



**TAUĀKĪ KAWATAU**

# STATEMENT OF PERFORMANCE EXPECTATIONS

**FOR THE YEAR ENDING 30 JUNE 2021**



This Statement of Performance Expectations reflects NZ On Air's proposed performance targets and forecast financial information for the year ahead. It is produced in accordance with s149E of the Crown Entities Act 2004.

The forecast financial statements and underlying assumptions in this document have been authorised by the Board of NZ On Air in accordance with its role under the Crown Entities Act 2004. It is not intended to update the forecast financial statements subsequent to presentation.



**DR RUTH HARLEY, CNZM OBE**  
Chair



**PHILIP BROUGHTON**  
Chair of Audit & Risk Committee

30 September 2020

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# 1 HE TIROHANGA WHĀNUI OVERVIEW

## HE WHAKAKITENGA: KA TŪ MAI, KA TŪ ATU, A AOTEAROA

# OUR VISION: CONNECTING AND REFLECTING AOTEAROA

New Zealanders enjoy content that reflects our identity, our unique voices, our own stories and songs. Public media reinforces our culture. It helps us to connect with and understand each other better, engage with democracy, broaden our thinking, and reflect on our place in the world.

Local content increases understanding of the diversity of cultures in New Zealand today, and enriches our communities in a way global content never can. Our challenge is to reflect ALL New Zealanders and this is reflected in NZ On Air's core vision.

NZ On Air's NZ Media Fund (NZMF), created in 2017, is founded on public media principles. These principles include enriching the New Zealand cultural experience, improving

diversity of media content in many forms, ensuring content is accessible, strengthening community life, and promoting informed debate.<sup>1</sup>

The NZMF has four funding streams: *Scripted, Factual, Music, and Platforms*. The NZMF funds content made by an ever wider range of people, appearing on a broader range of platforms, and reaching more New Zealanders. This has increased demand, which has led to even tougher scrutiny of every

funding application. The quality remains high – a testament to the creativity and professional excellence in our industry.

**The twin pillars of NZ On Air and RNZ collectively deliver trusted public media to many different audiences.** The impact of public media is multigenerational: over time it helps build a nation and people confident in their national identity, secure in their well-being, proud of their country, and engaged with democracy.

We are guided by what audiences want. With fragmentation of media and a tough commercial environment, the case for funding quality public media content, on the platforms used by audiences, is even stronger. The tastes and needs of New Zealand's audiences are as diverse as the audiences themselves, but we hold fast to our primary aim: *Great New Zealand content is valued and enjoyed by many New Zealand audiences.*

<sup>1</sup> See for example <https://www.aibd.org.my/node/96>

*Educators, South Pacific Pictures for TVNZ OnDemand*

**FIGURE 1:** Who we are / Ko Mātou Tēnei

## **OUR VALUES**

### **NGĀ MĀTĀPONO**

#### **CREATIVITY TE WAIRUA AUAHA**

New ideas, innovation, quality production standards

#### **DIVERSITY TE KANORAU O TE TANGATA**

People, projects, platforms

#### **SKILFUL INVESTMENT TE WHAKANUI PŪTEA**

Cost effective content reaching intended audiences

## **OUR VISION**

### **TĀ MĀTOU WHAKAKITENGA**

Connecting and reflecting Aotearoa

## **OUR AIM**

### **TĀ MĀTOU WHĀINGA ROA**

Great New Zealand public media is valued and enjoyed by New Zealand audiences



## 2 HEI PAKU TIROHANGA WHAKAMUA THE YEAR AHEAD AT A GLANCE

We expect the year ahead will be challenging and rewarding as we navigate an environment that continues to change rapidly. The impacts of COVID-19 have been severe on the music industry, commercially funded media including journalism, and content creators. Maintaining consistent funding rounds is one of the most important things we can do to ensure cash flows through the creative economy. We must also invest in creating resilience to deal with future uncertainties.

Additional funding provided in Budget 2020 will allow us to better support vital public media platforms and services, and increase support for content creation. Funding related to COVID-19 packages temporarily reduce the 'ask' of commercial media platforms commissioning funded content, as a means of protecting the level of local content available on screens, provide a fund for additional costs due to COVID-19 and increase support for New Zealand music.

We support many forms of public media: drama, factual, specialist current affairs, regional journalism, children's and content for other targeted audiences<sup>2</sup>, and music. This breadth means we need to take care to retain a strategic approach to our investments and manage decisions with regard to our risk framework.

In 2020/21 we will focus on –

- Ensuring additional funds for music, platforms and screen content are employed appropriately and deliver quality outcomes.
- Aligning and collaborating with RNZ, Te Māngai Pāho, NZ Film Commission and other agencies where we can so public media funding benefits the largest number of New Zealanders.
- Growing our sector leadership through commissioning and publication of timely and insightful research and data to inform strategies around children's and youth content and the discoverability of funded content.
- Formalising our commitment to a collaborative approach to Māori Crown relations through improving knowledge and understanding of tikanga for all staff and review of our Rautaki Māori.

<sup>2</sup> Specific Māori content is funded by specialist agency Te Māngai Pāho so we complement this by adding a Māori dimension in all relevant mainstream content

# 3 HEI TAUTOKO MĀ MĀTOU TE RĀNGAI OUR CONTRIBUTION TO SECTOR OUTCOMES

## WE ALIGN WITH THE GOVERNMENT'S PRIORITY OUTCOMES, INCLUDING THOSE FOR PUBLIC MEDIA<sup>3</sup>

**OUR VISION – CONNECTING AND REFLECTING AOTEAROA** – is well-aligned with the Government's priority outcome of making New Zealand proud and, specifically, valuing who we are as a country. Our work contributes to the Government's identified priorities for the cultural sector, guided by its expressed public media outcomes.

The Government is committed to ensuring that future generations of New Zealanders can access content that reflects their languages, experiences and communities in ways that meet their needs and interests. The Government has adopted the following public media outcomes to provide guidance to the public media entities:

### 1. New Zealand audiences choose to access mainstream and targeted content and services that support:

- their needs and interests as people living in Aotearoa, and which in particular reflect the language and experiences of Māori and Pacific peoples, and other under-served audiences;

- their ability as New Zealanders to be informed and engaged members of our participative democracy and open civic society;
- their access to a range and diversity of content that they value and trust.

### 2. Public media in New Zealand is:

- operationally and editorially independent;
- securely and sustainably funded;
- able to respond effectively to an evolving operating environment and relevant to changing consumer preferences, in particular younger audiences;
- complementary to and collaborative with private media.

### 3. Public media play an integral role in contributing to New Zealand being:

- a connected, informed, cohesive and independent nation;
- a healthy, participative democracy;
- confident in and aware of our unique identity, cultures and languages.

## WE ALIGN WITH FOUR WELL-BEING DOMAINS

As well as meeting our mandate under the Broadcasting Act to serve media audiences, NZ On Air investments contribute to four Well-being Domains that form part of The Treasury's Living Standards Framework.

**CULTURAL IDENTITY:** connecting New Zealanders from different cultures and regions with their identity as New Zealanders through powerful local stories and songs.

**CIVIC ENGAGEMENT AND GOVERNANCE:** enhancing New Zealanders' engagement in governance and civic matters through expanding the range of trusted journalism and documentaries that discuss important issues, enable different viewpoints to be heard and expressed, and lead to better understanding.

**HEALTH:** helping people with disabilities through media accessibility to participate fully in all aspects of life, and by supporting content that provides insight to living with health and disability issues.

**JOBS AND EARNINGS:** funding that provides sustainable and skilled jobs for New Zealanders working in media industries. About 14,000 people work in the wider screen industry, generating gross revenue of more than \$3 billion a year.<sup>4</sup>

The scale of our contestable work is unmatched by any other cultural entity. We invest in thousands of hours of multimedia content each year made by hundreds of entities, big and small. This unique, broad view of the industry gives us expert knowledge of media content trends and where to best apply public funding to fill gaps<sup>5</sup>.

<sup>3</sup> As stated in the Government's *Our Plan – The Government's Priorities for New Zealand* and also cited in the Minister's Letter of Expectations

<sup>4</sup> Statistics NZ Screen Industry Survey 2016

<sup>5</sup> See the September 2018 briefing to incoming Minister for details. [https://www.nzonair.govt.nz/documents/370/2018\\_BIM\\_September.pdf](https://www.nzonair.govt.nz/documents/370/2018_BIM_September.pdf)

# 4 HE PŪNAHA HEI WHAKAMAHERE MAHI WHAIHUA OUR STRATEGIC AND PERFORMANCE FRAMEWORK



# 5 HEI WHAI MĀ MĀTOU? WHAT WILL WE DO?

Our investment aim and impacts are set out in our funding strategy, flowing on from the strategic framework, and delivered through the NZMF and a small Industry Development Fund. These are activities purchased by the Minister of Broadcasting, Communications and Digital Media under the appropriation Public Broadcasting Services.<sup>6</sup>

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

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

Through the NZMF we will continue to support different types of local audio/visual content for both general and targeted audiences to enjoy.

In music, our support also adds opportunities for recording artists, video content makers, and content promotion. A radio or online hit can boost streaming revenue and record sales, build audiences for live shows, stimulate the wider music economy and help build international success.

Our investments help emerging talents to flourish and develop sustainable creative careers. Our 2019 research with Creative NZ, *A Profile of Creative Professionals*, provided new information on the barriers to sustainable creative careers, which we look to for guidance on what more we, or policy-makers, can do to support careers in our sector. Similarly, our annual *Diversity Report* provides insights to areas where more can be done to encourage more women and people of different ethnicities into the music and screen production sectors.

Our sector development and support work will increase in the coming year, with one-off funding to address sector capability and resilience post-COVID-19. In addition, we will boost our Industry Development Fund support for key industry events such as the Music Awards and TV Awards which have been impacted by COVID-19.

<sup>6</sup> The non-departmental output expense, Public Broadcasting Services sits within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage

FIGURE 3: Funding strategy summary



# 6 NZ MEDIA FUND: MŌ NGĀ MAHINGA WHAIHUA

## PERFORMANCE INFORMATION: THE NZ MEDIA FUND

The targets and budgets on the following page show how we intend to invest our funding and measure our progress. We continue to work on developing ways to measure the cultural impact of our work on New Zealanders.

As the NZMF is designed to be a simple and flexible model that will enable us to adapt to a fast-changing market, the budgets are indicative only and may change depending on applications and other market factors.

NZ On Air has one reportable class of outputs, the New Zealand Media Fund, which is a reportable class for the purposes of the Crown Entities Act 2004.

The expected revenue and proposed expenses for the NZ Media Fund class of outputs are shown in Table 4 at the end of this section.

As a funding agency charged with purchasing cultural content, there is no specific requirement to maintain set levels of equity. We prudently manage our finances and ensure equity levels remain positive.

In the closed Platforms stream that provides operating funding to large and small media entities such as

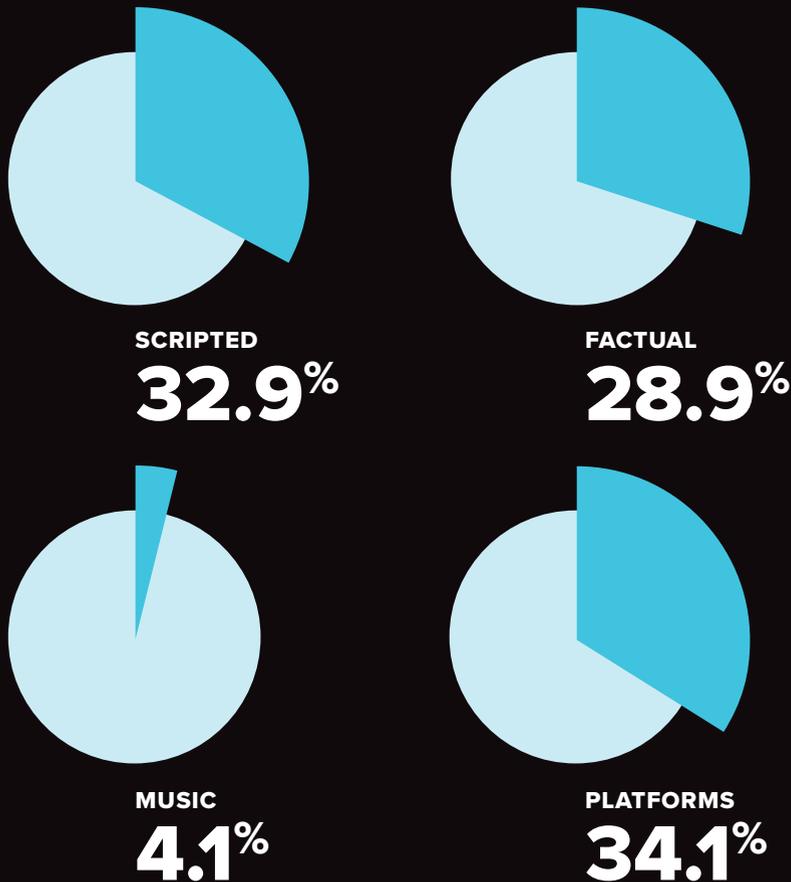
the National Pacific Radio Trust and community media, we have new funding (\$6.25m for each of four years from 2020/21) to relieve funding pressures and increase outputs. This will be targeted to the platforms in most need, and will support a substantial increase in captioning and audio descriptions on screen content.

Additional Crown funding to support recovery post-COVID-19 will be targeted towards Scripted, Factual and Music.

In addition to these funds, we are working with the NZ Film Commission to allocate an additional \$50m fund for up to five feature films or limited series screen productions. This funding is held by the Ministry for Culture and Heritage.

FIGURE 4: NZMF budget summary<sup>7</sup>

NZ MEDIA FUND



**SCRIPTED**

Audio/visual drama, comedy, animation and other entertaining content requiring a planned creative approach



**FACTUAL**

Audio/visual documentary and factual projects made for diverse audiences



**MUSIC**

Delivers new music to radio and streaming services and provides break through opportunities to selected artists and actively promotes New Zealand music to increase its discovery in a crowded market



**PLATFORMS**

Provides operating funding to specially targeted services to create and deliver audio/visual public media content of particular cultural or social value

<sup>7</sup> Platforms includes \$42.606m funding for RNZ. This amount is in accordance with Government policy for RNZ funding for 2020/21, as advised by Ministers. RNZ's detailed targets and end of year performance reporting are presented in the accountability documents of both RNZ and the Ministry for Culture and Heritage. We include one significant RNZ audience measure in Table 1

## 6.1 MEASURING WELL-BEING – CULTURAL IDENTITY

### MŌ TE HAUORA – TE TUAKIRI TANGATA

In Table 1 we set out how we measure the impact of our work on well-being. We will enhance the qualitative measures in future years once we can assess the wider Indicators Aotearoa work being completed.

**TABLE 1:** Impact measures

	2020/21 Target	2019/20 Target	2019/20 Estimate	2018/19 Actual
<b>Cultural vitality and vibrancy</b>				
<b>Strategic impact: Quality and Diversity</b>				
<b>Indicator: Public media is valued and contributes positively to belonging and different NZ cultural experiences</b>				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	75%	75%	75%	81%
New Zealanders aware of our support for content like that content	70%	70%	70%	69%
New Zealanders agree that RNZ provides a valuable service to New Zealand	70%	70%	60%	57%
Percentage of completed productions of sufficient quality to be accepted for broadcast or uploading	99%	99%	100%	99%
NZ audiences appreciate the diversity of public media funded by NZ On Air	75%	75%	75%	75%
Content in more than 40 languages (including 9 Pacific) is supported	Achieve	Achieve	Achieved (49 languages including 9 Pacific)	Achieved (49 languages including 9 Pacific)
Pacific people agree PMN Niu and PMN 531 provide culturally relevant content	Biennial measure	75%	75%	Biennial measure
Percentage of NZ Music content on commercial radio: target agreed by the Minister and the Radio Broadcasters Association	20%	20%	18.20%	18.04%
Percentage of NZ Music content on alternative radio	At least 50%	At least 40%	55%	53.61%

	2020/21 Target	2019/20 Target	2019/20 Estimate	2018/19 Actual
<b>Cultural efficacy and competence</b>				
<b>Strategic impact: Discoverability</b>				
<b>Indicator:</b> Professionally-made public media finds its audience and contributes to a quality cultural experience				
Percentage of first run <sup>8</sup> funded prime time (6 pm to 10.30 pm) content for TV achieving average audiences of 100,000 or higher (excludes ondemand audiences)	More than 50%	More than 50%	60%	60%
Percentage of funded content achieving more than 50,000 views in its first 6 months online <sup>9</sup>	More than 50%	More than 50%	52%	51.9%
Percentage of released singles from New Music Projects achieving at least 250,000 <sup>10</sup> online plays within 12 months <sup>11</sup>	60%	60%	60%	68.6%
Percentage of released singles from New Music Singles achieving at least 50,000 online plays within 12 months of release	60%	60%	60%	56.0%
Average number of NZ radio plays achieved by singles from New Music Projects within 12 months of release:				
Mainstream	750	750	750	New measure <sup>12</sup>
Niche	250	Included above	Included above	
Average number of NZ radio plays achieved by singles from New Music Singles within 12 months of release:				
Mainstream	250	250	275	New measure <sup>13</sup>
Niche	100	Included above	Included above	

8 Content not previously shown on TV

9 This measures funded 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

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

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

12 Measure amended. The new measure better reflects the level of releases expected to gain wider traction and high rotate on radio (one play on mainstream radio can reach up to 60,000 people)

13 As above

## 6.2 MEASURING ACTIVITY

### HE AROTAKENGA MŌ NGĀ MAHI

In Table 2 we set out how we will measure performance against our investment goals and primary operating strategy.

**TABLE 2: Funding measures**

	2020/21 Target	2019/20 Target	2019/20 Estimate	2018/19 Actual
<b>What we will do</b>				
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 <sup>14</sup>	At Least 55%	At least 55%	61%	63%
Percentage of production funding from the Scripted and Factual streams for targeted audiences including s36(1)(c) <sup>15</sup> of the Broadcasting Act 1989 <sup>16</sup>	At least 25%	At least 25%	30%	40%
Percentage of total funded hours for Scripted and Factual content that is diverse <sup>17</sup>	At least 60%	At least 60%	68%	74%
Number of individual songs funded through Single and Project applications will be at least: <sup>18</sup>				
Mainstream	210	130	94	123
Niche	140	90	52	115
Focus rounds <sup>19</sup>	60	New measure	60	New measure

<sup>14</sup> RNZ funding is 24% of total funding

<sup>15</sup> Includes children, youth, persons with disabilities and minorities in the community

<sup>16</sup> Wording amended to clarify this relates to Scripted and Factual production funding

<sup>17</sup> Diverse content is content that showcases the stories and interests of particular NZ cultural and community groups

<sup>18</sup> 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

<sup>19</sup> Includes focus rounds for Pasifika, Children's music, Te Reo

	2020/21 Target	2019/20 Target	2019/20 Estimate	2018/19 Actual
The number of average weekly hours of captioning and audio description produced for broadcast and online will be at least:				
• Captioning	160		New measure <sup>20</sup>	
• Audio description	27			
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio)	At least 1,020	At least 1,020	1,120	1,222
The number of hours funded for features promoting NZ Music	At least 2,500 hours	At least 2,000 hours	2,480	2,529.5
Number of targeted development activities for NZ artists in conjunction with streaming platforms [estimated 3 streaming platforms involved]	At least 3	At least 3	3	New measure
Number of pieces of industry research published	At least 2		New measure	
Number of RFPs issued for targeted industry capability development <sup>21</sup>	Up to 2		New measure	

While we aim to balance funding by audience type, content type, and genre, we can only achieve this if we receive sufficient applications that meet our funding criteria and investment principles.

The work we do on a daily basis to implement our strategy reflects *Our Promise* highlighted in the strategic framework (Figure 2). We aim to spend a sensible minimum on overheads so we have the maximum available to invest in content; and provide high quality service delivery.

<sup>20</sup> Previously measured average number of hours broadcast, which depends on broadcast schedules and is outside our control

<sup>21</sup> The nature and impact of these RFPs will be reported in the annual report

Table 3 sets out core operating efficiency measures; Table 4 sets out expected revenue and proposed expenses.<sup>22</sup>

**TABLE 3: Operating measures**

	2020/21 Target	2019/20 Target	2019/20 Estimate	2018/19 Actual
<b>How we will do it (operating goals)</b>				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
Percentage of complete applications received by deadline determined at the next funding round	99%	99%	99%	99%
Percentage of funding decisions notified to applicants within 5 working days of Board meeting	99%	99%	100%	99%
Percentage of funding contracts correctly issued within 15 working days once conditions precedent are met	99%	99%	97%	90%
Percentage of payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	99%	99%	99%	99%

<sup>22</sup> NZ On Air does not propose to supply any class of outputs in the financial year that is not a reportable class of outputs. s149E(1)(c)

**TABLE 4: Summary of forecast revenue and output expenditure**

Revenue		2020/21 Budget \$000	2019/20 Budget \$000	2019/20 Estimate \$000	2018/19 Actual \$000
Crown revenue (refer Table 5 for changes)		180,572	146,566	144,766	146,766
Other revenue		1,800	2,234	1,931	2,953
<b>Total revenue</b>		<b>182,372</b>	<b>148,800</b>	<b>146,697</b>	<b>149,719</b>
<b>Output expenses</b>	%				
New Zealand Media Fund investments	96.6	180,433	144,400	143,634	141,758
Capability Fund	0.5	1,000	0	0	0
Industry development	0.3	450	450	520	436
<b>Total funding</b>	<b>97.4</b>	<b>181,883</b>	<b>144,850</b>	<b>144,154</b>	<b>142,194</b>
Administration services	2.6	4,867	4,325	4,150	3,580
<b>Total output expenses</b>	<b>100</b>	<b>186,750</b>	<b>149,175</b>	<b>148,304</b>	<b>145,774</b>
<b>Surplus/(deficit)</b>		<b>(4,378)</b>	<b>(375)</b>	<b>(1,607)</b>	<b>3,945</b>

**TABLE 5: Additional Crown revenue and allocation**

Initiative	Funding stream	Allocation	Total for initiative
Sustainable platforms: cost pressure funding for public media platforms	Platform	\$6.25m	\$6.25m
80% reduction in platform contribution for NZ On Air funded content	Scripted	\$8.25m	\$16.50m*
	Factual	\$8.25m	
Screen Production Fund – relief for funded productions shut down or delayed by COVID-19	Scripted	\$4.00m	\$8.00m*
	Factual	\$4.00m	
NZ Music Fund	Music	\$3.886m	\$4.056m
	Administration	\$0.17m	
Cultural Sector Capability	Capability fund	\$1.00m	\$1.00m
<b>Total additional funding</b>			<b>\$35.806m</b>

\* These initiatives are designed to enable NZ On Air to fund existing levels of content while allowing the industry time to recover from the impacts of COVID.

# 7 TĀ MĀTOU TŪ ME TE PITO MATA ORGANISATIONAL HEALTH AND CAPABILITY

With 20 staff, expected to increase to 22, we are a small entity, reliant on our people being skilled, multi-functional and adaptable. We have formal good employer and personnel policies and a commitment to equal employment opportunities. We do not tolerate harassment or discrimination of any type. Our measures are summarised in Table 6.

**TABLE 6: Health and capability performance measures**

Goal	Measure/Target	2020/21 Target	2019/20 Target	2018/19 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	Achieve	Achieve	5
	Individual staff training needs are assessed annually	100%	100%	100%
	External salary comparisons are conducted regularly to ensure staff are paid fairly	Some positions assessed	Next planned for 2020/21	68% of positions assessed; other positions benchmarked against external data
Staff are committed to the agency and its work	Staff engagement surveys are conducted at least bi-annually; results target to be in the top quartile of the cultural sector	Survey to be conducted	Next planned for 2020/21	Survey to be conducted in 2019/20
Health and safety best practice is well-implemented and appropriately reported.	Health and safety plan in operation; reported safety hazards are attended to promptly; significant hazards are attended to immediately	Achieve	Achieve	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if any instances are reported	Achieve	Achieve	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 are included in all relevant documents and practices	100%	100%	100%
All staff are offered lessons in te reo Māori and/or tikanga Māori at least annually <sup>23</sup>	Minimum of annual lessons in tikanga Māori and te reo Māori offered	All staff	New measure	

<sup>23</sup> We are putting in place a more comprehensive plan to enable NZ On Air to meet the requirements of the Maihi Karauna

# 8 HE TIROHANGA WHAKAMUA MŌ TE PŪTEA FORECAST FINANCIAL STATEMENTS

Origins,  
Greenstone  
TV for TVNZ 1



**STATEMENT OF FORECAST COMPREHENSIVE REVENUE AND EXPENSE**

For the year ending 30 June 2021

	2020/21 Budget \$000	2019/20 Budget \$000	2019/20 Estimate \$000
<b>Revenue</b>			
Crown revenue	180,572	146,566	147,266
Other revenue	1,800	2,234	2,458
<b>Total revenue</b>	<b>182,372</b>	<b>148,800</b>	<b>149,724</b>
<b>Operating expenditure</b>			
Administration services	4,867	4,325	3,606
<b>Total operating expenditure</b>	<b>4,867</b>	<b>4,325</b>	<b>3,606</b>
<b>Funding expenditure</b>			
<b><i>NZ Media Fund</i><sup>24</sup></b>			
Scripted	59,285	46,350	43,581
Factual	52,125	37,725	43,819
Music	7,386	3,500	4,137
Platforms	61,637 <sup>25</sup>	56,825	55,105
<b>Total NZ Media Fund</b>	<b>180,433</b>	<b>144,400</b>	<b>146,642</b>
<b><i>Development and support</i></b>			
Capability Fund	1,000	0	0
Industry development	450	450	376
<b>Total funding expenditure</b>	<b>181,883</b>	<b>144,850</b>	<b>147,018</b>
<b>Total expenditure</b>	<b>186,750</b>	<b>149,175</b>	<b>150,624</b>
<b>Net surplus/(deficit) for the year</b>	<b>(4,378)</b>	<b>(375)</b>	<b>(900)</b>
<b>Other comprehensive revenue and expense</b>	<b>–</b>	<b>–</b>	<b>–</b>
<b>Total comprehensive revenue and expense</b>	<b>(4,378)</b>	<b>(375)</b>	<b>(900)</b>

24 The allocation of NZMF funds across the four funding streams is indicative only and depends on receiving sufficient applications that meet our funding criteria and investment principles.  
The Board may reallocate between funds during the year as necessary to achieve NZ On Air outcomes.

25 Includes \$42.606m for RNZ.

**STATEMENT OF FORECAST FINANCIAL POSITION**

As at 30 June 2021

	2020/21 Budget \$000	2019/20 Budget \$000	2019/20 Estimate \$000
<b>Current assets</b>			
Cash and cash equivalents	5,199	3,370	5,602
Investments	30,000	32,000	42,500
Debtors and other receivables - interest	200	200	164
Debtors and other receivables - other	1,300	1,300	1,500
<b>Total current assets</b>	<b>36,699</b>	<b>36,870</b>	<b>49,766</b>
<b>Non-current assets</b>			
Property, plant and equipment	551	17	21
Intangible assets	139	169	89
<b>Total non-current assets</b>	<b>690</b>	<b>186</b>	<b>110</b>
<b>Total assets</b>	<b>37,389</b>	<b>37,056</b>	<b>49,876</b>
<b>Current liabilities</b>			
Trade and other payables	300	300	200
Employee entitlements	150	150	163
Funding liabilities	36,184	35,851	44,380
<b>Total current liabilities</b>	<b>36,634</b>	<b>36,301</b>	<b>44,743</b>
<b>Net assets</b>	<b>755</b>	<b>755</b>	<b>5,133</b>
<b>Equity</b>			
Equity at 30 June	755	755	5,133
<b>Total Equity</b>	<b>755</b>	<b>755</b>	<b>5,133</b>

**STATEMENT OF FORECAST CHANGES IN EQUITY**

For the year ending 30 June 2021

	2020/21 Budget \$000	2019/20 Budget \$000	2019/20 Estimate \$000
Balance at 1 July	5,133	1,130	6,033
<b>Total comprehensive revenue and expense for the year</b>	<b>(4,378)</b>	<b>(375)</b>	<b>(900)</b>
<b>Balance at 30 June</b>	<b>755</b>	<b>755</b>	<b>5,133</b>

**STATEMENT OF FORECAST CASH FLOWS**

For the year ending 30 June 2021

	2020/21 Budget \$000	2019/20 Budget \$000	2019/20 Estimate \$000
<b>Cash flows from operating activities</b>			
Receipts from the Crown	180,572	146,566	147,266
Receipts from other revenue	900	630	1,017
Interest received	1,164	1,655	1,725
Payments to funded activities	(190,079)	(146,795)	(143,226)
Payments to suppliers and employees	(4,680)	(4,224)	(3,241)
Net GST	(100)	800	(100)
<b>Net cash from operating activities</b>	<b>(12,223)</b>	<b>(1,368)</b>	<b>3,441</b>
<b>Cash flows from investing activities</b>			
Net receipts from investments	12,500	2,000	(3,000)
Purchase of intangible assets	(75)	(100)	-
Purchase of property, plant and equipment	(605)	(25)	(14)
<b>Net cash flows from investing activities</b>	<b>11,820</b>	<b>1,875</b>	<b>(3,014)</b>
<b>Net increase in cash and cash equivalents</b>	<b>(403)</b>	<b>507</b>	<b>427</b>
<b>Cash and cash equivalents at 1 July</b>	<b>5,602</b>	<b>2,863</b>	<b>5,175</b>
<b>Cash and cash equivalents at 30 June</b>	<b>5,199</b>	<b>3,370</b>	<b>5,602</b>

# 9 TAUĀKĪ MAHERE MAHI MONI STATEMENT OF ACCOUNTING POLICIES

## 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 forecast financial statements reflect the operations of NZ On Air only and do not incorporate any other entities. These forecast financial statements are for the year ending 30 June 2021.

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. Accordingly, NZ On Air has designated itself as a public benefit entity (PBE) for Financial Reporting purposes.

## BASIS OF PREPARATION

### STATEMENT OF COMPLIANCE

These forecast financial statements have been prepared in accordance with New Zealand generally accepted accounting practice. They have been prepared in accordance with Tier 1 PBE Standards including PBE FRS 42 Prospective Financial Statements.

These forecast financial statements have been prepared to comply with the Crown Entities Act 2004 and may not be appropriate for purposes other than complying with the requirements of this Act.

The actual financial results for the period covered are likely to vary from the information presented and the variations may be material.

### MEASUREMENT BASIS

The measurement base adopted is that of historical cost.

The accrual basis of accounting has been used unless otherwise stated. These financial statements are presented in New Zealand dollars and rounded to the nearest thousand (\$000).

## JUDGMENTS AND ESTIMATIONS

The preparation of financial statements to conform with PBE Standards requires judgments, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses (where material information on major assumptions is provided in the relevant accounting policy or will be provided in the relevant note). The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods, if the revision affects both current and future periods.

Judgments that have significant effect on the financial statements and estimates, with a significant risk of material adjustment in the next year are discussed at the end of these notes.

## RESERVES

As a funding agency charged with purchasing cultural content, there is no specific requirement to maintain set levels of equity other than prudently managing our finances and ensuring equity levels remain positive.

## SIGNIFICANT ACCOUNTING POLICIES

The accounting policies set out below have been applied consistently to all periods presented in these forecast financial statements.

### REVENUE

Revenue is measured at the fair value of consideration received.

#### Revenue from the Crown

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

**Other revenue**

Other revenue is recognised when it is earned.

**PERSONNEL COSTS**

**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.

**OTHER EXPENSES**

**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.

**FUNDING EXPENDITURE**

Funding expenditure is discretionary funding where NZ On Air has no obligations to award funding 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 judgments in applying accounting policies – funding expenditure**

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.

**CASH AND CASH EQUIVALENTS**

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

**INVESTMENTS**

**Bank Deposits**

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

**DEBTORS AND OTHER RECEIVABLES**

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 are 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.

**PROPERTY, PLANT AND EQUIPMENT**

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

**Additions**

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

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

**Disposals**

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are included in the 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 asset 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	over the period of the lease (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 assets 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.

### INTANGIBLE ASSETS

#### 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/ developed computer software	5 years	20%
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### CREDITORS AND OTHER PAYABLES

Short term payables are recorded at the amount payable.

### EMPLOYEE BENEFITS

Employee entitlements that NZ On Air expects 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.

### FUNDING LIABILITIES

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

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

At 30 June forecast, funding liabilities in the statement of financial position include both contracted liabilities and uncontracted liabilities that have no substantive contractual conditions unfulfilled. The amount recorded for the uncontracted liability is the amount approved by the Board.

**GOODS AND SERVICES TAX (GST)**

All items in the financial statements are presented exclusive of GST, except for receivables and payables in the statement of financial position, which 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 in accordance with s51 Broadcasting Act 1989 therefore no charge for income tax has been provided for.

**CONTINGENT ASSETS AND CONTINGENT LIABILITIES**

A contingent liability is disclosed where funding expenditure has been approved by the Board, but that expenditure is uncontracted, and has substantive conditions unfulfilled at 30 June. At the point the substantive conditions are fulfilled, the contingent liability is removed and the value is recorded as expenditure and as a liability in the financial statements.

A contingent liability is also disclosed where there is a possible obligation or present obligation that may, but probably will not, require an outflow of resources.

A contingent asset is disclosed where the inflow of an economic benefit is probable, but not virtually certain.

**COMMITMENTS**

Future expenses and liabilities incurred on contracts that have been entered into at balance date are disclosed as commitments to the extent that they are equally unperformed obligations. Commitments relating to employment contracts are not disclosed.

**COST ALLOCATION POLICY**

All expenditure not used to fund the NZ Media Fund and Development and Support is allocated to administration expenditure.

**FINANCIAL INSTRUMENTS**

NZ On Air is party to financial instruments as part of its normal operations. These financial instruments include bank accounts, short-term trade payables and trade and other receivables. There are no known significant concentrations of credit risks.

Financial assets and liabilities are initially measured at fair value plus transaction costs unless they are carried at fair value through profit and loss in which cases the transaction costs are recognised in the statement of comprehensive revenue and expense.

NZ On Air has the following categories of financial assets:

**(a) Loans and Receivables**

These are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market.

After initial recognition they are measured at amortised cost using the effective interest method. Gains and losses when the asset is impaired or derecognised are recognised in the statement of comprehensive revenue and expense. Loans and receivables are classified as “trade and other receivables” in the statement of financial position.

**(b) Held to Maturity Investments**

Held to maturity investments are assets with fixed or determinable payments and fixed maturities that we intend to hold to maturity. After initial recognition 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.

**STATEMENT OF CASH FLOWS**

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

*Operating activities* includes cash received from income sources excluding interest, and records the cash payments made for the

supply of goods and services, and funding under the NZ Media Fund.

*Investing activities* are those activities relating to the acquisition and disposal of long-term assets, interest received and other investments not included in cash equivalents.

*Financing activities* comprise those activities relating to changes in equity.

**CHANGES IN ACCOUNTING POLICIES**

Accounting policies are changed only if the change is required by a standard or interpretation or otherwise provides more reliable and more relevant information.

**COMPARATIVES**

When presentation or classification of items in the financial statements is amended or accounting policies are changed voluntarily, comparative figures are restated to ensure consistency with the current period unless it is impracticable to do so.

**RELATED PARTIES**

NZ On Air transacts with other Government agencies on an arm’s length basis. Any transaction not conducted at arm’s-length will be disclosed in our financial statements (annual report).

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