

NZ On Air
Irirangi Te Motu

NZ On Air Stakeholder Survey

DECEMBER 2022

A Kantar Public Report

KANTAR PUBLIC



1

Summary Insights, Objectives & Methodology

p.3

2

Perceptions & Advocacy

p.6

3

Views on Funding

p.15

4

New Zealand Media Fund

p.20

5

Working Relationships

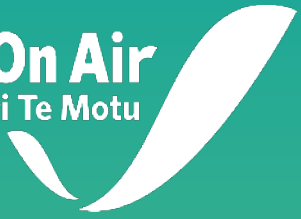
p.24

6

Looking Forward

p.29

NZ On Air
Irirangi Te Motu



Summary Insights, Objectives & Methodology



SUMMARY INSIGHTS

Key metrics such as advocacy and satisfaction with the service provided remain relatively strong but they are in decline. This largely appears to reflect frustrations with funding decisions. In particular stakeholders are less supportive of the funding choices made by NZ On Air.

Advocacy & perceptions

63% of stakeholders would advocate for NZ On Air. This is a relatively strong result, but is the lowest level to date. Key reasons for advocacy include positive interactions, the quality of work, and staff.

Stakeholders seem less able to articulate NZ On Air's purpose than in 2020 – possibly reflecting upheaval in the sector – but when doing so continue to reference funding local content, reflecting New Zealand society, and promoting New Zealand artists.

Views on interactions & funding

78% are satisfied with their most recent interaction with NZ On Air. While this is a relatively good result, it compares to 93% in 2018.

56% feel that NZ On Air funds what they should.

Those who feel otherwise continue to suggest more funding should go on a broader selection of content, as well as greater funding of interactive and digital content.

66% (2020) vs 45% (2022) Under half of stakeholders now believe that NZ On Air makes the right funding choices.

NZ Media Fund

Stakeholders remain broadly positive about the NZ Media Fund, but less so than in 2020, especially on the quality of content it supports:

- 74% agree it supports diverse content (vs. 72% in 2020)
- 56% agree it supports quality content (vs. 71% in 2020)
- 55% agree it has demonstrated its ability to respond to the changing media environment (vs. 65% in 2020)
- 45% agree it supports content that is discoverable (vs. 54% in 2020)

Working relationship

78% trust NZ On Air

Most continue to be happy with how NZ On Air communicates with them, with few suggesting improvements.

Stakeholders suggest increased face-to-face contact to improve communication

Key groups to focus on

Public interest journalism

Overall, those involved in public interest journalism are more critical of NZ On Air across nearly all measures including advocacy, trust, and agreement with the agency's funding choices. Both this group and those involved with scripted and factual content are less satisfied with the service they receive from NZ On Air than those involved with any other interaction type.

Funded content (Scripted & factual)

Looking forward

The main suggestions for how NZ On Air could further assist the industry include funding creating more opportunities for smaller companies/creatives (7%), and more funding (7%), and increased communications (6%).

Almost half agree (45%) that the future strategy is heading in a sensible direction, while 11% disagree. This leaves a significant proportion who are on the fence or undecided, and continued effort will need to be made to convince them.




144
ONLINE INTERVIEWS
WITH STAKEHOLDERS

14 minutes




FIELDWORK DATES:
28 NOVEMBER –
12 DECEMBER 2020

Method



Sample source
Respondents were sourced from NZ On Air’s database of stakeholders. Based on a total sample of 478 stakeholders, the response rate was 30.6%. This is lower than 2020’s 34.6%, but still within expectations.



Accuracy
At a total sample level the results have a maximum margin of error (at the 90% confidence interval) of +/-5.7%.

Objectives

The primary objective is to undertake research to better understand how stakeholders perceive NZ On Air and their strategy.

This research was last completed in 2020, and as such this latest wave is used to compare back to 2020, and to highlight areas of improvement or decline.

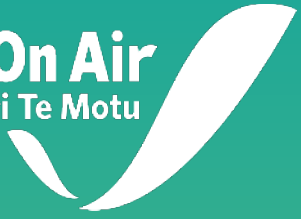
Sample

The sample was comprised of stakeholders who had interacted with NZ On Air for various reasons (contract types, government stakeholder etc.). Reasons have remained consistent with previous waves, with the sole addition being Public Interest Journalism. Post-weighting was used to ensure this was representative of the overall population of stakeholders in 2022, and to meet the target proportions below. The profile is largely in line with 2020:

Funded content (scripted & factual)	40	Music - singles	12
Platform – operational	5	Industry Development	8
Platform – content	4	Government sector	2
Music - projects	4	Public interest journalism	25

Where possible, comparisons are made to the 2020 findings of this research. Any significant differences noted are statistically significant at the 90% confidence level.

NZ On Air
Irirangi Te Motu

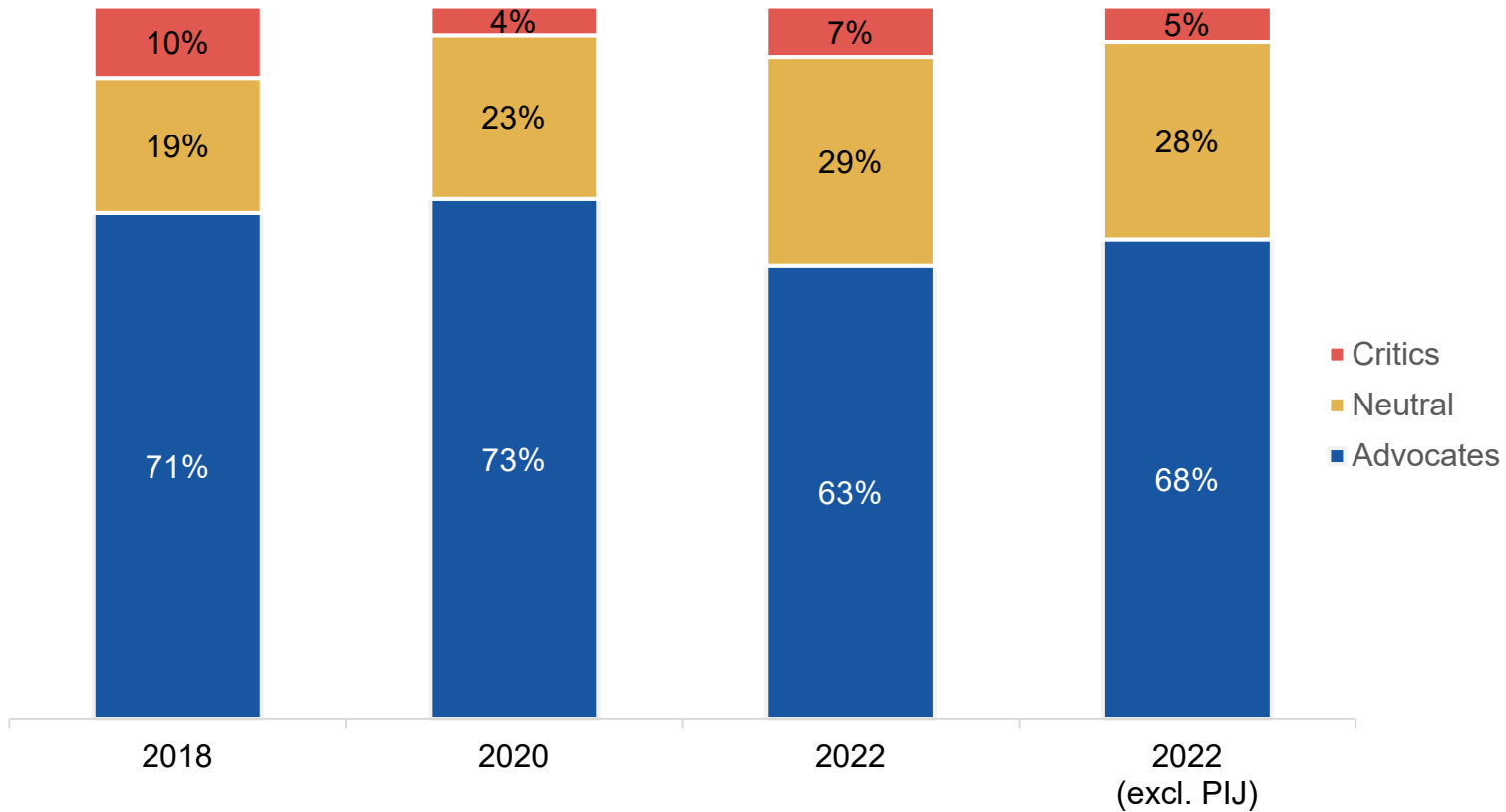


PERCEPTIONS & ADVOCACY



ADVOCACY:

Stakeholder advocacy for NZ On Air remains relatively high but is lower than in previous years. 63% are advocates compared to 73% in 2020. This drop is partly driven by lower levels of advocacy among the newly added Public Interest Journalism stakeholder group (43%). While PIJ stakeholders are behind much of the decline, if we exclude them from the analysis then advocacy is 68%, still short of the 2020 peak. This highlights that NZ On Air's reputation is not quite as strong as it once was.



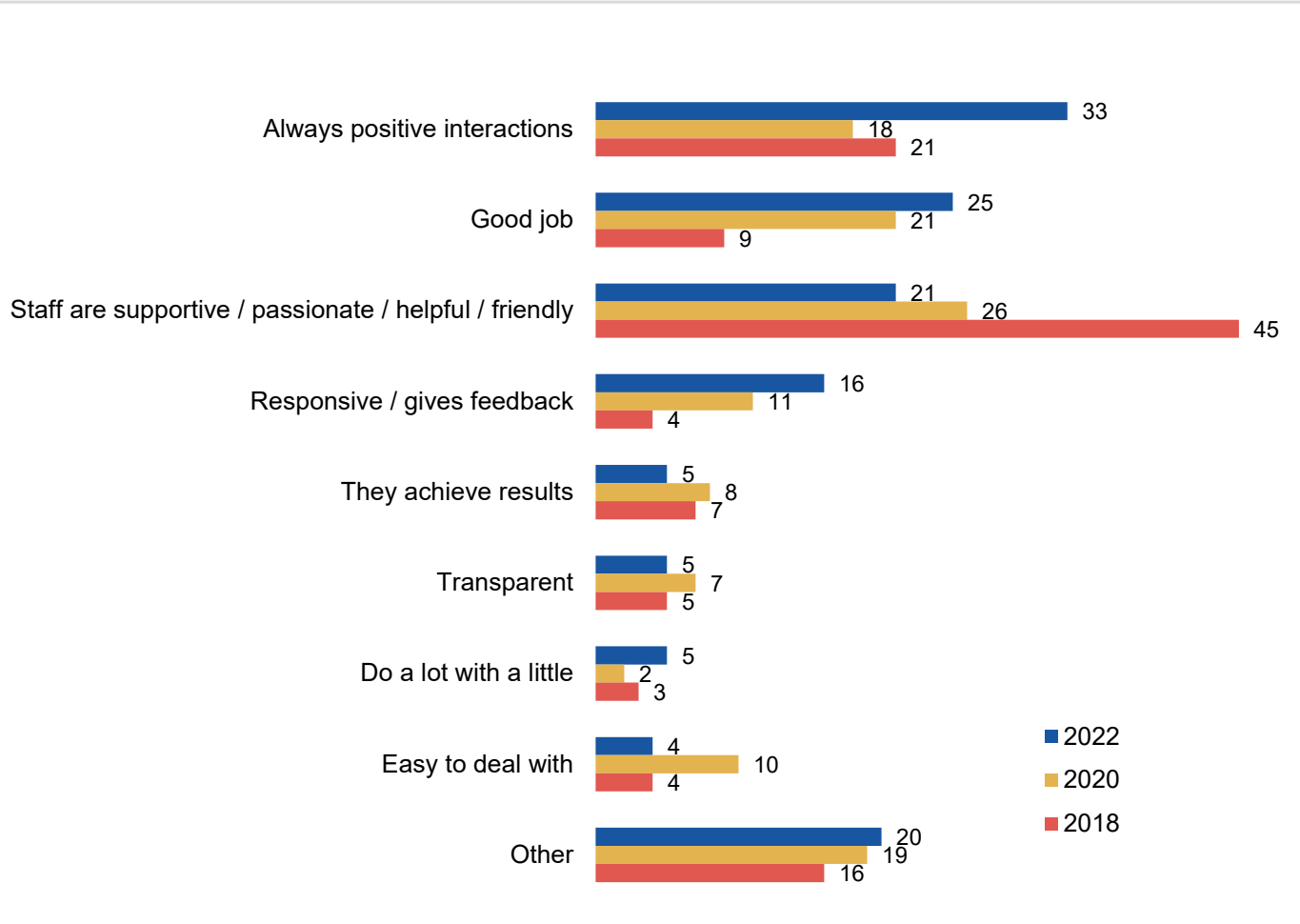
Public Interest Journalism applicants had lower levels of advocacy (43%) than other groups.

This group contains comparably more stakeholders who received little or no funding in their most recent application and more stakeholders who received no funding at all, demonstrating the impact that funding decisions have on stakeholder perceptions.

REASONS FOR ADVOCACY:

Stakeholders who advocate for NZ On Air continue to largely base this on the staff. More specifically they reference the positive nature of their interactions, the quality of their work, and their professional attributes.

%



“

NZ on Air is always extremely helpful with answering questions and providing support - I have particularly found my interactions with the finance department extremely supportive

- Music (singles)

I've had nothing but positive experiences in dealing with the NZ on Air staff. I feel that they are genuinely passionate about the content they fund. As things change radically NZ on Air will be under even more pressure. It seems unfair that the new merger means funds will be even tighter for NZ on Air and those funds may not go on screen but risk being soaked up by the process of the merger. So many questions have not been answered about the motives of the merger.

- PIJ

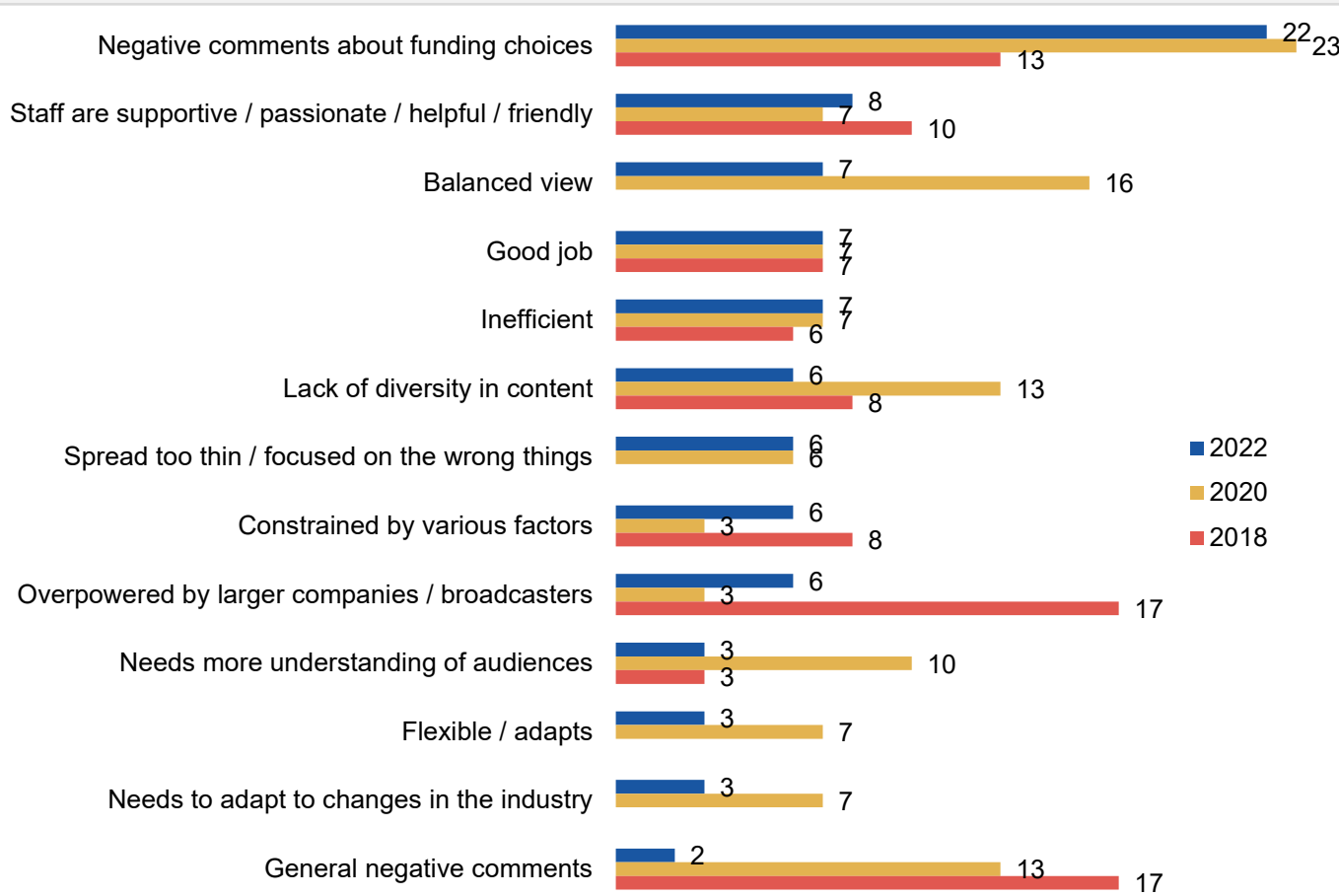
They have been extremely professional, open, and helpful every step of the way of my career. And when an issue arises, they come up with solutions and execute them in a timely manner. They continue to engage and discuss with the various groups of content creators and producers, get up-to-date information about where the audiences are and share it openly with everyone. They are the easiest most open organisation I have worked with who seek to always better themselves.

- Scripted & Factual content ”

REASONS FOR BEING A CRITIC / NEUTRAL:

Stakeholders who hold a more neutral or critical view of NZ On Air remain in the minority, despite the drop in advocacy. Any criticisms or misgivings are mostly frequently related to funding decisions. There are also concerns about inefficient processes, and a lack of diversity in the content funded.

%



Note: due to low base sizes, testing for statistical significance is not possible. Treat results with caution

“ There are definitely amazing positives of the funding, and the application portals are straight forward, however I have had trouble trying to claim the funds and have communication from someone who can guide me through the process. I feel it has been made more difficult than it needs to be at times and is frustrating.
Music funding (projects), Music funding (singles applicant)

Because sometimes the decision making lacks data and is led by personalities making personal decisions
Scripted & Factual, Music funding (projects), Music funding (singles applicant)

I feel their funding is aimed at the big players in the market. Small niche ethnic publications are not well served.
- Public Interest Journalism

Over the 15 years I have been funded by NZ On Air I have felt in the last two years that engagement and communication has been more difficult which has reduced my positive feelings about the organization.
- Scripted & Factual ”

NZ ON AIR'S PERSONALITY:

More than half of stakeholders think of NZ On Air as being professional, supportive, or helpful. Other key adjectives which stand out are approachable, honest, and reliable. Consistent with 2020, only 8% see the agency as ambitious, continuing to reflect stakeholder desires for innovation.



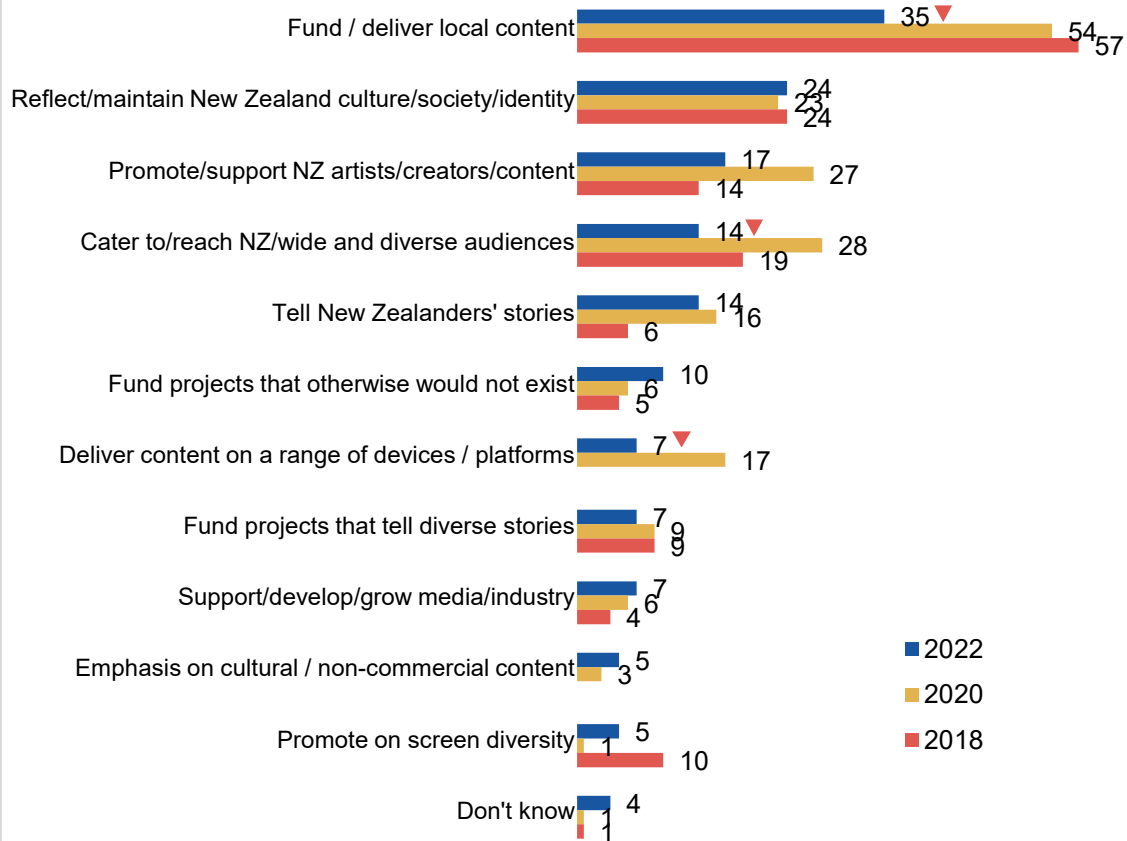
Q22. Please indicate which words you associate with NZ On Air's personality?
 Base: n=144

NZ ON AIR'S PURPOSE:

Stakeholders appear to have a weaker understanding of NZ On Air's purpose. Notably fewer reference funding and delivering local content. That said, it remains the most frequently mentioned topic. Mentions of NZ On Air's role in promoting NZ artists and catering to diverse audiences have fallen back to 2018 levels, following notable increases during the COVID pandemic, .

%

Understanding of NZ On Air's purpose (spontaneous)



‘NZ On Air connects and reflects our nation. We ensure New Zealanders can experience public media that is authentically New Zealand.’

Our stories, our voices
Ā tātou kōrero, ō tātou reo

“ *To offer both mainstream and diverse NZ audiences content that educates, informs and entertains in a way that reflects their culture and experience, in a world where commercial pressure makes niche content (i.e. New Zealand content) otherwise impossible to produce.*

Ensuring New Zealanders and New Zealand stories can be seen, heard and preserved. Ensuring that an honest and diverse representation of New Zealand is seen and heard by New Zealanders.

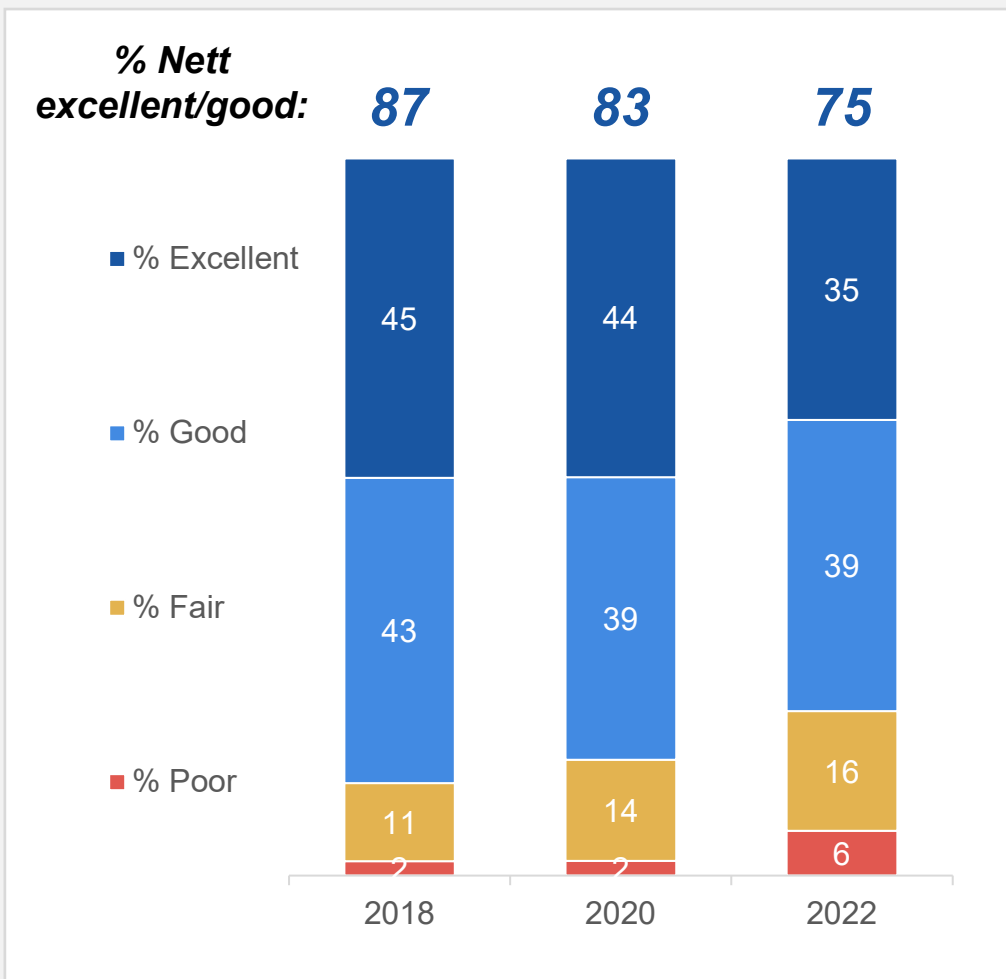
”

PERFORMANCE ON PURPOSE:

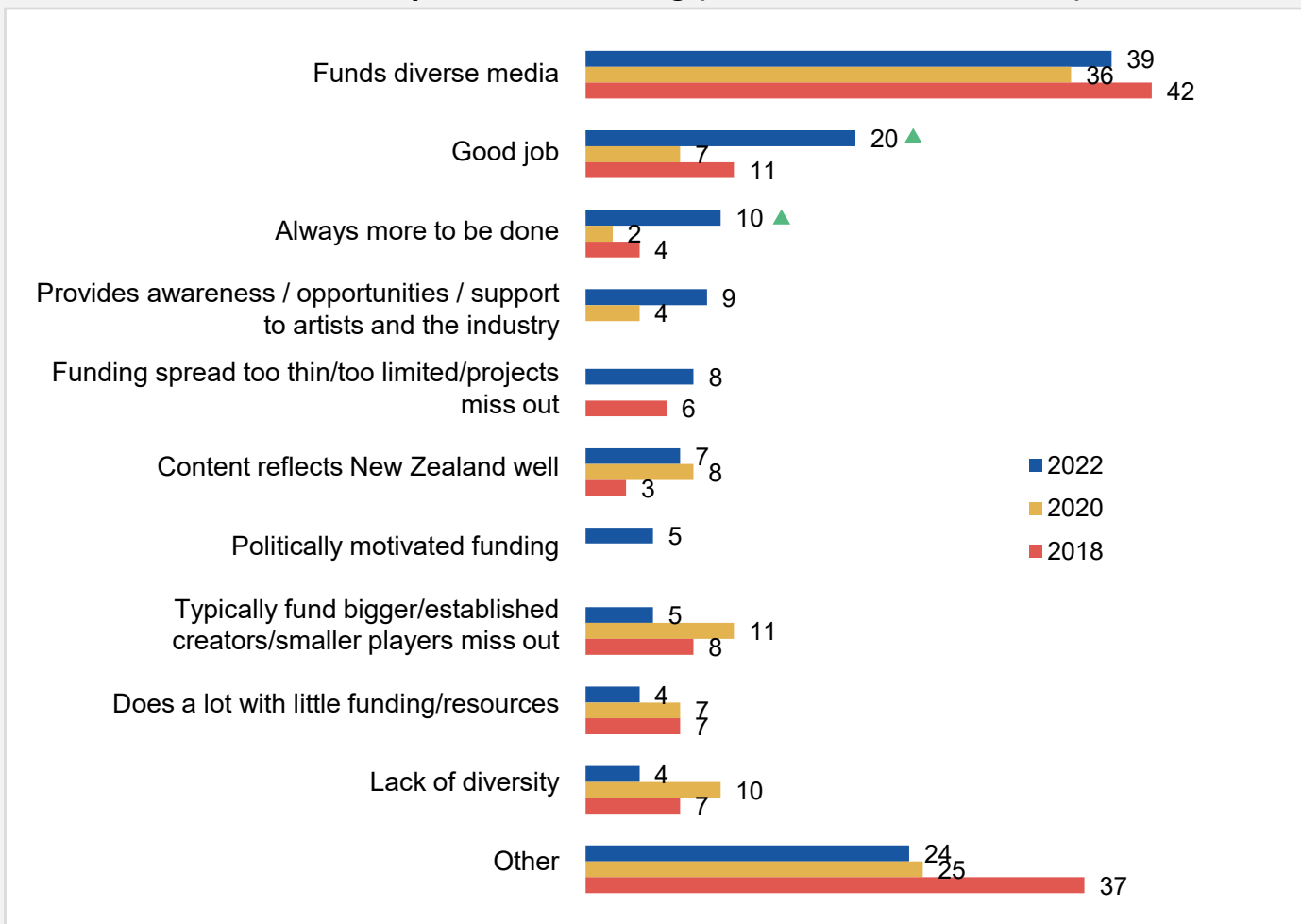
Three quarters of stakeholders think that NZ On Air performs strongly in fulfilling their purpose. While still positive, this result has been trending downwards since 2018. The main reason stakeholders think NZ On Air is fulfilling its purpose is because it funds diverse media. In addition, a greater proportion than in 2020 simply think the agency does a good job. At the same time the proportion who think there is always more to be done has increased, providing some insight into the decline in the performance rating.

%

Performance Rating



Reasons for performance rating (based on all stakeholders)



PERFORMANCE ON PURPOSE:

Below are some comments illustrating the views of stakeholders on performance

“

Though NZ On Air can only fund the projects approved by networks and platforms, most funding rounds are consistently over-subscribed, giving the NZOA board the ability to choose to fund content that adheres to the principles described. In my own opinion, NZOA has consistently done a great job of funding and then continuing to support content that reflects the diversity of Aotearoa's unique identity.

- Scripted & Factual; rated 'excellent' at fulfilling purpose

Some sections of the funding are great and others are made somewhat arbitrarily. More help during the funding process for first time applicants would be good and it feels as if there are others who know how to dupe the system.

- Public interest journalism; rated 'good' at fulfilling purpose

I feel NZOA are a vital funding body in Aotearoa, but worry their geographic bias towards northern industry takes away from their diversity aims.

- Music funding (projects), Music funding (singles applicant); rated 'fair' at fulfilling purpose

It's too lofty a goal, NZOA are way underfunded to even get close to achieve this goal. Increasingly politics has got involved in the funding decision process, and in recent years the content that is being funded is not consumed by the majority of NZers, it a box ticking political exercise

- Scripted & Factual, Public interest journalism; rated 'poor' at fulfilling purpose

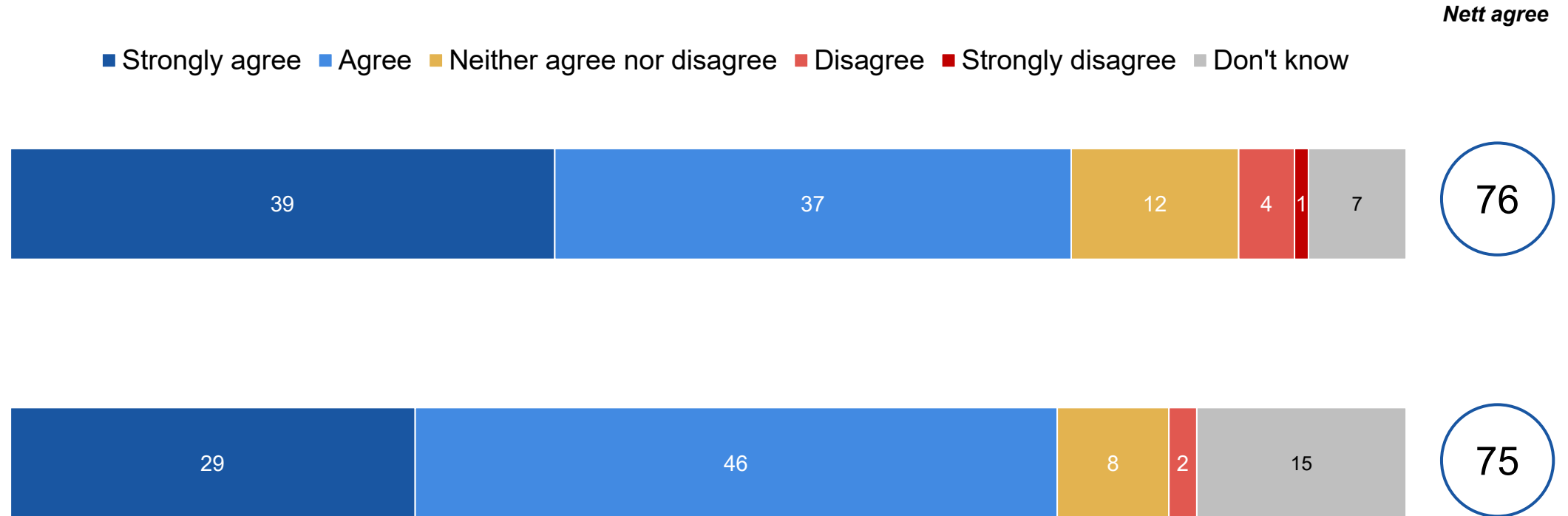
”



RESEARCH, LEADERSHIP, AND POLICY INPUT:

Three quarters of stakeholders feel that NZ On Air's research, leadership, and policy input is valuable, which is consistent with 2020. This suggests that while advocacy for the agency and perceptions of their performance have somewhat declined, stakeholders continue to hold NZ On Air in high regard for their inputs across the sector*.

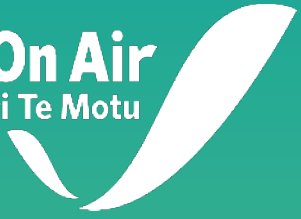
%



Q27. To what extent do you agree or disagree that NZ On Air's research, leadership, and policy input is valuable?

Base: 2020 n=100; 2022 n=99 * Please note this question was accidentally omitted from the original survey sent in 2022. Respondents to the survey were recontacted and 99 of the 144 responded.

NZ On Air
Irirangi Te Motu



VIEWS ON FUNDING

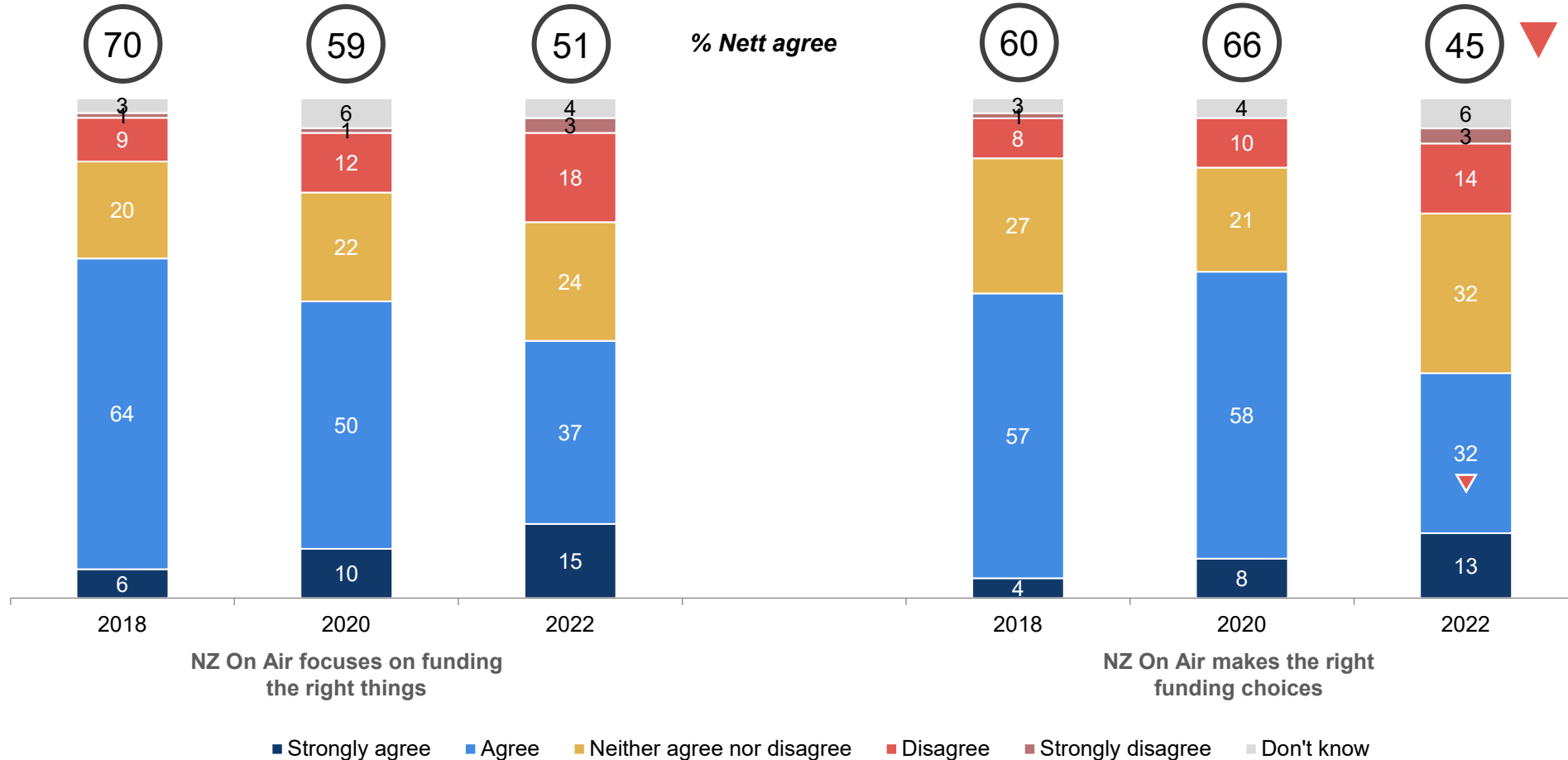


FUNDING FOCUS:

This year, only half of stakeholders feel that NZ On Air focuses on funding the right things, representing a notable downwards trend from 70% in 2018. Similarly, around half of all stakeholders agree that NZ On Air makes the right funding choices, compared to 66% in 2020. Wider analysis of the findings and stakeholder feedback provides insight into the reasons for these declines; there is a perception (held by some) that NZ On Air is focusing its funding too much on established players and then spreading what funding remains too thinly. While many stakeholders praise the agency for the diversity of the content coming from this limited funding, these same stakeholders are quick to note the “lack of quality” in many such programs which are later abandoned. These are viewed as “box-ticking exercises” rather than honest attempts at supporting diverse content, resulting in a perceived waste of resources and questions of long-term sustainability.

%

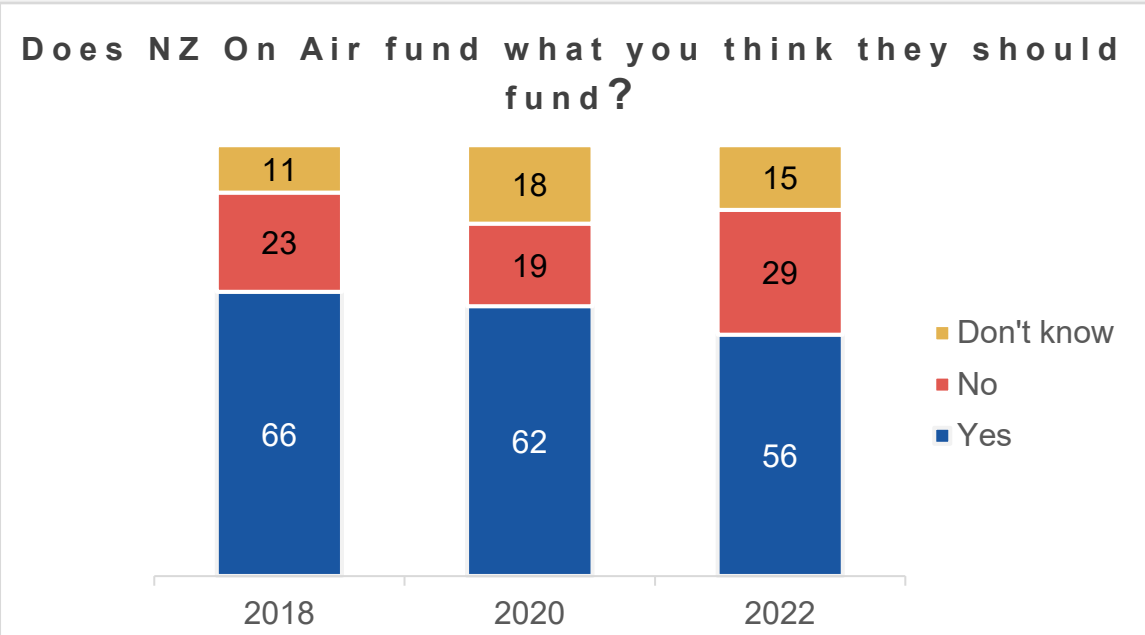
%



WHAT SHOULD BE FUNDED INSTEAD:

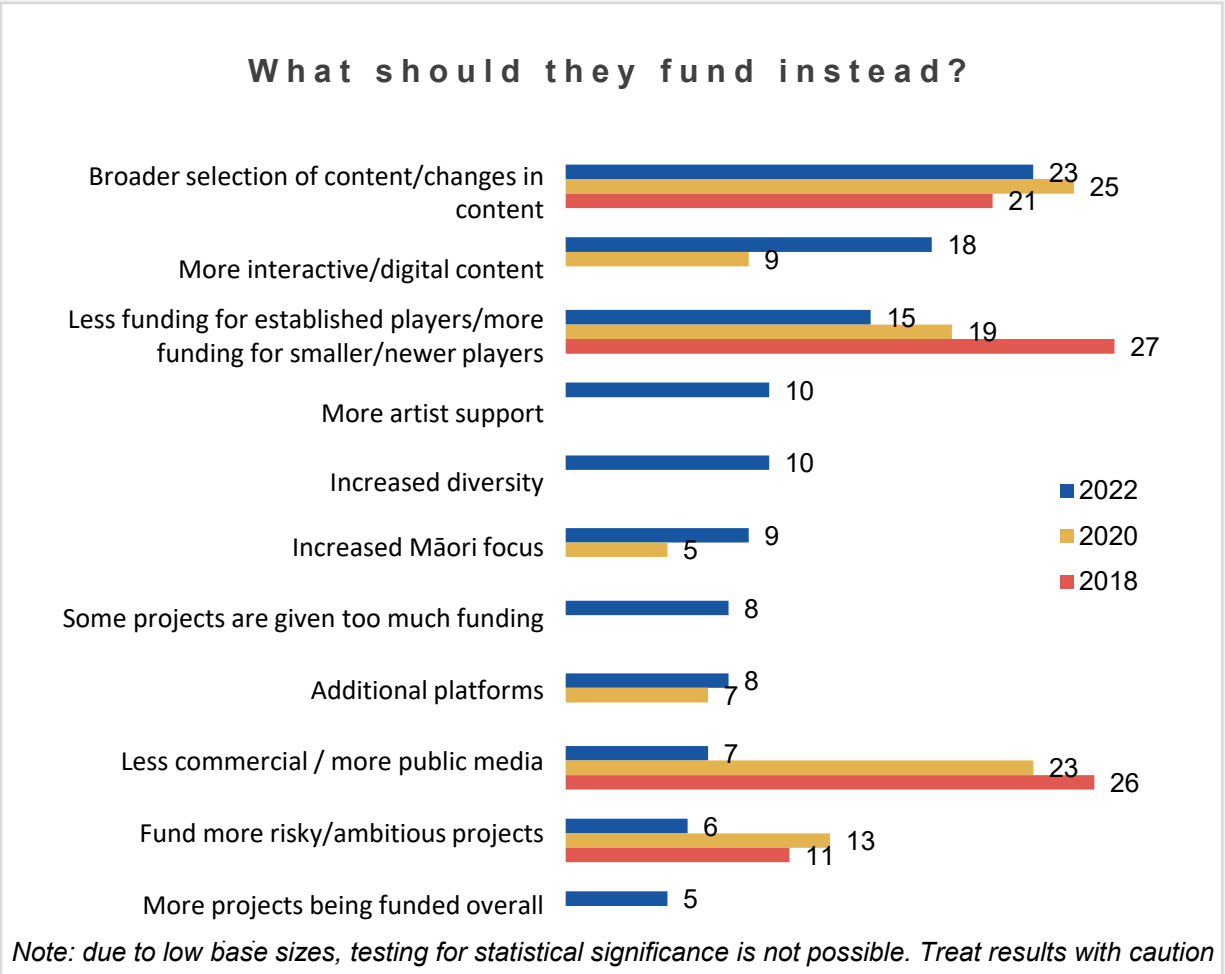
Over half of stakeholders feel that NZ On Air is funding what they should be. Once again this is trending downwards from 2018. Of those who think something else should be funded, one quarter mention a broader selection of funded content, which is also consistent with 2020.

%



I think there needs to be more balance between serving all NZers, and therefore producing cultural NZ content which otherwise would get made and making good programming that people want to watch and not just what politicians think should be made

-Scripted & Factual, Public Interest Journalism funding



Q7. Does NZ On Air fund what you think they should fund? Base: 2018 n=99; 2020 n=100, 2022 n=144

Q8. What do you think they should be funding instead? Base: Stakeholders who think NZOA are not funding what they should fund (2018 n=18; 2020 n=21, 2022 n=43).

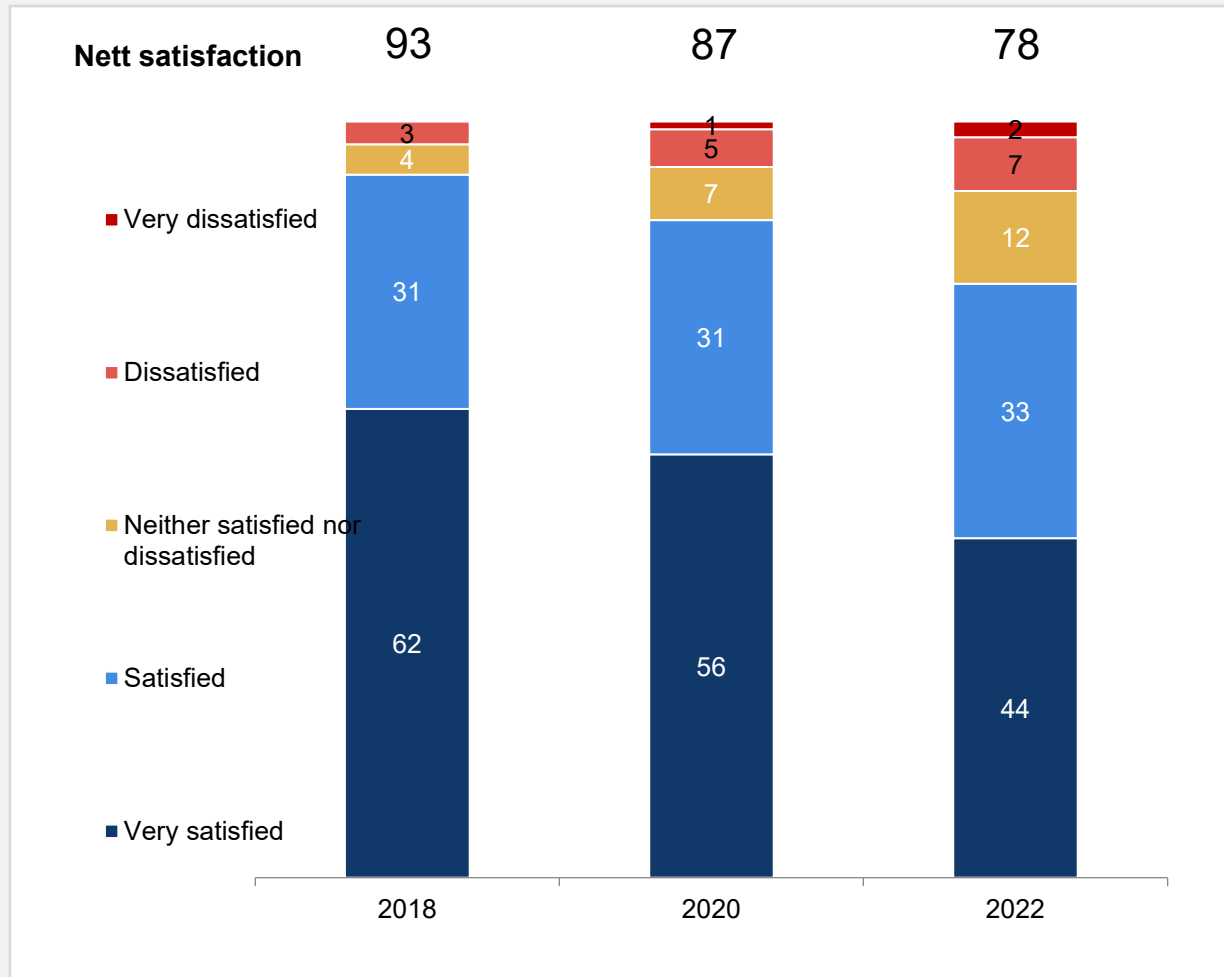
SATISFACTION AND UNDERSTANDING OF FUNDING CRITERIA:

A majority of stakeholders remain satisfied with NZ On Air, although this has continued to decline since 2018. Perceptions of the funding process are broadly positive and understanding of the funding criteria remains consistently high. At the same time, perceptions of decision-making (both its transparency and the appropriateness of the criteria used to make decisions) have fallen away somewhat since, 2020, albeit the differences are not significant.

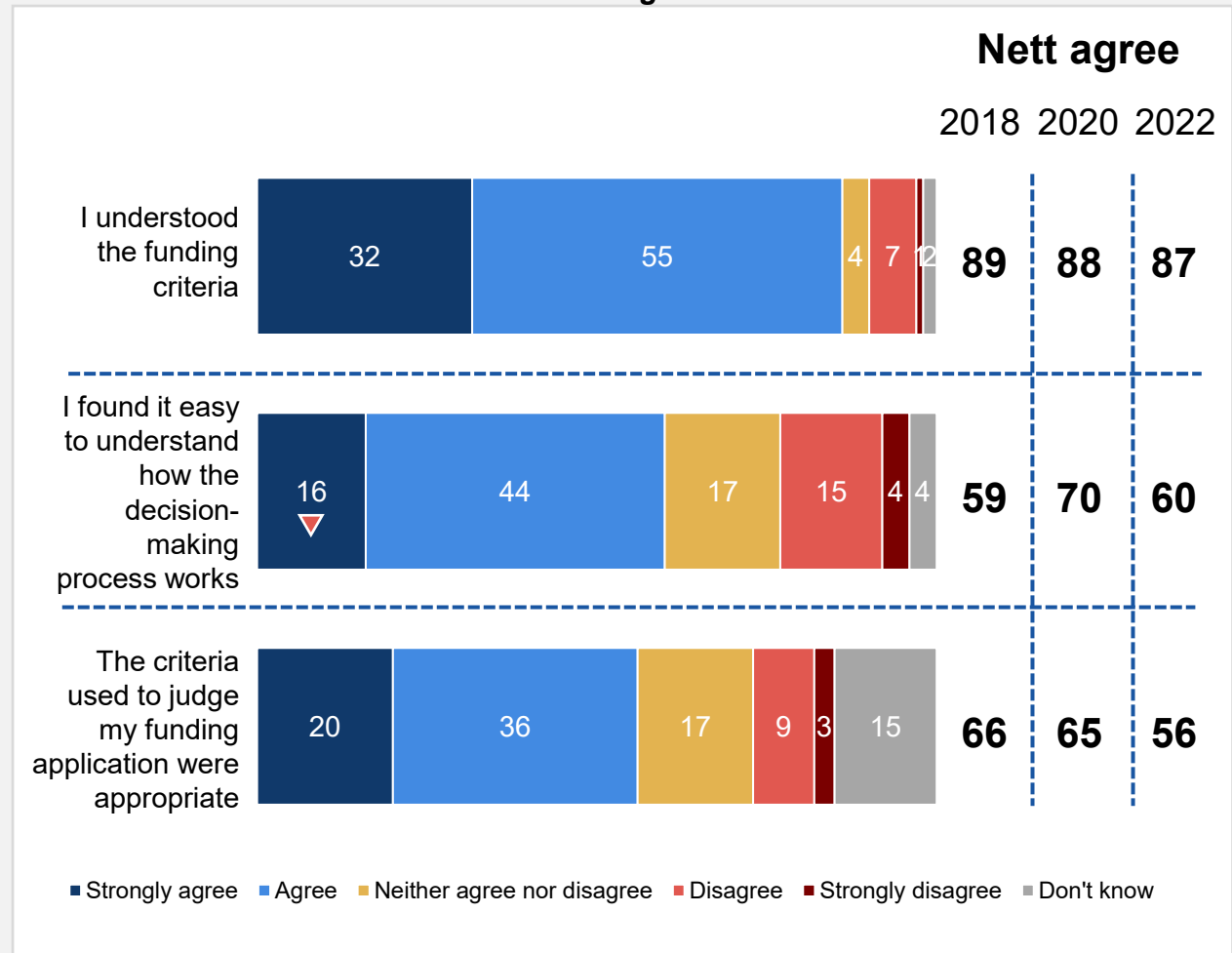


%

Overall satisfaction



Understanding of criteria



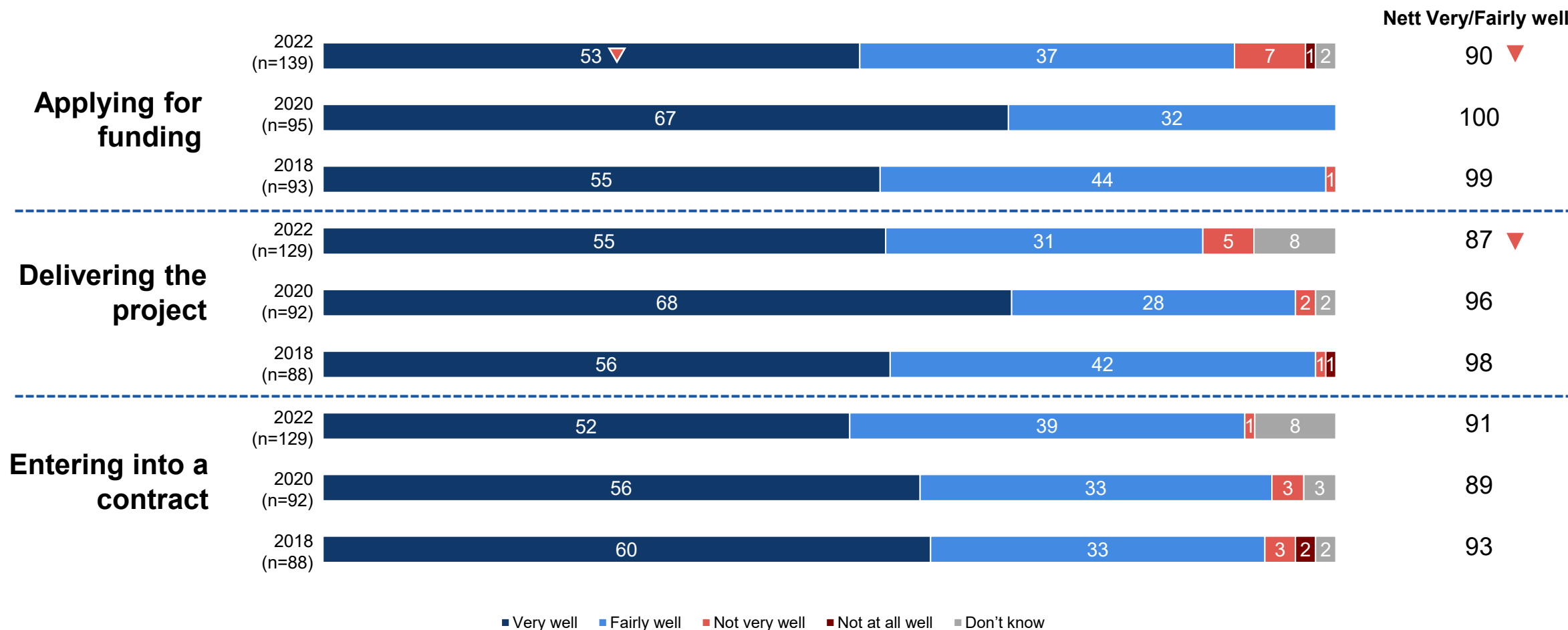
Q19. Overall, how satisfied or dissatisfied are you with the service you received during your most recent funding application / interaction with them? Base: 2018 n=99; 2020 n=100; 2022 n=144
 Q17. To what extent do you agree or disagree with the following statements about the application process for your most recent funding application? Base: Those who applied for funding (n=88)

Significantly higher / lower than 2020

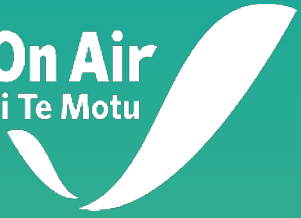
UNDERSTANDING OF NZ ON AIR'S REQUIREMENTS FOR FUNDING:

Stakeholders mostly understand what NZ On Air requires of them with respect to their most recent funding application. That said, the proportion who have a solid understanding of what is required to apply for funding and in delivering the project has decline somewhat. This suggests stakeholders may need clearer communication on recent changes made to these processes or otherwise more time to better acclimatise.

%



NZ On Air
Irirangi Te Motu



NEW ZEALAND MEDIA FUND

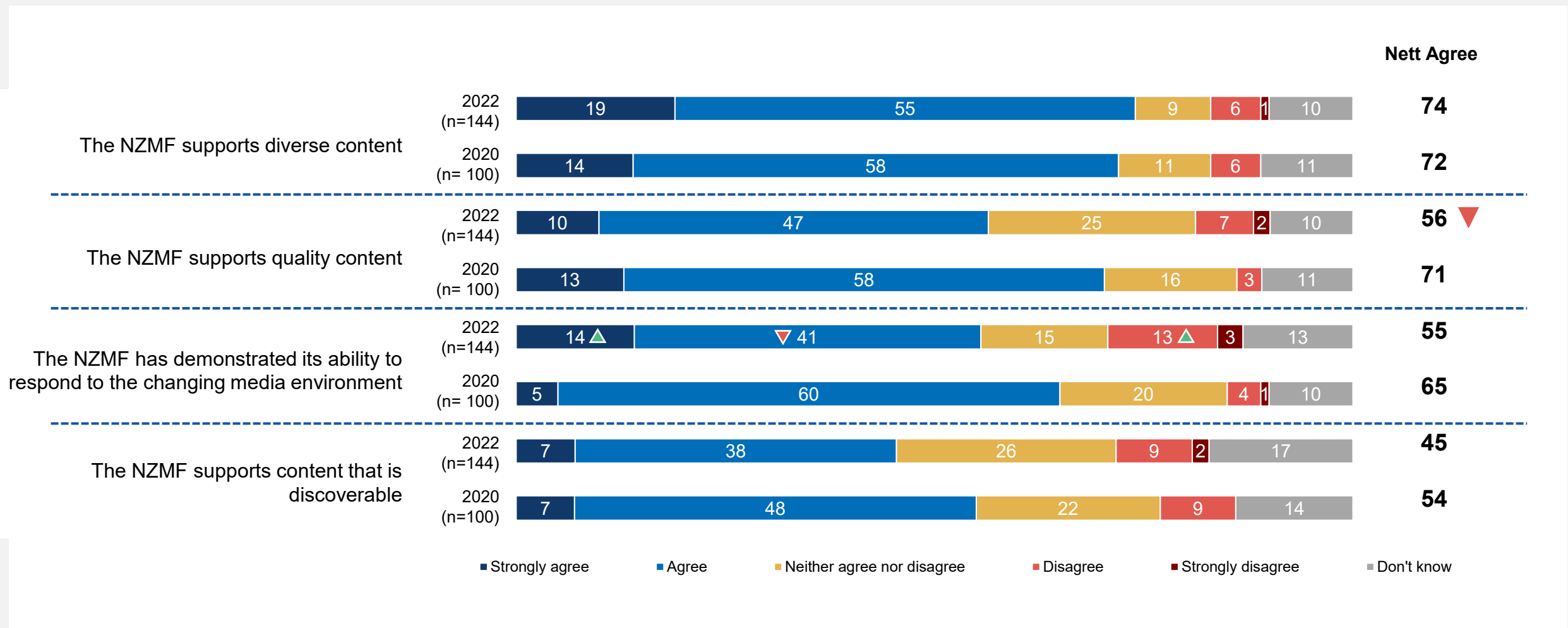


PERCEPTIONS OF THE NZ MEDIA FUND:

While stakeholders continue to hold overall positive attitudes towards the NZMF, their perceptions are less positive than in 2020. In particular they are less likely to agree that the NZMF supports quality content. In addition, less than half of stakeholders agree that the NZMF supports discoverable content.



%

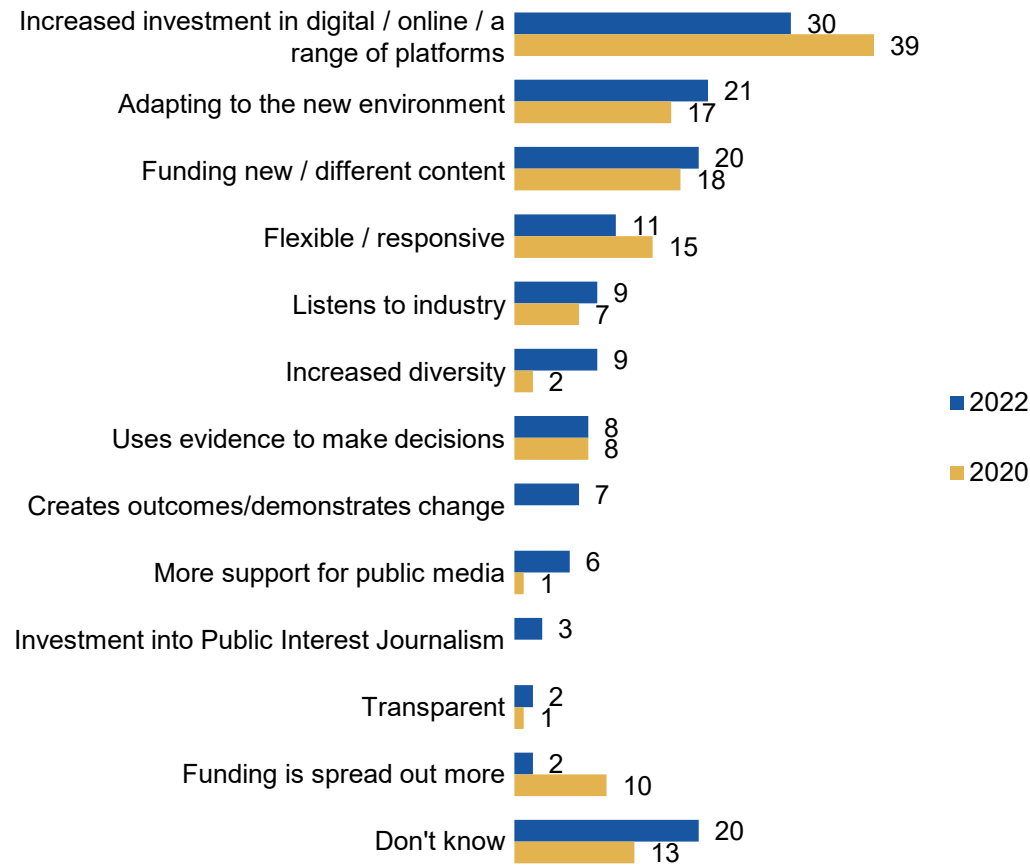


Q26. Thinking specifically about the NZMF, to what extent do you agree or disagree with the following statements?
Base: 2020 n=100; 2022 n=144

AGREEMENT THAT THE NZMF HAS DEMONSTRATED ABILITY TO RESPOND TO CHANGING MEDIA ENVIRONMENT:

When asked why they believe NZ On Air is adapting to an evolving media landscape, stakeholders continue to mainly reference increased investment in digital or online platforms, funding new or different content and adapting to the new environment.

%



“

NZOA has consistently found opportunities to support content for a range of platforms in a way other funders have not, and leveraged supporting content creators who understand these platforms best to ensure success.

In the 25 years I've spent in the radio industry we have moved from tape decks and LPs to computer driven equipment, from simple terrestrial broadcasting to streaming and podcasting. As that environment has changed so has NZOA, funding podcasting and streaming, and recognising them as valid forms of transmission. COVID gives another good example of the flexibility and adaptability of NZOA as they encouraged us to continue broadcasting, in my case, from my spare bedroom that was hastily converted to a radio studio.

We are working in incredibly disrupted times. Having been producing content for over two decades, the only thing the screen industry can be certain about is uncertainty. Having an agile approach is key to keeping up with audience needs and ensuring our stories are being told for future generations.

”

DISAGREEMENT THAT THE NZMF HAS DEMONSTRATED ABILITY TO RESPOND TO CHANGING MEDIA ENVIRONMENT:

Those who disagree with NZ On Air's ability to adapt often criticise its slow, "bureaucratic" decision making process, resulting in changes perceived to come too-little-too-late or simply not at all. Please note it is not possible to present percentages due to the low sample size for this question.

%

“

I think there needs to be a push away from traditional platforms to what the research shows i.e. funding content for other platforms such as YouTube.

It hasn't adapted at all – still feeds the main TV stations which to most young people these days is not "discoverable" given its programmed nature.

Again, too much focus on low budget shows which have very little production value and people struggle to get paid properly. This is not creating a sustainable, vibrant industry.

It only continues to support status quo mainstream media and govt funded media, no room for other platforms

I think it will always be limited by bureaucratic decision-making to be truly dynamic and responsive to an evolving social landscape. As much as it tries, it will always be subject to some criticism or let down some portion of its demographic.

Nobody anywhere has demonstrated the ability to respond to the changing media environment. The industry is in crisis globally and it's extraordinarily difficult to finance anything because those in decision-making positions have frozen in the headlights of post-COVID market instability.

Fragmentation of the funding has led to content being less discoverable and inequity between digital platforms and broadcast platforms. The cost of production remains the same regardless of digital or traditional broadcast delivery for audiences, producers are working harder than ever to make a small amount of money go further on screen for the NZ audiences, resources across the board are stretched too thinly.

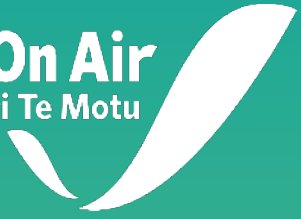
As an example - the focus on pitching to radio is super outdated, and NZ audiences are way more likely to listen to music through streaming

Again NZOA just doesn't have the funding needed to achieve any of these goals, the total content budget a year is just a fraction of what would be required to try and move the dial here.

They have an old mindset and do not look at the views of smaller players. They in itself are a big beast which only fund big players

”

NZ On Air
Irirangi Te Motu

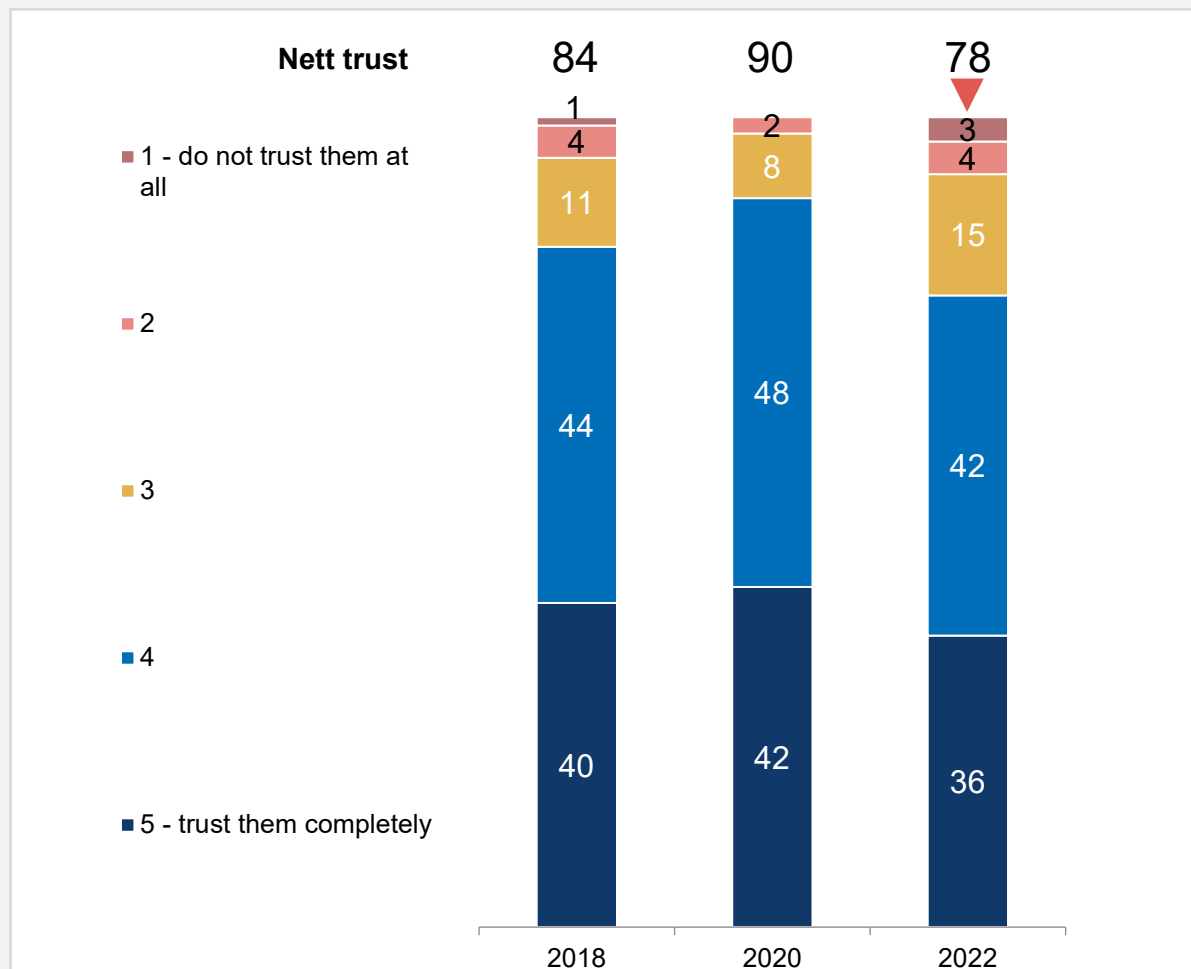


WORKING RELATIONSHIPS



TRUST:
 A healthy majority of stakeholders continue to trust NZ On Air, although the proportion who do so has decreased since 2020 from 90% to 78%.

%



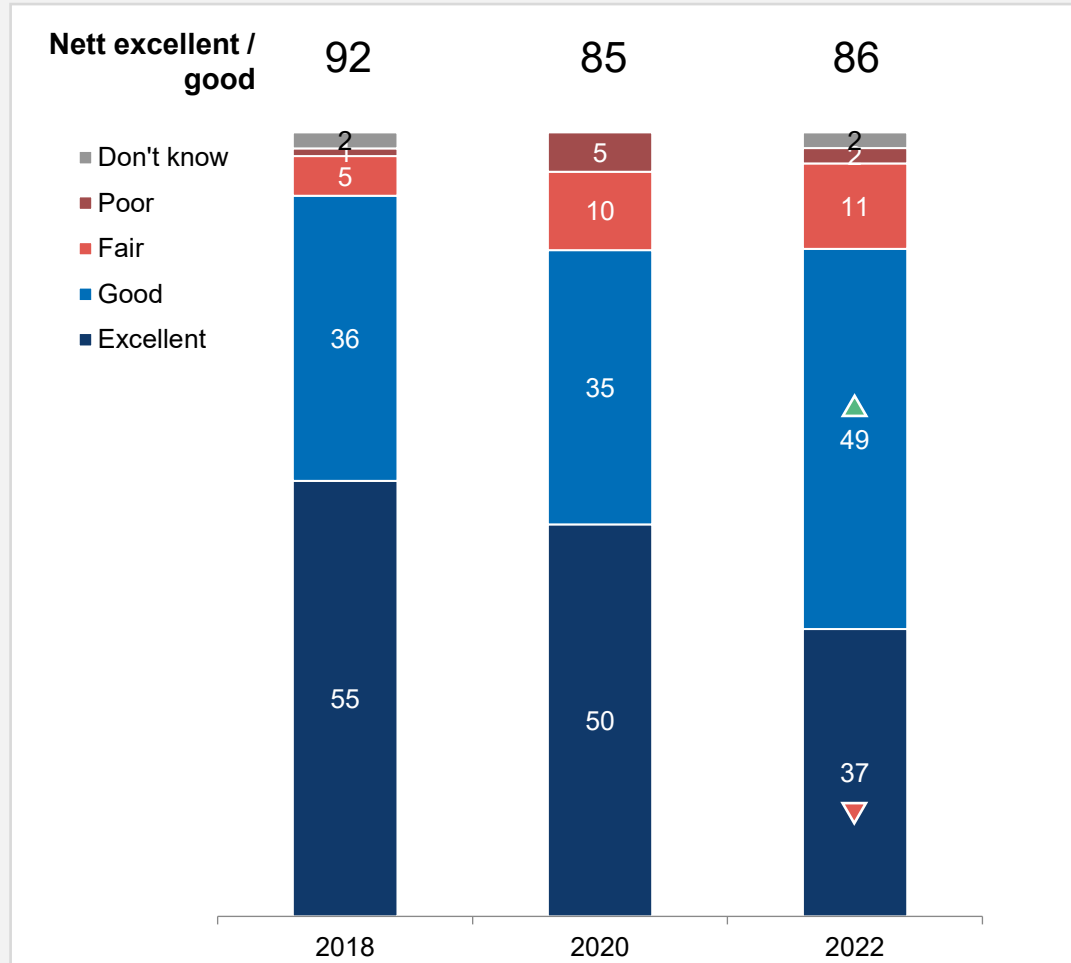
COMMUNICATIONS:

The majority of stakeholders (86%) see NZ On Air as effective communicators, which is consistent with 2020. That said depth of feeling has deteriorated, with more stakeholders rating NZ On Air's effectiveness as "good" rather than "excellent". Seven in ten say that there is nothing they want NZ On Air to do differently in how they communicate. The most common suggestion continues to be for more regular personal contact, even more so than in 2020. Otherwise desire for being available for discussion/questions has also increased.

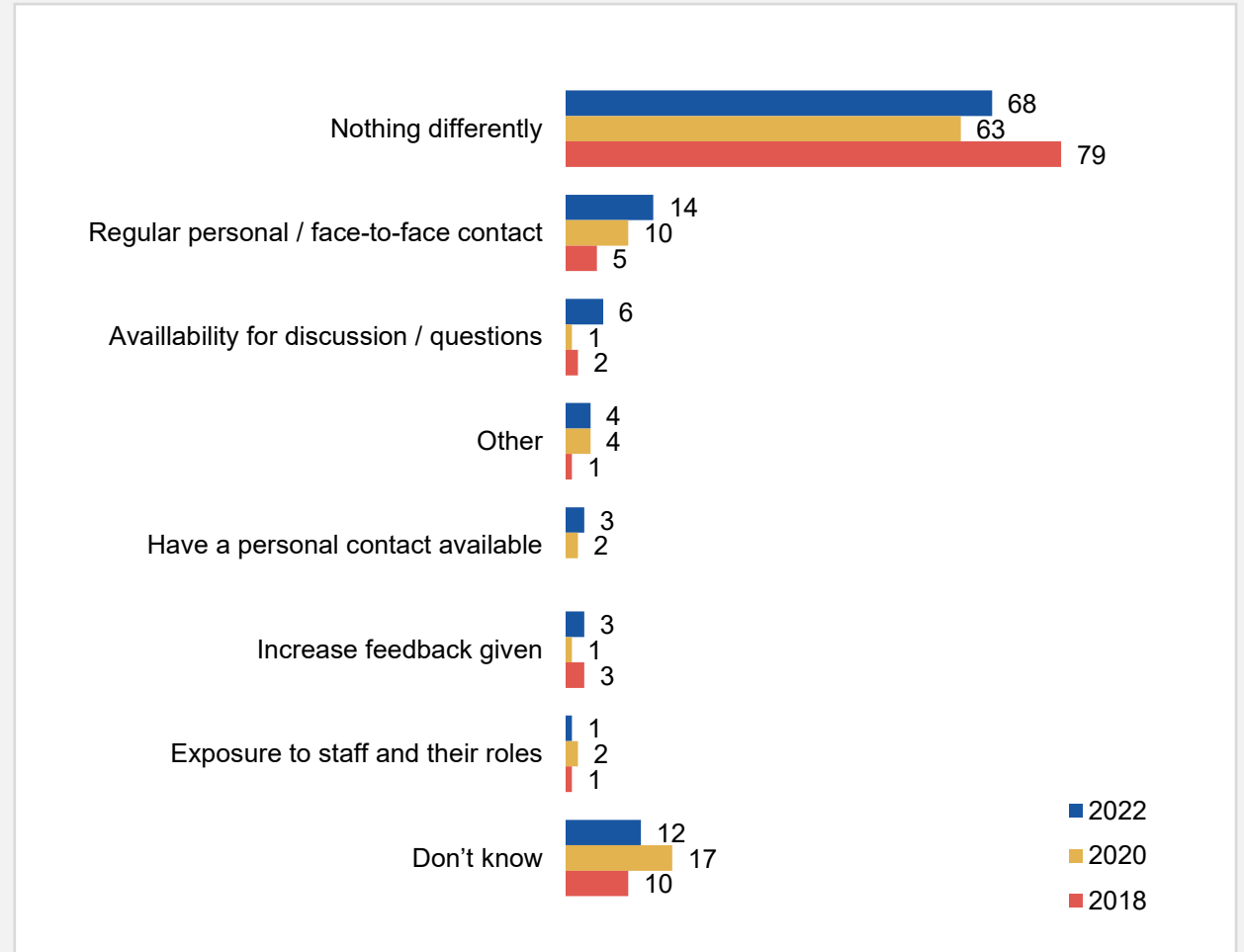


%

Effectiveness of communications



Things to do differently



Q11. How would you rate the effectiveness of how NZ On Air communicates with you? / Q12. What, if anything, would you like them to do differently in how they communicate with you? Base: 2018 n=99, 2020 n=100, 2022 n=144

COMMUNICATIONS:

Some comments illustrating the main suggestions for improvement.

Regular personal / face-to-face contact



Communication with some people with a higher degree of responsibility is very poor - with often no response to emails whatsoever or very slow responses if one does come. Having a process to ensure this communication can be improved would be great.

- Scripted and Factual

Make it more clear who you are speaking to rather than multiple people coming back on a generic email address. Offer to phone and talk you through if there is something wrong with your application.

- Music funding (projects) (singles applicant)

Maybe face to face meetings in Auckland but understand the issues with that.

- Public Interest Journalism

Availability for discussion/questions



More frequent hui to understand complexities and opportunities, kanohi ki te kanohi.

- Scripted and Factual, Public Interest Journalism, Platform (content)

We have always appreciated their open communication, but sometimes we feel important messages/information gets overlooked.

- Scripted and Factual

Sometimes it feels like the staff are overworked and stressed so can't get back promptly or are curt in replies. Overall I'd had a good experience though!

- Public Interest Journalism

Have a personal contact available



The occasional phone call as well as the emails

- Scripted and Factual

Reach out. (They think standard communication tools using corporate-speak is 'communication'. It's not, it's just marketing, and readers are blind to it now.) Listen, especially to ideas that don't match their biases.

- Scripted and Factual

Text me sometimes :-)

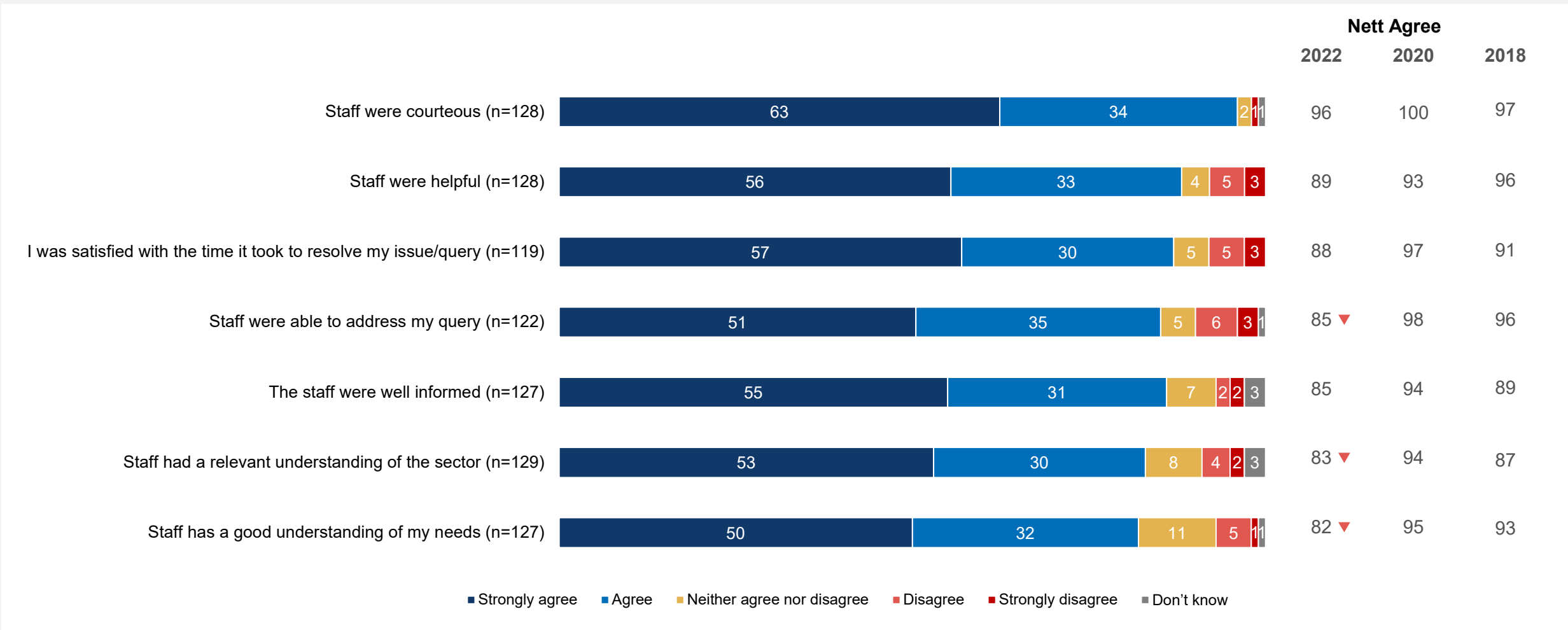
- Scripted and Factual, Public Interest Journalism

PERCEPTIONS OF STAFF:

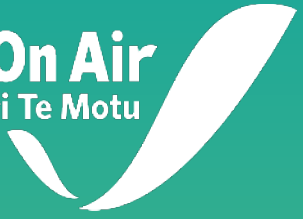
Staff continue to be a strong asset for NZ On Air in the minds of stakeholders, with at least nine in ten stakeholders considering staff to be helpful or otherwise courteous. While staff interaction remain a relative strength for the agency, perceptions of them have declined since 2020. Most notably stakeholders are less likely to agree that staff are able to address their queries, have relevant understanding of their sectors, or have a good understanding of their needs. This suggests that while perceptions of the professionalism of NZ On Air staff remains very high, the effectiveness of staff in providing assistance to stakeholders is considered to be diminishing.

%

Staff Interactions



NZ On Air
Irirangi Te Motu



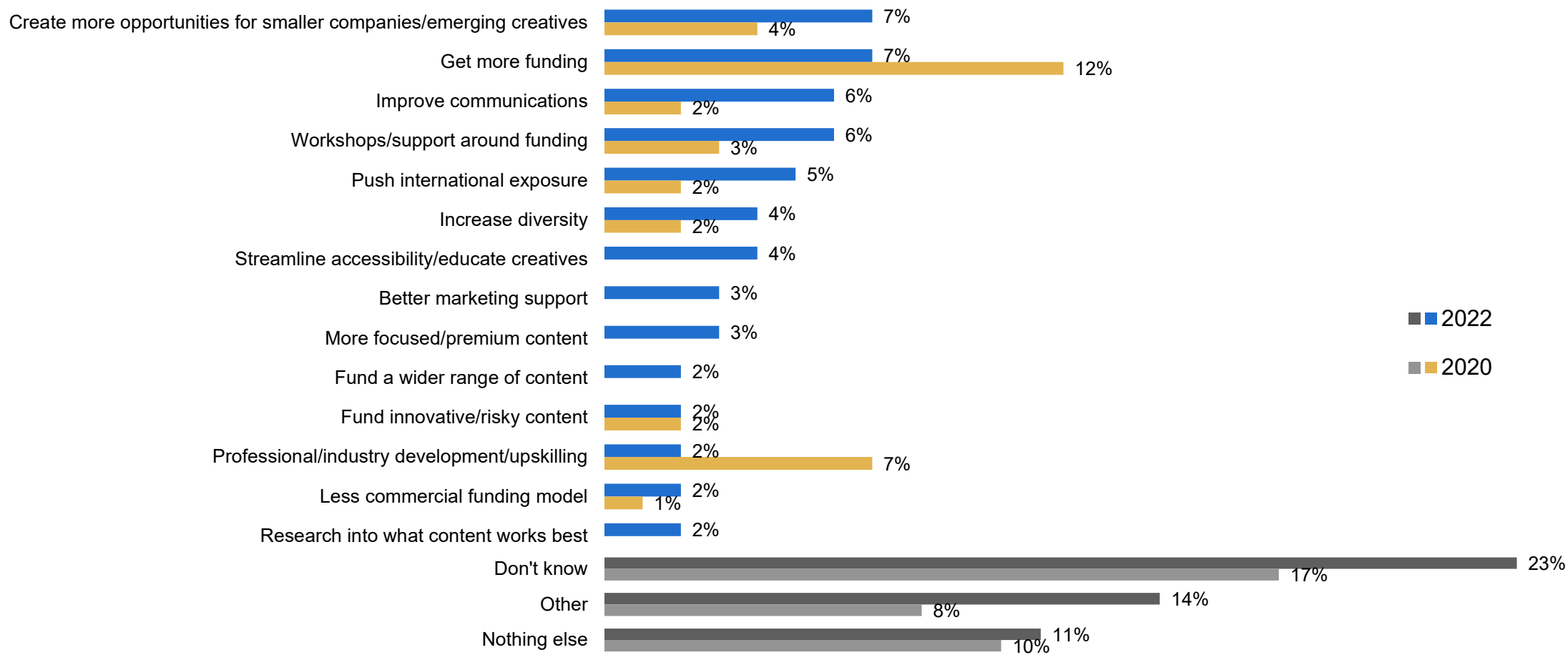
**LOOKING
FORWARD**



WHAT DO PEOPLE WANT MOVING FORWARD?

Stakeholders in 2022 are less concerned with simply increasing the amount of funding supplied by NZ On Air than they were in 2020, opting instead for more secondary activities such as improving communication with stakeholder groups, developing workshops/support around the funding currently available, and channelling funds away from already established projects towards smaller companies and emerging creatives.

%



SUGGESTIONS FOR CHANGE:

Some comments illustrating the key suggestions.

Create more opportunities for smaller companies/emerging creatives



Giving newer producers an opportunity, take a risk! Producers with a modern way of working who treat their team with respect and wish to create a culture in the television sector where we all feel valued. Producers with diverse ideas, formats and stories up their sleeve and who are actually, nice.

- Scripted & Factual

I hope they continue to support South Island operations, including mine. I have concerns that the bulk of the funding goes to North Island outfits, which affects places like Christchurch which loses skilled operators who can't find work here. I also think NZOA should come down & meet the producers in the south, as all their activities at the moment seem northern-focussed.

- Scripted & Factual

Fund more digital



Support high end web-series with near equivalent of TV budget so people are not making work on unreasonable budgets when their platform demands a TV look. Make sure that diverse creatives are the ones with story sovereignty when funding is secured, and not used as tokens by the larger establishment production agencies. More pathways/development funding for diverse storytellers to get better at their craft to end the 'chicken and egg' cycle.

-Scripted & Factual

Providing more opportunity to submit digital and interactive focused projects in wider rounds.

-Scripted & Factual

Improved communications



The process of change in the industry is speeding up but change from our organisations will inevitably struggle to keep pace. But a more regular, open engagement between the people making and the people financing could be a valuable process to engage with, to support information, transparency and progress.

-Scripted & Factual

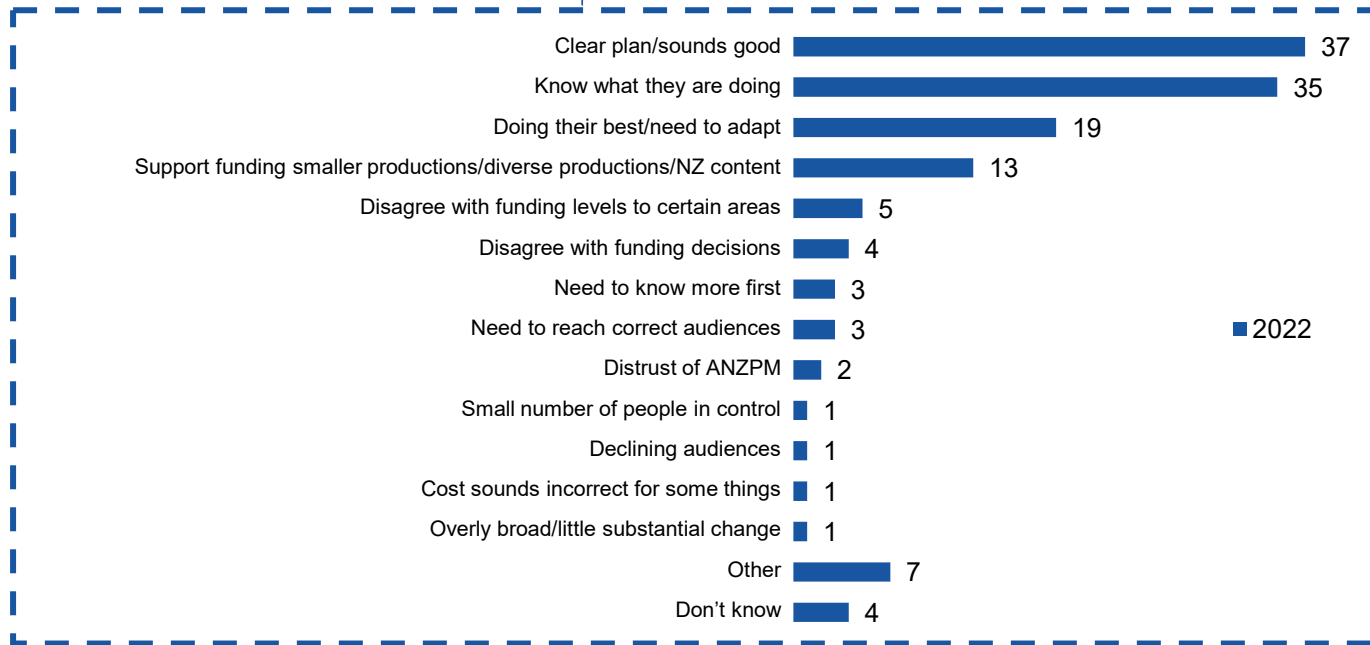
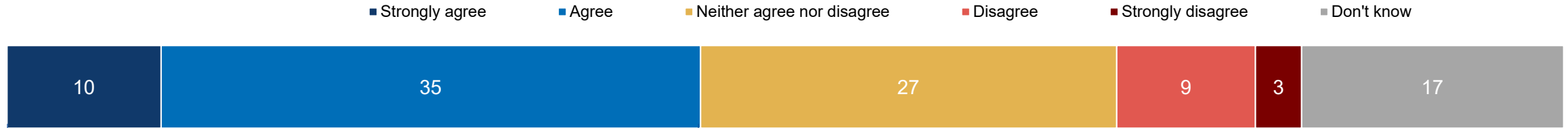
It's time for NZ on Air to invite more creatives to sit at their table. Content creators, writers, producers, directors, performers, the people at the coal face. They're passionate about telling kiwi stories and kiwi audiences. Creatives need to be included more in the decision making process.

-Scripted & Factual

AGREEMENT THAT NZ ON AIR IS TAKING A SENSIBLE PATH WITH ITS APPROACH TOWARDS FUTURE STRATEGY:

Stakeholders were given the opportunity in the survey to view NZ On Air's strategy shift before answering questions on this. Almost half agree (45%) that the strategy is heading in a sensible direction, while 11% disagree. This leaves a significant proportion who are on the fence or undecided, and continued effort will need to be made to convince them. Those who agree it is a sensible direction are generally either positive about the plan or trust NZ On Air know what they are doing. That said, there is a notable sentiment that NZ On Air is simply "making the best of a bad situation".

%



“

I like the strategy. I think it is appropriate that NZOA will gap fund, match fund and co-fund with platforms. It's crazy that right now they can only fund projects that are commissioned by a domestic free to air platform and that needs to stop. In future, especially if their investment is small compared to the full budget, platforms behind a paywall should be okay. Facilitating content and talent development to build capability is needed, and best if they outsource it or partner with another organisation e.g. Script to Screen.

I think NZOA's approach is sensible but it's making the "best of a bad situation" in terms of the level of funding available to them under the new structure.

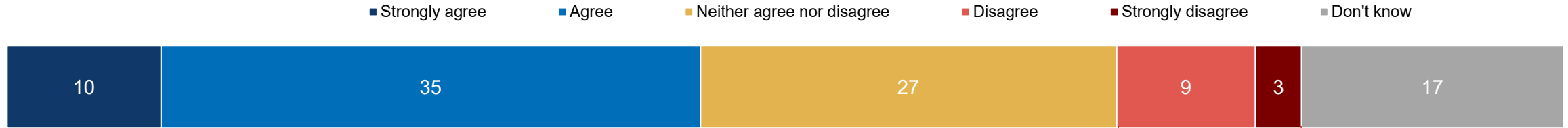
When you are stuck between a rock and a hard place there isn't much you can do. Its the best approach for a significant drop in resources.

”

DISAGREEMENT THAT NZ ON AIR IS TAKING A SENSIBLE PATH WITH ITS APPROACH TOWARDS FUTURE STRATEGY:

Those stakeholders who criticise NZ On Air's future strategy do so because they are unhappy with where funding is being focused, particularly in response to the perceived consolidation of funding towards the new public broadcasting entity.

%



“

NZOA should operate independently of the ANZPM to support diversity of voices and an audience first approach. The ANZPM is double dipping if it's also seeking funding from NZOA. We need to retain diversity of voices

It was disheartening to the only mention of "children" in the strategy document was in relation to no longer funding content for New Zealand children. Why is children's right to public content not being prioritised by NZOA?

Chasing audiences rather than telling good stories doesn't feel like the right focus, and chasing young audiences hasn't been shown to work. Supporting multinational corporate platforms like Youtube and TikTok over local platforms means our programming will be lost -more difficult to find and promote, plus we will be steering local audiences to international platforms. It makes little sense.

It feels like an extreme reaction to cut levels of drama funding

I strongly disagree with several areas of focus and some of the proposals put forward

More money is redirected to combine RNZ and TVNZ, which is costing more which is totally the antithesis of the objective and at the expense of independent operations. doesn't make sense and not sure its in the best interests of NZ.

”

SUMMARY: Stakeholders continue to praise NZ On Air, particularly for their performance in recent years during COVID and within uncertain circumstances, noting their ability to adapt to a changing broadcast landscape with appropriate content and funding decisions. There is still a push towards funding more diverse, up-and-coming content or otherwise engage in greater risk-taking. In addition, many stakeholders are pensive about NZ On Air's newly adopted funding model, though disappointment with the model tends to fall on other entities for pushing NZ On Air in a particular direction rather than on NZ On Air themselves. However, those with a history with NZ On Air recognize the impressive work the agency has done in the past and maintain confidence that, despite difficulties the agency may be facing, similarly impressive work will continue to be done going forward.

“

I'm excited about where we're at in terms of my relationship with the organisation - of course more funding across the board is the preferred option but I think the timing of this pivot to focus on development has worked out well for what we're trying to do at present. I hope that it's the beginning of a shift that despite short-term discomfort, yields a long-term positive outcome for all of us.

- Scripted & Factual, Platform (content)

Believe last couple of years have made a huge difference, Amie Mills as Head of Funding for example is invaluable in helping shift the focus to digital expansion, forward thinking, innovative, greater understanding of what different platforms offer. Previously it all seemed a narrow band of same same getting funded, circling the wagons, hard to break through. Hope the direction continues with this forward momentum.

**-Scripted & Factual,
Music Funding (singles)**

The future strategy needs to be very considered as so much good work has been done and seeing the baby thrown out with the bath water will be disappointing. The funding has done much to create a diversified media sector and that is now at risk.

- Public Interest Journalism

I am looking forward to working with NZ on Air through the new changes and growing together to create amazing diverse content.

-Scripted & Factual

”





For more information please
contact:

**Edward Langley &
Michael Allan**

Kantar Public
Level 9, 101 Lambton Quay
Wellington 6011
Phone (04) 913 3000

KANTAR PUBLIC

IMPORTANT INFORMATION

Research Association NZ
Code of Practice

Kantar Public practitioners are members of the Research Association NZ and are obliged to comply with the Research Association NZ Code of Practice. A copy of the Code is available from the Executive Secretary or the Complaints Officer of the Society.

Confidentiality

Reports and other records relevant to a Market Research project and provided by the Researcher shall normally be for use solely by the Client and the Client's consultants or advisers.

Research Information

Article 25 of the Research Association NZ Code states:

- a. The research technique and methods used in a Marketing Research project do not become the property of the Client, who has no exclusive right to their use.
- b. Marketing research proposals, discussion papers and quotations, unless these have been paid for by the client, remain the property of the Researcher.
- c. They must not be disclosed by the Client to any third party, other than to a consultant working for a Client on that project. In particular, they must not be used by the Client to influence proposals or cost quotations from other researchers.

Publication of a Research Project

Article 31 of the Research Association NZ Code states:

Where a client publishes any of the findings of a research project the client has a responsibility to ensure these are not misleading. The Researcher must be consulted and agree in advance to the form and content for publication. Where this does not happen the Researcher is entitled to:

- a. Refuse permission for their name to be quoted in connection with the published findings
- b. Publish the appropriate details of the project
- c. Correct any misleading aspects of the published presentation of the findings

Electronic Copies

Electronic copies of reports, presentations, proposals and other documents must not be altered or amended if that document is still identified as a Kantar Public document. The authorised original of all electronic copies and hard copies derived from these are to be retained by Kantar Public.

Kantar Public New Zealand is certified to International Standard ISO 20252 (2012). This project will be/has been completed in compliance with this International Standard.

This presentation is subject to the detailed terms and conditions of Kantar Public, a copy of which is available on request or [online here](#).

KANTAR PUBLIC

