



PŪRONGO A TAU
ANNUAL
REPORT
2020



HE RĀRANGI TAKE

CONTENTS



The Exceptional Squad,
Pango Productions for
HEIHEI

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HE TĪPAKO WHAKAHIRA HIGHLIGHTS



OVER
20%
NZ MUSIC
ON RADIO –
FIRST TIME
IN A DECADE
(April–June 2020)



ONE LANE BRIDGE
audience – average over
470,000 5+

**350
MILLION**
SPOTIFY STREAMS,

**110
MILLION**
YOUTUBE VIEWS AND

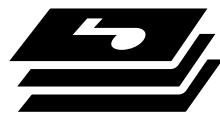
**12
MILLION**
TIKTOK VIDEOS

CREATED FOR TOP
FUNDED SONG
SUPALONELY BY BENEÉ




578 applications
for Scripted &
Factual funding

31%
APPROVED




1097 individual
Music applications
for funding

21%
APPROVED



79%
OF MUSIC AWARDS FINALISTS SUPPORTED BY NZ ON AIR



44% GROWTH
2.7m podcast downloads/streams on accessmedia.nz




HIGHEST STREAMED ON DEMAND PROG
PATRICK GOWER: ON WEED

119,666
AVE PER EPISODE

THE TOP 10 FUNDED TV PROGRAMMES attracted audiences of over **260,000** on first run

TOP 10



64% of winners at the 2019 NZ TV awards were NZ On Air-funded projects


2x GOLD SILVER BRONZE AT NEW YORK FESTIVALS – Film & TV Awards 2020 for local content



25,086 HOURS of content in more than 49 languages available on **12 ACCESS RADIO STATIONS**



60% of music on alternative radio is **NZ MUSIC**





TŌ TĀTOU TAU

OUR YEAR

Singer/Songwriter Paige
Single – *Bloom*

NĀ TE NOHOANGA RANGATIRA

FROM THE CHAIR

This past year NZ On Air celebrated 30 years of delivering quality content that connects New Zealanders, and reflects our identity. Such milestones are a great opportunity to reflect on what this mighty little agency has achieved, the changes in the media landscape, and to look forward to new challenges.

Three decades ago NZ On Air commissioned research asking New Zealanders about their feelings about their identity, culture and the media. We reprised this research in late 2019 with revealing and challenging results. While our demography has changed significantly, the things New Zealanders hold dear to us remain much the same. But there is a significant group of New Zealanders who are not engaging regularly with local content, which is a concern culturally and something NZ On Air is very focused on changing.

This past year we took part in challenging discussions around strengthening public media, and how we might help 'at risk' journalism, to ensure New Zealand citizens have access to trustworthy news and current affairs and to encourage their active participation in our democracy.

Overshadowing everything else in the second half of the year was COVID-19, its impacts on our sector, and our response.

The immediate impacts were fortunately mitigated by how quickly New Zealand came out of total lockdown. Nonetheless, local musicians lost significant income with live gigs cancelled. Commercial media suffered due to ad revenue plummeting which in turn affected the viability of many journalistic endeavours as well as the ability for platforms to invest in new local programmes. In addition productions came to a halt for several weeks, and at time of printing, future impacts are unknown.

A positive of lockdown was the sudden rise in audience numbers for local media. Television audiences tuned in for the daily COVID-19 updates and stayed in greater numbers than we've seen for some time. And everybody suddenly became more acutely aware of the importance of robust journalism and trustworthy information.

Our focus now turns to the judicious application of new funding earmarked for COVID-19 recovery to ensure our sectors can get through the pandemic and emerge strong and vibrant, and audiences can continue to see and hear their stories and songs.

I want to acknowledge the contribution over six years of board member Kim Wicksteed whose term ended this year. His passion for the mission always invigorated our debates. I welcome his replacement at the Board table, Sarona Aiono-losefa, who has already contributed a vital community perspective to our deliberations.

This year we farewelled Jane Wrightson, after more than 12 years as Chief Executive. Her leadership and strategic thinking has created a resilient, nimble agency, well-regarded by the sectors we work with and for. Our incoming Chief Executive Cameron Harland took the reins during the most extraordinary time and is to be commended for so confidently navigating this unpredictable period, supported by a strong staff team.

As we embark on another year, with still more uncertainty ahead, we remain clear in our purpose. We have a passion for delivering media content that engages and satisfies New Zealanders. Together with clever content creators, and the platforms that deliver their work to the audiences, we must explore new ways to ensure audiences can find and enjoy the taonga created for them.

Ma tini ma mano ka rapa te whai.

By many, by thousands, the work (project) will be accomplished.



DR RUTH HARLEY, CNZM OBE

OUR BOARD

Our Board of six members meets up to six times a year. They have both a decision-making and a strategic role. Board members bring a range of skills and experience from legal, accounting, industry and community backgrounds.

The Board has two standing committees, Audit and Risk, and Remuneration and Human Resources.

NZ On Air takes a proactive approach to managing risk. We use a risk management framework that is regularly updated for new and specific risks, and is monitored regularly.

FRONT, LEFT TO RIGHT:
HELEN GRATTAN
DR RUTH HARLEY, CNZM OBE
JOHN MCCAY

BACK, LEFT TO RIGHT:
PHILIP BROUGHTON
SARONA AIONO-IOSEFA
LINDA CLARK



TE RĪPOATA A TE TUMU WHAKARAE

CHIEF EXECUTIVE'S REPORT

I've had the unusual but highly stimulating challenge of stepping into this role four days before the nation went into lockdown, and all our staff went home to work. What I learnt in those crazy early days is that NZ On Air staff are passionate advocates for local media and music, and that our systems and policies are both robust and nimble.

THE CHALLENGES

It has been said many times that the media environment is changing at pace. Our highly regarded research series *Where Are The Audiences* starkly shows this. Traditional media audiences in New Zealand have been in decline while digital audiences grow exponentially.

Into this volatile environment COVID-19 hit with swift and life-threatening effect for many businesses in our sector. We have focused on ensuring production companies could pick up where they left off when alert levels allow filming; on ensuring vital public media platforms like Access and Pacific radio continue broadcasting important information to vulnerable hard to reach audiences, and joining other agencies in supporting musicians who lost live gig earnings overnight.

Our team has offered practical assistance – extending deadlines, bringing forward milestone payments, renegotiating delivery outputs.

When gaps emerged in broadcast schedules as some productions were unable to be delivered we issued a Rapid Response RFP for content that could be made in lockdown. It attracted hundreds of applications. Stunned by the response we doubled our announced budget so that in the end nine projects could be supported.

We also took simple, swift decisions such as investing in a piece of New Zealand-made software which allowed Access and Pacific radio stations to keep recording programmes remotely through lockdown. Behind the scenes we put in considerable effort making the case to Government for support for the media and music sectors.

TOGETHER WE ARE STRONGER

It's easy to forget a lot happened in the year pre-pandemic. We had worked closely with TVNZ, RNZ, the Ministry for Culture and Heritage and PwC on proposals for strengthening public media, and remain committed to working further on this at the appropriate time.



You Got This!, a prime time family entertainment show funded through the Rapid Response RFP, kept some crew and creatives busy and helped keep local content on screens at a time when we were all a little bored.

Year funded and released 2019/20
Warner Bros NZ for TVNZ 2

Collaboration is an important facet of our work. Working with other agencies we can collectively achieve more, as was shown with the RNZ/NZ On Air Joint Innovation fund, created in Budget 2018. The final projects were funded this year – they gave voice to the victims, families and communities affected by the March 15 terror attacks, to mark the one year anniversary.

A \$4m co-fund with Te Māngai Pāho sought innovative factual proposals with up to 30% te reo Māori for prime time audiences. Six compelling projects will result in inclusive stories on a range of topics to widen understanding of te ao Māori.

Raupapa Whakaari – Drama to the World is a joint quest with the NZ Film Commission (NZFC) to find distinctive high-end scripted series drama with international and domestic appeal. We have supported four writer/producer teams to further develop their projects, then seek market interest and production funding.

This work has provided a solid grounding for our mahi with NZFC in the coming two years to allocate a new \$50m joint fund for drama series or feature films for domestic and international audiences as part of the Screen Sector Recovery Package.

A successful collaboration with RNZ and the News Publishers Association (NPA) resulted in the launch in August 2019 of the Local Democracy Reporter scheme. This scheme, based on one run by the BBC, aims to address a shortage of civics journalism, especially in the regions. Funded initially from the RNZ/NZ On Air Joint Innovation fund, we have extended the scheme for a second year, adding more journalists and regions.

NOT ABOUT US, WITHOUT US

Publicly funded content should reflect the wide range of peoples in our communities, their perspectives, stories and songs. When we fund content about or for a particular audience we expect to see authentic representation in the creative team – “not about us, without us”. We want to shift the dial on the number of women, Māori, Pasifika and Asian creatives in key roles in the screen and music sectors.

When called for, we will seek specific content to achieve more balance – such as an RFP we issued in early 2019, which saw nine projects by, for and about Pasifika and Asian peoples supported into development. Three of those projects – *SIS*, *Inked* and *Brutal Lives* – later received production funding and the first to launch, *SIS*, received critical and audience acclaim.

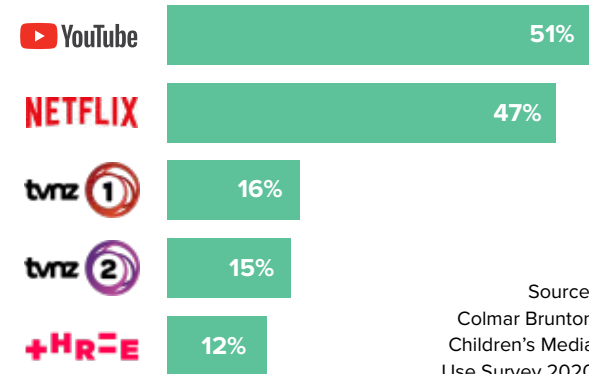
In music we have now run two targeted funding rounds to find new Pacific music. With new COVID-19 relief funding from Government for the music industry we intend to run at least two further New Music Pasifika funding rounds, and a targeted round for songs featuring te reo Māori.

LOOKING AFTER OUR SPECIAL AUDIENCES

We received a significant funding boost in the May 2020 Budget for vital public media platforms and services. The funding will have a major impact on services that have been running on very tight budgets for several years. Importantly it will substantially lift the level of captioning and audio description on content over the coming years.

Children remain an important audience to cater for. Their media use, as shown in our *2020 Children’s Media Use* survey, has changed drastically since our

DAILY REACH



Source:
Colmar Brunton
Children’s Media
Use Survey 2020

2014 research. YouTube and Netflix dominate for this audience, presenting a very real challenge for NZ On Air and our partner producers and platforms. We have skin in the game with our investment in the children’s online platform HEIHEI, and the content on it. Children and young people need to experience local content – it helps develop their sense of identity and belonging to Aotearoa. We will be reviewing our Children and Youth strategy in 2020/21.

As we look ahead to the coming year we are ready for the many challenges and opportunities ahead. I am fortunate to have inherited a strong, stable and experienced team, governed by wise heads around the Board table. We are passionate about the local production, media and music sectors and incredibly proud of what is created with our support.

Ngā mihi nui

CAMERON HARLAND

KO MĀTOU TĒNEI

WHO WE ARE

VISION:
**CONNECTING
 AND REFLECTING
 AOTEAROA**

NZ On Air is tasked with reflecting and developing New Zealand identity – through the media we watch, read and listen to.

Our contestable funding model is unique in the world, and ensures quality public media content can be found on multiple platforms that serve diverse audiences. The agility of this model has proven vital, as audiences are offered increasingly more choices of how and where to find content.

The content and services we fund complement the excellent service provided by RNZ, and the reo Māori focus of Te Māngai Pāho. We focus on filling market gaps, providing content and services that would not otherwise be available, and catering to priority under-served audiences.

With so much content available globally, we ensure local stories and songs can be found. They are crucial to a sense of identity, belonging and cultural well-being¹. Public media also plays an important role in

OUR GOALS



QUALITY CONTENT
 NZ audiences enjoy well-made local content that matters



DIVERSE CONTENT
 NZ audiences value local content made for a range of communities



DISCOVERABLE CONTENT
 NZ audiences can find and appreciate local content

democracy and in reflecting the range of peoples and their perspectives in our nation. Also important are the jobs and careers in the creative sector created and supported through our investments.

Our funding is delivered through four funding streams: Scripted, Factual, Music and Platforms and we also provide sector support through investment in capability building, development, and research.

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

Read more about how we meet our EEO obligations to staff on pgs 63–65 in Part 2.

¹ Source: https://www.nzonair.govt.nz/documents/474/New_Zealands_Identity_Culture_and_the_Media_-_Whats_changed_in_30_years.pdf

NGĀ MAHINGA WHAIHUA

OUR PERFORMANCE

The stories and songs we fund make New Zealand's media more reflective of the many peoples who make up Aotearoa. Our impact is cultural, and builds a sense of belonging and well-being. These are hard things to measure, so we look for data that shows the content we've funded has reached its audience, reflected our differences, and been enjoyed.

In this section we highlight how the content we have funded has delivered against the goals of **quality**, **diversity** and **discoverability**. We take a long view, as content takes time to produce, so it can be a year or more from when it was funded until it makes its impact.

WE ENDED THE YEAR WITH A SURPLUS OF

\$1.828m

due mainly to funding set aside for projects still to meet the conditions for the expenditure to be recognised in the 2019/20 year.



	2019/20 Actual	2019/20 Target	2018/19 Actual	2017/18 Actual
QUALITY CONTENT NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	80%	75%	81%	74%
New Zealanders aware of our support for content like that content	69%	70%	69%	68%
Completed productions are accepted for broadcast or uploading	99%	99%	99%	100%
DIVERSE CONTENT NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of public media funded by NZ On Air	77%	75%	75%	73%
DISCOVERABLE CONTENT NZ audiences can find and appreciate local content				
Over 50% of first run funded prime time (6pm to 10.30pm) content for TV achieves average audiences of 100,000 or higher (excludes on demand audiences)	58%	More than 50%	60%	58%
Over 50% of funded digital content will achieve more than 50,000 views in its first 6 months online	43%*	More than 50%	51.9%	53%

* The generally low streaming numbers for HEIHEI content prior to it moving to TVNZ OnDemand in May 2020 have negatively impacted the results for this measure.

Ā TĀTOU KAWENGA NĀ NGĀ TUHINGA TOTOKO

OUR STORIES ON SCREEN

Bringing a scripted story to life on screen is an artform requiring many talented minds working together and a little bit of magic. In Aotearoa we have world-recognised screen content creators, as well as hugely talented emerging voices who bring new, dynamic stories and concepts for engaging audiences.

Our job is to select for funding those projects that have a brilliant idea, a strong team, and a clear understanding of how to connect the story to the audience. Local drama and scripted comedy must compete with the deluge of drama and comedy available on global platforms often with far higher budgets. International **quality** awards (see pg 96) and sales indicate that it does compete. But what's most important is that it is appreciated by audiences here.



ONE LANE BRIDGE

Jaw-dropping scenery, tense **quality** drama, an all-star cast and top ratings. A 2nd series has been funded for 2021.

Funded and released: 2019/20
Great Southern Television for TVNZ 1



This year many of our drama and scripted comedy projects have been **discovered** in large numbers, and we've commissioned a more **diverse** range of content from a wider pool of creatives. This has added to the richness of the offering on local screens this year and in years to come.

Two more projects from the newer storytellers RFP will be released in 2020/21.

Aotearoa continues to show that our comedy is unique. Whether it's in the language, the social and cultural context or the deadpan jokes, we get to laugh at and with each other.

SIS

Funded following a call-out for **diverse** stories from newer Pasifika storytellers, the sketch comedy *SIS* launched to a very receptive online audience and critical acclaim.

Funded 2019/20 and released early 2020/21
Culture Factory for comedycentral.co.nz

"It's funny, unique, authentic, unapologetic and gives so many Polynesian people the representation we've long dreamed of, and the reassurance that our stories will be told in our voice."

Siena Yates reviews *SIS*, NZ Herald



KURA

Comedy *Kura* was the 2nd highest rating on demand series this year. In understated Kiwi style, it chronicles the life of Papakura lad Billy-John who wants to move to the Gold Coast.

Funded 2018/19 and released 2019/20
Exit Films for TVNZ OnDemand

DISCOVERED BY
86,039

viewers (ave streams per episode)



WELLINGTON PARANORMAL

Mockumentary comedy horror series *Wellington Paranormal* has made officers Minogue and O'Leary household names since launching in 2018. In 2019 they returned with a 2nd season in two parts, with more episodes to air later in 2020.

Funded 2018/19 and released 2019/20 and 2020/21
NZ Documentary Board for TVNZ 2

Our drama slate includes a mix of fresh content and returning popular series with long story arcs. This allows new ideas to come through, while audiences can remain loyal to their favourites. Increasingly our drama includes elements of te reo, because that is Aotearoa.

It's important that young minds are stimulated and

entertained. Our research shows children love cartoons and animated stories and their parents want content to reflect New Zealand and its people.

A full list of content funded in the year can be found in Part 3, pg 75 and released content can be found at www.nzonair.govt.nz/watch-and-listen/



AHIKĀROA 2

We partnered with Te Māngai Pāho to support the 2nd series of *Ahikāroa 2*, a Māori bilingual series following a group of city based rangatahi who are young, kura kaupapa raised and dangerously onto it.

Funded 2018/19 and released 2019/20
Kura Productions for Māori Television



WESTSIDE

Westside, New Zealand's longest running funded drama (11 seasons in total including *Outrageous Fortune*) enters its final season in 2020.

Funded 2019/20 to be released 2020/21
South Pacific Pictures for Three

160

**EPISODES OF THE WEST
FAMILY STORY FUNDED
(TO JULY 2019)**



THE EXCEPTIONAL SQUAD

The Exceptional Squad is an animated kids series about orphans Kahu and Mania who use their imagination and hip hop dance to overcome challenges.

Funded 2018/19 and released 2019/20
Pango Productions for HEIHEI

HEAD HIGH

Critics and fans loved new prime time multi-cultural drama *Head High* which featured the highly competitive world of secondary school rugby.

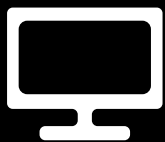
Funded and released 2019/20
South Pacific Pictures for Three

"It's the first New Zealand drama in some time that feels both original in concept, and not only from here but reflective of this place, in its beauty, horror and complexity..."

Duncan Grieve reviews *Head High* on The Spinoff

NGĀ TATAURANGA MŌ NGĀ HUNGA MĀTAKITAKI

THE NUMBERS



Despite changing audience behaviours, funded programmes continue to reach large audiences on linear television. Overall the Top 10 ratings were 10% higher this year than the previous year, possibly in part due to higher viewing numbers during lockdown in March/April 2020. (The top three had some episodes aired during lockdown.)



1 HYUNDAI COUNTRY CALENDAR
TVNZ 1
613,800

2 ONE LANE BRIDGE
TVNZ 1
474,300

3 DAVID LOMAS INVESTIGATES
THREE
426,900

4 THE CHECK UP
TVNZ 1
418,300

5 PATRICK GOWER: ON WEED
THREE
410,700

6 DAFFODILS
TVNZ 1
338,700

7 HOW NOT TO GET CANCER
TVNZ 1
326,900

8 I AM
TVNZ 1
294,100

9 GRAND DESIGNS NEW ZEALAND
THREE
272,900



10 FUNNY AS: THE STORY OF NZ COMEDY
TVNZ 1
260,100



Audiences for local on demand content are growing year on year and it's no longer just an option for catch-up viewing. The Top 10 this year includes two made-for-on-demand programmes, *Kura* and *Educators*.

4

WESTSIDE 5

THREENOW
10 EPISODES

51,659

Ave.
Streams
Per Ep.

5

ONE LANE BRIDGE

TVNZ ONDEMAND
6 EPISODES

50,795

Ave.
Streams
Per Ep.



1

**PATRICK GOWER:
ON WEED**

THREENOW
2 EPISODES

119,666

Ave.
Streams
Per Ep.

6

JONAH

THREENOW
2 EPISODES

49,327

Ave.
Streams
Per Ep.

7

BOY

TVNZ ONDEMAND
1 EPISODE

43,624

Ave.
Streams
Per Ep.

8

**DAVID LOMAS
INVESTIGATES**

THREENOW
10 EPISODES

39,557

Ave.
Streams
Per Ep.

9

**RUNAWAY
MILLIONAIRES**

TVNZ ONDEMAND
1 EPISODE

29,442

Ave.
Streams
Per Ep.

2

KURA

TVNZ ONDEMAND
5 EPISODES

86,039

Ave.
Streams
Per Ep.

3

**HUNT FOR THE
WILDERPEOPLE**

TVNZ ONDEMAND
1 EPISODE

59,662

Ave.
Streams
Per Ep.



10

EDUCATORS

TVNZ ONDEMAND
10 EPISODES

28,258

Ave.
Streams
Per Ep.

AOTEAROA, KO WAI KOE?

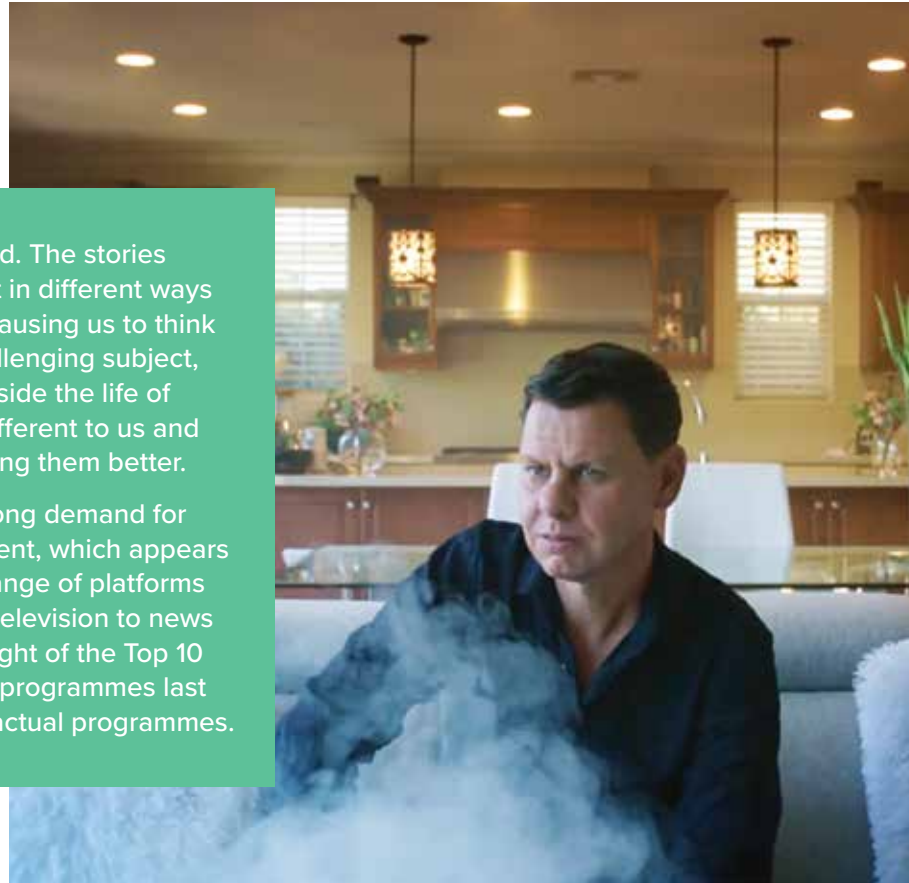
REVEALING AOTEAROA

Factual storytelling takes many forms including prime time documentaries, investigative journalism, observational series, educational kids' content and live coverage of events.

We look for **quality** content that reflects and reveals interesting stories of life in

New Zealand. The stories have impact in different ways – whether causing us to think about a challenging subject, or seeing inside the life of someone different to us and understanding them better.

There is strong demand for factual content, which appears on a wide range of platforms from linear television to news websites. Eight of the Top 10 rated linear programmes last year were factual programmes.



PATRICK GOWER: ON WEED

The world of medical and recreational marijuana was explored in depth, in *Patrick Gower: On Weed*. It was **discovered** by an engaged audience of 410,700 on first broadcast, and 119,666 per episode on demand.

Funded 2018/19 and released 2019/20
Ruckus Media for Three

Documentaries and factual programmes allow viewers into worlds they are not familiar with. Through these diverse stories we gain greater understanding of other people's challenges and cultures, and visit extraordinary places.



GO FURTHER SOUTH

Our second slow TV adventure *Go Further South* took viewers on an intrepid, mesmerising journey to Antarctica.

Funded and released 2019/20
Greenstone TV for Prime



“Praise to the people behind the camera for making this a compelling watch. We each have the capacity to embrace life, no matter the challenges, it’s making the choice to live as fully as we can. Amazing.”

Facebook – *Unbreakable* viewer comment

UNBREAKABLE

Unbreakable took prime time audiences inside the lives of a group of inspirational young New Zealanders with disabilities shooting for the moon.

Funded 2018/19 and released 2019/20
Storymaker for TVNZ 1



CONVERSATIONS WITH MY IMMIGRANT PARENTS

In this podcast series immigrant whānau across Aotearoa have frank conversations about ancestry, love, expectation, acceptance and food. A second series has been funded in 2020.

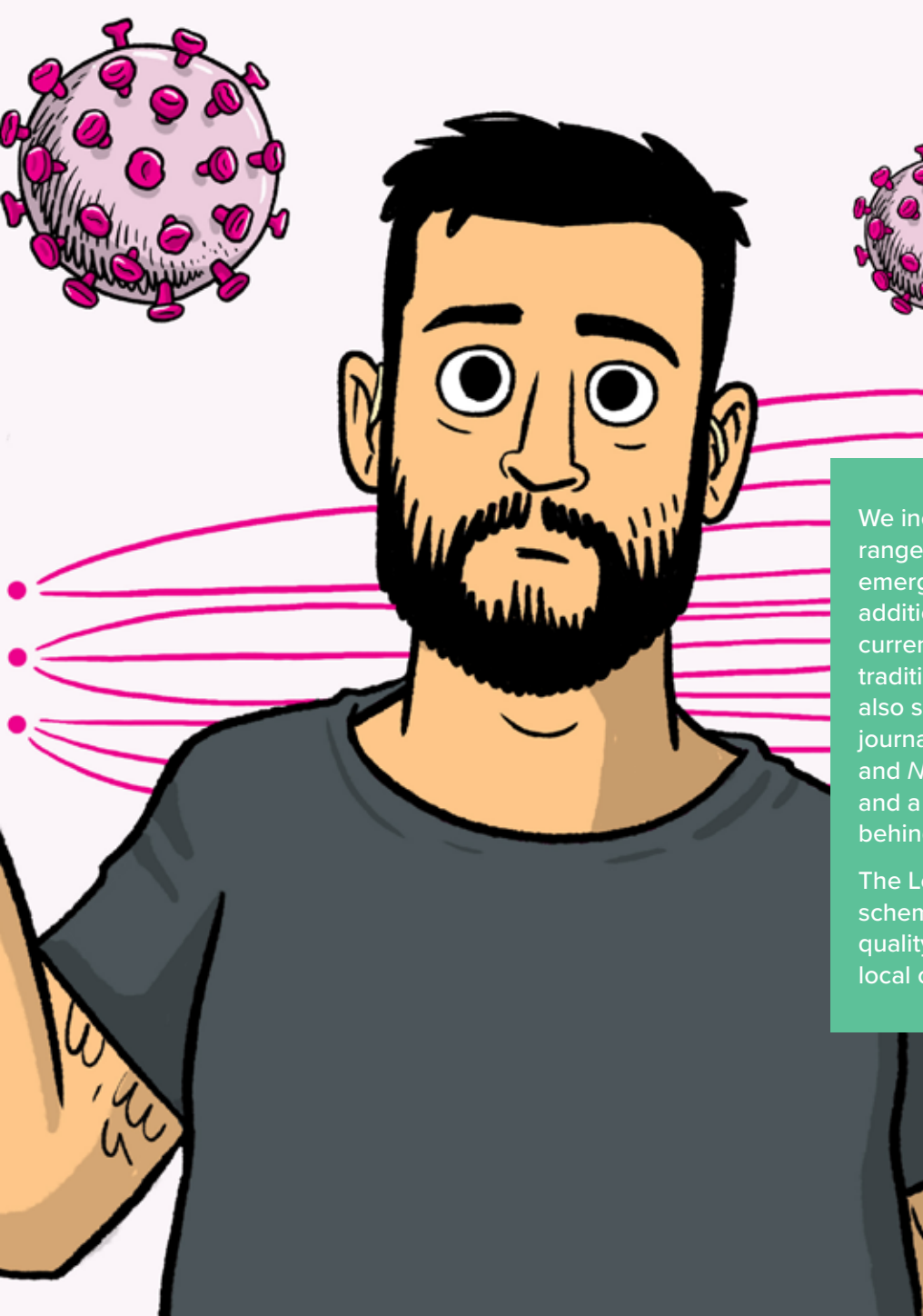
Funded 2018/19 and released 2019/20
Uhz T/A WAYFR for RNZ



NINE BULLETS

Nine Bullets is the courageous story of Temei, a survivor of the March 15 terror attack, who reflects on surviving nine bullets, coping with grief, and rebuilding his life.

Funded and released 2019/20
Frank Film for Stuff



THE SIDE EYE

The animations created by Toby Morris for the online series *The Side Eye* became a global hit this year. The World Health Organisation loved the COVID-19 explainers he did with microbiologist Siouxsie Wiles so much it commissioned more, to help the world's public understand the pandemic.

Funded and released 2019/20

Hex Work for The Spinoff

We increasingly support a range of journalism, addressing emerging market gaps. In addition to the specialist current affairs shows traditionally funded, we have also supported investigative journalism such as *Stuff Circuit* and *Newsroom Investigates*, and a daily podcast looking behind the news, *The Detail*.

The Local Democracy Reporter scheme is improving the quality and coverage of local civics and democracy

issues in regions where coverage had been declining. And younger citizens also now have their own news.

Online documentaries are allowing traditional news media to expand their storytelling, integrating video and written text.

A full list of content funded in the year can be found in Part 3, pg 70 and released content can be found at www.nzonair.govt.nz/watch-and-listen/



KEA KIDS NEWS

Kea Kids News is creating informed young citizens. The programme is made by and for kids, explaining what's happening in the world.

Funded and released 2019/20

Luke Nola & Friends for Stuff + HEIHEI

NGĀ PŪORO ME NGĀ RONGO RŌREKA

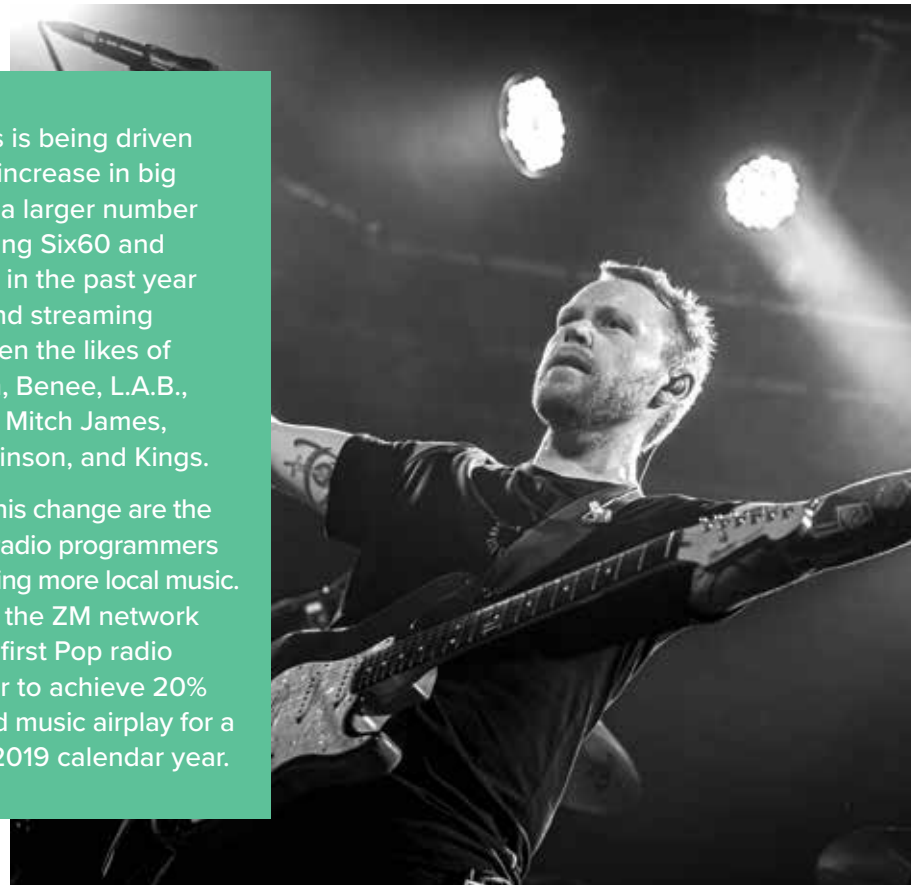
MUSIC TO OUR EARS 🎵

Our music mission is simple – get more local music on radio and streaming services for audiences to enjoy. This year we celebrated the achievement of the holy grail – 20% local music on commercial radio. Last achieved a decade ago the magic milestone was reached in April–June 2020.

New Zealanders are continuing to discover and recognise the quality of local music.

This success is being driven by a steady increase in big local hits by a larger number of acts. Joining Six60 and Drax Project in the past year with radio and streaming hits have been the likes of Sons of Zion, Benee, L.A.B., Stan Walker, Mitch James, NAVVY, Robinson, and Kings.

Also key to this change are the commercial radio programmers who are playing more local music. In particular, the ZM network became the first Pop radio network ever to achieve 20% New Zealand music airplay for a year, in the 2019 calendar year.



L.A.B.

L.A.B. achieved in 2020 what many thought impossible in the modern streaming era – a NZ Singles Chart number one with *In The Air* – a feat last achieved by Lorde in 2017.

New Music Project funding May 2020, July 2019, Sept 2017

Making Tracks Single funding Dec 2014

The five funded Student Radio Network stations do a massive job of supporting hundreds of local artists to be **discovered**. 60% of music on alternative radio stations is local.

Our New Music Project scheme is behind most of the artists creating the hits. As well as L.A.B, NAVVY, Mitch James, Stan Walker, Devilskin, Robinson and SACHI have been able to produce albums or EPs featuring a number of

hit songs. New Music Project funding also caters to more **diverse** tastes, this year investing in new records from Troy Kingi, JessB, Lontalius, Melodownz, Wax Chattels, Hollie Smith, Rei, Montell2099, Fly My Pretties and more.


Our New Music Single scheme is supporting a wide range of artists across many genre and audiences and is where newer and emerging artists are discovered.

BENEE

After winning four Tuis at the 2019 NZ Music Awards young break-through indie-pop star Benee became a global lockdown sensation with *Supalonely*. TikTok drove a worldwide appreciation for this catchy song which captured the mood of millions locked down around the world.

New Music Project funding Dec 2018

– singles *Soaked* released Dec 2018, *Blu* released Dec 2019, *Supalonely* released Feb 2020,

 **117**
DIFFERENT ARTISTS
SUPPORTED 2019/20
THROUGH NEW MUSIC
SINGLE GRANTS

CHAI

From Persia to Auckland, traversing the international influences of hip hop and electronic music, CHAI has been turning heads. She's been selected by Spotify Australia/NZ as one of a handful of RADAR exposure artists for 2020 and has a debut EP out and an album underway

New Music Project funding July 2020

New Music Single funding May 2020

(not yet released), Sept 2019 – *Light Switch* – released July 2020, May 2019 – *Trouble* – released May 2020





PAIGE

It's been a big year for Paige – going from DIY music videos in her bedroom to signing with Sony Music NZ. Her single *Bloom* has had more than 5 million Spotify streams, and her second EP is underway. She performed at an NZ On Air music showcase where radio and streaming programmers discover emerging artists.

New Music Project funding Dec 2019

New Music Single funding May 2019
– *Bloom* – released Sept 2019

We're helping to strengthen Pasifika music through targeted funding rounds to find great tracks for Pasifika audiences, and the potential to cross into mainstream. Three artists funded in the first round in 2019 achieved 2020 Pacific Music Awards nominations.

Music for our tamariki continues to be an important new focus. Many of the song videos are found on HEIHEI and on the NZ On Air Music hosted Kids Music playlists on Spotify and Apple Music.

Despite all this success, it was a tough year for New Zealand musicians, losing crucial live gig revenue streams due to COVID-19. But the lack of international touring is also a silver lining – local artists now have their moment. L.A.B made a triumphant return to live gigs at the start of July 2020 selling out Spark Arena, in the first live arena gig in the world since the pandemic closed in.

Our investment in music will double over the next two years due to a funding boost in the Arts recovery package.



SUZY CATO

The beloved Suzy Cato not only makes kids music, but curates a New Zealand Kids Music playlist for NZ On Air on Spotify

New Music project funding Sept 2019



LANI ALO

One of our first funded New Music Pasifika songs, by Lani Alo, achieved over 1.75 million YouTube views. The Samoan language ballad *Alo I Ou Faiva* is just one of many songs that now have a better chance to reach a bigger audience.

New Music Single funding March 2019
– *Alo I Ou Faiva* – released August 2019



**NEW MUSIC
PASIFIKA FUNDING
2019/2020**

95
APPLICATIONS

24
SONGS FUNDED

KIA ARONUI MAI TE HUNGA MANENE

REACHING UNDER-SERVED AUDIENCES

EACH WEEK

382
BROADCAST
HOURS
CAPTIONED

66
HOURS
AUDIO
DESCRIPTION



Some audiences are not well-served by the mainstream, so special platforms and services are funded for them. These include Pacific and Access radio, captioning and audio description on content, and children’s content via HEIHEI, among others.

as a result of a successful Budget 2020 bid which will substantially lift the number of programmes accessible for hearing and sight impaired audiences.

Our 12 funded access radio stations showed their huge value again in a time of crisis, broadcasting public health messages in many languages during the COVID-19 lockdown.

The team at Able provide captioning and audio description on screen content so that the sight and hearing impaired can **discover** and enjoy TV and online programmes. We were thrilled to inform Able of a significant budget increase for the coming year,

Mtiv8Talks is a show discussing important issues facing young people, on Otago Access Radio.



STREAMS AND DOWNLOADS
ON ACCESSMEDIA.NZ

2018/19

1,873,505



2019/20

2,701,333

They rely on programme makers from all walks of life and keeping them on air during lockdown was the challenge. The answer was a straight-forward investment by NZ On Air in software called VoxPop. It allowed programme makers to continue to record their content from their home 'bubbles'.

The digital platform for access radio shows, accessmedia.nz, has gone from strength to strength in the past year achieving an incredible 44% increase in streams and downloads. Top programmes **discovered** through the sharing platform cover an incredibly **diverse** range – from Alcoholics Anonymous to Buddhism, Jazz and Bluegrass music, and

programmes for the Vietnamese, Tamil and Nepalese communities.

We've worked closely with the National Pacific Radio Trust (NPRT) over the past year to see them now in a more future-focused position. NPRT was one of the few broadcasters that thrived through the COVID-19 lockdown as they were approached by numerous Government agencies for messaging in Pacific languages.

The Digital Media Trust continues to grow the collections and reach of the content discovery sites NZ On Screen (1.6m users) and AudioCulture (216,000 users). The collections are a quality resource for the education sector, industry and the general public interested in New Zealand pop culture.



NZ On Screen also helped NZ On Air celebrate our 30th year by producing a series of videos starring well-known New Zealanders recalling a programme or song from the past three decades and what it meant to them.

In May 2020 our ad-free children's platform HEIHEI moved to a new home on TVNZ OnDemand where it is being **discovered** by more children. During the year 176,102 visits were made to HEIHEI and more than 2.5m streams. There are currently 64 quality local children's titles on HEIHEI, as well as games on a standalone site HEIHEI.nz

Our 2020 Children's Media Use research highlighted that children's viewing habits are changing fast, and there is more to be done to

maximise the cut-through of HEIHEI with children and parents.

We continue to work closely with RNZ, this year completing the distribution of the RNZ/NZ On Air Joint Innovation Fund. Some of the projects which began from this special funding have been supported for a second year from our Factual funding stream (*The Detail*, *Kea Kids News*). A pilot Local Democracy Reporting scheme, administered by RNZ and the News Publishers Association, had a positive impact in its first nine months and has also been extended for another year, with a modest expansion.

HEI WHAKATAIRANGA I NGĀ RĀNGAI WHAKAPĀOHO

SUPPORTING OUR SECTORS

We want to ensure the continual development and growth of our sectors. Our unique position as funder means we see gaps and needs. We set aside modest funding to invest in development opportunities.

Our fifth *Diversity Report* highlighted the gender and ethnic disparities in some roles. Women are well represented among screen producers and writers but still outnumbered among directors. And women are lacking in numbers in the music industry.

We need to diversify the offering – to ensure newer content creators have an opportunity to bring fresh ideas, and to ensure content authentically

reflects and connects with hard to reach audiences. Specific callouts, such as the *Asian and Pacific Newer Storytellers RFP* help achieve this.

We often partner with industry guilds. *Pitch to Page* was a Pan-Asian Screen Collective (PASC) initiative mentoring a dozen new generation Pan-Asian screen creatives. Another exciting partnership has seen Ngā Aho Whakaari, PASC and key members of the Pasifika screen community came together to offer a six-month training course for 12 producers.

We also look to support and develop musicians with upskilling and capability initiatives such as *APRA SongHubs*, the NZ Music Producer's Series, and mentoring by experienced music managers for first-time Single funding recipients.

The *Asian and Pacific Newer Storytellers* initiative was funded with a one-off Budget 2018 extra allocation. Eight teams participated in a development and mentoring programme run by Script to Screen, with three projects successfully funded to production.



APRA SongHubs partners emerging songwriters with renowned international songwriters and producers to create new songs with local and international appeal. Lepani co-wrote his single *Wait To Wake Me Up* with CHAI, Julia Karlsson (Sweden) and Rory Noble which has more than 500,000 Spotify streams to date.

We have targeted rounds for Pasifika artists, and we consciously fund a higher proportion of female applicants than male. However we recognise more needs to be done, alongside other agencies, to bring more female artists through.

LEADERSHIP THROUGH INSIGHTS

Our annual research programme provides valuable monitoring and insights, not only for our own use, but to inform stakeholders.

Our *Where Are The Audiences* research and the *2020 Children's Media Use* research track audience behaviours, which inform our investment strategy and day-to-day decision-making. Both sets of research are highlighting a significant challenge in engaging audiences, especially those under 30, with local content. We see this as a challenge that we must face alongside the content creators and platforms.





TE AROTAKE PŪTEA

AUDITED FINANCIAL STATEMENTS



One Lane Bridge,
Great Southern
Television for TVNZ 1

NZ ON AIR

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2020

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

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

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

In our opinion, these financial statements and the statement of performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2020.

Signed on behalf of the Board:



DR RUTH HARLEY, CNZM OBE
Chair

30 September 2020



PHILIP BROUGHTON
Chair of Audit & Risk Committee

30 September 2020

NZ ON AIR

INDEPENDENT AUDITOR'S REPORT

To the readers of the Broadcasting Commission's financial statements and performance information for the year ended 30 June 2020

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

OPINION

We have audited:

- the financial statements of NZ On Air on pages 27 and 31 to 55, that comprise the statement of financial position as at 30 June 2020, the statement of comprehensive revenue and expenses, statement of movements in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and

- the performance information of NZ On Air on pages 56 to 62.

In our opinion:

- the financial statements of NZ On Air on pages 27 and 31 to 55:
 - present fairly, in all material respects:
 - » its financial position as at 30 June 2020; and
 - » its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards; and
- the performance information on pages 56 to 62:
 - presents fairly, in all material respects, NZ On Air's performance for the year ended 30 June 2020, including:
 - » for each class of reportable outputs:

- * its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and

- * its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year.

- complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 30 September 2020. This is the date at which our opinion is expressed.

The basis for our opinion is explained below, and we draw attention to the impact of COVID-19 on NZ On Air. In addition, we outline the responsibilities of the Board of Directors and our responsibilities relating to the financial statements and the performance information, we comment on other information, and we explain our independence.

AUDIT NEW ZEALAND

Mana Arotake Aotearoa

EMPHASIS OF MATTER – IMPACT OF COVID-19

Without modifying our opinion, we draw your attention to the disclosures about the impact of COVID-19 on NZ On Air as set out in notes 1 and 21 to the financial statements and page 58 of the performance information.

BASIS FOR OUR OPINION

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

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

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

RESPONSIBILITIES OF THE BOARD FOR THE FINANCIAL STATEMENTS AND THE PERFORMANCE INFORMATION

The Board is responsible on behalf of NZ On Air for preparing financial statements and performance information that are fairly presented and comply with generally accepted accounting practice in New Zealand. The Board is responsible for such internal control as they determine is necessary to enable them to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

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

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

RESPONSIBILITIES OF THE AUDITOR FOR THE AUDIT OF THE FINANCIAL STATEMENTS AND THE PERFORMANCE INFORMATION

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

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General’s Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the performance information.

For the budget information reported in the financial statements and the performance information, our procedures were limited to

checking that the information agreed to NZ On Air’s statement of performance expectations.

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit

procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZ On Air’s internal control.

- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within NZ On Air’s framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on NZ On Air’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

OTHER INFORMATION

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 26 and 63 to 96, but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

INDEPENDENCE

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

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



REHAN BADAR
Audit New Zealand

*On behalf of the Auditor-General
Wellington, New Zealand*

NZ ON AIR

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 30 June 2020

	Note	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Revenue				
Crown revenue		147,266	146,566	146,766
Other revenue	2	2,524	2,234	2,953
Total revenue		149,790	148,800	149,719
Operating expenditure				
Administration services	3,4	3,692	4,325	3,580
Total operating expenditure		3,692	4,325	3,580
Funding expenditure				
NZ Media Fund				
Scripted		40,950	46,350	41,791
Factual		43,676	37,725	44,996
Platform		55,113	56,825	51,297
Music		4,155	3,500	3,674
Total NZ Media Fund		143,894	144,400	141,758
Development and support				
Industry Development		376	450	436
Total funding expenditure	5	144,270	144,850	142,194
Total expenditure		147,962	149,175	145,774
Net surplus/(deficit) for the year		1,828	(375)	3,945
Other comprehensive revenue and expense		-	-	-
Total comprehensive revenue and expense		1,828	(375)	3,945

Explanations of major variances against budget are provided in Note 21.

The net surplus of \$1,828 compared with the budget deficit of \$(375) is largely due to approved funds unable to be recognised as expenditure until substantive contractual conditions have been met.

The accompanying notes form part of these financial statements.

NZ ON AIR

STATEMENT OF FINANCIAL POSITION

as at 30 June 2020

	Note	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Current assets				
Cash and cash equivalents	6	3,939	3,370	5,175
Investments	7	46,500	32,000	39,500
Receivables – interest		173	200	289
Receivables – other	8	1,169	1,300	1,759
Total current assets		51,781	36,870	46,723
Non-current assets				
Property, plant and equipment	9	24	17	26
Intangible assets	10	89	169	138
Total non-current assets		113	186	164
Total assets		51,894	37,056	46,887
Current liabilities				
Creditors and other payables	11	157	300	137
Employee entitlements	12	160	150	129
Funding liabilities	13	43,716	35,851	40,588
Total current liabilities		44,033	36,301	40,854
Net assets		7,861	755	6,033
Equity				
Equity at 30 June		7,861	755	6,033
Total Equity		7,861	755	6,033

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

NZ ON AIR

STATEMENT OF MOVEMENTS IN EQUITY

for the year ended 30 June 2020

	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Balance at 1 July	6,033	1,130	2,088
Total comprehensive revenue and expense for the year	1,828	(375)	3,945
Balance at 30 June	7,861	755	6,033

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

NZ ON AIR

STATEMENT OF CASH FLOWS

for the year ended 30 June 2020

	Note	Actual 2020 \$000	Budget 2020 \$000	Actual 2019 \$000
Cash flows from operating activities				
Receipts from the Crown		147,266	146,566	146,766
Receipts from other revenue		1,196	630	776
Interest received		1,669	1,655	1,875
Payments to funded activities		(141,142)	(146,795)	(135,370)
Payments to suppliers and employees		(3,573)	(4,224)	(3,377)
Net GST		365	800	343
Net cash from operating activities	14	5,781	(1,368)	11,013
Cash flows from investing activities				
Net (payments to)/receipts from investments		(7,000)	2,000	(11,500)
Purchases of property, plant and equipment		(17)	(25)	(6)
Purchase of intangible assets		–	(100)	–
Net cash flows from investing activities		(7,017)	1,875	(11,506)
Net increase/(decrease) in cash and cash equivalents		(1,236)	507	(493)
Cash and cash equivalents at 1 July		5,175	2,863	5,668
Cash and cash equivalents at 30 June		3,939	3,370	5,175

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

NZ ON AIR

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2020

REPORTING ENTITY

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

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

NZ On Air has designated itself as a public benefit entity (PBE) for financial reporting purposes. These financial statements are for the year ended 30 June 2020 and have been approved by the Board on 30 September 2020.

COVID-19

The COVID-19 event has had minimal impact on these financial statements. The Board had an additional two meetings in order to monitor NZ On Air's response. Revenue and expenses were not materially affected.

BASIS OF PREPARATION

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

Statement of compliance

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

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

Presentation currency and rounding

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

Standards issued and not yet effective and not early adopted

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

Amendment to PBE IPSAS 2 Statement of Cash Flows

An amendment to PBE IPSAS 2 Statement of Cash Flows requires entities to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. This amendment is effective for annual periods beginning on or after 1 January 2021, with early application permitted. NZ On Air does not intend to early adopt the amendment.

PBE IPSAS 41 Financial Instruments

The XRB issued PBE IPSAS 41 Financial Instruments in March 2019. This standard supersedes PBE IFRS 9 Financial Instruments, which was issued as an interim standard. It is effective for reporting periods beginning on or after 1 January 2022. Although NZ On Air has not assessed the effect of the new standard, it does not expect any significant changes as the requirements are similar to PBE IFRS 9.

PBE FRS 48 Service Performance Reporting

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

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

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

Budget figures

The budget figures are derived from the Statement of Performance Expectations as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ GAAP, using accounting policies that are consistent with those we have adopted for the preparation of the financial statements.

Critical accounting estimates and assumptions

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

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

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

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2020:

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

Disclosure of Interests in other entities

NZ On Air has concluded that it has no significant interest in the Digital Media Trust (the “Trust”). NZ On Air may appoint less than half (three out of seven) trustees of the Trust, the independent trustees form the majority. Once appointed, all trustees act in the best interests of the Trust itself. NZ On Air does not share in any assets or liabilities of the Trust, nor does it have the power to alter the operations or purpose of the Trust or benefit in the event that the Trust is wound up.

2. REVENUE

ACCOUNTING POLICY

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

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

Breakdown of other revenue and further information	Actual 2020 \$000	Actual 2019 \$000
Sales of television programmes and music	968	1,009
Interest revenue	1,553	1,944
Other revenue	3	–
Total other revenue	2,524	2,953

3. PERSONNEL COSTS

ACCOUNTING POLICY

Superannuation schemes

Obligations for contributions to KiwiSaver are accounted for as defined contribution superannuation schemes and are recognised as an expense in the surplus or deficit as incurred.

Breakdown of personnel costs and further information	Actual 2020 \$000	Actual 2019 \$000
Salary and wages	2,130	2,052
KiwiSaver employer contributions	82	83
Increase/(decrease) in employee entitlements	13	(9)
Total personnel costs	2,225	2,126

EMPLOYEE REMUNERATION

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

	Number of Employees 2020	Number of Employees 2019
\$100,000 – \$109,999	1	2
\$110,000 – \$119,999	1	–
\$120,000 – \$129,999	2	–
\$140,000 – \$149,999	–	1
\$150,000 – \$159,999	1	–
\$160,000 – \$169,999	–	2
\$170,000 – \$179,999	2	1
\$180,000 – \$189,999	–	1
\$190,000 – \$199,999	1	–
\$250,000 – \$259,999	1	–
\$360,000 – \$369,000	–	1

During the year ended 30 June 2020, no employees received benefits in relation to cessation (2019: nil).

BOARD MEMBER REMUNERATION

The Board fees paid or payable during the year were:	Actual 2020 \$000	Actual 2019 \$000
Dr Ruth Harley – Chair (appointed June 2018)	39	40
Helen Grattan (reappointed May 2019)	19	19
Ian Taylor (retired January 2019)	–	10
John McCay (reappointed May 2019)	18	19
Stuart McLauchlan (retired May 2019)	–	17
Sarona Ai'ono-Iosefa (appointed September 2019)	15	–
Kim Wicksteed (retired August 2020)	3	19
Linda Clark (appointed May 2019)	18	3
Philip Broughton (appointed June 2019)	18	2
Total Board fees	130	129

Payment of \$6,250 was made to the independent members of the Audit and Risk Committee during the financial year. (2019: \$6,250).
We held Directors and Officers liability cover during the financial year in respect of the liability or costs of Board members and employees.

4. OTHER EXPENSES

ACCOUNTING POLICY

Operating leases

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

Breakdown of other expenses and operating lease commitments	Actual 2020 \$000	Actual 2019 \$000
Legal, public relations and expert advice	204	176
IT Costs	248	172
Research	235	227
Other costs	235	206
Travel and communication	94	178
Board members fees	130	129
Rent	195	187
Depreciation	19	76
Amortisation	49	48
Audit fees – Financial statement audit	58	55
Total administration expenditure	1,467	1,454
Operating leases as lessee	Actual 2020 \$000	Actual 2019 \$000
Not later than one year	145	145
Later than one year and not later than two years	145	111
Later than two years and not later than five years	19	107
Total non cancellable operating leases	309	363

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

5. FUNDING EXPENDITURE

ACCOUNTING POLICY

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

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

Critical judgement in applying accounting policies

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

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

Total funding expenditure	Actual 2020 \$000	Actual 2019 \$000
Total funding approved	144,317	145,603
Less approved funds not utilised so written back	(725)	(658)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	3,253	199
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(2,575)	(2,950)
Total funding expenditure	144,270	142,194

Breakdown of funding expenditure and further information

Scripted funding expenditure	Actual 2020 \$000	Actual 2019 \$000
Scripted funding approved	40,623	44,502
Less approved funds not utilised so written back	(476)	(210)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	3,003	199
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(2,200)	(2,700)
Total Scripted funding expenditure	40,950	41,791
Factual funding expenditure	Actual 2020 \$000	Actual 2019 \$000
Factual funding approved	44,007	45,613
Less approved funds not utilised so written back	(206)	(367)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	250	–
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(375)	(250)
Total Factual funding expenditure	43,676	44,996

Platform funding expenditure	Actual 2020 \$000	Actual 2019 \$000
Radio New Zealand	42,606	39,856
Access, Student and other special interest radio	3,218	3,091
Pacific radio	4,140	3,430
HEIHEI	1,016	777
Captioning & Audio Description	2,950	2,950
NZ On Screen & AudioCulture	1,193	1,193
Total Platform funding expenditure	55,123	51,297
Less approved funds not utilised so written back	(10)	–
Total Platform funding expenditure	55,113	51,297
Music funding expenditure	Actual 2020 \$000	Actual 2019 \$000
Music funding approved	4,185	3,752
Less approved funds not utilised so written back	(30)	(78)
Total Music funding expenditure	4,155	3,674
Development and support funding expenditure	Actual 2020 \$000	Actual 2019 \$000
Development and support funding approved	379	439
Less approved funds not utilised so written back	(3)	(3)
Total Development and support funding expenditure	376	436

6. CASH AND CASH EQUIVALENTS

ACCOUNTING POLICY

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

Breakdown of cash and cash equivalents and further information	Actual 2020 \$000	Actual 2019 \$000
Cash	221	26
Call and short term deposits	3,718	5,149
Total cash and cash equivalents	3,939	5,175

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

7. INVESTMENTS

ACCOUNTING POLICY

Bank deposits

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

Breakdown of investments and further information	Actual 2020 \$000	Actual 2019 \$000
Term deposits	46,500	39,500
Total investments	46,500	39,500

The carrying value of term deposits approximates their fair value.

8. RECEIVABLES – OTHER

ACCOUNTING POLICY

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

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

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

Breakdown of other receivables and further information	Actual 2020 \$000	Actual 2019 \$000
GST refund	1,135	1,500
Other receivables	34	259
Receivables – other	1,169	1,759

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

9. PROPERTY, PLANT AND EQUIPMENT

ACCOUNTING POLICY

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

Additions

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

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

Disposals

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

Subsequent costs

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

The costs of day-to-day servicing of property, plant and equipment are recognised in the statement of comprehensive revenue & expense as they are incurred.

Depreciation

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

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

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

Impairment of non-financial assets

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

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

Capital commitments

There are no capital commitments as at 30 June 2020 (2019: Nil).

Breakdown of property, plant and equipment and further information

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
Cost					
Balance at 1 July 2018	270	109	44	298	721
Additions	6	–	–	–	6
Disposals	(8)	–	–	–	(8)
Balance at 30 June 2019	268	109	44	298	719
Balance at 1 July 2019	268	109	44	298	719
Additions	10	7	–	–	17
Disposals	–	–	–	–	–
Balance at 30 June 2020	278	116	44	298	736
Accumulated depreciation and impairment losses					
Balance at 1 July 2018	254	89	35	247	625
Depreciation	9	16	3	48	76
Eliminate on disposal	(8)	–	–	–	(8)
Balance at 30 June 2019	255	105	38	295	693
Balance at 1 July 2019	255	105	38	295	693
Depreciation	9	4	3	3	19
Eliminate on disposal	–	–	–	–	–
Balance at 30 June 2020	264	109	41	298	712
Carrying value					
At 30 June & 1 July 2018	16	20	9	51	96
At 30 June & 1 July 2019	13	4	6	3	26
At 30 June 2020	14	7	3	0	24

10. INTANGIBLE ASSETS

ACCOUNTING POLICY

Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

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

Amortisation

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

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

Acquired/developed computer software	5 years	20%
--------------------------------------	---------	-----

Breakdown of intangible assets and further information

Acquired computer software	Actual 2020 \$000	Actual 2019 \$000
Cost		
Balance at 1 July	321	321
Additions	–	–
Balance at 30 June	321	321
Accumulated amortisation and impairment losses		
Balance at 1 July	183	135
Amortisation	49	48
Balance at 30 June	232	183
Carrying value		
At 1 July	138	186
At 30 June	89	138

11. CREDITORS AND OTHER PAYABLES

ACCOUNTING POLICY

Short term payables are recorded at the amount payable.

Breakdown of creditors and other payables and further information	Actual 2020 \$000	Actual 2019 \$000
PAYE payable	29	29
Accrued expenses	128	108
Total creditors and other payables	157	137

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

12. EMPLOYEE ENTITLEMENTS

ACCOUNTING POLICY

Employee benefits

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

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

Breakdown of Employee entitlements and further information	Actual 2020 \$000	Actual 2019 \$000
Accrued salaries and wages	41	23
Annual leave	119	106
Total employee entitlements	160	129

13. FUNDING LIABILITIES

ACCOUNTING POLICY

Provision

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

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

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

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

Breakdown of funding liabilities and further information	Actual 2020 \$000	Actual 2019 \$000
Scripted	14,531	14,722
Factual	23,749	21,963
Platform	865	379
Music	4,295	3,309
Development & support	276	215
Total funding liabilities	43,716	40,588

Movements for each class of funding liabilities are as follows:

	Scripted \$000	Factual \$000	Platform \$000	Music \$000	Development & support \$000	Total \$000
Balance at 1 July 2019	14,722	21,963	379	3,309	215	40,588
Additional provisions made	41,426	43,882	55,123	4,185	379	144,995
Amounts used	(41,141)	(41,890)	(54,627)	(3,169)	(315)	(141,142)
Unused amounts reversed	(476)	(206)	(10)	(30)	(3)	(725)
Balance at 30 June 2020	14,531	23,749	865	4,295	276	43,716

14. RECONCILIATION OF NET SURPLUS TO NET CASH FROM OPERATING ACTIVITIES

	Actual 2020 \$000	Actual 2019 \$000
Net surplus from operations	1,828	3,945
Add non-cash items:		
Depreciation/amortisation	68	124
Total non-cash items	68	124
Add/(less) movements in working capital items:		
(Increase)/decrease in accounts receivable	341	(302)
Increase in GST payable	365	343
Increase in accounts payable (incl. employee entitlements)	51	79
Increase in funding liabilities	3,128	6,824
Net movement in working capital items	3,953	6,944
Net cash inflow from operating activities	5,781	11,013

15. CONTINGENT LIABILITIES

At 30 June 2020 we have contingent liabilities totaling \$2.68m (2019: \$3.36m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted as funding conditions are not yet fulfilled.

16. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

RELATED PARTY TRANSACTIONS

NZ On Air is controlled by the Crown.

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

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

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

Key management personnel compensation	Actual 2020 \$000	Actual 2019 \$000
Board Members Remuneration	130	129
Full-time equivalent members	0.16	0.1
Leadership Team Remuneration	970	1,030
Full-time equivalent members	5	5
Total key management personnel compensation	1,100	1,159
Total full time equivalent personnel	5.16	5.1

BOARD MEETING ATTENDANCE

NZ On Air Board meets 5 times per year plus a planning day, each meeting taking approximately 1 – 1.5 day. Individual pre meeting reading time is additional. 2 additional meetings took place in the 2020 year in response to COVID-19.

	July 19	September 19	December 19	February 20	March 20	April 20	May 20	June 20
R Harley	✓	✓	✓	✓	✓	✓	✓	✓
H Grattan	✓	✓	✓	✓	✓	✓	✓	✓
J McCay	✓	✓	✓	–	–	✓	✓	✓
L Clark	✓	✓	✓	✓	✓	–	✓	✓
P Broughton	✓	✓	✓	✓	✓	–	✓	–
S Aiono-Iosefa	n/a	✓	✓	✓	✓	✓	✓	✓

17. EVENTS AFTER BALANCE DATE

There were no significant events after balance date.

18. CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

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

	Actual 2020 \$000	Actual 2019 \$000
Financial assets measured at amortised cost		
Cash and cash equivalents	3,939	5,175
Debtors and other receivables	207	548
Investments – term deposits	46,500	39,500
Total financial assets measured at amortised cost	50,646	45,223
Financial liabilities measured at amortised cost		
Creditors and other payables	44,008	40,828
Total financial liabilities measured at amortised cost	44,008	40,828

19. FINANCIAL INSTRUMENT RISKS

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

CREDIT RISK

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

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

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

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

LIQUIDITY RISK

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2020/21 Crown funding in pre-scheduled installments on the first working day of each quarter from July 2020 to June 2021. In addition, at 30 June 2020 we hold call and term deposits that will mature within the 2020/21 financial year totaling \$50.218m (2019: \$44.649m).

We have funding liabilities of \$43.716m at 30 June (2019: \$40.588m). We expect these to be paid by 30 June 2021. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

20. CAPITAL MANAGEMENT

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

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

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

21. EXPLANATION OF SIGNIFICANT VARIANCES AGAINST BUDGET

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

Statement of comprehensive revenue and expense	Actual 2020 \$000	Budget 2020 \$000	Difference \$000	Explanation of significant variances \$000
Crown revenue	147,266	146,566	700	<i>Variance relates to:</i> <ul style="list-style-type: none"> • RNZ capital funding channeled through Treasury rather than NZ On Air (\$1,800) • Additional funding received for Paralympics coverage \$500 • Additional funding received for COVID-19 relief for screen productions \$2,000
Administration services	3,692	4,325	(633)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Staff costs below budget by \$194 due to staffing changes during the year in the leadership team with acting roles at lower rates than permanent roles • Technology costs below budget by \$98 due to timing of roll out of IT roadmap, affected by COVID-19 • Professional costs below budget by \$109 due to timing of strategic work and reviews • Other cost savings due to careful management
Funding expenditure	144,270	144,850	(580)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing differences in recognising Scripted and Factual funding commitments • Applications for events funded through the Industry Development Fund being delayed due to COVID-19

Statement of financial position	Actual 2020 \$000	Budget 2020 \$000	Difference \$000	Explanation of significant variances \$000
Total assets	51,894	37,056	14,838	Variance relates to: <ul style="list-style-type: none"> Cash and investment balances are \$15,069 higher than budget due to timing of drawdowns of funding commitments. Providers have required drawdowns later than anticipated in the budget.
Total liabilities	44,033	36,301	7,732	Variance relates to: <ul style="list-style-type: none"> Funding liabilities \$7,865 higher than budget due to timing differences as noted above.
Equity	7,861	755	7,106	Variance relates to: <ul style="list-style-type: none"> Opening equity \$4,903 higher than budget due to timing differences in the previous year. Net surplus for the year \$2,203 higher than budget for the reasons noted above.
Statement of cash flows	Actual 2020 \$000	Budget 2020 \$000	Difference \$000	Explanation of significant variances \$000
Net cash flows from operating activities	5,781	(1,368)	7,149	Interest and other receipts were \$580 higher than budget due to careful management of bank deposits and timing of television revenue, whilst payments to suppliers and employees and funded activities were \$6,304 lower than budget due to timing of drawdowns and careful management of the administration budget.
Net cash flows from investing activities	(7,017)	1,875	(8,892)	Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit.
Net increase/(decrease) in cash and cash equivalents	(1,236)	507	(1,743)	Net decrease compared with budget for the reasons noted above.

STATEMENT OF PERFORMANCE

for the year ended 30 June 2020

OVERVIEW

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

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

² The non-departmental output expense, Public Broadcasting Services, sits within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage.

FIGURE 1: Our Strategic framework against which we develop our activities

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

WHAT WILL WE DO?

KA AHA TĀTOU?

NZ On Air provides audiences with a wider range of creative content, and the sector with leadership, stability and opportunity. Our well-signalled and researched investment and development strategies ensure funding is targeted and effective in providing content and services for all New Zealanders.

INVESTMENT GOALS NGĀ UARA MŌ TE PŪTEA PENAPENA

WE USE THE NZ MEDIA FUND TO

 **SUPPORT QUALITY CONTENT**
GOAL 1

 **SUPPORT DIVERSE CONTENT**
GOAL 2

 **ENSURE DISCOVERABLE CONTENT**
GOAL 3

HOW WILL WE DO IT?

ME PĒHEA KIA OTI AI?

**OPERATING STRATEGIES
HE RAUTAKI MŌ NGĀ MAHINGA**
Use monitoring and research to provide useful advice and leadership to the sector and ensure the NZ Media Fund addresses changing public media needs.

Encourage collaboration in the sector to promote innovation and commitment to local content.

Consistently apply the nine investment principles outlined in the Funding Strategy.

Increase promotion of funded content to help audience discovery.

OUR PROMISE

TĀ MĀTOU OATI

INCLUSIVE
Content reflects our diverse communities

CLEARLY FOCUSED
On content outcomes

INFORMED CONTRIBUTORS
Public media experts

LOOKING FOR CONTINUAL IMPROVEMENT
Open to new ideas

RESPONSIBLE STEWARDS
Careful with public funds

FRIENDLY FACES
Collaborative and people-focused

POSITIVE
We love what we do

ECONOMIC CONTRIBUTORS
Actively consider economic growth goals

FAIR
Transparent and simple processes, fair to all

WHAT WE WILL ACHIEVE?

Ā MĀTOU WHĀINGA

IMPACTS

 **QUALITY**
NZ audiences enjoy well-made local media content that matters

 **DIVERSITY**
NZ audiences value local media content made for a range of communities

 **DISCOVERABILITY**
NZ audiences can find and appreciate local media content

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

FIGURE 2: Funding strategy summary



MEASURING WELLBEING – CULTURAL IDENTITY

PERFORMANCE INFORMATION

The statements in this section provide detailed results against targets, budgets and performance measures set out in our Statement of Performance Expectations for the year ending 30 June 2020. NZ On Air has one output, the New Zealand Media Fund, which comprises four funding streams.

IMPACT OF COVID-19

Although COVID-19 had an immediate and significant impact on the media and music industries, the impact on NZ On Air and our ability to deliver our funding activities was small. All staff were able to work remotely and

continue with business as usual. Planned and in-progress funding rounds progressed on time. We added one new “Rapid Response” funding round to fund a small number of projects which could be safely made and, in some cases, delivered during the lockdown period. We also received an additional \$2m in Crown funding for screen production relief to cover additional costs incurred by productions shut down or otherwise impacted by COVID-19.

Overall, there has been no significant impact on our performance results as at the end of June.

SUMMARY OF REVENUE AND EXPENDITURE

TABLE 1: Revenue and expenditure

		Actual 2019/20 \$000	Budget 2019/20 \$000	Actual 2018/19 \$000
Revenue				
Crown revenue		147,266	146,566	146,766
Other revenue		2,524	2,234	2,953
Total revenue		149,790	148,800	149,719
Output expenses				
	%			
New Zealand Media Fund investments	97.3	143,894	144,400	141,758
Industry development	0.3	376	450	436
Total funding	97.6	144,270	144,850	142,194
Administration services	2.4	3,692	4,325	3,580
Total output expenses	100	147,962	149,175	145,774

MEASURING IMPACT

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

TABLE 2: Impact Measures

	2019/20 Actual	2019/20 Target	2018/19 Actual	2017/18 Actual
Cultural vitality and vibrancy				
Strategic impact: Quality and Diversity				
Indicator: Public media is valued and contributes positively to belonging and different NZ cultural experiences				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	80%	75%	81%	74%
New Zealanders aware of our support for content like that content	69%	70%	69%	68%
New Zealanders agree that RNZ provides a valuable service to New Zealand ³	59%	70%	57%	57%
Percentage of completed productions of sufficient quality to be accepted for broadcast or uploading	99%	99%	99%	100%
NZ audiences appreciate the diversity of public media funded by NZ On Air	77%	75%	75%	73%
Content in more than 40 languages (including 9 Pacific) is funded	Achieved *(49 languages)	Achieved	Achieved *(49 languages)	Achieved *(51 languages)
Pacific people agree NiuFM and 531pi broadcast culturally relevant content	94.8%	75%	Biennial measure	89%
Percentage of NZ Music content on commercial radio: target agreed by the Minister of Broadcasting, Communications and Digital Media and the Radio Broadcasters Association	19.27%	20%	18.04%	13.94%
Percentage of NZ Music content on alternative radio	60.24% ⁴	At least 40%	53.61%	50.73%

*Including 9 Pacific languages

3 59% agree, 7% disagree and the remaining people were neutral or didn't know. The same survey also found that 75% of New Zealanders agree that it is important for New Zealand to have a public service broadcaster. Source: Colmar Brunton, RNZ Value Indices Report, August 2020. The survey was fully nationwide with a sample of 2001 people aged 18 years and over.

4 All the Student Radio Network stations have increased their New Zealand music content steadily across the last 2-3 years and this is reflected in the increased level of New Zealand music on alternative radio.

	2019/20 Actual	2019/20 Target	2018/19 Actual	2017/18 Actual
Cultural efficacy and competence				
Strategic impact: Discoverability				
Indicator: Professionally-made public media finds its audience and contributes to a quality cultural experience				
Percentage of first run ⁵ funded prime time (6pm to 10.30pm) content for TV achieving average audiences of 100,000 or higher (excludes on demand audiences)	58%	More than 50%	60%	58%
Percentage of funded content achieving more than 50,000 views in its first 6 months online ⁶	43% ⁷	More than 50%	51.9%	53%
Percentage of released singles from New Music Projects achieving at least 250,000 ⁸ online plays within 12 months ⁹	64.6%	60%	68.6%	66.66%
Percentage of singles from New Music Singles achieving at least 50,000 online plays within 12 months	58.5%	60%	56.0%	70.83%
Average number of NZ radio plays achieved by singles from New Music Projects within 12 months of release	710	750	New measure	
Average number of NZ radio plays achieved by singles from New Music Singles within 12 months of release	317	250	New measure	

5 Content not previously shown on TV.

6 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.

7 The overall result was impacted by relatively low numbers for most of the HEIHEI content. HEIHEI has recently moved from a standalone platform to the TVNZ OnDemand platform. Early indications are that this will result in this content being seen by a much larger number of children in the coming year.

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

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

MEASURING ACTIVITY

Table 3 sets out performance against our investment goals and primary operating strategy: *Consistently apply nine investment principles.*

Measures are all subject to our receiving sufficient quality applications.

TABLE 3: Funding measures

	2019/20 Actual	2019/20 Target	2018/19 Actual	2017/18 Actual
What we will do				
Our Investment Principles are followed for all funding decisions (cultural value, content balance, risk, competition, value for money, no duplication, leverage, partner capability, fairness)	100%	100%	100%	100%
A majority of the NZ Media Fund is invested in contestable content	61%	At least 55%	63%	64%
Percentage of production funding from the Scripted and Factual streams for targeted audiences including s36(1)(c) ¹⁰ of the Broadcasting Act 1989	40%	At least 25%	40%	34%
Percentage of total funded hours for Scripted and Factual content that is diverse ¹¹	72%	At least 60%	74%	38%
Number of mainstream music applications funded ^{12, 13}	159	At least 130	123	127
Number of niche music applications funded	102	At least 90	115	110
The number of average weekly hours of captioning and audio description broadcast will be at least:				
Captioning	382	300	347	322
Audio description	66	40	57	53
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio)	1,135	At least 1,020	1,222	1,497
The number of hours funded for features promoting NZ Music	2,477	At least 2,000 hours	2,529.5	2,322
Number of targeted development activities for NZ artists in conjunction with streaming platforms [estimated 3 streaming platforms involved]	1 ¹⁴	At least 3	New measure	

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

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

12 Music applications are a video, or a recorded song plus a video, or a music project generating 2-3 focus singles. We cannot separately forecast which type of application will be received.

13 The target and results are based on the total number of singles funded. Some applications, particularly projects, are for more than one single (usually 2-3).

14 Two planned development activities did not go ahead due to COVID-19.

Table 4 sets out core operating measures

TABLE 4: Operating measures

	2019/20 Actual	2019/20 Target	2018/19 Actual	2017/18 Actual
How we will do it (operating goals)				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
% of complete applications received by deadline determined at the next funding round	99.7%	99%	99%	99.7%
% of funding decisions notified to applicants within 5 working days of Board meeting	99%	99%	99%	100%
% of funding contracts correctly issued within 15 working days once conditions precedent are met	93% ¹⁵	99%	90%	97%
% of payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	99%	99%	99%	100%

¹⁵ We contracted external resource to help cover a period of high workload.

ANNUAL ORGANISATIONAL HEALTH AND CAPABILITY INDICATORS

We are a small entity of 20 staff. We rely on our staff being skilled, multi-functional and adaptable. We value fairness, equity and diversity, have formal good employer and personnel policies, and a commitment to equal employment opportunities. We measure ourselves against the key elements of the Human Rights Commission’s Good Employer framework.

The following tables provide human resource reporting.

TABLE 5: Staff profile – 100% response rate

	2019/20	2019/20 %	2018/19
Gender			
Female	12	60	13
Male	8	40	7
Ethnicity – our staff identify as:*			
Māori	1	4.5	1
Pacific Island	2	9	2
Asian	2	9	2
Pākehā	16	73	16
Other	1	4.5	1

Age profile Under 40 yrs 55%; over 40 yrs 45%

Disability profile No staff members reported a disability

Pay Gap Information Remuneration is based on ability and role size without any bias, including gender or ethnicity. An external strategic pay review was completed in 2019. This showed no anomalies between pay to different genders or ethnicities. Remuneration is based on job role, ability and performance. Using average pay information, the gender pay gap between male and female pay is 26% (male average higher than female). In 2019 it was -16% (female average higher than male). This fluctuation shows how small changes in staffing can impact statistics for a small organisation. For example, removing CE remuneration from the data results in a gender pay gap of 5% male higher than female. The ethnic pay gap between European males and Pacific females is not publicly reported as small numbers create privacy issues.

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

TABLE 6: Health and capability performance measures

Goal	Measure	2019/20 Actual	2019/20 Target	2018/19 Actual	2017/18 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	2	<3	5 ¹⁶	2
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	Next planned for 2020-21	Next planned for 2020-21	68% of positions assessed; other positions benchmarked against external data	Next planned for 2018/19
Staff are committed to the agency and its work	Staff engagement surveys conducted at least biennially; we aim to be in the top quartile of the cultural sector	Next planned for 2020-21 ¹⁷	Next planned for 2020-21	Survey to be conducted in 2019-20	Survey conducted in July 2017
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	Achieved	Achieved	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved. No instances	Achieved	Achieved. No instances	Achieved. No instances
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%

¹⁶ Five staff members left during the year mostly to follow promotions, three moving away or overseas. Exit interviews were positive about the employee's experience at NZ On Air.

¹⁷ Due to COVID-19 and change in CE, the next survey has been deferred to 2020-21.

LEADERSHIP, ACCOUNTABILITY AND CULTURE

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

RECRUITMENT, SELECTION AND INDUCTION

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

EMPLOYEE DEVELOPMENT, PROMOTION AND EXIT

We have a formal process for assessing performance, involving self-assessments, face to face meetings and feedback, and development plans. Although our size limits promotion options, it also means all staff need to be multi-functional and adaptable, providing opportunities to develop and broaden skills. During the year, four staff members were involved in the Treasury-led finance professionals’ development programme. Other areas of training focus on specific competency needs. Exit interviews are held with results being considered by the Senior Leadership Team.

FLEXIBILITY AND WORK DESIGN

We encourage work life balance through a flexible work environment which includes work from home options, and flexible start and finish times. All requests for changes in working hours are considered, taking into account the job size and impact on other positions. Staff have a professional assessment of their workspace when they start, after three years, or when there are substantial changes to their workspace.

REMUNERATION, RECOGNITION AND CONDITIONS

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

HARASSMENT AND BULLYING PREVENTION

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

SAFE AND HEALTHY ENVIRONMENT

NZ On Air takes its responsibility to provide a healthy and safe workplace seriously, supported by monthly meetings of the Health and Safety Team to review risks and actions. We have annual training on health and safety roles and responsibilities.

All staff are offered first aid training, with over 50% holding current certificates. An annual Shake-Out event was held in October 2019 to test emergency procedures. Both the Auckland and Wellington offices are equipped with earthquake supplies and equipment as well as comprehensive first aid supplies and an AED. All staff have ‘grab and go’ earthquake and disaster-preparedness kits. Support is available to staff and their immediate families through the Employee Assistance Programme; regular reminders are given about the availability of this service. Staff are also offered free annual flu vaccinations.

Health and Safety under COVID-19: NZ On Air, in consultation with co-tenants, the Broadcasting Standards Authority, responded to the varying COVID-19 alert levels with detailed plans to ensure safety of staff and adherence to government requirements and guidance. Our approach took into account staff physical safety such as physical distancing, together with the potential impact on mental wellbeing of our people. Regular and clear communication with the Board and staff were a critical part of this.



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FUNDING DETAILS FOR THE YEAR 2019/20

*Runaway Millionaires,
Fearless Productions
for TVNZ 1*

SCRIPTED AND FACTUAL STATISTICS

Total Scripted and Factual Statistics	Number of applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared with requested)	
	2019/20	2018/19	2019/20	2018/19	2019/20	2018/19	2019/20	2018/19	2019/20	2018/19
Approved	182	212	31%	30%	90,081,169	105,663,984	87,049,373	90,114,445	97%	85%
Cancelled	5	1	1%	0%	3,012,808	177,092	–	–	–	–
Declined	394	493	67%	70%	98,490,059	144,272,670	–	–	–	–
Deferred	2	1	0.5%	0%	1,362,725	398,742	–	–	–	–
Withdrawn	2	0	0.5%	0%	255,000	–	–	–	–	–
	585	707	100%	100%	193,201,761	250,512,488	87,049,373	90,114,445		

Decrease in submitted applications year on year 17%

Decrease in requested funding year on year 23%

*decrease is due to high volume of RNZ/NZ On Air Joint Innovation Fund applications in 2018/19

CONTENT FUNDING (SCRIPTED AND FACTUAL)

Percentages by primary platform provider

	2020 %	2019 %	2018 %	2017 %	2016 %	2015 %	2014 %	2013 %	2012 %	2011 %	2010 %
By primary platform provider*											
TVNZ	52	45	50	59	57	67	72	58	64	58	55
MediaWorks	23	21	21	24	26	20	13	32	29	36	39
Prime	5	6	9	9	11	10	11	7	3	3	2
HEIHEI	6	8	6	0	0	0	0	0	0	0	0
RNZ†	3	6	1	0	0	0	0	0	0	0	0
Māori TV	2	4	4	6	4	3	4	3	4	3	4
NZME	1	2	2	0	0	0	0	0	0	0	0
Stuff	3	1	1	0	0	0	0	0	0	0	0
Choice TV	0	1	1	0	0	0	0	0	0	0	0
Other	5	6	5	2	2	0	0	0	0	0	0
	100	100	100	100	100	100	100	100	100	100	100

* Several provider stats encompass multiple channels/platforms. Generally companies receiving over \$1m are shown individually

† includes balance of \$6m RNZ/NZ On Air Joint Innovation Fund (Budget 2018/19) projects funded in 2019/20

Other includes 11 different platforms

ACCESSIBILITY – FUNDED TV CAPTIONS AND AUDIO DESCRIPTION

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioned Hours Broadcast	Weekly Audio Description Hours Produced	Weekly Audio Description Hours Broadcast
2019/20	\$2,900,000	142	382	21	66
2018/19	2,950,000*	138	347	22	57
2017/18	2,800,000	140	322	22	53
2016/17	2,800,000	132	306	19	47
2015/16	2,800,000	139	300	20	40
2014/15	2,400,000	116	265	16	32
2013/14	2,800,000	105	251	12	26
2012/13	2,602,933	114	253	14	22
2011/12	2,491,053	113	247	0	13
2010/11	2,271,110	109	245	0	10

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

FACTUAL FUNDING

For the financial year 2019/20

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
CHILDREN	<i>K-Pop Academy</i>	HEIHEI	Greenstone TV	152	370,802
	<i>Putā Mōhio</i>	HEIHEI	August & Waititi t/a Kokko Media	180	340,766
	<i>Uke Can Do It!</i>	HEIHEI	Pop-Up Workshop	140	299,609
	<i>Young Riders 2</i>	HEIHEI	Greenstone TV	192	475,742
	<i>Brain Busters</i>	TVNZ 2	Whitebait Productions	3,750	2,825,000
	<i>Code Fun</i>	TVNZ 2	Pickled Possum Productions	300	498,863
	<i>Science On Ice</i>	HEIHEI	Whitebait Productions	40	120,000
	<i>What Now 2020</i>	TVNZ 2	Whitebait Productions	4,680	3,253,000
	<i>Creepy Crawly Cooking</i>	HEIHEI	The Gibson Group	90	249,000
	<i>Kea Kids News 2020/21</i>	Stuff.co.nz	Luke Nola & Friends	462	1,000,000
	<i>Kitchen Science 2</i>	HEIHEI	Greenstone TV	108	239,967
	<i>Wild Eyes Covid Missions</i>	NZ Herald	Wild Lab	5	19,140
Total				10,099	9,691,889
CURRENT AFFAIRS	<i>Munted</i>	Stuff.co.nz	Stuff	56	36,490
	<i>Hope In Hell</i>	Stuff.co.nz	Stuff	40	26,050
	<i>Tagata Pasifika 2020</i>	TVNZ 1	Sunpix	1213	1,781,974
	<i>Newshub Nation 2020</i>	THREE	MediaWorks TV	2,352	916,905
	<i>Newsroom Investigates 2</i>	Newsroom NZ	Newsroom NZ	90	311,396
	<i>Paakiwaha 2020</i>	Radio Waatea 603AM	UMA Broadcasting	5,760	75,000
	<i>Q + A With Jack Tame 2020</i>	TVNZ 1	TVNZ	1,936	846,000
	<i>The Hui 2020</i>	THREE	Great Southern Television	1,540	623,375
	<i>Local Democracy Reporting Year 2</i>	Various outlets	Radio New Zealand	0	1,500,000
Total				12,987	6,117,190

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
DEVELOPMENT	<i>Black Saturday</i>	Prime	Tikilounge Productions	0	15,000
	<i>Secrets From The Grave</i>	Prime	Pacific Screen	0	10,000
	<i>The Naki Hard</i>	THREE	Workparty	0	10,000
	<i>Forgotten Pacific</i>	Prime	Tikilounge Productions	0	12,500
	<i>David Lomas Investigates 2</i>	THREE	Warner Bros. Int. TV Production NZ	0	20,000
	<i>Black Magic</i>	TVNZ 1	Rogue Productions	0	15,000
	<i>Cry Of Whakaari</i>	THREE	Run Lola	0	7,067
	<i>Lease On Life</i>	Prime	Occasional Productions	0	7,500
	<i>NZ Wars Stories Of Waikato</i>		Great Southern Television	0	15,000
Total				0	112,067
DOCUMENTARY	<i>Anika Moa – Together Again</i>	TVNZ OnDemand	Rogue Productions	192	666,168
	<i>Cold Case 2</i>	TVNZ 1	Screentime New Zealand	352	1,042,207
	<i>Country Calendar 2020</i>	TVNZ 1	TVNZ	920	573,537
	<i>Demolition NZ 2</i>	Prime	Broadcast Media	220	319,150
	<i>Deported</i>	NZ Herald	Ponsonby Productions	400	179,999
	<i>Frame 2</i>	The Spinoff	Wrestler	72	283,000
	<i>Friend To The Friendless</i>	TVNZ 1	Production Shed TV	75	1,095,385
	<i>He'll Be Right</i>	Stuff.co.nz	Bird Of Paradise Productions	126	74,666
	<i>Help Is On The Way</i>	Prime	Whisky Tango Foxtrot	44	139,325
	<i>Breaking Silence</i>	Stuff.co.nz	Magnetic Pictures	96	217,585
	<i>Misconceptions</i>	NZ Herald	Digital Alchemist	60	156,742
	<i>Nine Bullets</i>	Stuff.co.nz	Frank Film	42	161,342
	<i>Our Air Force – Then & Now</i>	Prime	Homegrown Television	46	126,621
	<i>Recovery 29 (extended duration)</i>	Prime	Screentime New Zealand	70	30,008
	<i>Project Six</i>	TVNZ 1	Emmeline Pictures	67	1,078,741
	<i>Te Mana O Te Wai – The Power Of Water</i>	Newsroom NZ	Magpie Content Creation	45	180,734
	<i>The Definitive History Of New Zealand Hip Hop</i>	Mai FM	Mediaworks Radio	182	49,800

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
DOCUMENTARY cont.	<i>The Lost Children Of Aotearoa</i>	Māori Television	Awa Films	192	295,000
	<i>The Māori Economy</i>	Newsroom NZ	Hinge Productions	60	211,566
	<i>We Are One – the Mosque Attacks One Year On</i>	TVNZ 1	Paua Productions	66	219,185
	<i>Arranged 3</i>	THREE	Notable Pictures	352	730,530
	<i>Attitude 2020</i>	TVNZ 1	Attitude Pictures	868	1,934,400
	<i>Coastwatchers</i>	TVNZ 1	Aotearoa Media Collective	59	175,176
	<i>Go Further South</i>	Prime	Greenstone TV	900	445,220
	<i>K'Road Chronicles 2</i>	Stuff.co.nz	Magnetic Pictures	72	170,333
	<i>Living With Tourettes 3</i>	Prime	2B Media	264	511,000
	<i>Loading Docs: Revolution</i>	TVNZ OnDemand	Notable Pictures	48	171,745
	<i>Multi Nesians</i>	The Coconet TV	Tikilounge Productions	40	133,348
	<i>The Barber 2</i>	Māori Television	Black Iris	208	281,038
	<i>The Outliers</i>	Māori Television	Fire Fire	208	225,600
	<i>Whitiki!</i>	Māori Television	Scottie Douglas Productions	52	124,703
	<i>Youth Wings</i>	The Spinoff	Hexwork Productions	60	175,880
	<i>Paradise Soldiers</i>	TVNZ 1	Magnetic Pictures	59	166,784
	<i>Ake, Ake, Ake</i>	Māori Television	Scottie Douglas Productions	156	348,781
	<i>Kī Mai Āe</i>	TVNZ 1	Great Southern Television	184	262,454
	<i>National Treasures</i>	TVNZ 1	Pango Productions	180	615,082
	<i>The Māori In Me</i>	Prime	Cabrikaan Productions	44	105,356
	<i>The Walkers</i>	TVNZ 2	Hi Mama	135	311,805
	<i>Aotearoa Without Action</i>	The Spinoff	Hexwork Productions	70	366,013
	<i>Centrepont</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	88	1,116,450
	<i>Collapse</i>	Stuff.co.nz	Stuff	240	55,220
	<i>Cowland</i>	Re:	TVNZ	132	345,650

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
DOCUMENTARY cont.	<i>Forgotten Pacific</i>	Prime	Tikilounge Productions	88	700,000
	<i>The NZ-VR Project – South</i>	NZ Geographic	Kowhai Media	120	378,861
	<i>On The Rag 2</i>	The Spinoff	Hexwork Productions	160	238,529
	<i>Patrick Gower On.... 2</i>	THREE	Ruckus Media	88	435,000
	<i>The Brains Trust</i>	NZ Herald	NZME. Publishing	48	150,968
	<i>The Naki Hard</i>	THREE	Workparty	176	556,985
	<i>The Negotiators 2</i>	Māori Television	Tawera Productions	182	329,980
	<i>Voyage Back To The Future</i>	Prime	Frame Up Films	135	666,667
	<i>Cry Of Whakaari</i>	THREE	Pencil Productions	44	203,605
	<i>Hikoi Long Shadow Of The March</i>	Newsroom NZ	Hinge Productions	56	199,863
	<i>Inside Outside</i>	Attitude Live	Attitude Pictures	60	205,624
	<i>Scratched Aotearoa's Lost Sporting Legends 2</i>	The Spinoff	Hex Work t/a The Spinoff	60	201,136
	<i>Sex & Prejudice</i>	RNZ	Notable Pictures	120	173,404
	<i>Young And...</i>	TVNZ OnDemand	TVNZ	120	350,000
	<i>Sound Check</i>	Re:	Four and Five Films	15	59,000
	<i>The Night Shift</i>	Fairfax – Stuff	Stuff	30	4,316
Total				9,248	20,727,267
EVENT	<i>Tokyo 2020 Paralympics</i>	TVNZ 1	TVNZ	8,640	375,000
	<i>Anzac Day 2020 – An Act Of Remembrance</i>	TVNZ 1	Screentime New Zealand	60	98,000
	<i>New Zealand International Comedy Gala 2020</i>	TVNZ 2	Augusto	147	121,662
	<i>The Red Carpet Attitude Awards 2020</i>	TVNZ 1	Attitude Pictures	44	144,815
Total				8,891	739,477

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
INFORMATION	<i>Kids – An Instruction Manual With Nigel Latta</i>	TVNZ 1	Ruckus Media	138	595,382
	<i>The Side Eye 2</i>	The Spinoff	Hex Work t/a The Spinoff	72	45,522
	<i>Christmas 2019</i>	NewstalkZB	Christian Broadcasting Association	918	29,955
	<i>Easter 2020</i>	NewstalkZB	Christian Broadcasting Association	648	25,181
	<i>Fresh 2020</i>	TVNZ 2	Tikilounge Productions	805	1,734,630
	<i>Real Life With John Cowan 2020</i>	NewstalkZB	Christian Broadcasting Association	1,056	36,632
	<i>Rural Delivery 2020</i>	TVNZ 1	Showdown Productions	230	155,246
	<i>The Nutters Club 2020</i>	NewstalkZB	The Key To Life Charitable Trust	4,410	80,830
	<i>Hongi To Hāngi – And Everything In Between...</i>	TVNZ 1	Great Southern Television	132	190,251
	<i>The Check Up 2</i>	TVNZ 1	Great Southern Television	220	590,102
	<i>Artist In Residence – A Pantograph Punch Podcast</i>	The Pantograph Punch	The Pantograph Punch	150	54,600
	<i>Minoi Minoi</i>	TheCoconet.tv	Tikilounge Productions	66	48,575
	<i>You Got This!</i>	TVNZ 2	Warner Bros. Int. TV Production NZ	180	139,971
Total				9,025	3,726,877
NEWS/CURRENT AFFAIRS	<i>The Detail 2020</i>	Newsroom NZ	Newsroom NZ	4,600	549,777
Total				4,600	549,777
REGIONAL MEDIA	<i>Frank – Changing South 2</i>	Stuff.co.nz	Frank Film	110	339,977
	<i>Haukāinga 2019/20</i>	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	3,840	200,000
	<i>Local Focus 2019/20</i>	NZ Herald	Very Nice Productions	960	400,000
	<i>Southern Lens</i>	Crux	Crux	231	200,000
	<i>The South Today 2019/2020</i>	Allied Press	Allied Press	768	400,000
Total				5,909	1,539,977
Total				60,759	43,204,521

Where development projects have no platform listed they have been supported through the Diverse development stream
Excludes RNZ/NZ On Air Joint Innovation Fund projects. See pg 85

SCRIPTED FUNDING

For the financial year 2019/20

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
CHILDREN	<i>Island Of Mystery</i>	HEIHEI	Adrenalin	72	360,291
	<i>Norbert And Mylo 3</i>	HEIHEI	Loud Mouth Productions	20	71,270
	<i>The Drawing Show 2</i>	HEIHEI	Mukpuddy	52	260,000
	<i>The Vloggingtons 2</i>	HEIHEI	Yoozoo	80	496,319
	<i>Tumeke Space S1: Part 1</i>	HEIHEI	Mukpuddy	110	492,500
	<i>Welcome To Cardboard City 2</i>	HEIHEI	Vinewood t/a Foundation Animation	30	251,850
	<i>Yap-Trap</i>	HEIHEI	Sad Patrol	30	129,171
	<i>Suzy & Friends 2020</i>	Various Stations	Treehut	2,385	136,000
	<i>Darwin And Newts 3</i>	TVNZ 2	Darwin and Newts	324	1,000,000
	<i>Morgan Lives In A Rocket House</i>	TVNZ 2	Fuzzy Duckling	182	285,208
	<i>George And Me 3</i>	HEIHEI	Attitude Pictures	14	205,260
	<i>Jandal Burn 2</i>	HEIHEI	Mukpuddy	50	308,900
	<i>Tales Of Nai Nai 2</i>	HEIHEI	Mini Monster Productions	100	500,000
	<i>The Adventures Of Tinka Lalala And The Magic Moana</i>	HEIHEI	Tikilounge Productions	40	207,500
<i>Kiri And Lou 3</i>	TVNZ 2	Kiri And Lou	130	1,200,000	
Total				3,619	5,904,269
CHILDREN'S DRAMA	<i>The Legend Of The Bone Tiki</i>	TVNZ 2	Arama Pictures	132	1,000,000
Total				132	1,000,000

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
COMEDY	<i>7 Days 2020</i>	THREE	MediaWorks TV	276	568,500
	<i>Standup Aotearoa</i>	TVNZ 2	TVNZ	88	74,802
	<i>Darryl: A Coast To Coast Story (additional)</i>	TVNZ OnDemand	Brown Sugar Apple Grunt Productions		2,500
	<i>Educators 2</i>	TVNZ OnDemand	South Pacific Pictures	150	1,009,999
	<i>Golden Boy 2</i>	THREE	MediaWorks TV	176	1,034,808
	<i>Mean Mums 2</i>	THREE	South Pacific Pictures	192	1,080,000
	<i>Taskmaster New Zealand</i>	TVNZ 2	Kevin & Content	440	734,953
	<i>Frickin' Dangerous Bro On The Road</i>	TVNZ OnDemand	Kevin & Content	176	434,612
	<i>Good Grief</i>	TVNZ OnDemand	Brown Sugar Apple Grunt Productions	60	500,000
	<i>Dai's House Party</i>	THREE	Kevin & Content	132	250,383
Total				1,690	5,690,557
DEVELOPMENT	<i>Wall</i>		Lisa Chatfield	0	25,000
	<i>Bad Mary</i>	TVNZ OnDemand	Screentime New Zealand	0	5,000
	<i>Jupiter Park</i>		Piki Films	0	25,000
	<i>The Bad Seed 2</i>	TVNZ 1	South Pacific Pictures	0	20,000
	<i>The Cove</i>		Amaru Road	0	22,440
	<i>The Feijoa Club 2</i>	HEIHEI	Brown Sugar Apple Grunt Productions	0	20,000
	<i>Basic Training</i>	Prime	Augusto	0	25,000
	<i>Exes</i>	TVNZ OnDemand	Kevin & Content	0	5,000
	<i>Mother Tongues</i>		Uhz t/a WAYFR	0	18,000
	<i>The Healer</i>	Prime	The Gibson Group	0	10,000
	<i>Tsunami</i>	TVNZ 1	Fearless Productions	0	15,000
	<i>Vegas (advanced)</i>	TVNZ 2	Greenstone TV	0	15,000
	<i>Young Blood</i>		Flat3 Productions	0	25,000
	<i>Princess Of Chaos (additional)</i>	TVNZ 1	Flat3 Productions	0	4,000
	153	TVNZ 1	Screentime New Zealand	0	10,000

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
DEVELOPMENT cont.	<i>The Snowman And The Queen</i>	THREE	Warner Bros. Int. TV Production NZ	0	10,000
	<i>Exes (additional)</i>	TVNZ OnDemand	Kevin & Content	0	8,000
	<i>Vegas (2nd advanced)</i>	TVNZ 2	Greenstone TV	0	8,000
	<i>The Exceptional Squad 2</i>	HEIHEI	Pango Productions	0	20,000
	<i>Anthology Series</i>	TVNZ 2	TVNZ	0	39,500
Total				0	329,940
DRAMA	<i>Head High</i>	THREE	South Pacific Pictures	264	3,883,000
	<i>One Lane Bridge</i>	TVNZ 1	Great Southern Television	264	5,470,000
	<i>The Tender Trap</i>	TVNZ 1	Greenstone TV	90	2,263,476
	<i>Take</i>	THREE	Screentime New Zealand	90	2,193,993
	<i>Westside 6</i>	THREE	South Pacific Pictures	380	6,951,881
	<i>Black Hands</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	220	5,547,740
	<i>Muru</i>	THREE	Jawbone Pictures	90	200,000
	<i>Poppy</i>	TVNZ 1	Poppy Pictures	90	200,000
	<i>Someday Stories 2020</i>	Stuff.co.nz	Connected Media Trust	60	200,000
	<i>Aitu</i>	Prime	Tikilounge Productions	60	660,000
	<i>48 Hours Lockdown</i>	TVNZ 2	Timpson Films	95	35,000
<i>Inside</i>	Prime	Luminous Beast	96	92,901	
Total				1,799	27,697,991
Total				7,240	40,622,757

Where development projects have no platform listed they have been supported through the Diverse development stream
 Excludes RNZ/NZ On Air Joint Innovation Fund projects. See pg 85

MUSIC FUNDING

For the financial year 2019/20

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS	<i>SWIDT</i>	Swidt	17,822
	<i>Anna Coddington</i>	Loop Media	30,000
	<i>Avantdale Bowling Club</i>	Years Gone By	25,500
	<i>Don McGlashan</i>	Doncorp	30,000
	<i>Mikey Dam</i>	Richmond Music	19,000
	<i>Mitch James</i>	Sony Music Entertainment	22,000
	<i>Paige</i>	Sony Music Entertainment	22,000
	<i>Rei</i>	Kog Mastering	30,000
	<i>Soaked Oats</i>	The Label NZ	30,000
	<i>Wax Chattels</i>	Flying Nun Records	21,070
	<i>Daily J</i>	DAILY J	30,000
	<i>French for Rabbits</i>	French For Rabbits	17,160
	<i>Hollie Smith</i>	Soundsmith Records	30,000
	<i>Navy</i>	Dryden Street	30,000
	<i>Stan Walker</i>	Sony Music Entertainment	30,000
	<i>Church & AP</i>	MTCO	30,000
	<i>Flamingo Pier</i>	Success Ain't t/a WORLDPEACE.FYI	30,000
	<i>Fly My Pretties</i>	Loop Media	30,000
	<i>JUPITER</i>	JUPITER	22,000
	<i>L.A.B.</i>	Loop Media	30,000
	<i>LEISURE</i>	Goldie Management	30,000
	<i>Lontalius</i>	MTCO	30,000
	<i>Merk</i>	Merk Music	10,000

Contract Type	Project Name	Producer	NZ On Air Funding
	<i>Raiza Biza</i>	Jessica Bourke	30,000
	<i>SACHI</i>	Richmond Music	30,000
	<i>Toi</i>	Tunes Of I	22,000
	<i>Troy Kingi</i>	Troy Kingi	22,000
	<i>Devilskin</i>	DEVILSKIN	14,000
	<i>IMUGI 이무기</i>	Success Ain't t/a WORLDPEACE.FYI	14,000
	<i>JessB</i>	Jessica Bourke	22,000
	<i>L.A.B.</i>	Loop Media	30,000
	<i>Lee Mvtthews</i>	Stratton Kapow t/a Twice The Hype	29,371
	<i>MISS JUNE</i>	Miss June	14,000
	<i>OPENSIDE</i>	CRS Music Management	14,000
	<i>Shapeshifter</i>	Shapeshifter NZ	22,000
	<i>TEEKS</i>	Sony Music Entertainment	30,000
	<i>The Feelers</i>	Music Management Inc	20,000
	<i>Melodownz</i>	Universal Music New Zealand	28,000
	<i>Niko Walters</i>	Universal Music New Zealand	30,000
	<i>Poetik</i>	1979 Management	22,000
	<i>Robinson</i>	Dryden Street	30,000
	<i>Saski</i>	Saski Music	30,000
	<i>The Chills</i>	Martin Phillipps	30,000
	<i>Theia</i>	NicNak Media	25,680
	Total		1,105,603

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS	<i>Captain Festus McBoyle's Travellin' Variety Show</i>	Richard Barwell	10,000
	<i>Claudia Robin Gunn</i>	Little Wild Music	10,000
	<i>Deano Yipadee</i>	Yipadee Entertainments	10,000
	<i>Kath Bee</i>	Kath Bee	5,760
	<i>Moe & Friends</i>	Pop Up Workshop	5,000
	<i>Suzy Cato</i>	Treehut	10,000
	<i>Turanga Merito And The Voices Of Takaro Tribe</i>	Cinco Cine Film Productions	4,999
	<i>Anika Moa – Songs For Bubbas 3</i>	Homespun	10,000
	<i>Chris Sanders</i>	Angel Star Publishing House	10,000
	<i>Fleabite</i>	Robin Nathan	6,500
	<i>Judi Cranston – Kindy Rock</i>	Famous Fish Music	10,000
	<i>Levity Beet</i>	Levity Beet	10,000
	Total		102,259

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC FEATURE	<i>UnderTheRadar</i>	Caught Live Video Series	36,400
	<i>Coup De Main</i>	Coup De Main x NZ On Air Zine	7,500
	<i>NZ Musician</i>	NZM Engage	25,000
	<i>Sniffers</i>	SLEPT ON/OVERRATED	29,000
	<i>Hex Work t/a The Spinoff</i>	The Final Mix	55,773
	<i>Rockquest Promotions</i>	Smokefreerockquest & Smokefree Tangata Beats	50,000
	<i>95bFM New Music Features</i>	95bFM New Music Features	40,000
	Total		243,673
	Station	Content Title	NZ On Air Funding
	<i>Base FM</i>	Base FM 2020	120,000
	<i>George FM</i>	The Profile 2020	30,000
	<i>Mai FM</i>	Backyard Beats 2020	60,000
	<i>More FM</i>	Wired 2020	50,000
	<i>Pulzar FM</i>	Pulzar FM 2020	60,000
	<i>Radio Hauraki</i>	NZME Locals Only 2020	300,000
	<i>RNZ</i>	Resound 2020	130,000
	<i>The Edge</i>	Uncover Discover 2020	60,000
	<i>The Most FM</i>	The Most FM 2020	60,000
	<i>The Rock</i>	Kiwi Rock Soundcheck 2020	50,000
	<i>The Audience</i>	The Audience	28,462
	Total		948,462
	Total		1,192,135

	Platform	Content Title	NZ On Air Funding
MUSIC EVENT	<i>THREE</i>	Vodafone New Zealand Music Awards 2019	182,000
Total			182,000
			NZ On Air Funding
NZ MUSIC PROMOTION	<i>Music Digital</i>		68,814
	<i>Music Advertising</i>		31,594
	<i>New Tracks</i>		726
	<i>NZ Music Month</i>		11,499
	<i>Plugger Promotions</i>		73,680
	<i>Radioscope</i>		17,000
Total			203,313

MUSIC SINGLES

Artist and Song	Artist and Song	Artist and Song	Artist and Song
0800 – <i>Instant Simulation</i>	Bleeders – <i>Darkness Falls</i>	Earth Tongue – <i>Astonishing Comet</i>	Jamie Mcdell – <i>Worst Crime ft. Robert Ellis</i>
78 District – <i>Vieni E Balla</i>	Cassie Henderson – <i>Burns Brighter</i>	Ed Waaka – <i>Revolution</i>	Jamie Mcdell – <i>Poor Boy ft. Tom Busby</i>
Abby Wolfe – <i>Held By You</i>	Cassie Henderson – <i>Tainted</i>	Edy – <i>Let Me In ft. Various Artists</i>	Jarna – <i>I'm Fine</i>
Abby Wolfe – <i>Take It Slow</i>	Cecily – <i>Awake</i>	Fade The Public – <i>Unfair ft. Pnc & Pt</i>	Jason Kerrison – <i>I Will If You Will</i>
Adam Snow – <i>Daffodils</i>	Cecily – <i>Red Flags</i>	Foley – <i>Cola</i>	Jed Parsons – <i>She's The One</i>
Alae – <i>Frozen In LA</i>	Chaii – <i>Light Switch</i>	Foundation – <i>Start Love Over</i>	Jed Parsons – <i>Playstation & Porn</i>
Alayna – <i>Glowing</i>	Chaii – <i>Night Owl</i>	Fred – <i>Polyamorous</i>	Jenny Mitchell – <i>Travelling Bones</i>
Alien Weaponry – <i>Tangaroa</i>	Chaii – <i>Wow</i>	General Fiyah – <i>Crazy Cruel</i>	Jessb – <i>Bullseye</i>
Alimit – <i>Inanay The Tribut ft. Jagarizzar X Tiddas</i>	Chubby Fly – <i>Big Deal ft. Hooks</i>	George – <i>Same Things</i>	Jordan Gavet – <i>Do Better</i>
Anthem – <i>Joy ft. Marley Sola & David Ware</i>	Connor Mac – <i>See Through</i>	Gino October – <i>No Hook</i>	Jordan Gavet – <i>Hesitation</i>
Anthonie Tonnon – <i>Entertainment</i>	Connor Mac – <i>Spacemen</i>	Gino October – <i>Too Many Days, Too Many Nights</i>	Joseph & Maia – <i>Amsterdam</i>
Arlo Mac – <i>Ease My Mind</i>	Connor Mac – <i>Stay With Me Now</i>	Ha The Unclear – <i>Strangers In Elevators</i>	Juwan – <i>Home</i>
Arlo Mac – <i>Shifter</i>	Coridian – <i>Rite Of Passage</i>	Hans Pucket – <i>Bankrupt</i>	Katie Thompson – <i>It Ain't Easy</i>
Ashley Alexander – <i>Lunar Phase</i>	Dallas Tamaira – <i>No Flowers</i>	Harry Parsons – <i>Good Time</i>	Kaylee Bell – <i>Home</i>
Ashley Alexander – <i>Lying</i>	Dan Sharp – <i>The Way That You Used To</i>	Hawkins – <i>Can't Leave It Alone</i>	Kaylee Bell – <i>Trying Not To Love You</i>
Ashy – <i>Don't Need Love</i>	David Dallas – <i>Type Of</i>	Hiiata – <i>Soul</i>	Kiko – <i>Awaha</i>
Ashy – <i>Ego</i>	Death And The Maiden – <i>Waratah</i>	Indyah – <i>What You Saying</i>	King Sweeties – <i>Tonight We Could Go Out Dancing</i>
Beachware – <i>The Arcade</i>	Deena Kaiaruna – <i>A Normal Day</i>	Indyah – <i>That Night</i>	Kora – <i>Weekend (Working Class Boogie)</i>
Being. – <i>I Don't Believe In Love</i>	Deva Mahal – <i>Stand In</i>	Israel Starr – <i>Beat You Down</i>	Kora – <i>Secret Lover</i>
Being. – <i>Me & All My Friends</i>	Die! Die! Die! – <i>Dead Trees</i>	Iva Lamkum – <i>Don't Mind If I Do</i>	Lee Mvttthews – <i>Don't Say It ft. Prin</i>
Bella Kalolo – <i>Ends Of The Earth</i>	Die! Die! Die! – <i>I Seek Misery</i>	Ives. – <i>All Night Long</i>	Leo – <i>Merrygoround</i>
Ben Woods – <i>Body Rhyme</i>	Diggy Dupé – <i>Hype</i>	Ives. – <i>Fallin' For You</i>	Lepani – <i>Breathe</i>
Bexy – <i>Love Like The Movies</i>	Dirty Pixels – <i>Julipa</i>	lybzee & lybzay – <i>Does She Really Want Me?</i>	Lepani – <i>Next To Me</i>
Bexy – <i>Stay The Night</i>	Dog Power – <i>Cab Driver</i>	Jamie Mcdell – <i>Dream Team</i>	Lil Rae – <i>Too Much Fun Pt. 2</i>
Black Smoke Trigger – <i>You Can Have It All</i>	Dual – <i>Running Around My Head</i>		Lilly Carron – <i>Superhuman</i>
	Dual – <i>What Do You Say?</i>		

Artist and Song

Lomez Brown – *Feel The Motion*
 Lost Tribe Aotearoa – *Wicked Man*
 Lou'Ana – *Love Bind*
 Lou'Ana Whitney – *Feel This*
 Lou'Ana Whitney – *Wolves*
 Louis Baker – *Overdrive*
 Luke Buda – *Who Would Want To Be Lonely*
 Mal – *Say/Ne Pehe Mai*
 Marina Davis – *Le Ava/Matagi*
 Marley Sola – *Lift Your Head High*
 Marlin's Dreaming – *Outwards Crying*
 Maxwell Young – *Dread*
 Mazbou Q – *Your Shine ft. Kevin Posey*
 Mck – *Better ft. Wells*
 Mck – *Muse*
 Merk – *Deep Dive*
 Milly Tabak & The Miltones – *Honest Woman*
 Milly Tabak & The Miltones – *Liven Up The Night*
 Missy – *Petty*
 Mo Muse – *All The Kids*
 Mo Muse – *Flying*
 Molly Devine – *Call Me Up*
 Nadia Reid – *Hold It Up*
 Navy – *Mad At You*

Artist and Song

Nomad – *She's Getting Away*
 Pacific Heights – *405 ft. Chaii & Kings*
 Paddy Echo – *Still Fall For You*
 Princess Chelsea – *Why Do I Feel*
 Prins – *Magnetic*
 Raggadat Cris – *Foki Mai*
 Razé – *Jump*
 Ryan Fisherman – *Observation*
 Sally – *Just Kids*
 Sam Cullen – *1000X*
 Sam V – *Ain't Slowin' Down ft. Lion Rezz & Juwan*
 Sam V – *Cruisin' ft. Bkidd*
 Samson Squad – *Taku Vaine*
 Sapphire Matāfai – *Dilemma*
 Sema – *Real*
 Shayna – *Alchemy ft. Rei*
 Shepherd's Reign – *Aiga (Toe Fo'l)*
 Shepherd's Reign – *Le Manu*
 Silas Futura – *Precious*
 Tazman Jack – *Myself*
 Tazman Jack – *Real*
 Team Dynamite – *Dragonfruit ft. Louis Baker*
 Team Dynamite – *Who*
 The Beths – *Dying To Believe*
 The Beths – *I'm Not Getting Excited*

Artist and Song

The Beths – *Jump Rope Gazers*
 The Mitis – *See You Again*
 The Peacekeepers – *Hot Thing*
 There's A Tuesday – *Piñata Head*
 There's A Tuesday – *Sound Of The Stars*
 Thomas Oliver – *Friendly Fire*
 Thomston – *Los Angeles*
 Tj Taotua – *You And I*
 Toi – *Thinking Too Much*
 Tone6 – *Another Level Of Emotion*
 Tree – *Afio Ane Loa*
 Trei – *Magma ft. Jabz Mc*
 Trei & Tiki – *Space & Time ft. Dub Fx*
 Troy Kingi – *All Your Ships Have Sailed*
 Tunes Of I – *Get Up*
 Valkyrie – *Good Thing*
 Vallé – *Trip Advisor*
 Vilette – *Angle*
 Vilette – *Curious*
 Wax Chattels – *Efficiency*
 Wells – *Depressed*
 Womb – *Used To Be*
 Zac Taylor – *Letting You Go*
 Zac Taylor – *Stay In The Night*

PLATFORM FUNDING

For the financial year 2019/20

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
PACIFIC MEDIA	Pacific Media Network	National Pacific Radio Trust	3,950,000
	Samoa Capital Radio	Siufofoga o le Laumua Trust	190,000
	Total		4,140,000
ACCESS RADIO CAPITAL	VoxPops	Kinga VoxPop	48,600
	Radio Active Capital Fund	Radio Active FM	3,545
	Radio Control Capital Fund	Massey University Students Association	1,432
	Total		53,577
ACCESS RADIO STATION	accessmedia.nz (various stations)	Waikato Community Broadcasting	67,512
	Access Radio Taranaki	Access Radio Taranaki Trust	200,000
	Arrow FM	Access Radio Wairarapa Charitable Trust	150,000
	Coast Access Radio	Coast Access Radio Trust	155,000
	Free FM	Waikato Community Broadcasting	250,000
	Fresh FM	Tasman Broadcasting Trust	180,000
	Manawatū People's Radio	Manawatū Access Radio Charitable Trust	184,000
	Otago Access Radio	Hills Radio Trust	178,000
	Plains FM	The Canterbury Communications Trust	235,000
	Planet FM	Access Community Radio Auckland Inc	250,000
	Radio Kidnappers	Radio Kidnappers Charitable Trust	200,000
	Radio Southland	Southland Community Broadcasters Charitable Trust	185,000
	Wellington Access Radio	Wellington Access Broadcasting Society Inc	235,000
	Total		2,469,512

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
STUDENT RADIO	95bFM	Campus Radio BFM	220,000
	Radio Active	Radio Active NZ	140,000
	Radio Control	Massey University Students Association	75,000
	Radio One	Otago University Students Association	120,000
	RDU 98.5FM	RDU 98.5FM	140,000
	Total		695,000
CAPTIONING & AUDIO DESCRIPTION	TV Captioning & Audio Description 2019/20	Media Access Charitable Trust (Able)	2,950,000
	Total		2,950,000
NZ ON SCREEN & AUDIO CULTURE	NZ On Screen And AudioCulture 2019/20	Digital Media Trust	1,193,000
	Total		1,193,000
HEIHEI	HEIHEI 2019/20	TVNZ	865,501
	HEIHEI Games Solution	Gamelab t/a Gamefroot	150,925
	Total		1,016,426
RNZ	RNZ 2019/20	Radio New Zealand	42,606,000
	Total		42,606,000
TOTAL PLATFORM FUNDING			55,123,515

RNZ/NZ ON AIR JOINT INNOVATION FUND

Funding Type	Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Diverse Journalism	DOCUMENTARY	<i>Conversations With My Immigrant Parents (additional)</i>	RNZ	Uhz t/a WAYFR	270	3,745
		<i>He Kākano Āhau (additional)</i>	RNZ	Ursula Grace Films	196	2,000
		<i>Conversations With My Immigrant Parents 2</i>	RNZ	Uhz t/a WAYFR	240	103,133
Signature Projects	INFORMATION	<i>The Citizen's Handbook Election Special</i>	RNZ	Kevin & Content	27	67,866
General*	DOCUMENTARY	<i>The Living Flowerwall</i>	RNZ	Vanishing Point Studio	0	121,200
		<i>Widows Of Shuhada</i>	RNZ	The Canterbury Communications Trust	240	99,361
		<i>This Is Us</i>	RNZ	Disorient Pictures	12	58,372
		<i>The Service</i>	RNZ	RNZ	200	20,000
Management Fee	MANAGEMENT FEE	<i>RNZ/NZ On Air Joint Innovation Fund Management Fee</i>	N/A	Radio New Zealand	0	327,103
Total					1,185	802,780

*Funded following a special call out for projects to commemorate the March 15 terror attacks

ADDITIONAL ONE-OFF FUNDING 2019/20

Contract Type	Genre	Programme/Content Name	Platform	Producer	Minutes	NZ On Air Funding
FACTUAL	CHILDREN	<i>Kea Kids News 2020/21</i>	Stuff.co.nz	Luke Nola & Friends	462	1,000,000
	CURRENT AFFAIRS	<i>Local Democracy Reporting Year 2</i>	Various outlets	Radio New Zealand	–	1,500,000
	NEWS/CURRENT AFFAIRS	<i>The Detail 2020</i>	Newsroom NZ	Newsroom NZ	4,600	549,777
	DOCUMENTARY	<i>Aotearoa Without Action</i>	The Spinoff	Hexwork Productions	70	366,013
		<i>Cowland</i>	Re:	TVNZ	132	345,650
		<i>Forgotten Pacific</i>	Prime	Tikilounge Productions	88	700,000
MUSIC	Focus Round	<i>New Music Pasifika</i>	Various	Various artists		192,000
	Single – boosted rounds	<i>New Music Single</i>	Various	Various artists		207,831
	Music Features	<i>Rockquest/Tangata Beats content</i>	NZME	Rockquest Promotions		50,000
	Project – boosted rounds	<i>New Music Project</i>	Various	Various artists		105,603
Total one-off funding in 2019/20 year						5,016,874

SCREEN SECTOR COVID-19 RELIEF FUND

Funding Type	Content Title	Primary Platform Owner	Producer	Amount Approved
FACTUAL	<i>Brain Busters</i>	TVNZ	Whitebait Productions	75,000
	<i>Code Fun</i>	TVNZ	Pickled Possum Productions	13,748
	<i>Project Six</i>	TVNZ	Emmeline Pictures	22,350
	<i>The Check Up 2</i>	TVNZ	Great Southern Television	31,200
	<i>The Māori Economy</i>	Newsroom NZ	Hinge Productions	32,180
RNZ/NZ On Air JOINT Innovation Fund	<i>Protecting Paradise</i>	RNZ	Fisheye Films	22,900
SCRIPTED	<i>Aitu</i>	Sky Network TV	Tikilounge Productions	37,700
	<i>Black Hands</i>	TVNZ	Warner Bros. Int. TV Production NZ	360,580
	<i>Black Hands</i>	TVNZ	Warner Bros. Int. TV Production NZ	16,870
	<i>Mystic</i>	TVNZ	Libertine Pictures	30,578
	<i>Wellington Paranormal 2</i>	TVNZ	New Zealand Documentary Board	4,800
	<i>Westside 6</i>	Mediaworks TV	South Pacific Pictures	256,881
Total funding allocated				904,787
Remaining amount to be carried forward				1,095,213

SPECIAL FOCUS AUDIENCES

The following tables group together content intended for 'Special Focus Audiences' that is also included under Scripted, Factual and Music Funding.

CHILDREN'S

Funding Type	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
FACTUAL	<i>K-Pop Academy</i>	HEIHEI	Greenstone TV	152	370,802
	<i>Putā Mōhio</i>	HEIHEI	August & Waititi t/a Kokko Media	180	340,766
	<i>Uke Can Do It!</i>	HEIHEI	Pop-Up Workshop	140	299,609
	<i>Young Riders 2</i>	HEIHEI	Greenstone TV	192	475,742
	<i>Brain Busters</i>	TVNZ 2	Whitebait Productions	3,750	2,825,000
	<i>Code Fun</i>	TVNZ 2	Pickled Possum Productions	300	498,863
	<i>Science On Ice</i>	HEIHEI	Whitebait Productions	40	120,000
	<i>What Now 2020</i>	TVNZ 2	Whitebait Productions	4,680	3,253,000
	<i>Creepy Crawly Cooking</i>	HEIHEI	The Gibson Group	90	249,000
	<i>Kea Kids News 2020/21</i>	Stuff.co.nz	Luke Nola & Friends	462	1,000,000
	<i>Kitchen Science 2</i>	HEIHEI	Greenstone TV	108	239,967
	<i>Wild Eyes Covid Missions</i>	NZ Herald	Wild Lab	5	19,140
	Total			10,099	9,691,889
SCRIPTED	<i>Island Of Mystery</i>	HEIHEI	Adrenalin	72	360,291
	<i>Norbert And Mylo 3</i>	HEIHEI	Loud Mouth Productions	20	71,270
	<i>The Drawing Show 2</i>	HEIHEI	Mukpuddy	52	260,000
	<i>The Vloggingtons 2</i>	HEIHEI	Yoozoo	80	496,319
	<i>Tumeke Space S1: Part 1</i>	HEIHEI	Mukpuddy	110	492,500
	<i>Welcome To Cardboard City 2</i>	HEIHEI	Vinewood t/a Foundation Animation	30	251,850
	<i>Yap-Trap</i>	HEIHEI	Sad Patrol	30	129,171
	<i>Suzy & Friends 2020</i>	Various Stations	Treehut	2,385	136,000
	<i>Darwin And Newts 3</i>	TVNZ 2	Darwin and Newts	324	1,000,000
	<i>Morgan Lives In A Rocket House</i>	TVNZ 2	Fuzzy Duckling	182	285,208
	<i>George And Me 3</i>	HEIHEI	Attitude Pictures	14	205,260
	<i>Jandal Burn 2</i>	HEIHEI	Mukpuddy	50	308,900

Funding Type	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
SCRIPTED cont.	<i>Tales Of Nai Nai 2</i>	HEIHEI	Mini Monster Productions	100	500,000
	<i>The Adventures Of Tinka Lalala And The Magic Moana</i>	HEIHEI	Tikilounge Productions	40	207,500
	<i>Kiri And Lou 3</i>	TVNZ 2	Kiri And Lou	130	1,200,000
	<i>The Legend Of The Bone Tiki</i>	TVNZ 2	Arama Pictures	132	1,000,000
Total				3,751	6,904,269
MUSIC KIDS PROJECT	<i>Captain Festus McBoyle's Travellin' Variety Show</i>		Richard Barwell	n/a	10,000
	<i>Claudia Robin Gunn</i>		Little Wild Music	n/a	10,000
	<i>Deano Yipadee</i>		Yipadee Entertainments	n/a	10,000
	<i>Kath Bee</i>		Kath Bee	n/a	5,760
	<i>Moe & Friends – Cutting Shapes Remix</i>		Pop-Up Workshop	n/a	5,000
	<i>Suzy Cato</i>		Treehut	n/a	10,000
	<i>Turanga Merito and the voices of Takaro Tribe</i>		Cinco Cine Film Productions	n/a	4,999
	<i>Anika Moa – Songs For Bubbas 3</i>		Homespun	n/a	10,000
	<i>Chris Sanders – 2019 Project</i>		Angel Star Publishing House	n/a	10,000
	<i>Fleabite – 2019 Project</i>		Robin Nathan	n/a	6,500
	<i>Judi Cranston – Kindy Rock</i>		Famous Fish Music	n/a	10,000
	<i>Levity Beet – 2019 Project</i>		Levity Beet	n/a	10,000
	Total				–
Total				13,850	16,698,417

MĀORI

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
FACTUAL	CHILDREN	<i>Putā Mōhio</i>	HEIHEI	August & Waititi t/a Kokko Media	180	340,766
	CURRENT AFFAIRS	<i>Paakiwaha 2020</i>	Radio Waatea 603AM	UMA Broadcasting	5,760	75,000
		<i>The Hui 2020</i>	THREE	Great Southern Television	1,540	623,375
	DEVELOPMENT	<i>NZ Wars Stories Of Waikato</i>		Great Southern Television	45	15,000
	DOCUMENTARY	<i>The Lost Children Of Aotearoa</i>	Māori Television	Awa Films	192	295,000
		<i>The Māori Economy</i>	Newsroom NZ	Hinge Productions	60	211,566
		<i>Whitiki!</i>	Māori Television	Scottie Douglas Productions	52	124,703
		<i>Ake, Ake, Ake</i>	Māori Television	Scottie Douglas Productions	156	348,781
		<i>The Negotiators 2</i>	Māori Television	Tawera Productions	182	329,980
		<i>Kī Mai Āe</i>	TVNZ 1	Great Southern Television	184	262,454
		<i>The Māori In Me</i>	Prime	Cabrikan Productions	44	105,356
		<i>The Walkers</i>	TVNZ 2	Hi Mama	135	311,805
		<i>Hikoi Long Shadow Of The March</i>	Newsroom NZ	Hinge Productions	56	199,863
		<i>National Treasures</i>	TVNZ 1	Pango Productions	180	615,082
	INFORMATION	<i>Hongi To Hāngi – And Everything In Between...</i>	TVNZ 1	Great Southern Television	132	190,251
	REGIONAL MEDIA	<i>Haukāinga 2019/20</i>	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	3,840	200,000
	Total				12,738	4,248,982

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
RNZ/NZ ON AIR JOINT INNOVATION FUND – DIVERSE	DOCUMENTARY	<i>He Kākano Āhau</i>	RNZ	Ursula Grace Films	196	2,000
Total					196	2,000
SCRIPTED	CHILDRENS	<i>Island Of Mystery</i>	HEIHEI	Adrenalin	72	360,291
		<i>The Legend Of The Bone Tiki</i>	TVNZ 2	Arama Pictures	132	1,000,000
	DRAMA	<i>Muru</i>	THREE	Jawbone Pictures	90	200,000
Total					294	1,560,291
MUSIC		<i>New Music Singles by Māori artists funded (23 in 2020, 21 in 2019)</i>				184,000
		<i>New Music Projects by Māori artists funded (15 in 2020, 7 in 2019)</i>		15 New Music Projects with 40 released songs by Māori artists		397,840
		<i>New Music Kids Projects by Māori artists funded (2 in 2020, nil in 2019)</i>				14,999
		<i>Backyard Beats on Mai FM (base on 50% Māori)</i>				30,000
Total Music						626,839
Total Māori audience funding					13,228	6,438,112

PACIFIC

Funding Type	Genre	Programme Name	Broadcaster	Producer	Minutes	NZ On Air Funding
FACTUAL	CURRENT AFFAIRS	<i>Tagata Pasifika 2020</i>	TVNZ 1	Sunpix	1213	1,781,974
	DEVELOPMENT	<i>Black Saturday</i>	Prime	Tikilounge Productions	88	15,000
		<i>Forgotten Pacific</i>	Prime	Tikilounge Productions	88	12,500
	DOCUMENTARY	<i>Multi Nesians</i>	The Coconet TV	Tikilounge Productions	40	133,348
		<i>Forgotten Pacific</i>	Prime	Tikilounge Productions	88	700,000
	INFORMATION	<i>Fresh 2020</i>	TVNZ 2	Tikilounge Productions	805	1,734,630
		<i>Minoi Minoi</i>	TheCoconet.tv	Tikilounge Productions	66	48,575
Total					2,388	4,426,027
SCRIPTED	DRAMA	<i>Aitu</i>	Prime	Tikilounge Productions	60	660,000
Total					60	660,000
PLATFORM	PACIFIC		Niu FM & 531 pi	National Pacific Radio Trust		3,950,000
			Samoa Capital Radio	Siufofoga o le Laumua Trust		190,000
Total Platform						4,140,000
MUSIC		48 New Music Singles by Pacific Island artists funded	NB: This includes the 24 New Music Pasifika round songs			384,000
		5 New Music Projects by Pacific Island artists funded	5 New Music Projects generating 12 singles by Pacific Island artists			119,822
		Backyard Beats on Mai FM (base on 50% Pacific)				30,000
Total Music						533,822
Total Pacific audience funding					2,448	9,759,849

INDUSTRY DEVELOPMENT FUND

For the financial year 2019/20

Contract Type	Programme Name	Producer	NZ On Air Funding
AWARDS	<i>Show Me Shorts 2019</i>	Show Me Shorts Film Festival Trust	3,000
	<i>APRA Silver Scroll Awards 2019</i>	APRA	10,000
	<i>Waiata Māori Music Awards 2019</i>	Waiata Māori Awards Charitable Trust	10,000
	<i>WIFT NZ Awards 2020</i>	WIFT NZ Incorporated	7,000
	<i>Doc Edge Awards 2020</i>	The Documentary New Zealand Trust	10,000
	<i>Taite Music Prize 2020</i>	Independent Music NZ (IMNZ)	10,000
	<i>Voyager Media Awards 2020</i>	Newspaper Publishers' Association	10,000
	<i>NZ Radio Awards 2020</i>	Radio Broadcasters Association	3,750
	<i>Pacific Music Awards 2020</i>	Pacific Music Awards Trust	24,000
	Total		87,750
CONFERENCES	<i>SPADA Conference 2019</i>	Spada	15,000
	<i>Big Screen Symposium 2020</i>	J & A Productions	30,000
	<i>Doc Edge Forum 2020</i>	The Documentary New Zealand Trust	15,000
	<i>Māoriland Film Festival 2020</i>	Māoriland Charitable Trust	4,000
	<i>NZ Game Developers Conference 2020</i>	NZ Game Developers Association Inc	10,000
	<i>NZ Web Fest 2020</i>	NZ Web Fest	10,000
	Total		84,000

Contract Type	Programme Name	Producer	NZ On Air Funding
DEVELOPMENT	<i>The NZ Music Producer Series 2019</i>	Greg Haver	10,000
	<i>Going Global Music Summit 2019</i>	Independent Music NZ (IMNZ)	2,000
	<i>Pitch To Page</i>	Pan-Asian Screen Collective Inc	7,640
	<i>Doc Edge Clinics 2020</i>	The Documentary New Zealand Trust	15,000
	<i>Preventing Sexual Harassment In NZ's Screen Industry</i>	Screen Women's Action Group Trust	100,000
	<i>Producer Training Initiative (PASC)</i>	Pan-Asian Screen Collective Inc	12,940
	<i>WeCreate 2020</i>	WeCreate Incorporated	10,000
	<i>NZ Music Regional Upskilling Seminar 2020</i>	Music Managers Forum	10,000
	<i>SongHubs Auckland 2020</i>	APRA	25,000
	<i>Going Local 2020</i>	Independent Music NZ (IMNZ)	4,500
	<i>Spotify Joint fund – Spotify Contribution</i>	Spotify Australia Pty	10,000
	<i>Spotify Joint Fund – 0800</i>	Metro Records	2,000
	<i>Spotify Joint Fund – Hans</i>	Han Ju Kim	2,000
	<i>Spotify Joint Fund – Jenny Mitchell</i>	Jenny Mitchell Music	2,000
	<i>Spotify Joint fund – Levyne</i>	Sophie Bialostocki (Levyne)	2,000
	<i>Spotify Joint fund – Marley Sola</i>	Marley Sola	2,000
	<i>Spotify Joint fund – Randa</i>	Mainard Larkin	2,000
	<i>Spotify Joint fund – RIIKI</i>	Raquel Abolins Reid T/A Riiki	2,000
	<i>Spotify Joint fund – Rob Ruha</i>	Rob Ruha	2,000
	<i>Spotify Joint fund – SORRENTO</i>	Marika Hodgson	2,000
	<i>Spotify Joint fund – Tomorrow People</i>	Quaver Entertainment	2,000
	Total		227,080
Total			398,830

NGĀ MIHI KUA TAE MAI

THE ACCOLADES



JESSICA'S TREE

**BEST TV OR
WEBSERIES (GOLD)**

NEW YORK FESTIVALS –
FILM AND TV AWARDS 2020

MELANIE REID, NEWSROOM 'NZ'S OWN TAKEN GENERATION'

BEST NEWS STORY/SCOOP

VOYAGER MEDIA AWARDS 2019

RUNAWAY MILLIONAIRES

**BEST CAMERAWORK (GOLD),
BEST TV MOVIE (SILVER),
BEST SCREENPLAY (BRONZE)
AND BEST DIRECTION (BRONZE)**

NEW YORK FESTIVALS – FILM AND TV AWARDS 2020

THE BAD SEED

BEST DRAMA (SILVER)

NEW YORK FESTIVALS –
FILM AND TV AWARDS 2020

HE KĀKANO AHAU, RNZ

**BEST PODCAST –
EPISODIC**

VOYAGER MEDIA AWARDS 2019

TOBY MORRIS

**THE SIDE EYE/THE SPINOFF,
CARTOONIST OF THE YEAR**

VOYAGER MEDIA AWARDS 2019

STUFF CIRCUIT, 'INFINITE EVIL'

**BEST TV/VIDEO
DOCUMENTARY**

VOYAGER MEDIA AWARDS 2019

AARON SMALE, 'A POOR OUTCOME'

**FEATURE WRITER OF
THE YEAR – LONG FORM**

VOYAGER MEDIA AWARDS 2019

ANNABELLE LEE-MATHER, THE HUI

**EDITORIAL EXECUTIVE
OF THE YEAR**

VOYAGER MEDIA AWARDS 2019

EDUCATORS

**BEST STREAMING
COMEDY (BRONZE)**

NEW YORK FESTIVALS –
FILM AND TV AWARDS 2020

VERMILION

**BEST ENSEMBLE, JENNIFER
WARD-LEALAND TE ATAMIRA
– BEST ACTRESS**

LOS ANGELES FILM AWARDS 2019

NZHERALD.CO.NZ, 'FIGHTING THE DEMON'

**BEST INNOVATION IN
DIGITAL STORYTELLING**

VOYAGER MEDIA AWARDS 2019



A ROUND OF APPLAUSE

NZ On Air-supported artists dominated at the 2019 Music Awards with Benee, Avantdale Bowling Club, The Beths, Tomorrow People, Randa, Tali, Jenny Mitchell, Villainy and Bailey Wiley taking out the lion's share of the Tuis.

Of the **top five finalists** in the 2019 APRA Silver Scroll, all five were songs from NZ On Air-supported Singles or Projects – Benee, Tiny Ruins, The Beths, Avantdale Bowling Club and winner Aldous Harding.

Nine of the 10 finalists for the 2020 Taite Music Prize were from NZ On Air-supported works.

HE MAHERE TĀ NGATA DIRECTORY

OUR STAFF

NZ On Air has a small team of 20, most located in Wellington with three in Auckland.

Chief Executive – Cameron Harland

Executive Assistant – Hilaire Carmody

Head of Funding – Amie Mills

Associate Head of Funding (Applications) – Glenn Usmar

Associate Head of Funding (Business Affairs) – Benedict Reid

Business Affairs Assistant – Conall Aird

Funding Advisor – Anna Currie

Funding Advisor – Nicole Rex

Funding Advisor – Steven Gannaway

Head of Music – David Ridler

Music Promoter (Platforms) – Jeff Newton

Music Promoter (Content) – Ash Wallace

Funding Advisor – Hayley Dingwall

Head of Corporate Services – Clare Helm

Associate Head of Corporate Services – Hui-Ping Wu

Assistant Accountant – Lisa Han

Assistant Accountant – Nick Sodergard

Receptionist/Administrator – Rebecca Morgan

Head of Communications – Allanah Kalafatelis

Communications Advisor – Sophie Howard

Our main office is in Wellington, co-located with the NZ Film Commission and the Broadcasting Standards Authority, sharing some of our facilities and a staff member with the BSA.

CONTACT US

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