

Irirangi Te Motu
NZ On Air



Investment Model

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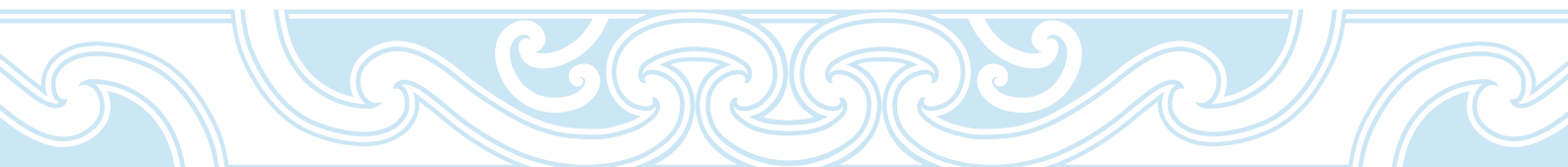
DOCUMENT VERSION CONTROL

Version	Date	Updates
1.0	3 April 2023	Investment Strategy first released
1.1	10 October 2024	<ul style="list-style-type: none"> • Updates Strategic Framework outlined in Statement of Intent 2024-2028 • Embeds key documents Te Ipukarea and Te Pae Tata – Rautaki Māori (Māori Strategy)
1.2	5 May 2025	Updates parts of the Creation section to align with our annual document Advance Planning Guide for Scripted and Non-fiction content
2.0	July 2026	Changes made to align this document with Te Ipukarea - NZ On Air's Strategy . This document was renamed the Investment Model to better articulate this is an operational document that outlines NZ On Air's funding ecosystem and how we allocate the money.

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Introduction



The *Investment Model* is NZ On Air’s operational “what and how” document. It sits one level below our [strategy](#) and gives practical effect to our strategic intent by answering a fundamental question: how do we actually allocate the funds?

The *Investment Model* is designed to be a public-facing operational guide. It is intended to help applicants, partners and the wider sector understand how to engage with NZ On Air, what we are looking for, and how to develop strong, fundable proposals aligned with our priorities.

This *Investment Model* acknowledges the complexity of the current media ecosystem and embraces a flexible, future-focused philosophy, whilst maintaining our legislated purpose to reflect and develop New Zealand identity and culture.

NZ On Air’s strategy sets out our direction across five key pillars:



This document explains how those five strategic priorities are translated into funding decisions in practice. It outlines the structure, settings and expectations that shape our day-to-day investment activity, providing transparency about how public funding is allocated across the media ecosystem.

The ‘what’

NZ On Air plays a key role in the public media fabric, alongside other adjacent funders such as Te Māngai Pāho (TMP), Te Tumu Whakaata Taonga / NZ Film Commission (NZFC), and the NZ Music Commission as well as local platform partners. Our challenge is to reflect all New Zealanders and to reach them on platforms they use, with authentic and meaningful content they want to engage with.

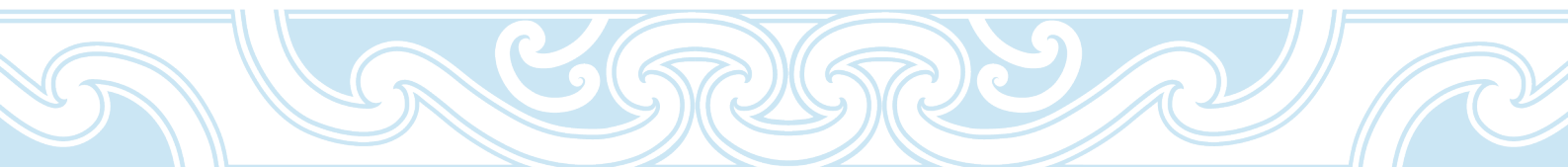
NZ On Air must ensure that authentic content is delivered by, for and about the various audiences that make up Aotearoa New Zealand. We have a vital role in supporting creators who reflect the communities and stories they are depicting, and we invest in the people and

skills that power this country's creative future while supporting the ambition, scale and global reach of local content.

We aim to achieve the following:






- To fund bold and distinctive local stories and songs for any platform.
- To gain a deeper understanding of the behaviours and needs of audiences including those that are traditionally underrepresented, and to provide them with local content that resonates with them and fosters a meaningful connection.
- To ensure that local stories and songs are discovered and easily accessible by local audiences across various platforms through marketing and promotion.
- To strengthen and diversify the creative talent pipeline by supporting career pathways and skills development within our media sectors.
- To encourage growth and innovation in domestic Intellectual Property (IP).
- To increase the quality and ambition of funded content by encouraging co-investment and co-production; and supporting partnership pathways to enable local and international success.
- To collaborate and support the Māori music and screen sector in conjunction with Te Māngai Pāho, the Māori Music Industry Collective (MMIC), Ngā Aho Whakaari, NZFC, and others, with the goal of creating comprehensive outcomes for Māori content, companies, and creatives. We are guided in this mahi by [Te Pae Tata](#), our rautaki Māori or Māori strategy.
- To integrate principles of equity and representation into all aspects of our work as per our [Equity and Representation strategy](#). Local content should be a reflection of our people, showcasing the diverse walks of life that are uniquely found here, in Aotearoa New Zealand.
- To explore opportunities to integrate and align funding for music, video, audio, and interactive content to enhance the quality, scale, and impact of our funded projects.
- To support the growth of New Zealand's game development sector by administering the Game Development Sector Rebate (GDSR).
- To make our processes accessible, straightforward, and adaptable for all applicants.

The *Investment Model* is based on four funding streams that create a strong, coordinated funding environment and support the long-term endurance and vitality of our sectors.



The four funding streams of our investment model

At its core, the *Investment Model* is organised into four interconnected funding streams - Insights, Capability, Creation and Discoverability - that align across our strategic pillars.

<p>Our Pillars Ā MĀTOU POU</p>	 <p>ENGAGE Audiences discover, value and enjoy diverse New Zealand content</p>	 <p>ENABLE Invest in the people and skills that power New Zealand's creative future</p>	 <p>RESPOND Ensure funding models are adaptive, fit-for-purpose and accessible</p>	 <p>INFORM Deliver trusted insights that enable New Zealand content to flourish</p>	 <p>ELEVATE Increase the ambition, scale, and global reach of New Zealand content</p>
<p>Funding Streams NGĀ AHO PŪTEA</p>	<p>Creation Discoverability</p>	<p>Creation Capability</p>	<p>Discoverability</p>	<p>Insights</p>	<p>Creation Discoverability Capability</p>

Together, these streams define where we invest and why, and how those investments work collectively to support a sustainable, future-focused public media system.

Insights: Gaining deep understanding and insights into our audiences, their needs, preferences, and behaviours in relation to local content, and using this knowledge to inform our funding decisions and content strategies.

Capability: Building the skills, knowledge, and capacity of our team and our funded creators to adapt to changing media landscapes and emerging technologies, and to drive innovation and creativity in the production and distribution of local content. Within this stream, NZ On Air also administers the Game Development Sector Rebate (GDSR) on behalf of MBIE - a separate economic development scheme that supports the growth of local game development studios.

Creation: Supporting the development, production, and distribution of high-quality and distinctive local screen, audio and music content across a range of platforms and formats, with a focus on diversity, cultural authenticity, and excellence.

Discoverability: Promoting the discoverability and accessibility of local content through effective marketing, distribution, and audience engagement strategies, and leveraging the power of digital technologies to reach and engage with audiences wherever they are.

Insights

Local content is increasingly hard to access and find as audiences move away from traditional local broadcasters. Ensuring audiences can discover the content we fund is a significant focus of our investment model. Continuing to track changing audience behaviour, and using this to inform what content we fund for different platforms and how it is promoted, is vital to ensure our funded content has the best chance of being discovered and enjoyed.

Our unique position affords us relationships across the music, audio and screen production, journalism and game development sectors. With this comes an ability to bring a broad understanding of what's happening in the local media ecosystem. We take a leadership role in collecting, analysing and publishing content performance data, audience intelligence and sector trends and using insights to guide strategic funding decisions and industry wide strategies. This important research informs not only our own work, but also the work of content creators and platforms.

Research

To ensure that we continue to invest in content that resonates with our audiences, we regularly conduct research both internally and in partnership with external experts.

Our research efforts aim to better understand the needs and behaviours of audiences, with a particular focus on under-served groups. We also analyse the composition of the screen and music industries to identify trends, knowledge gaps, and opportunities for growth. In our research, we track representation of gender, ethnicity, disability, region, and genre to ensure that we are funding content that reflects modern New Zealand society, with an emphasis on audiences in s.36(c) of the Broadcasting Act 1989.

Insights gained from research are shared with the wider industry to help foster a more vibrant and responsive media sector in Aotearoa New Zealand. Recent and ongoing research initiatives include *Where Are The Audiences*, *Diversity Reports (Music and Screen)*, *Te Pae Matarau – The Everyone Project Aotearoa*, *Stakeholder survey*, *Public Awareness Survey* and various audience deep dives and policy reviews and reports.

Data

NZ On Air *VIEW* is a proprietary audience measurement system developed by NZ On Air. It gathers online data on the content that we fund and presents it in a dashboard. Most of this

data is commercially sensitive and intended for internal use only. However, we will share high-level trends and information publicly, whenever possible.

Platforms that distribute NZ On Air-funded content (excluding music) must provide us with regular and accurate performance metrics across all media distribution aspects. This reporting is a crucial requirement for funding and must be taken into consideration before submitting any applications.

We will implement a dual system of passive measurement, currently through NZ On Air *VIEW*, and third-party syndicated research, such as Nielsen. In addition, we will also gather data supplied by producers and platforms across owned and earned channels outside of the primary distribution platform.

Music airplay and streaming data is provided by Recorded Music NZ. This data provides insights into music discovery and consumption habits of Aotearoa New Zealand audiences and informs the assessment of each of the music funding streams as well as our wider music funding strategies.

Capability

We identify capability and capacity gaps through research and monitoring, and then target initiatives to grow a diverse, talented sector, and to create equitable opportunities to tell stories from an authentic perspective. We mostly partner with sector guilds and experts to deliver this development and training where our research and monitoring has identified gaps.

Funded content serves all New Zealanders. However, we are also required by the Broadcasting Act to promote Māori language and culture and to provide for specific audiences that are underserved by commercial media¹. New Zealand is multifaceted, and our challenge is to reflect our many perspectives, faces and voices.

Game Development Sector Rebate (GDSR)

In addition to the capability-building activity described above, NZ On Air administers the GDSR on behalf of MBIE. While the GDSR is housed within this stream for administrative purposes, it operates under a distinct economic development mandate and aims to support the ongoing development and growth of New Zealand's game development sector. It seeks to catalyse growth and job creation in mid- to large-sized game development studios to strengthen the domestic sector.

¹ Defined as women; youth; children; persons with disabilities and minorities in the community including ethnic minorities (Section 36c Broadcasting Act 1989)

The GDSR enables eligible businesses to receive a rebate equal to 20 percent of their eligible game development costs. To qualify, they must spend at least NZD \$250,000 within the 1 April to 31 March financial year, with a maximum annual rebate of NZD \$3 million.

The GDSR operates separately from NZ On Air’s broader cultural remit role, which focuses on funding local content that reflects and develops New Zealand identity and culture. As administrators of the rebate, NZ On Air receives and assesses applications, processes rebate payments, and serves as the primary point of contact for businesses seeking support under the scheme.

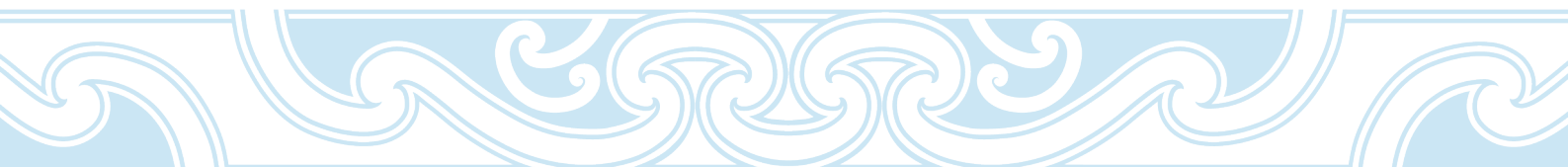
The [GDSR Design Features document](#) is the foundational document for the GDSR, as agreed by Cabinet in August 2023. The [GDSR Guidelines](#) is a living document that is periodically updated and refined to ensure processes are fit for purpose and aligned with the intent of the GDSR. These documents, along with further information about the rebate, are available on our website.

Creation

We provide funding to support quality, diverse content.

In **Music** we support artists to write, record and release songs, adding diversity and choice to New Zealand music on radio and streaming platforms. Our support extends to assisting artists to tour their funded projects, to help reach local audiences. Through this support we boost the creation and discoverability of local music New Zealanders enjoy every day. Our funding directly supports the music artists, and either directly or indirectly the recording studios, live music venues, producers, video content makers, music managers, digital marketers and publicists who help to promote the songs. We have specific initiatives to increase participation and success by Māori, Pasifika, and Pan Asian artists as well as those creating songs for tamariki. We also have regard to equitable outcomes for women and non-binary artists. Funding rounds for singles (including focus rounds) run nine times a year and for multi-song projects four times a year.

In **Scripted** and **Non-fiction**, through three contestable funding rounds a year, we seek and support quality public media content for a wide variety of audiences. This is largely audio-visual content, although also includes podcasts, and games for tamariki. Drama is expensive to make, and local drama must compete with a tsunami of international content with very large budgets. We aim to support local drama production that has both local and international ambitions; the New Zealand Screen Production Rebate (NZSPR) has had a marked impact on our ability to stretch limited funds further, allowing us to scale local content with international reach. We encourage commissioning platforms to support secondary platform



release windows where suitable, to reach the widest possible audience and to enhance the business case for the funding requested.

NZ Screen Production Rebate (NZSPR)

The NZSPR assists us to increase the scale and ambition of funded content, foster co-production partnerships, and extend the global reach of New Zealand content. We welcome applications from both Scripted and Non-fiction productions seeking access to the NZSPR. We are especially interested in those for which we would be 'last in' funders, to provide the final piece of the finance plan as these projects can most quickly enter preproduction and provide large-scale employment opportunities for the sector. Please read our [NZSPR Guidelines](#) to understand our requirements and priorities.

Non-fiction

Non-fiction is defined as any media content that attempts, in good faith, to convey information about the real world, rather than being grounded in imagination or fictionalisation. It includes genres like documentaries, public interest journalism, events coverage, comedy panel shows, and unscripted comedy.

Non-fiction pūtea focuses on audio/visual/interactive projects made for audiences including those that are underserved by local content. Funded content may involve different regions and cultures across Aotearoa, investigate significant topics of current or historic interest, may involve reporting on public institutions, provide useful local information in an engaging way, or cover an event or issue important to culture and identity in Aotearoa. Non-fiction may also include content that empowers a democratic society, supporting the public's right to know and be informed on issues that affect them and their communities.

We fund Non-fiction projects at different budget levels, typically ranging from around \$200,000 to over \$1 million.

We have a strong interest in supporting larger-scale Non-fiction projects (projects with budgets over \$500,000) that offer high production values and create significant employment opportunities. These projects may include gap financing from NZ On Air for the NZSPR, and present strong business cases by leveraging NZ On Air's investment to deliver projects of scale.

As we see the local production sector constrict and a reduction in the level of local screen content sustained by commercial funding, we may consider applications for reality-style series. These would need to be supported by a significant platform contribution and present a

strong business case with clear local audience appeal and demonstrable public media merit. Local formats will be prioritised. We expect to fund an extremely limited number of these shows per year, if any. Please consult the current funding round information for guidance.

Scripted

We define **Scripted** as any media content with a fictional, scripted storyline, including genres such as drama, dramedy, and comedy. Scripted pūtea focuses on audio/visual/interactive projects made for audiences including those that are underserved.

We support a range of projects of different scale and budgets that deliver a breadth of compelling and entertaining content to local and global audiences, grow capability of our screen sector, and continue the trend of domestic IP projects succeeding overseas.

NZ On Air uses three broad tiers to help us think intentionally about the Scripted funding landscape and the different opportunities and considerations within it. These tiers reflect the most common patterns in how we invest, but they are not a rigid framework. The tiers are a guide to our approach but there will be instances where a project sits across tiers or where the investment level differs from what is typical for that tier such as gap funding applications.

Tier 1: ~\$3m

This tier is for ambitious projects that are very well developed, with strong business cases that can achieve broad audience reach and recognition. These projects are expected to utilise the NZSPR as NZ On Air is seeking to make funds go further through co-investment alongside the NZSPR and international finance. While there is no absolute ceiling, we will ideally invest up to \$3m per project in order to maximise the number of projects funded.

- Demonstrates creative excellence and a robust business case
- Assumes significant platform commitment
- Expects applications from experienced teams
- Productions seeking over \$3m require approval from the Associate Head of Funding or Head of Funding prior to submission.

Tier 2: \$1m-\$3m

This tier is for predominantly domestically funded shows that either have a strong business case and/or deliver something meaningful for broad reach or targeted audiences.

- Represents quality local storytelling initiatives with broad reach or clear s.36(c)² audience objectives

² Defined as women; youth; children; persons with disabilities and minorities in the community including ethnic minorities (Section 36c Broadcasting Act 1989)

- Assumes strong platform commitment
- Requires an experienced team
- NZSPR utilisation is encouraged but not required
- We are likely to fund only a small number of these projects per year.

Tier 3: <\$1m

This tier is predominantly for experimentation and development. It may include shorter-form content, early career opportunities for creatives, and innovative formats for hard-to-reach youth audiences. Applications in this tier will generally sit outside the NZSPR framework.

- Supports creative risk-taking and development activity
- Well-suited to emerging or early-career teams
- Includes innovative formats and content targeting hard-to-reach audiences, including rangatahi.

Sync Licensing Funding

Sync licensing funding supports the use of music within screen content, enabling the integration of New Zealand music into Scripted productions. This includes specially commissioned or composed music, as well as licensing existing tracks or production music. Through this funding NZ On Air seeks to strengthen connections between the local music and screen sectors, enhancing the cultural value and audience impact of funded content while promoting greater visibility of Aotearoa New Zealand artists.

Sync licensing funding is currently available for Scripted productions but not for Non-fiction productions due to funding constraints. Exceptions might be made for music documentaries. A requirement of this funding is that the production contains 80% New Zealand music (not all of that music will be NZ On Air funded). You can [read more about sync licensing funding](#) on our website.

Children's content

We seek a range of local songs and stories to reach and engage tamariki and have a positive impact on their lives. We invest in distinctive, culturally rich content from Aotearoa New Zealand that sparks creativity and curiosity. We believe that as young citizens, children have a right to easy access to stories and songs that are appropriate for their age and stage, which contributes to their growth and their role as future participants in our democracy.

Our [Children's Funding Strategy](#) is based on these principles.

Funding rounds (excluding Music)

We will run **three funding rounds per year** (excluding Music) and we endeavour to evenly spread the pūtea across these rounds. Each round will be open to content for targeted audiences (i.e. children) alongside content for general audiences.

Supporting platforms (excluding Music)

Our default requirement for content intended for general audiences is that Scripted and Non-fiction applications require local market attachment and applications must be supported by a local broadcaster or platform with demonstrated local audience reach.

As a general rule, content should be available free to New Zealand viewers and listeners as an intrinsic part of a project's distribution plan.

We encourage multi-platform distribution of content wherever possible.

Supporting platforms should:

- Provide local audiences with free access to the content
- Provide audience data and insights to NZ On Air
- Outline a well-considered and well-resourced marketing plan for reaching audiences
- Have an audience for funded content that is appropriate for the size of pūtea sought
- Be an established, viable business
- Demonstrate a sustained commitment to local content for New Zealand audiences
- Provide co-investment in screen content as this strengthens the business case of an application by demonstrating committed market attachment
- Have an understanding of NZ On Air's [Te Pae Tata - Rautaki Māori](#) (Māori Strategy).

Please be aware that if supporting platforms require exclusivity for screen content, appropriate co-investment in the production budget will be necessary. [This document](#) has more information for platforms supporting funding applications.

Feature films

As we are witnessing significant changes in the release and windowing of feature films, we acknowledge the need for close coordination with the NZFC for films with significant cultural value for local audiences. Each year we anticipate being a minority funder in a modest number of feature films and documentaries that will have a broadcast outcome, and that are typically co-funded by the NZFC.

Interactive and games

We acknowledge that our current budget constraints limit our ability to support a large number of interactive and game developments projects, outside of our administration of the Game Development Sector Rebate. However, we remain committed to working with the sector to facilitate the development of local games that can engage and connect with younger audiences.

Podcasts

We rarely fund interview-style podcasts with low production costs, as these are generally commercially viable without public investment. We may consider higher-investment performance or comedy-led podcast series where the primary rationale is talent development and the creation of screen-adjacent IP: work that builds a direct audience relationship around original characters or concepts with a potential pathway to screen. Such projects must involve established New Zealand talent, operate at meaningful scale, and have strong distribution support.

All podcasts we fund should have a well-defined distribution plan to reach a sizable audience. Most podcast listenership occurs on audio streaming platforms and distribution under an established media brand can greatly enhance audience discoverability.

Podcast applications must be supported by a local broadcaster or platform. However we may make an exception for experienced podcast producers who can demonstrate a clear pathway to audience via an established media brand and a strong distribution plan. Applications without platform support must also include robust plans for legal compliance and independent editorial oversight, equivalent to the requirements we apply to other funding streams that do not require platform support. We require applicants considering this pathway to contact the Funding Team before submitting to confirm they understand the full requirements.

In certain cases, we may consider funding projects behind a paywall if there is a significant contribution from the platform and if the content will also be made available for free.

Please contact the Funding Team (funding@nzonair.govt.nz) if you have questions about your podcast project's eligibility.

Music

Puoro (music) pūtea supports the recording, video content and promotion of new single songs and multi-song projects. We fund singles and projects that reflect Aotearoa and have the

potential to reach significant broadcast and online audiences. This funding is designed to connect audiences with great New Zealand songs and boost the visibility of Aotearoa music both locally and internationally. We actively promote local music to streaming services, local radio and media to help increase its discovery in a crowded market.

We run multiple puoro funding rounds per year.

Annual creation rounds are [New Music Project Kids](#), [New Music Pan-Asian](#), [New Music Pasifika](#), [New Music Kids](#) and [Waiata Takitahi](#).

[New Music Project](#) has three rounds a year, and [New Music Single](#) has five rounds a year. All the Creation funding has a 10% ringfenced mandatory Artist Creation Fee (except Waita Takitahi capped at \$1k).

[New Music Project Touring](#) is an annual funding round, which requires a 50% co-investment of eligible expenses from the applicant.

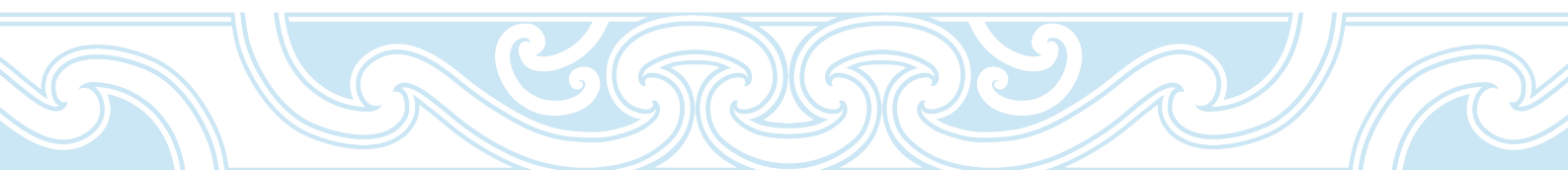
We also accept both funded and unfunded waiata submissions for our monthly [NewTracks](#) compilation which promotes latest releases to a database of over 600 including streaming services, local radio, media and music industry.

For the best chance of a successful application, applicants should first read about the funding they are applying for on the NZ On Air website, because each funding stream has its own application criteria and requirements, and assessment criteria.

Several groups have historically been under-represented in music funding including women, Māori, Pasifika and Pan-Asian. We will conduct regular reviews with the wider music community to inform strategies required to support and uplift historically under-served artists and audiences.

Discoverability

In this stream we focus on the promotion of content across a range of platforms so audiences know about and can access that content. We also support content outcomes via vital public media platforms and specially targeted services; this includes Pacific radio, community access media (radio), student radio, captions and audio description on screen content, and popular culture archive websites NZ On Screen and AudioCulture. In addition we support a number of events in relevant sectors to celebrate and showcase excellent funded content.



Platforms

Platforms pūtea supports content outcomes via vital public media platforms and specially targeted services to create and deliver audio/visual public media content of cultural or social value. This is a closed fund. We will rarely fund new platforms and will not accept unsolicited applications to this stream. Current entities we support include:

- RNZ (Radio New Zealand)
- 12 community access radio stations³ from Auckland to Invercargill plus the podcast platform [accessmedia.nz](https://www.accessmedia.nz)
- Student Radio Network - supporting five student stations to champion local music
- National Pacific Radio Trust (Niu FM and 531 Pi)
- Samoa Capital Radio
- NZ On Screen and AudioCulture (through the Digital Media Trust) - showcasing NZ screen and music history
- Able - providing captions and audio description to make screen content accessible to all.

We require annual funding applications from each funded Platform, except RNZ, to ensure excellent content is provided efficiently and enjoyed by many different audiences. RNZ's non-contestable funding is guaranteed, and the amount is set by Government.

Marketing and media agency partnership

NZ On Air Music funding allows for the cost of the marketing and promotion of a song or a body of work (e.g. and EP/album) to be included in the budget submitted for funding. In addition, successful New Music Project applicants are able to apply for funding to promote their new music with a domestic tour.

In terms of screen and podcast funding, NZ On Air provides production funding to producers to produce content. The majority of those projects have a local platform attached that among other things:

- provides a promotions plan for the funded content
- can reach an audience that is appropriate for the size of the content investment.

Historically, all the promotion has been done by the commissioning platform, using primarily owned channels, but also earned and paid channels depending on the size of the project.

³ In Auckland, Hamilton, Taranaki, Manawatu, Wairarapa, Hawkes Bay, Kāpiti, Wellington, Nelson, Christchurch, Otago and Southland.

To address media consumption changes and local commissioning platform economic challenges, NZ On Air is open to providing funding for marketing alongside funding for content production to ensure content reaches intended target audiences. We intend this funding to augment rather than replace platform marketing where there is a local platform involved.

Our discoverability initiative, delivered by media agency Contagion, combines individual project campaigns into one overall budget, allowing us to leverage scale and build shared tools and knowledge.

This initiative includes the provision of funding for paid marketing and promotion - media buying and channel planning. A limited number of projects from experienced production companies or practitioners may be granted the funds directly to self-manage their marketing.

The over-arching aim is to improve discoverability of NZ On Air funded content, maximising the impact of funding. Please refer to our [Discoverability Guidelines](#) for more information.

Events and industry awards support

We help sponsor a limited number of industry events, awards, and conferences to promote the quality of local content among New Zealanders and to support our creative sectors in consistently producing valued content. We have a constrained amount of pūtea available for sponsorships annually.

The sponsorships we offer are for:

- National events and awards that recognise high quality creative and technical work.
- Industry conferences and events intended to connect and upskill media professionals and strengthen the sector's collaboration and coordination.

Our preference is for sponsorships to directly support one of the key sectors we fund, and for NZ On Air to be minority funders.

Funding is contestable and there should be no expectation of ongoing funding.

What we won't fund

Certain projects are not eligible for funding. These include:

- Scripted and Non-fiction projects seeking completion funding without securing platform investment.

- More than four series of the same Non-fiction idea or more than six series of the same Scripted idea, except under exceptional circumstances (e.g., series with special audience and cultural appeal that maintain acceptable platform support, significant levels of third-party funding etc.). This is to create space for new ideas.
- Music applications from artists or music projects that have received three New Music Single grants (excluding Focused Rounds) or one New Music Project within a 12-month period.
- Production applications from entities that are not registered in New Zealand.
- Game Sector development or production funding for general audiences.

The ‘how’: investment principles

Principle	
Cultural value	<p>We will prioritise songs and stories that:</p> <ul style="list-style-type: none"> • contribute to Te Pae Tata – Rautaki Māori and our Equity and Representation strategy • support a range of voices and experiences, including those of people from varying ages, races, ethnicities, abilities, genders, religions, cultures, and sexual orientations • effectively communicate captivating social, cultural, political, or historical aspects of Aotearoa New Zealand • have strong appeal to audiences who are currently under-served with local content • ensure that the key creative team has a deep understanding and connection to the stories and songs they wish to create.
Balance	<p>We will continue to balance investment in content intended for both general and priority audiences, however, our primary focus is on public media content that highlights aspects of Aotearoa New Zealand that are less frequently covered in local media.</p>
Risk	<p>We will adopt a generous approach towards creative risk-taking and innovation in funded content while exercising caution when it comes to business risk.</p>
Competition	<p>We will support a range of content and creators, both to encourage multiple views and voices, and to encourage competition for the best ideas.</p>
Value for money	<p>We will use efficient processes and focus on cost-effective content with a reasonable shelf-life that attracts audiences of an appropriate size.</p>

No duplication	We will invest in content and entities that add diversity to content already available and which the market alone cannot support.
Leverage	We will invest in content and entities that attract third-party investment (for market validation and to help offset the cost to the taxpayer). Furthermore, we will strive to leverage other aspects of our mahi, such as opportunities to fund content that brings together local screen and music goals and partnering with other funding agencies where possible.
Capability	We will give preference to content, creators and entities that are run or supported by capable partners. This approach enables efficient monitoring while maintaining robust accountability for public funds with minimal red tape. It is unlikely that investment support will be extended to unsupported start-ups.
Fairness	We will require accurate, reliable information from all applicants to ensure fair and good decision-making in a contestable environment.

