget 2019 \$000	Original Budget 2019 \$000	Change due to additional funding \$000
Crown revenue	146,766	132,266	14,500
Scripted	42,450	40,000	2,450
Factual	46,960	39,960	7,000
Music	3,900	3,500	400
Platforms	51,970	47,140	4,650
Total NZ Media Fund	145,100	130,600	14,500

<i>Statement of financial position</i>	Revised Budget 2019 \$000	Original Budget 2019 \$000	Change due to additional funding \$000
Investments	32,720	30,000	2,720
Funding liabilities	39,344	36,624	2,720

<i>Statement of cash flows</i>	Revised Budget 2019 \$000	Original Budget 2019 \$000	Change due to additional funding \$000
Receipts from the Crown	146,766	132,266	14,500
Payments to funded activities	(143,528)	(131,748)	(11,780)
Net cash from operating activities	1,427	(1,293)	2,720
Net receipts from investment	(2,720)	-	(2,720)
Net cash flows from investing activities	(2,852)	(132)	(2,720)

Explanations of significant variances against revised budgeted figures in our Statement of Performance Expectations are as follows:

<i>Statement of comprehensive revenue and expense</i>	Actual 2019 \$000	Revised Budget 2019 \$000	Difference \$000	Explanation of significant variances \$'000
Net (deficit)/surplus for the year	3,945	(558)	4,503	<p>Variance relates to:</p> <ul style="list-style-type: none"> Approved funds unable to be recognised as expenditure until substantive conditions have been met \$2,950 Interest revenue and programme royalty revenue being \$723 above budget due to timing of drawdowns of funding commitments and a tight rein on administration costs, keeping these lower than budget, by \$474.
<hr/>				
<i>Statement of financial position</i>	Actual 2019 \$000	Revised Budget 2019 \$000	Difference \$000	Explanation of significant variances \$'000
Total assets	46,887	40,239	6,648	<p>Variance relates to:</p> <ul style="list-style-type: none"> Cash and investment balances are \$4,955 higher than budget due to timing of drawdowns of funding commitments. Providers have required drawdowns later than anticipated in the budget, also bringing forward payment of GST on the above funding payments Debtors and other receivables \$1,609 above budget due to high GST debtor at year end reflecting timing of funding payments, as noted above
Total liabilities	40,854	39,794	1,060	Funding liabilities \$1,244 higher than budget due to timing differences as noted above
Equity	6,033	445	5,588	<p>Variance relates to:</p> <ul style="list-style-type: none"> Opening equity \$1,085 higher than budget due to timing differences in the previous year Net (deficit)/surplus for the year \$4,503 higher than budget for the reasons noted above

<i>Statement of cash flows</i>	Actual 2019 \$000	Revised Budget 2019 \$000	Difference \$000	Explanation of significant variances \$'000
Net cash flows from operating activities	11,013	1,427	9,586	Interest and other receipts were higher than budget due to careful management of bank deposits and timing of television revenue, whilst payments to suppliers and employees and funded activities were lower than budget due mainly to timing of drawdowns of funding commitments, resulting in an overall positive variance
Net cash flows from investing activities	(11,506)	(2,852)	(8,654)	Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit
Net increase/(decrease) in cash and cash equivalents	(493)	(1,425)	932	Budget figure was based on a high cash balance on call and low deposits. Due to careful cash management, the majority of funds were on deposit at the year end.

22. Adoption of PBE IFRS 9 Financial Instruments

In accordance with the transitional provisions of PBE IFRS 9, NZ On Air has elected not to restate the information for previous years to comply with PBE IFRS 9. Adjustments arising from the adoption of PBE IFRS 9 are recognised in opening equity at 1 July 2018.

Accounting policies have been updated to comply with PBE IFRS 9. The main updates are:

- **Note 8 Receivables:** This policy has been updated to reflect that the impairment of short-term receivables is now determined by applying an expected credit loss model.
- **Note 7 Investments - Term deposits:** This policy has been updated to explain that a loss allowance for expected credit losses is recognised only if the estimated loss allowance is not trivial.

On the date of initial application of PBE IFRS 9, being 1 July 2018, the classification of financial instruments under PBE IPSAS 29 and PBE IFRS 9 is as follows:

The measurement categories for cash at bank and on hand, call and short term deposits, receivables and term deposits change from loans and receivables to amortised cost. Carrying amounts for these financial instruments have not changed between the closing 30 June 2018 and opening 1 July 2018 dates as a result of the transition to PBE IFRS 9.

The measurement categories and carrying amounts for financial liabilities have not changed between the closing 30 June 2018 and opening 1 July 2018 dates as a result of the transition to PBE IFRS 9.

Statement of Performance

for the year ended 30 June 2019

Overview

Our aim and impacts are set out in our strategic framework and funding strategy (Figures 1 and 2 below), delivered through the NZ Media Fund (NZMF). These are activities purchased by the Minister of Broadcasting, Communications and Digital Media under the appropriation Public Broadcasting Services.⁵

The NZMF provides a simple, flexible approach to navigating a dynamic environment. The NZMF has four funding streams. The *Scripted*, *Factual* and *Music* streams are open and contestable. *Platforms* is a closed fund supporting selected entities to provide a wide range of public media content. Each funding stream has an associated annual work programme.

Figure 1: Our Strategic framework against which we develop our activities.



⁵ The non-departmental output expense, Public Broadcasting Services, sits within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage

The NZMF has a single aim: Great New Zealand content is valued and enjoyed by many New Zealand audiences.

Figure 2: Funding strategy summary



Our investment goals are to:

He Hua Kounga

Support quality content – NZ audiences enjoy well-made local content that matters

- Well-made funded content will reflect New Zealand in engaging and informative ways
 - Funded content will be seen to be different to similar local content made without public funding

He Hua Kanorau

Support diverse content – NZ audiences value local content made for a range of communities

- New Zealanders will appreciate local content made for audiences with diverse interests
 - Content creators will have a range of opportunities to make different types of local content

He Hua Kitea

Ensure discoverable content – NZ audiences can find and appreciate local content

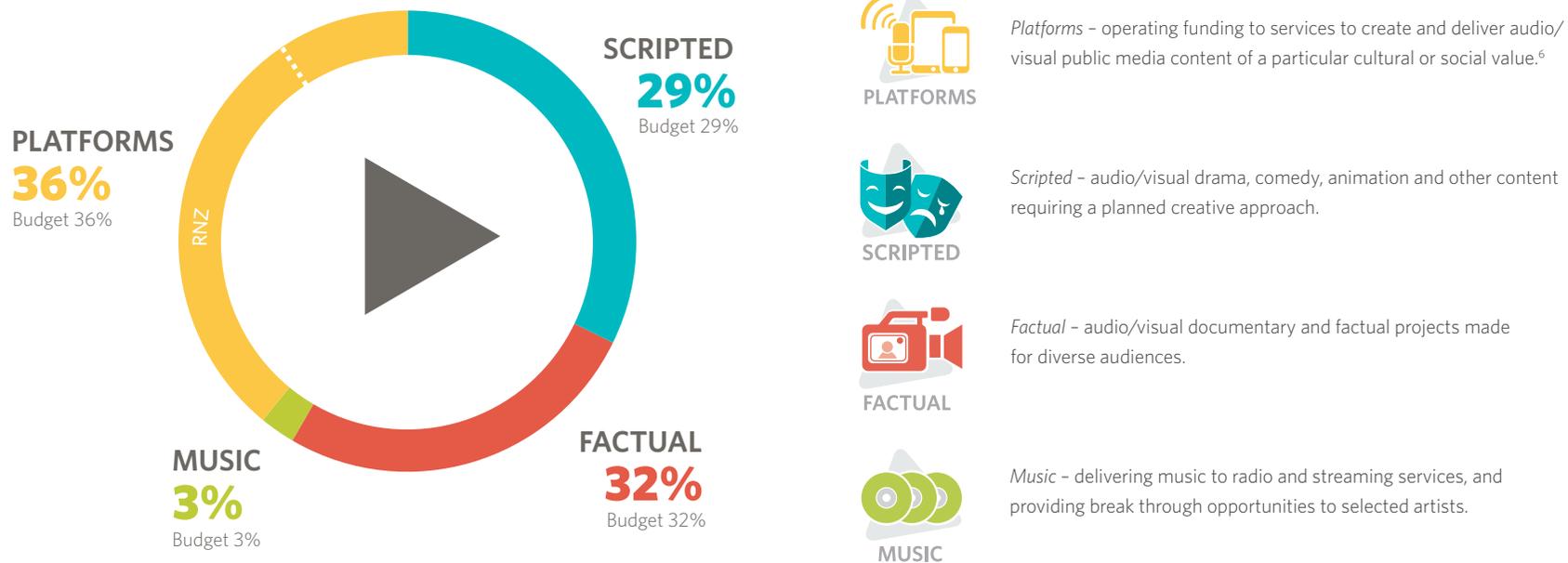
- Funded content will be available and enjoyed by audiences on the platforms they use
 - Funded content will be online and free to watch or listen to at the beginning of its life and at regular points thereafter

Performance information

The statements in this section provide detailed results against targets, budgets and performance measures set out in our Statement of Performance Expectations for the year ending 30 June 2019. NZ On Air has one output, the New Zealand Media Fund, which comprises four funding streams. This is the second year of

reporting under this strategy. As the measures and targets were established before the first full year of reporting was complete, a small number of performance targets have not been met. Where appropriate to provide a better reflection of performance, the measures and targets have been amended in the 2019/20 SPE.

Figure 3: New Zealand Media Fund Summary*



6 Note: Platforms includes \$39.856m funding for RNZ. This amount is set by Ministers and funding administered by NZ On Air. RNZ's detailed end of year performance reporting is presented in the RNZ annual report for the year ended 30 June 2019. We include one significant RNZ measure in the table on page 57.

* Revised SPE budget figures 1 October 2018

Summary of revenue and expenditure

Table 1: Revenue and expenditure

		2018/19 Actual \$000	2018/19 Revised Budget \$000	2018/19 Original Budget \$000	2017/18 Actual \$000
Revenue					
Crown revenue		146,766	146,766	132,266	132,266
Other revenue		2,953	2,230	2,230	2,510
Total revenue		149,719	148,996	134,496	134,776
Output expenses					
	%				
New Zealand Media Fund investments	97.24	141,758	145,100	130,600	131,731
Industry development	0.30	436	400	400	399
Total content funding	97.54	142,194	145,500	131,000	132,130
Administration services	2.46	3,580	4,054	4,054	3,580
Total output expenses	100	145,774	149,554	135,054	135,710

Measuring impact

Table 2 describes how we measured our impacts of Quality Content, Diverse Content and Discoverable Content.

Table 2: Impact Measures

	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
Quality Content – NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local content important to New Zealanders	81%	75%	74%	Revised measure
New Zealanders aware of our support for content like that content	69%	70%	68%	Revised measure
New Zealanders agree that RNZ provides a valuable service to New Zealand ⁷	57%	70%	57%	Revised measure
Completed productions are accepted for broadcast or uploading	99%	99%	100%	99%
Diverse Content – NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of content funded by NZ On Air	75%	75%	73%	New measure
Content in more than 40 languages (including 9 Pacific) is funded	Achieved (49 languages including 9 Pacific)	Achieved	Achieved (51 languages including 9 Pacific)	New measure
Pacific people agree NiuFM and 531pi broadcast culturally relevant content	Biennial measure	Biennial measure	89%	Biennial measure

⁷ 57% agree, 6% disagree and the remaining people were neutral or didn't know. The same survey also found that 73% of New Zealanders agree that it is important for New Zealand to have a public service broadcaster.

Source: Colmar Brunton, RNZ Value Indices Report, September 2019. The survey was fully nationwide with a sample of 2054 people aged 18 years and over.

Table 2: Impact Measures continued

	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
Discoverable content – NZ audiences can find and appreciate local content				
NZ Music content on commercial radio meets the target set by the Minister of Broadcasting, Communications and Digital Media and the Radio Broadcasters Association ⁸	18.04%	20%	13.94%	14.24%
Percentage of NZ Music content on alternative radio	53.61%	At least 40%	50.73%	45.79%
Percentage of released singles from New Music Projects achieving at least 250,000 ⁹ online plays within 12 months ¹⁰	68.6%	50%	66.66%	New measure
Percentage of released singles from New Music Singles achieving at least 50,000 online plays within 12 months	56.0%	50%	70.83%	New measure
Percentage of released singles from New Music Projects achieving at least 750 NZ radio plays within 12 months ¹¹	28.6%	50%	33.33%	New measure
Percentage of released singles from New Music Singles achieving at least 250 NZ radio plays within 12 months ¹²	36.2%	50%	38.88%	New measure
Over 50% of first run ¹³ funded prime time (6 pm to 10.30 pm) content for TV achieves average audiences of 100,000 or higher (excludes on demand audiences)	60%	More than 50%	58%	New measure
50% of funded digital content will achieve more than 50,000 views in its first 6 months on line ¹⁴	51.9%	More than 50 %	53%	New measure

8 The full year result is an average across all four quarters. There has been an improving trend since 1 January 2018. We continue to track this closely.

9 New Music Projects fund established artists with higher expectations of the number of plays than New Music Singles

10 This measures singles which complete their first 12 months post release in the year under review.

11 High levels of airplay from individual songs depend on high rotate airplay across a number of NZ radio stations, particularly high rotate commercial radio playlists. Not enough songs reached this threshold in the past year.

12 As above

13 Programmes not previously shown on television

14 This measures funded digital content which completes its first 6 months online in the year under review. Data for online views is currently provided by each platform. Work is progressing in NZ and internationally to establish a consistent approach to measuring online views.

Measuring activity

Table 3 sets out performance against our investment goals and primary operating strategy: *Consistently apply nine investment principles*. Measures are all subject to our receiving sufficient quality applications.

Table 3: Funding measures

	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
What we will do				
Our Investment Principles are followed for all funding decisions (cultural value, content balance, risk, competition, value for money, no duplication, leverage, partner capability, fairness)	100%	100%	100%	100%
A majority of the NZ Media Fund is invested in contestable content to maximise flexibility	63%	At least 50%	64%	New measure
Percentage of production funding of the Scripted and Factual streams for targeted audiences including s36(1)(c) ¹⁵ of the Broadcasting Act 1989	40%	At least 20%	34%	New measure
Percentage of total funded hours for Scripted and Factual content that is diverse ¹⁶	74%	At least 60%	New measure	New measure
Investments in Platforms (excluding RNZ) are reviewed on a rolling cycle over 5 years to ensure audiences are being well served (more frequently if required)	1 review completed ¹⁷	1 review completed	1 review completed ¹⁸	New measure
Number of mainstream music applications funded ^{19 20}	123	At least 130	127	At least 120
Number of niche music applications funded ^{19 20}	115	At least 90	110	At least 80
The number of average weekly hours of captioning and audio description broadcast will be at least:				
• Captioning	347	300	322	New measure
• Audio description	57	40	53	New measure

15 Includes children, youth, persons with disabilities and minorities in the community.

16 Diverse content is content that showcases the stories and interests of particular NZ cultural and community groups and/or demonstrates a particular innovation of format or style. Measure amended for 2018/19 to funded hours (previously measured funded \$).

17 NZ On Air commissioned a review of Access Radio. The report can be found on our website www.nzonair.govt.nz/research. NZ On Air and access radio stations are reviewing the recommendations for action.

18 NZ On Air commissioned the Sakalia report into the National Pacific Radio Trust in 2017/18.

19 Music applications are a video, or a recorded song plus a video, or a music project. We cannot separately forecast which type of application will be received.

20 The target and results are based on the total number of singles funded. Some applications, particularly projects, are for more than one single.

Table 3: Funding measures

	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio)	1,222	At least 1,200	1,497	New measure
The number of hours funded for features promoting NZ Music ²¹	2,529.5	2,500	2,322	New measure
Number of agreements for streaming NZ music with significant platforms ²²	1 agreement	2	1 agreement	New measure

Table 4 sets out core operating measures

Table 4: Operating measures

	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
How we will do it (operating goals)				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
% of complete applications received by deadline determined at the next funding round	99%	99%	99.7%	100%
% of funding decisions notified to applicants within 5 working days of decision	99%	99%	100%	100%
% of funding contracts correctly issued within 15 working days once conditions precedent are met	90%	99%	97%	100%
% of funding payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met ²³	99%	99%	100%	100%

21 Includes Student Radio Network music features which form part of their larger Platform funded activity. SRN Music Features were previously funded under Music.

22 We continue to work closely with streaming services to promote NZ music placement and profile. Most streaming services do not enter written agreements around this activity, however we ran in-market masterclasses to support local artists in improving their cut-through onto platforms such as Spotify and YouTube this year, with more in the pipeline for 2019/20.

23 We contracted external resource to help cover a period of high workload and training new staff.

Annual organisational health and capability indicators

We are a small entity of 20 staff. We rely on our staff being skilled, multi-functional and adaptable. We value fairness, equity and diversity, have formal good employer and personnel policies, and a commitment to equal employment opportunities.

We measure ourselves against the key elements of the Human Rights Commission's Good Employer framework.

The following tables provide human resource reporting.

Table 5: Staff profile – 100% response rate

	2018/19	2018/19 %	2017/18
Gender			
Female	13	65%	15
Male	7	35%	5
Ethnicity – our staff identify as:*			
Māori	1	5%	1
Pacific Island	2	10%	1
Asian	2	10%	3
Pakeha	17	85%	16
Other	0	0%	0
Age profile	Under 40 yrs 55%; over 40 yrs 45%		
Disability profile	No staff members reported a disability		
Pay Gap Information	Remuneration is based on ability and role size without any bias, including gender or ethnicity. An external strategic pay review was completed in 2019. This showed no anomalies between pay to different genders or ethnicities. Using average pay information, the gender pay gap between male and female pay is -16% (female average higher than male). In 2018 it was 7% (male average higher than female). This fluctuation shows how small changes in staffing can impact statistics for a small organisation. The ethnic pay gap between European males and Pacific females is not publicly reported as small numbers create privacy issues.		

* Totals more than 20/100% as some staff identify with more than one ethnicity

Table 6: Health and capability performance measures

Goal	Measure	2018/19 Actual	2018/19 Target	2017/18 Actual	2016/17 Actual
Focus recruitment, training and remuneration policies on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time staff turnover is no more than three people per annum	5 ²⁴	<3	2	2
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	68% of positions assessed; other positions benchmarked against external data	Some positions assessed	Next planned for 2018/19	66.7% of positions assessed. Some remuneration adjustments made.
Staff are committed to the agency and its work	Staff engagement surveys conducted at least biennially; we aim to be in the top quartile of the cultural sector	Survey to be conducted in 2019-20	Achieve	Survey conducted in July 2017	Survey conducted in July 2017
Our office environment and equipment are safe and well maintained	Reported safety hazards are attended to promptly, significant hazards are attended to immediately	Achieved	Achieve	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved. No instances	Achieve	Achieved. No instances	Achieved. No instances.
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%

24 5 staff members left during the year mostly to follow promotions, 3 moving away or overseas. Exit interviews were positive about the employee's experience at NZ On Air.

Leadership, accountability and culture

We have weekly staff meetings supplemented by an annual planning day for all staff to review how effectively NZ On Air is working and to identify improvements. We operate an open door policy, and work across the organisation to identify improvements to systems and processes, encouraging staff to take a lead in their areas of expertise. We encourage a positive and inclusive culture, based on shared values and providing open opportunities for everyone to contribute.

Recruitment, selection and induction

We run impartial and transparent recruitment processes. Vacancies are advertised and individuals are employed on merit, according to skills, knowledge and relevant experience. New staff go through induction so they are familiar with their role, responsibilities and with the office support systems and expectations. We prioritise diverse interview panels. We are committed to a diverse workforce that broadly reflects our audiences.

Employee development, promotion and exit

We have a formal process for assessing performance, involving self-assessments, face to face meetings and feedback, and development plans. Although our size limits promotion

options, it also means all staff need to be multi-functional and adaptable, providing opportunities to develop and broaden skills. During the year, four staff members were involved in the Treasury-led finance professionals' development programme. Other areas of training focus on specific competency needs. Exit interviews are held with results being considered by the Senior Leadership Team.

Flexibility and work design

We provide a flexible work environment where we support employees to balance their work and life. All requests for changes in working hours are considered, taking into account the job size and impact on other positions. Flexible start and end times are available to all staff. All staff have a professional assessment of their workspace when they start, after three years, or when there are substantial changes to their workspace.

Remuneration, recognition and conditions

Remuneration is equitable and gender-neutral. This is regularly tested through external job-sizing exercises, the latest one taking place during the 2018/19 year. We remedy any anomalies found through our annual performance management and remuneration review process. Recognition of performance is both formal and informal, taking

into account overall business performance, affordability, and equity.

Harassment and bullying prevention

We have zero tolerance of bullying, reflected in our policies. We recognise the right of employees to enjoy a workplace free from harassment, bullying and unlawful discrimination. We promote a positive and inclusive working environment.

Safe and healthy environment

NZ On Air takes its responsibility to provide a healthy and safe workplace seriously, supported by monthly meetings of the Health and Safety Team to review risks and actions. We have annual training on health and safety roles and responsibilities. All staff are offered first aid training, with over 50% holding current certificates. An annual Shake-Out event was held in October 2018 to test emergency procedures. Both the Auckland and Wellington offices are equipped with earthquake supplies and equipment as well as comprehensive first aid supplies and an AED. All staff have 'grab and go' earthquake and disaster-preparedness kits. Support is available to staff and their immediate families through the Employee Assistance Programme; regular reminders are given about the availability of this service. Staff are also offered free annual flu vaccinations.

Ministerial Direction Received and Progress Report

As required by section 151(f) of the Crown Entities Act 2004, we report that, on 18 October 2018, we received a Ministerial Direction under section 107 of the Crown Entities Act 2004 from the Ministers of Finance and State Services. This is a Direction to support a whole of government approach to the New Zealand Business Number (NZBN). It sets out the requirements for agencies to implement the NZBN. This updates the previous Ministerial Direction on the whole of government approach to the NZBN.



03

Funding details for
the year 2018/19

Funding details Te Toha Pūtea

New Zealand Media Fund

Scripted and Factual Statistics

Total Scripted and Factual	Number of applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared to requested)	
	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18
Approved	212	187	30%	48%	105,663,984	87,938,595	90,114,445	81,572,204	85%	93%
Cancelled	1	1	0%	0%	177,092	214,586	-	-	-	-
Declined	493	195	70%	50%	144,272,670	65,251,602	-	-	-	-
Deferred	1	2	0%	1%	398,742	1,574,149	-	-	-	-
Withdrawn	0	3	0%	1%	-	624,806	-	-	-	-
	707	388	100%	100%	250,512,488	155,603,738	90,114,445	81,572,204		

increase in submitted applications year on year 82%

increase in requested funding year on year 61%

** Additional one-off Crown Funding in 2018/19 drove application numbers up*

Content funding (Scripted and Factual) – Percentages by primary platform provider and producers

	2019 %	2018 %	2017 %	2016 %	2015 %	2014 %	2013 %	2012 %	2011 %	2010 %
By primary platform provider*										
TVNZ	45	50	59	57	67	72	58	64	58	55
MediaWorks	21	21	24	26	20	13	32	29	36	39
Prime	6	9	9	11	10	11	7	3	3	2
HEIHEI	8	6	0	0	0	0	0	0	0	0
RNZ†	6	1	0	0	0	0	0	0	0	0
Māori TV	4	4	6	4	3	4	3	4	3	4
NZME	2	2	0	0	0	0	0	0	0	0
Stuff	1	1	0	0	0	0	0	0	0	0
Choice TV	1	1	0	0	0	0	0	0	0	0
Other	6	5	2	2	0	0	0	0	0	0
	100	100	100	100	100	100	100	100	100	100

* Several provider stats encompass multiple channels/platforms – generally companies receiving over \$1m shown individually

† Includes \$6m RNZ Innovation Fund funded in Budget 2018/19

Other includes 14 different platforms

By producer										
Independents*	92.2	92.6	89.8	89.6	90.2	88.8	85.4	87.7	86.8	85.4
MediaWorks	4.3	5	5.5	5.5	6.6	4.3	6.2	2.7	5.4	2
TVNZ	1.8	2	4.6	4.8	3	6.3	7.7	9.6	7.6	11.9
RNZ	1.7	0.3								
Māori TV	0	0.1	0.1	0.1	0.2	0.6	0.7	0	0.2	0.7
Prime	0	0	0	0	0	0	0	0	0	0
	100	100	100	100	100	100	100	100	100	100

* Independents comprises 96 different producers

Top 20 NZ On Air funded TV programmes

#	Title	Genre	Platform	(r) AUD	AUD %
1	<i>Sunday Special: Kaikoura</i>	Factual	TVNZ 1*	599,600	13.7%
2	<i>Hyundai Country Calendar</i>	Factual	TVNZ 1*	587,300	13.4%
3	<i>Lost & Found</i>	Factual	Three*	367,200	8.4%
4	<i>Cold Case (NZ)</i>	Factual	TVNZ 1*	353,700	8.1%
5	<i>Grand Designs New Zealand</i>	Factual	Three*	305,700	7.0%
6	<i>The Bad Seed</i>	Scripted	TVNZ 1*	270,500	6.2%
7	<i>You Are Us Aroha Nui</i>	Factual	Three*	264,800	6.0%
8	<i>Westside</i>	Scripted	Three*	233,100	5.3%
9	<i>Golden Boy</i>	Scripted	Three*	226,100	5.2%
10	<i>What Next?</i>	Factual	TVNZ 1*	220,000	5.0%
11	<i>Sidelines</i>	Scripted	Three*	205,000	4.7%
12	<i>7 Days</i>	Scripted	Three*	203,400	4.6%
13	<i>The Secret Life Of Girls</i>	Factual	TVNZ 1*	188,400	4.3%
14	<i>Millennium Teens</i>	Factual	TVNZ 1*	177,000	4.0%
15	<i>Uncharted</i>	Factual	PRIME*	170,700	3.9%
16	<i>Fresh Eggs</i>	Scripted	TVNZ 2*	162,000	3.7%
17	<i>NZ Music Awards</i>	Factual	Three*	139,700	3.2%
18	<i>The Brokenwood Mysteries</i>	Scripted	PRIME*	134,700	3.1%
19	<i>Beneath New Zealand</i>	Factual	PRIME*	130,800	3.0%
20	<i>Comedy Gala</i>	Factual	TVNZ 2*	124,000	2.8%

These ratings include the average audiences (all viewers aged 5+) of first-run episodes, including time-shifted viewing, that screened between 1 July 2018 and 30 June 2019.

Selected channel(s): TVNZ 1*; TVNZ 2*; Three*; PRIME*; Māori TV; The Edge TV; Choice TV; TVNZ DUKE

Top 15 NZ On Air funded programmes On Demand

Title	Platform	Average Streams per Episode
<i>Wellington Paranormal</i>	TVNZ OnDemand	68,293
<i>Educators</i>	TVNZ OnDemand	63,241
<i>Westside 4</i>	ThreeNow	62,672
<i>The Bad Seed</i>	TVNZ OnDemand	57,304
<i>In Dark Places</i>	TVNZ OnDemand	55,152
<i>Fresh Eggs</i>	TVNZ OnDemand	53,407
<i>Anika Moe Unleashed 2</i>	TVNZ OnDemand	48,028
<i>Alibi</i>	TVNZ OnDemand	44,434
<i>In A Flash</i>	TVNZ OnDemand	44,385
<i>In the Zone</i>	TVNZ OnDemand	33,999
<i>Baby Mama's Club 2</i>	TVNZ OnDemand	33,241
<i>Lost and Found</i>	ThreeNow	29,004
<i>7 Days 2019</i>	ThreeNow	21,910
<i>Grand Designs NZ</i>	ThreeNow	18,517
<i>Jono and Ben</i>	ThreeNow	7,069

Accessibility – Funded TV captions and audio description

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioned Hours Broadcast	Weekly Audio description hours produced	Weekly Audio description Hours Broadcast
2018/19	2,950,000*	138	347	22	57
2017/18	2,800,000	140	322	22	53
2016/17	2,800,000	132	306	19	47
2015/16	2,800,000	139	300	20	40
2014/15	2,400,000	116	265	16	32
2013/14	2,800,000	105	251	12	26
2012/13	2,602,933	114	253	14	22
2011/12	2,491,053	113	247	0	13
2010/11	2,271,110	109	245	0	10

* ABLE received additional \$150,000 from new Crown Funding for HEIHEI captioning. This produced 299 hours of captioned content on HEIHEI (not included in captioning data above)

Factual

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Children	<i>Bug Hunter!</i>	HEIHEI	The Gibson Group	96	220,000
	<i>KEA Kids News</i>	HEIHEI	Luke Nola & Friends	602	1,000,000
	<i>Kids Cookout</i>	HEIHEI	Cab Productions	56	180,000
	<i>Kitchen Science</i>	HEIHEI	Greenstone TV	125	278,094
	<i>Speak Māori For Kids</i>	HEIHEI	Adrenalin	150	292,463
	<i>The Ex Squad</i>	HEIHEI	Pango Productions	150	499,885
	<i>What's Your Problem</i>	HEIHEI	Augusto	100	493,213
	<i>Who Cares ... Stare!</i>	HEIHEI	Attitude Pictures	36	139,907
	<i>Young Ocean Explorers - Rangatahi</i>	HEIHEI	Greenstone TV	90	201,556
	<i>Young Riders</i>	HEIHEI	Greenstone TV	150	384,175
	<i>Fanimals 2019</i>	TVNZ 2	Whitebait Productions	10,020	2,750,000
<i>What Now 2019</i>	TVNZ 2	Whitebait Productions	5,860	3,253,000	
Total				17,435	9,692,293
Current Affairs	<i>Mercy Ships</i>	TVNZ 1	TVNZ	25	30,340
	<i>Newshub Nation 2019</i>	THREE	MediaWorks TV	3,150	916,905
	<i>Newsroom Investigates</i>	Newsroom NZ	Newsroom NZ	60	198,051
	<i>Paakiwaha 2019</i>	Radio Waatea 603AM	UMA Broadcasting	5,760	75,000
	<i>Q + A 2019</i>	TVNZ 1	TVNZ	1,800	846,000
	<i>Tagata Pasifika 2019</i>	TVNZ 1	Sunpix	1,264	1,781,900
	<i>The Hui 2019 - Kaupeka Wha</i>	THREE	Great Southern Television	1,120	543,988
Total				13,179	4,392,184

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Development	<i>Logic: Greg King & The Scott Guy Murder (development)</i>	TVNZ 1	Production Shed TV	0	10,000
Total				0	10,000
Documentary	<i>Anika Moa Unleashed 2</i>	TVNZ OnDemand	Rogue Productions	240	575,587
	<i>A Taatau Kōrero: Stories Of Tairāwhiti</i>	NZ Herald	The Gisborne Herald Co	60	50,000
	<i>After White Guilt</i>	NZ Herald	Nia Phipps	42	139,452
	<i>Artefact 2</i>	Māori Television	Greenstone TV	204	831,267
	<i>Attitude 2019</i>	TVNZ 1	Attitude Pictures	867	1,935,900
	<i>Blue Smoke</i>	Māori Television	Awa Films	52	115,000
	<i>By The Balls</i>	TVNZ 1	Rogue Productions	90	971,485
	<i>Circuit</i>	Stuff.co.nz	Stuff	240	491,250
	<i>Country Calendar 2019</i>	TVNZ 1	TVNZ	880	566,720
	<i>Crash Test Mummies</i>	TVNZ 1	Rogue Productions	90	231,577
	<i>David Lomas Investigates</i>	THREE	Warner Bros. NZ	440	985,434
	<i>Fighting The Demon: Inside New Zealand's Meth Crisis</i>	NZ Herald	NZME. Publishing	45	161,564
	<i>Funny As: The Story Of New Zealand Comedy</i>	TVNZ 1	Augusto	260	1,449,848
	<i>Grand Designs NZ 5</i>	THREE	Imagination Television	264	240,000
	<i>He Kōrero Taumaha Tonu</i>	The Spinoff	Dnation t/a Storybox	40	100,000
	<i>Holding Court With Steven Adams</i>	Māori Television	Imagination Television	153	374,790
	<i>Honey Wars</i>	Prime	Greenstone TV	176	399,991
	<i>I Am...2</i>	TVNZ 1	Screentime New Zealand	264	800,245
	<i>Kaupapa On The Couch 2</i>	The Spinoff	Hex Work t/a The Spinoff	30	38,400
	<i>K'Road Chronicles</i>	Fairfax - Stuff	Top Shelf Productions	104	198,302

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>Legend - Te Tautohito I Te Moana</i>	Māori Television	Tawera Productions	90	190,000
	<i>Litany Of Lies</i>	Watch Me	Media Construction Group	450	179,995
	<i>Living With The Boss</i>	TVNZ 1	ASC Media	352	319,353
	<i>Living With Tourettes 2</i>	Prime	2B Media	264	511,000
	<i>Loading Docs: Power</i>	Loadingdocs.net	Notable Pictures	40	168,767
	<i>Loimata - Sweet Tears</i>	Māori Television	Anna Marbrook Productions	90	180,000
	<i>Making New Zealand 3</i>	Prime	Top Shelf Productions	176	736,017
	<i>Nancy Wake Remembered</i>	Māori Television	ILA Film Productions	26	4,000
	<i>National Anthems - additional</i>	Prime	Notable Pictures	44	255,790
	<i>Ocean Predators - additional</i>	Prime	Film New Zealand	44	93,918
	<i>On The Rag</i>	The Spinoff	Hexwork Productions	160	190,001
	<i>Origins</i>	TVNZ 1	Greenstone TV	132	1,336,267
	<i>Patrick Gower: On Weed</i>	THREE	Ruckus Media	88	286,986
	<i>Re:discovering Aotearoa</i>	Re	TVNZ	160	78,025
	<i>Recovery 29</i>	Prime	Screentime New Zealand	44	199,998
	<i>Scratched: Aotearoa's Lost Sporting Legends</i>	The Spinoff	Hex Work t/a The Spinoff	64	149,717
	<i>Shot Bro</i>	Māori Television	Storybox	52	127,000
	<i>SIX60</i>	TVNZ 2	Notable Pictures	90	199,999
	<i>Smokefree Rockquest & Smokefree Tangata Beats 2019</i>	Watch Me	Rockquest Promotions	154	50,000
	<i>Someday Stories 2019</i>	Fairfax - Stuff	Connected Media Trust	48	200,000
	<i>Tales Of Our Taonga</i>	The Coconet TV	Tikilounge Productions	64	129,529
	<i>Talune - Ship Of Death</i>	The Coconet TV	Tikilounge Productions	30	56,989
	<i>The Cannabis Coast</i>	Prime	Te Amokura Productions	184	194,935

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>The Changing Face Of The New Zealand Dairy</i>	Prime	Jam TV	44	139,966
	<i>The NZ-VR Project</i>	NZ Geographic	Kowhai Media	150	320,152
	<i>The Wahine Disaster 50 Years On</i>	Choice TV	A C Productions	40	36,683
	<i>Aotearoa - Land Of Voyagers</i>	tuia250.nz	Taylormade Media	156	250,000
	<i>Two Sketches</i>	The Spinoff	Hexwork Productions	240	103,498
	<i>Unbreakable</i>	TVNZ 1	Storymaker	308	768,424
	<i>Vapnierka</i>	Māori Television	Te Amokura Productions	59	209,861
	<i>Victor 4 Company</i>	Māori Television	ILA Film Productions	50	11,500
	<i>Waka</i>	Mana Trust/e-Tangata	Tawera Productions	72	157,600
	<i>Wildlife Rescue</i>	Choice TV	NHNZ	225	495,000
	<i>Yours Faithfully</i>	TVNZ OnDemand	Greenstone TV	176	374,227
	<i>Zealandia 2</i>	Vice Media	Vice New Zealand	20	42,182
Total				8,771	19,404,192
Event	<i>Attitude Awards 2018</i>	TVNZ 1	Attitude Pictures	87	158,278
	<i>Anzac Day 2019 - National Commemorative Service</i>	TVNZ 1	ScreenTime New Zealand	59	98,000
	<i>National Remembrance Service</i>	TVNZ 1	TVNZ	90	49,052
	<i>The New Gala</i>	TVNZ 2	Augusto	152	119,366
	<i>The Red Carpet Attitude Awards 2019</i>	TVNZ 1	Attitude Pictures	59	84,100
	<i>Tuia 250 Live</i>	TVNZ 1	Pango Productions	180	591,195
	<i>You Are Us/Aroha Nui</i>	THREE	MediaWorks TV	270	161,425
Total				897	1,261,416

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Information	<i>Design Junkies 2</i>	TVNZ 1	Warner Bros. NZ	294	793,006
	<i>Christmas 2018</i>	NewstalkZB	Christian Broadcasting Association	1,464	35,988
	<i>Easter 2019</i>	NewstalkZB	Christian Broadcasting Association	648	24,108
	<i>Fresh 2019</i>	TVNZ 2	Tikilounge Productions	788	1,734,630
	<i>Know Your Roots</i>	The Coconet TV	Tikilounge Productions	64	111,321
	<i>Namaste New Zealand 2</i>	APNA Television	Top Shelf Productions	260	310,000
	<i>Off The Grid With Pio</i>	Māori Television	Scottie Douglas Productions	208	320,000
	<i>Real Life With John Cowan 2019</i>	NewstalkZB	Christian Broadcasting Association	1,056	37,094
	<i>The Checkup</i>	TVNZ 1	Great Southern Television	220	571,072
	<i>The Nutters Club 2019</i>	NewstalkZB	The Key To Life Charitable Trust	4,320	80,830
	<i>The REAL Drug Talk</i>	Watch Me	Villainesse Limited	54	138,965
	<i>The Side Eye</i>	The Spinoff	Beard & Braid	78	24,000
<i>Toa Hunter Gatherer 3</i>	Māori Television	Hi Mama	208	316,288	
Total				9,662	4,497,302
Regional Media	<i>Frank: Changing South</i>	Stuff.co.nz	Frank Film	70	200,000
	<i>Haukainga 2018/19</i>	Te Hiku TV	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	3,500	180,000
	<i>Living In La La Land</i>	Crux	4KNZ.COM t/a Storyworks	80	114,137
	<i>Local Focus 2018/19</i>	NZ Herald	Very Nice Productions	1,320	400,000
	<i>Star.Kiwi/CTV 2018/19</i>	Star.Kiwi/CTV	Allied Press	936	158,945
	<i>The South Today 2018/19</i>	Allied Press	Allied Press	1,400	397,000
Total				7,306	1,450,082
Total Factual*				57,249	40,707,468

* Excludes RNZ/NZ On Air Joint Innovation Fund. Refer page 83

Scripted

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Children	<i>Count My Cube</i>	HEIHEI	Metia Interactive	n/a	147,500
	<i>Flying Kiwis</i>	HEIHEI	Adrenalin	n/a	149,331
	<i>George And Me 2</i>	HEIHEI	Attitude Pictures	15	160,000
	<i>Hoko Helper</i>	HEIHEI	Vanishing Point Studio	n/a	123,000
	<i>I-Spy</i>	HEIHEI	Resn Global Limited	n/a	131,200
	<i>Kai Five 2</i>	HEIHEI	Pickled Possum Productions	100	270,000
	<i>Māia The Brave 3</i>	HEIHEI	Pickled Possum Productions	200	498,852
	<i>Norbert And Mylo 2</i>	HEIHEI	Loud Mouth Productions	13	57,200
	<i>Riddle + Squizz Eye Spies Learning Game</i>	HEIHEI	Ready Steady Studio	n/a	149,962
	<i>Soundboard</i>	HEIHEI	Resn Global	n/a	132,020
	<i>Tahi Two</i>	HEIHEI	Adrenalin Ltd	n/a	129,808
	<i>Tales Of Nai Nai</i>	HEIHEI	Mini Monster Productions	100	483,400
	<i>Tales Of The Moana</i>	HEIHEI	Tikilounge Productions	40	173,990
	<i>That's The Story 2019</i>	HEIHEI	Loud Mouth Productions	900	70,200
	<i>The Barefoot Bandits 3</i>	HEIHEI	Mukpuddy	110	490,500
	<i>The Feijoa Club</i>	HEIHEI	Brown Sugar Apple Grunt Productions	60	500,000
<i>Suzy & Friends 2019</i>	Rhema Broadcasting Group	Treehut	2,385	136,000	
<i>Kiri And Lou 2</i>	TVNZ 2	Kiri And Lou	160	1,438,691	
Total				4,083	5,241,654
Comedy	<i>7 Days 2019</i>	THREE	MediaWorks TV	1,280	1,056,000
	<i>Baby Mama's Club 2: The Prequel</i>	TVNZ OnDemand	Culture Factory	95	342,972
	<i>Colonial Combat 2</i>	TVNZ OnDemand	Awa Films	100	382,500
	<i>Comedy Pilot Week</i>	THREE	MediaWorks TV	110	324,858
	<i>Creamerie</i>	TVNZ 2	Flat3 Productions	132	1,733,889

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>Educators</i>	TVNZ OnDemand	South Pacific Pictures	150	546,964
	<i>Golden Boy</i>	THREE	MediaWorks TV	176	841,532
	<i>I DATE Rejects</i>	TVNZ OnDemand	Whitiora Productions	120	416,500
	<i>Life Is Easy</i>	TVNZ OnDemand	Cole Jenkins & Chye-Ling Huang	120	259,831
	<i>Mean Mums</i>	THREE	South Pacific Pictures	192	840,000
	<i>New Zealand Today</i>	THREE	MediaWorks TV	176	524,195
	<i>Patriot Brains</i>	TVNZ 2	The Downlowconcept	440	375,000
	<i>Wellington Paranormal 2</i>	TVNZ 2	New Zealand Documentary Board	293	5,093,485
Total				3,384	12,737,726
Development	<i>Broken Backs & Mountains</i>	TVNZ OnDemand	Whitiora Productions	0	5,000
	<i>Aitu</i>	Māori Television	Tikilounge Productions	0	20,000
	<i>Better The Blood</i>	-	10000 Company	0	25,000
	<i>Brutal Lives</i>	-	Kingston Productions	0	25,000
	<i>Code Fun</i>	TVNZ OnDemand	Pickled Possum Productions	0	23,700
	<i>Creamerie</i>	TVNZ 1	Flat3 Productions	0	40,000
	<i>Fresh Eggs 2</i>	TVNZ 2	Warner Bros. NZ	0	20,000
	<i>Home Soil</i>	TVNZ 1	Jawbone Pictures	0	40,000
	<i>I Date Rejects</i>	TVNZ OnDemand	Whitiora Productions	0	5,000
	<i>Moth to a Flame</i>	TVNZ 1	Moth Limited	0	15,000
	<i>New Zealandia</i>	-	Epically Casual	0	25,000
	<i>One Day Closer</i>	TVNZ 1	Satellite Media Group	0	10,000
	<i>One Lane Bridge</i>	TVNZ 1	Great Southern Television	0	10,000
	<i>Raupapa Whakaari Initiative</i>	-	NZ Film Commission	0	400,000
	<i>The Bone Tiki</i>	TVNZ 2	Arama Pictures	0	10,000
	<i>The Mirror</i>	TVNZ 2	Filthy Productions	0	40,000
	<i>The Panthers</i>	TVNZ 1	Four Knight's Film	0	8,750
	<i>The Tender Trap</i>	TVNZ 1	Greenstone TV	0	25,000

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>Toke</i>	-	Duncan Media	0	25,000
	<i>Unstoppable: The Parris Goebel Story</i>	TVNZ 1	ScreenTime New Zealand	0	15,000
	<i>Ups & Downs</i>	THREE	Perendale	0	20,000
	<i>Vegas</i>	TVNZ 2	Greenstone TV	0	20,000
	<i>Wellington Paranormal 2</i>	TVNZ 2	New Zealand Documentary Board	0	15,000
	<i>When Miller Met Dixon</i>	TVNZ 1	South Pacific Pictures	0	21,933
	<i>Pasifika or Asian Telefeature:</i>				
	<i>Overstayer-Story Of The Dawn Raids</i>	TVNZ 1	Tikilounge Productions	0	30,000
	<i>Princess Of Chaos</i>	TVNZ 1	Flat3 Productions	0	30,000
	<i>Noue: Daughter Of The Mau</i>	TVNZ 1	Blueskin Films	0	30,000
	<i>The Only Son</i>	TVNZ 1	ScreenTime New Zealand	0	30,000
	<i>Less: TVNZ & NZFC contribution</i>				-80,000
Total				0	904,383
Drama	<i>Ablaze</i>	TVNZ 1	ScreenTime New Zealand	90	2,989,985
	<i>Ahikāroa 2</i>	Māori Television	Kura Productions	520	950,000
	<i>Cousins</i>	Māori Television	Miss Conception Films	100	200,000
	<i>Jonah</i>	THREE	Great Southern Television	180	5,461,000
	<i>Mystic</i>	TVNZ 2	Libertine Pictures	364	1,000,000
	<i>Runaway Millionaires</i>	TVNZ 1	Fearless Productions	90	2,758,465
	<i>The Basement</i>	TVNZ OnDemand	Great Southern Television	100	407,050
	<i>The Brokenwood Mysteries 6</i>	Prime	South Pacific Pictures	360	2,998,000
	<i>Undertow</i>	Māori Television	Te Rakau Hua O Te Wao Tapu Trust	208	83,850
	<i>Westside 5</i>	THREE	South Pacific Pictures	440	6,952,900
	<i>Pasifika & Asian Newer Storytellers initiative</i>				1,500,000
Total				2,452	25,301,250
Total Scripted*				9,919	44,185,013

Where Development projects have no platform listed they have been supported through the Diverse Development scheme

* Excludes RNZ/NZ On Air Joint Innovation Fund. Refer page 83

Music

Music Projects

Project Name (20 Mainstream Audience Projects, 18 Niche Audience Projects)	Producer	NZ On Air Funding
Alae	Commotion	30,000
Aldous Harding – Designer	Flying Nun Records	30,000
Bailey Wiley	A Label Called Success	24,000
Balu Brigada – Almost Feel Good Mixtape	Saiko Management	30,000
BAYNK – Someone’s EP II	Baynk	30,000
Benee – Soaked	CRS Music Management	30,000
Chores	NicNak Media	22,000
Church & AP – Teeth	MTCO Limited	22,000
Cymbol – Distractions	Delete	30,000
Estère – Archetypes	Estere Dalton	30,000
Fazerdaze	Lester Records	30,000
Fly My Pretties	Loop Media	30,000
Jakob	Kog Mastering	30,000
Jeremy Redmore	August Avenue t/a Late 80s Mercedes	30,000
Jon Lemmon	Jon Lemmon	30,000
Katchafire	Katchafire Enterprises	30,000
Kimbra, Lips	Mind Your Music NZ	30,000
L.A.B. – II	Loop Media	30,000
LA Women	Richmond Music	20,520
Laughton Kora	Stratton Kapow t/a Twice The Hype	30,000

Project Name (20 Mainstream Audience Projects, 18 Niche Audience Projects)	Producer	NZ On Air Funding
Lawrence Arabia – Singles Club	Honorary Bedouin Records	14,470
Leisure – Twister	Saiko Management	30,000
Marlon Williams	Marlon Williams Music	30,000
Matthew Young	Sony Music Entertainment	30,000
Mermaidens	Flying Nun Records	22,200
Nadia Reid	Nadia Reid	22,000
Purple Pilgrims	Flying Nun Records	19,200
Reb Fountain	Fountain Records	28,400
Ria Hall	Loop Media	30,000
Sola Rosa	Rosa Recordings	30,000
Sons of Zion	Sony Music Entertainment	30,000
Tami Neilson	Monkey Music	22,000
The Bats	Flying Nun Records	18,000
The Upbeats	Glenn & Jones	17,514
Tiny Ruins – Olympic Girls (additional)	Tiny Ltd	7,200
TY	Empire Records	22,500
Yoko-Zuna	Loop Media	30,000
Yumi Zouma	Yumi Zouma	29,880
Total		1,001,884

Music Kids Project

Project Name	Producer	NZ On Air Funding
Chris Lam Sam	Chris Lam Sam	10,000
Fun and Funner	A Gay & A Guy	10,000
Kath Bee & Anna van Riel	Kath Bee	9,594
Levity Beet	Levity Beet	10,000
Little Green Man Productions	Fuzzy Duckling	10,000
The Nukes	The Nukes	10,000
Total		59,594

Music Feature

Station	Programme Name	NZ On Air Funding
Base FM	Base FM 2019	160,000
George FM	The Profile 2019	30,000
Mai FM	Backyard Beats 2019	50,000
More FM	Wired 2019	50,000
Pulzar FM	Pulzar FM 2019	70,000
Radio Hauraki	NZME Locals Only 2019	300,000
RNZ	Resound 2019	130,000
The Edge	Uncover Discover 2019	200,000
The Most FM	The Most FM 2019	70,000
The Rock	Kiwi Rock Soundcheck 2019	50,000
Total		1,110,000

Music Event

Station	Programme Name	NZ On Air Funding
THREE	Vodafone New Zealand Music Awards 2018	179,421
Total		179,421

NZ Music Promotion

	NZ On Air Funding
Music Digital	114,057
Music Advertising	32,466
New Tracks	19,429
NZ Music Month	12,385
Pluggger promotions	107,003
Radioscope	17,000
Total NZ Music Promotion	302,340

Music

Music Singles

Artist and Song	Artist and Song	Artist and Song	Artist and Song
(69 Mainstream Audience Projects, 69 Niche Audience Projects)	Carb On Carb – <i>Man Says</i>	Emily Muli – <i>No More</i>	Jackson Owens – <i>Selfish</i>
Abby Christo – <i>Kiss Me Into Monday</i>	Cecily – <i>I Did It All</i>	Eno x Dirty – <i>Seki</i>	JessB – <i>So Low (Solo)</i> ft Paige
Abby Christo – <i>Body Language</i>	CHAIL – <i>GIRL</i>	Eno x Dirty – <i>This One</i>	Jordan Gavet – <i>Petty</i>
Abby Wolfe – <i>Win You Over</i>	Chelsea Jade – <i>Super Fan</i>	Estella Romagnoli – <i>Breaking The Silence</i>	Josie Moon – <i>Call Me</i>
Abby Wolfe – <i>Free Falling</i>	Chores – <i>Body 2 Body</i> ft Watson	Fizzy Milk – <i>Lazy Wasted Punk</i> ft Taste Nasa	Jupiter Project – <i>Better Days</i>
Alien Weaponry – <i>Whaka iti –Whaka Pai –Whaka Pono</i>	Church & AP – <i>Bank</i>	Foley – <i>Can't Help The Way</i>	Karmadella – <i>Not Letting Go</i>
Amila – <i>Like You Used To</i>	Church & AP – <i>Loud As Hell</i>	Foley – <i>Stranger</i>	Kaylee Bell – <i>Living Free</i>
Amila – <i>Better</i>	Clicks – <i>Bizzy Living</i>	George – <i>Vacant Cities</i>	Kings – <i>Flex</i>
Ashley Alexander – <i>Nicotine</i>	Cy Winstanley – <i>One More Trick in The Box</i>	George – <i>Never Had Love</i>	La Coco – <i>Back When</i>
ASHY – <i>Temporary Crush</i>	Daffodils – <i>A Leo Underwater</i>	Gino October – <i>No More Time</i>	La Felix – <i>Comes & Goes</i>
Audiophysical – <i>Cosmos</i> ft Wallace	Daffodils – <i>Boys</i>	Gnome – <i>South</i>	La Felix – <i>Get To You</i>
B O K E H – <i>Options</i>	Daily J – <i>Black Lagoon</i>	Ha The Unclear – <i>Atoms</i>	Lake South – <i>Mount Victoria</i>
Baitercell – <i>Te Pukumeke</i> ft Rei	Devilskin – <i>All Fall Down</i>	Hans Pucket – <i>Comfort</i>	Lani Alo – <i>Alo I ou Faiva</i>
Beachware – <i>Respite</i>	Devilskin – <i>Endo*</i>	Harry Parsons – <i>Complicate</i>	Laura Griffiths – <i>LA Baby</i>
Beastwars – <i>Raise the Sword</i>	Diggy Dupé – <i>Cl</i>	Harry Parsons – <i>Scars</i>	Lawrence Arabia – <i>Everybody Wants Something</i>
Beastwars – <i>Wolves and Prey</i>	Disciple Pati – <i>The Boy Who Cried Woman</i>	Image (Doqument) – <i>420</i>	Lee Mvtthweys – <i>Fool</i>
Being. – <i>Maybe I'm A Friend</i>	Dudley Benson – <i>Matariki</i>	Imugi 이무기 – <i>Be Here Soon</i>	Lee Mvtthweys – <i>Let Me Go</i> ft Embher
Big Sima – <i>Back In The Day</i>	Earth Tongue – <i>Probing the New Reality</i>	Imugi 이무기 – <i>Greensmoke</i>	Levi Patel – <i>Through Winter Eyes</i>
Blaze The Emperor – <i>Before</i>	Ed Waaka – <i>War On The Street*</i>	Israel Starr – <i>Rub A Dub</i>	Lips – <i>Guilty Talk</i>
Carb On Carb – <i>Annual Leave</i>	Emily Fairlight – <i>Lips Lasso</i>	Jackson Owens – <i>After The Summer</i>	Lisa Crawley – <i>Best Thing In The Room</i>
			Lost Tribe Aotearoa – <i>Badman</i>

Artist and Song

Lou'ana Whitney – *Move Along*

Mal – *Smile*

Merk – *Happy New Year Baby*

Mikey Mayz – *Wild People*

Miller Yule – *Lock Me Up*

Mit Eldnar – *Everything*

Mit Eldnar – *You Already Had My Heart*

Mitch James – *Sunday Morning*

Mountain Boy – *Brothers*

Mountain Boy – *Morning Heat*

Nakita – *Company* ft Watson

NÜ – *Clap*

Openside – *Kiss Me*

Openside – *Waiting For Love*

Paige – *Bloom*

Paua – *Promises and Lies*

Pere – *High on ingoing*

Pickle Darling – *Bicycle Weather*

Pluto – *Oh my Lonely*

Pluto – *Rainbow Blood*

Poetik – *Tonight* ft Swiss

Artist and Song

Purple Pilgrims – *Two Worlds Apart*

Queen Shir'l'e – *Queens Rise Up*

Raiza Biza – *Jiggy** (previously Fog)

Randa – *Buttercup*

Randa – *Rock Bottom*

Razé – *Another Lover* ft Poetik

Sam Cullen – *Shut The Door*

Seth Haapu – *All For You*

Shayna – *I Know*

Shepherd's Reign – *Legend*

Snare – *Fika Gumz*

Soaked Oats – *Comin Up*

Soaked Oats – *Shuggah Doom**
(previously Fade In)

Solomon Crook/Tyrun – *Hallelujah/
Here Me Talking*

Street Chant – *Year of the Rat*

Summer Thieves – *Get Away*

Summer Thieves – *Hands*

Sweet Mix Kids – *Sandwiches* ft JessB

Swiss – *Island Kings* ft DJ Noiz &
JSQZE

Artist and Song

Tami Neilson – *Big Boss Mama*

Taste Nasa – *Sick Day*

Tazman Jack – *Eyes Closed*

Tazman Jack – *Just Be Mine* ft Cee Blu

Terrible Sons – *Please*

Thomas Oliver – *Coffee*

Times x Two – *Faithful*

Tom Young – *Brother*

Tommy Nee – *Criminal Minds*

Truce – *Faded*

Tunes Of I – *Dangerous*

Two Cartoons – *Less People*

Unchained XL – *To The Gates*

Valkyrie – *Closer*

Vince Harder – *Not Gonna Let Go*

Wax Chattels – *Career*

Young Lyre – *Nobody Else*

Yumi Zouma – *Crush (It's Late,
Just Stay)*

Platforms

For the financial year 2018/19

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
Pacific Media	Pacific Media Network	National Pacific Radio Trust	3,250,000
	Samoa Capital Radio	Siufofoga o le Laumua Trust	180,000
Total			3,430,000
Access Radio Capital	Access Manawatū	Manawatū Access Radio Charitable Trust	10,000
	Samoa Capital Radio	Siufofoga o le Laumua Trust	6,850
	Access Radio Wairarapa (Arrow FM)	Access Radio Wairarapa Charitable Trust	20,686
	95bFM	Campus Radio BFM	15,161
	Access Radio Taranaki	Access Radio Taranaki Trust	26,667
Total			79,364
Access Radio Station	Access Internet Radio Project (various stations)	Waikato Community Broadcasting	55,783
	Access Manawatū	Manawatū Access Radio Charitable Trust	170,000
	Access Radio Taranaki	Access Radio Taranaki Trust	178,000
	Arrow FM	Access Radio Wairarapa Charitable Trust	138,000
	Coast Access Radio	Coast Access Radio Trust	135,000
	Free FM	Waikato Community Broadcasting	237,500
	Fresh FM	Tasman Broadcasting Trust	170,000
	Otago Access Radio	Hills Radio Trust	178,000
	Plains FM	The Canterbury Communications Trust	235,000
	Planet FM	Access Community Radio Auckland Inc	250,000
	Radio Kidnappers	Radio Kidnappers Charitable Trust	175,000
	Radio Southland	Southland Community Broadcasters Charitable Trust	175,000
	Wellington Access Radio	Wellington Access Broadcasting Society Inc	220,000
Total			2,317,283

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
Student Radio	95bFM	Campus Radio bfm	220,000
	Radio Active	Radio Active NZ Ltd	140,000
	Radio Control	Massey University Students Association	75,000
	Radio One	Otago University Students' Association	120,000
	RDU 98.5FM	RDU 98.5FM	140,000
Total			695,000
Captioning & Audio Description	TV Captioning & Audio Description 2018/19	Media Access Charitable Trust (Able)	2,800,000
	HEIHEI Captioning	Media Access Charitable Trust (Able)	150,000
Total			2,950,000
NZ On Screen & Audio Culture	NZ On Screen And AudioCulture 2018/19	Digital Media Trust	1,193,000
HEIHEI	HEIHEI 2018/19	TVNZ	776,730
RNZ	RNZ 2018/19	RNZ	39,856,000
Total			41,825,730
Total Platforms			51,297,377

RNZ/NZ On Air Joint Innovation Fund

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
Growth Audiences	Documentary	<i>The Untold Pacific History</i>	RNZ	Tikilounge Productions	60	230,000
		<i>Meet The Athletes</i>	RNZ	National Pacific Radio Trust	66	31,750
		<i>Getting Better - The Journey Of A Māori Medical</i>	RNZ	Bird Of Paradise Productions	150	75,926
		<i>Matangireia</i>	RNZ	Aotearoa Media Collective	420	137,981
		<i>Sa'ili Malo - Seeking A Better Life In NZ</i>	RNZ	Siufofoga o le Laumua Trust	120	60,000
		<i>The Developers</i>	RNZ	Crux Publishing	125	184,970
Growth Audiences	Children - Scripted	<i>Early Ears Aotearoa</i>	RNZ	Prue Langbein Audio	108	80,316
		<i>Moe & Friends</i>	RNZ	Pop-Up Studios	115	99,834
		<i>What Will I Be Today?</i>	RNZ	POW Studios	48	84,924
	Youth - Scripted	<i>Crimepod</i>	RNZ	Aro Valley Hiking Club	75	51,400
Total					1,287	1,037,101
Signature Projects	Documentary	<i>Alice Snedden's Bad News: Outsiders And Insiders</i>	RNZ	Hex Work t/a The Spinoff	96	381,026
		<i>NZ Wars: The Stories Of Taranaki</i>	RNZ	Great Southern Television	60	525,232
		<i>Protecting Paradise</i>	RNZ	Fisheye Films	234	283,826
		<i>The Citizen's Handbook</i>	RNZ	Kevin & Content	300	386,258
		<i>Conviction</i>	RNZ	Monsoon Pictures International	200	287,687
		<i>Hip Hop Didn't Stop</i>	RNZ	The Downlowconcept	56	270,310
Total					946	2,134,339

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
Diverse Journalism	Documentary	Fast Starts				
		<i>Animated History Of New Zealand</i>	RNZ	Radio New Zealand	210	114,000
		<i>Eating Fried Chicken In The Shower</i>	RNZ	Radio New Zealand	160	27,280
		<i>Nanogirl's Great Science Adventures</i>	RNZ	Radio New Zealand	200	57,240
		<i>Māori Disparity Project</i>	RNZ	Radio New Zealand	12	46,650
		<i>Pasifika Mental Health</i>	RNZ	Radio New Zealand	6	9,275
		<i>Conversations With My Immigrant Parents</i>	RNZ	Uhz t/a WAYFR	360	79,825
		<i>Game Change</i>	RNZ	Vanishing Point Studio	15	84,933
		<i>He Kākano Ahau</i>	RNZ	Ursula Grace Films	196	77,215
News/Current Affairs	Daily Podcast		RNZ	Newsroom NZ	3,000	554,106
		<i>Local Democracy Reporting Service – pilot</i>	RNZ	Radio New Zealand	See note*	1,000,000
Total					4,159	2,050,524
Total RNZ/NZ On Air Joint Innovation Fund					6,392	5,221,964

* Final projects confirmed after year end. Total fund \$6m

* Deliverable outcome includes 800 written articles, 200 still pictures, 20 videos of various duration

Additional one-off funding 2018/19

Funding Type	Genre	Programme Name	Platform	Producer	Minutes	NZ On Air Funding
Factual	Children	KEA Kids News	HEIHEI	Luke Nola & Friends	602	1,000,000
Scripted	Drama	<i>Ahikāroa 2</i>	Māori Television	Kura Productions	520	950,000
Scripted	Drama	Pasifika & Asian Newer Storytellers*	Various	Various	236	1,399,716
Captioning & Audio Description		HEIHEI Captioning		Media Access Charitable Trust (Able)	n/a	150,000
Music		14 x New Music Pasifika round songs			n/a	112,000
Music		5 x Digital-first New Music Features*	5 different platforms	Various	n/a	153,673
Total**						3,765,389
To be allocated in 2019/20 financial year						234,611
Total one-off funding in 2018/19 year						4,000,000

* Projects selected after year end

** Projects included in previous NZMF tables

Special focus audiences

Māori

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
Scripted	Children	<i>Tahi Two</i>	HEIHEI	Adrenalin	n/a	129,808
	Comedy	<i>Baby Mama's Club 2: The Prequel</i>	TVNZ OnDemand	Culture Factory	95	342,972
	Comedy	<i>Colonial Combat 2</i>	TVNZ OnDemand	Awa Films	100	382,500
	Drama	<i>Ahikaroa 2</i>	Māori Television	Kura Productions	520	950,000
	Drama	<i>Cousins</i>	Māori Television	Miss Conception Films	100	200,000
	Drama	<i>Undertow</i>	Māori Television	Te Rākau Hua O Te Wao Tapu Trust	208	83,850
Total Scripted					1,023	2,089,130
Factual	Children	<i>Speak Māori For Kids</i>	HEIHEI	Adrenalin	150	292,463
	Current Affairs	<i>Paakiwaha 2019</i>	Radio Waatea 603AM	UMA Broadcasting	5,760	75,000
	Current Affairs	<i>The Hui 2019 - Kaupeka Wha</i>	THREE	Great Southern Television	1,120	543,988
	Documentary	<i>A Taatau Kōrero: Stories of Tairaawhiti</i>	NZ Herald	The Gisborne Herald Co	60	50,000
	Documentary	<i>Artefact 2</i>	Māori Television	Greenstone TV	204	831,267
	Documentary	<i>Blue Smoke</i>	Māori Television	Awa Films	52	115,000
	Documentary	<i>He Kōrero Taumaha Tonu</i>	The Spinoff	Dnation t/a Storybox	40	100,000
	Documentary	<i>Honey Wars</i>	Prime	Greenstone TV	176	399,991
	Documentary	<i>Kaupapa On The Couch 2</i>	The Spinoff	Hex Work t/a The Spinoff	30	38,400
	Documentary	<i>Legend - Te Tautohito I Te Moana</i>	Māori Television	Tawera Productions	90	190,000
	Documentary	<i>Origins</i>	TVNZ 1	Greenstone TV	132	1,336,267
	Documentary	<i>The Cannabis Coast</i>	Prime	Te Amokura Productions	184	194,935
	Documentary	<i>Vapnierka</i>	Māori Television	Te Amokura Productions	59	209,861
	Documentary	<i>Victor 4 Company</i>	Māori Television	ILA Film Productions	50	11,500

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
	Information	<i>Toa Hunter Gatherer 3</i>	Māori Television	Hi Mama	208	316,288
	Regional Media	<i>Haukainga 2018/19</i>	Te Hiku TV	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	3,500	180,000
Total Factual					11,815	4,884,960
Music		New Music Singles by Māori artists funded	19 New Music Singles			152,000
		New Music Projects by Māori artists funded	7 New Music Projects with 21 released songs by Māori artists			210,000
		Backyard Beats on Mai FM (base on 50% Māori)				25,000
Total Music						387,000
Total Māori audience funding					12,838	7,361,090

Pacific

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
Scripted	Children	<i>Tales Of The Moana</i>	HEIHEI	Tikilounge Productions	40	173,990
Total Scripted					40	173,990
Factual	Current Affair	<i>Tagata Pasifika 2019</i>	TVNZ 1	Sunpix	1,264	1,781,900
	Documentary	<i>Loimata – Sweet Tears</i>	Māori Television	Anna Marbrook Productions	90	180,000
	Documentary	<i>Tales Of Our Taonga</i>	The Coconet TV	Tikilounge Productions	64	129,529
	Documentary	<i>Talune – Ship Of Death</i>	The Coconet TV	Tikilounge Productions	30	56,989
	Information	<i>Fresh 2019</i>	TVNZ 2	Tikilounge Productions	787	1,734,630
Total Factual					2,235	3,883,048
Platform	Pacific		Niu FM & 531 pi	National Pacific Radio Trust		3,250,000
			Samoa Capital Radio	Siufofoga o le Laumua Trust		180,000
Total Platform						3,430,000
Music		29 New Music Singles by Pacific artists funded	NB: This includes the 14 New Music Pasifika round songs			152,000
		2 New Music Projects by Pacific artists funded	2 New Music projects generating 6 singles by Pacific artists			44,500
		Backyard Beats on Mai FM (base on 50% Pacific)				25,000
Total Music						221,500
Total Pacific audience funding					2,275	7,708,538

Children

Funding Type	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
Factual	<i>Fanimals 2019</i>	TVNZ 2	Whitebait Productions	10,020	2,750,000
	<i>What Now 2019</i>	TVNZ 2	Whitebait Productions	5,860	3,253,000
	<i>Young Ocean Explorers - Rangatahi</i>	HEIHEI	Greenstone TV	90	201,556
	<i>The Ex Squad</i>	HEIHEI	Pango Productions	150	499,885
	<i>Kitchen Science</i>	HEIHEI	Greenstone TV	125	278,094
	<i>Speak Māori For Kids</i>	HEIHEI	Adrenalin	150	292,463
	<i>What's Your Problem</i>	HEIHEI	Augusto	100	493,213
	<i>Young Riders</i>	HEIHEI	Greenstone TV	150	384,175
	<i>Who Cares ... Stare!</i>	HEIHEI	Attitude Pictures	36	139,907
	<i>Bug Hunter!</i>	HEIHEI	The Gibson Group	96	220,000
	<i>Kids Cookout</i>	HEIHEI	Cab Productions	56	180,000
	<i>KEA Kids News</i>	HEIHEI	Luke Nola & Friends	602	1,000,000
Total				17,435	9,692,293
Scripted	<i>Kiri And Lou 2</i>	TVNZ 2	Kiri And Lou	160	1,438,691
	<i>George And Me 2</i>	HEIHEI	Attitude Pictures	15	160,000
	<i>Kai Five 2</i>	HEIHEI	Pickled Possum Productions	100	270,000
	<i>Māia The Brave 3</i>	HEIHEI	Pickled Possum Productions	200	498,852
	<i>Norbert And Mylo 2</i>	HEIHEI	Loud Mouth Productions	13	57,200
	<i>Tales Of Nai Nai</i>	HEIHEI	Mini Monster Productions	100	483,400
	<i>Tales Of The Moana</i>	HEIHEI	Tikilounge Productions	40	173,990
	<i>The Barefoot Bandits 3</i>	HEIHEI	Mukpuddy	110	490,500
	<i>The Feijoa Club</i>	HEIHEI	Brown Sugar Apple Grunt Productions	60	500,000

Funding Type	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
	<i>Suzy & Friends 2019</i>	Rhema Broadcasting Group	Treehut	2,385	136,000
	<i>That's The Story 2019</i>	HEIHEI	Loud Mouth Productions	900	70,200
	<i>Count My Cube</i>	HEIHEI	Metia Interactive	n/a	147,500
	<i>Flying Kiwis</i>	HEIHEI	Adrenalin	n/a	149,331
	<i>Hoko Helper</i>	HEIHEI	Vanishing Point Studio	n/a	123,000
	<i>I-Spy</i>	HEIHEI	Resn GLOBAL	n/a	131,200
	<i>Riddle + Squizz Eye Spies Learning Game</i>	HEIHEI	Ready Steady Studio	n/a	149,962
	<i>Soundboard</i>	HEIHEI	Resn GLOBAL	n/a	132,020
	<i>Tahi Two</i>	HEIHEI	Adrenalin	n/a	129,808
Total				4,083	5,241,654
RNZ Joint Innovation – Growth Audiences	<i>Early Ears Aotearoa</i>	Radio New Zealand	Prue Langbein Audio	108	80,316
	<i>Moe & Friends</i>	Radio New Zealand	Pop-Up Studios	115	99,834
	<i>What Will I Be Today?</i>	Radio New Zealand	POW Studios	48	84,924
Total				271	265,074
Music Kids Project	Chris Lam Sam		Chris Lam Sam	n/a	10,000
	Fun And Funner		A Gay & A Guy	n/a	10,000
	Kath Bee & Anna Van Riel		Kath Bee	n/a	9,594
	Levity Beet		Levity Beet	n/a	10,000
	Little Green Man Productions		Fuzzy Duckling	n/a	10,000
	The Nukes		The Nukes	n/a	10,000
Total				0	59,594
Total Children's audience funding				21,789	15,258,615

Industry Development

Contract Type	Programme Name	Producer	NZ On Air Funding
Awards	<i>Show Me Shorts 2018</i>	Show Me Shorts Film Festival Trust	3,000
	<i>Waiata Māori Music Awards 2018</i>	Waiata Māori Awards Charitable Trust	10,000
	<i>VNZMA Tui Music Series 2018</i>	RecordedMusic.co.nz	25,000
	<i>Doc Edge Awards 2019</i>	The Documentary New Zealand Trust	10,000
	<i>Voyager Media Awards 2019</i>	Newspaper Publishers' Association	10,000
	<i>NZ Radio Awards 2019</i>	Radio Broadcasters Association	7,500
	<i>Pacific Music Awards 2019</i>	Pacific Music Awards Trust	24,000
	<i>Taitē Music Prize 2019</i>	Independent Music NZ (IMNZ)	10,000
	<i>NZ Television Awards 2019</i>	J & A Productions	60,000
	<i>New Zealand Music Awards 2019</i>	RecordedMusic.co.nz	50,000
	<i>VNZMA Tui Music Series and Artisan Awards 2019</i>	RecordedMusic.co.nz	25,000
	Total		234,500
	Conferences	<i>Hui a Tau Ngā Aho Whakaari 2018</i>	Ngā Aho Whakaari
<i>NZ Game Developers Conference 2018</i>		NZ Game Developers Association	10,000
<i>NZ Web Fest 2018</i>		NZ Web Fest	6,000
<i>SPADA Conference 2018</i>		Spada	15,000

Contract Type	Programme Name	Producer	NZ On Air Funding
	<i>Screen Edge Forum 2019</i>	The Documentary New Zealand Trust	15,000
	<i>Māoriland Film Festival 2019</i>	Māoriland Charitable Trust	1,500
	<i>NZ Music Month Summit 2019</i>	Music Managers Forum	2,000
	<i>NZ Game Developers Conference 2019</i>	NZ Game Developers Association	10,000
	<i>NZ Web Fest 2019</i>	NZ Web Fest	10,000
	Total		79,500
Development	<i>NZ Music Regional Upskilling Seminars 2018</i>	Music Managers Forum	10,000
	<i>The NZ Music Producer Series 2018</i>	Greg Haver	10,000
	<i>Doc Edge Workshops 2019</i>	The Documentary New Zealand Trust	15,000
	<i>WeCreate 2019</i>	WeCreate	10,000
	<i>SongHubs Auckland 2019</i>	APRA	25,000
	<i>Yami Sounz Summit 2019</i>	Lake Wanaka SouNZ	3,000
	<i>You're The Future of Music Seminars and Workshops</i>	MTCO	5,000
	<i>Asian Feedback Workshop</i>	Pan-Asian Screen Collective (PASC)	3,985
	<i>Pasifika & Asian Newer Storytellers: Script Lab</i>	Script to Screen	42,996
	Total		124,981
	Total Industry Development funding		

Directory

He Mahere Tāngata

Members

Dr Ruth Harley – Wellington, Chair
Kim Wicksteed – Havelock North
Helen Grattan – Napier
John McCay – Wellington
Linda Clark – Wellington
Philip Broughton – Dunedin

Staff

Jane Wrightson – Chief Executive
Hilaire Carmody – Executive Assistant

Amie Mills – Head of Funding
Glenn Usmar – Associate Head of Funding (Applications)
Benedict Reid – Associate Head of Funding (Business Affairs)
Anna Currie – Funding Advisor
Nicole Rex – Funding Advisor
Conall Aird – Business Affairs Assistant
Steven Gannaway – Funding Analyst (part-time)

David Ridler – Head of Music
Jeff Newton – Music Promoter (Platforms)
Ash Wallace – Music Promoter (Content)
Hayley Dingwall – Funding Advisor

Allanah Kalafatelis – Head of Communications
Sophie Howard – Communications Advisor

Clare Helm – Head of Corporate Services
Hui-Ping Wu – Associate Head of Corporate Services
Lisa Han – Assistant Accountant
Nick Södergård – Assistant Accountant
Robyn McAllister – Receptionist/Administrator

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