

Annual REPORT

2011

NZ On Air / Irirangi Te Motu

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PART ONE

Our year

Our investments helped create some outstanding local content for New Zealand audiences. Television programmes, songs, music videos, programming for commercial radio and regional television, support for Radio New Zealand and community radio, and online projects, have all led to improved diversity on the airwaves. We choose our projects carefully, both to meet the requirements of the Broadcasting Act and to align with our values: **innovation, diversity** and **value for money**.

The year saw our Christchurch stakeholders dealing with the tragedy of the earthquakes.

We made a special effort to ensure Christchurch's stories were recorded and preserved for all New Zealanders and to support our stakeholders as they began the process of recovery.

We were also able to bring coverage of the Pike River Memorial Service to the rest of New Zealand.



RDU mobile broadcast studio, Christchurch

Highlights

Ngā Taumata

Innovation

Wairua Auaha

The **Platinum fund** produced exceptional television drama and documentary programmes at the same time as it helped extend the range of current affairs.

This year we funded the highest number of new and returning television drama and comedy shows for a decade.

Our music programme was changed radically as we introduced **MakingTracks** and strengthened our international promotions focus on Australia.

We also had some wonderful **music success** stories. The Naked & Famous and Brooke Fraser triumphed overseas. Breakthrough artists such as Ladi6, Avalanche City, Junica, and Six60 hit the local scene with #1 airplay singles.

Diversity

Ngā Rerenga

Tiki Tour was launched, a sparkling new daily programme for preschoolers on TV2

Twelve **access radio** stations now provide a broadcasting voice for a multitude of communities in New Zealand.

Niu FM joined the NZ On Air family in July 2011 in a new partnership. This move will help us evaluate the full range of broadcast content for Pacific audiences, one of the fastest growing communities in the country.

After many years advocacy by the sector, the time and technology was finally right to bring **audio description** to vision-impaired television audiences in partnership with TVNZ.

Value for money

Hunga Motuhake

A small team efficiently administers a significant amount of public funding.

Our funded projects are carefully assessed to ensure no slippage: all funded projects go to air.



Tiki Tour

Who we are

Ko Mātou Noa Enei

NZ On Air is an independent funding agency. We play a key role in the broadcast and music sectors by investing in a colourful range of cost-effective local content for different New Zealand audiences.

We are a champion of New Zealand content – an informed and stable contributor in the midst of significant environmental change. Our funded activities demonstrably add to the sum and variety of local content on many different platforms.

As technology advances and audiences fragment it is more important than ever that our agency maintains the resources,

influence, expertise and focus to promote and develop local content effectively. We work closely with content creators, production businesses, broadcasters and Government and ensure that all our funded content goes to air.

Our functions are set out in the Broadcasting Act 1989. Our main focus is on serving different audiences, but job creation and skills development are also positively impacted through our work. We invest in a complex and important sector comprising hundreds of small and medium-sized entities. In turn, those entities employ thousands of creative and technical professionals. Many leverage our investment with extra third party and foreign revenue.

Mission

We champion local content through skilful investment in quality New Zealand broadcasting.

Kia tuku pūtea hei tautoko hei whakatairanga hoki i ngā kōrero pāho o Aotearoa.

Our values have been constant over time –

Innovation *Wairua Auaha* encouraging new ideas, creativity and quality production standards.

Diversity *Ngā Rerenga* in projects, people and platforms: promoting difference and competition to support the best ideas for the widest range of New Zealanders.

Value for money *Hunga Motuhake* making sure cost-effective projects are enjoyed by significant numbers of people.



Board members left to right:
Nicole Hoey, Michael Glading,
Ross McRobie, Stephen McElrea,
Caren Rangī, Neil Walter

Chair's introduction

He Kupa Whakataki nā te Rangatira



My primary acknowledgement this year must be to our friends and colleagues based in Christchurch. Few, if any, New Zealanders have not been affected by Canterbury's earthquakes. Our broadcast and music industry colleagues have been hit particularly hard, ranging from those involved in the dreadful collapse of the CTV building to others still battling with considerable personal and professional disruption as Christchurch dusts itself off and rises to the challenge of rebuilding.

TVNZ, MediaWorks, Radio New Zealand and The Radio Network, all with badly affected premises and with many staff facing considerable personal hardship, did an outstanding job broadcasting information to the nation. Thanks to the power of the broadcast medium, the country could clearly appreciate the scale of the devastation and the challenges facing the people of Canterbury. Community station Plains FM was able to talk to its diverse communities in various languages and provide a vital service. Staff at the Sound Archives/ Ngā Tāonga Korero made sure that the broadcasts during that period were captured, helping ensure that future generations will have a clear appreciation of the scale of this disaster.

We made several visits to Christchurch after the February earthquake to meet with stakeholders and find out how best to help. Most just need flexibility for project delivery: a few needed small grants to help them develop new business plans or operating processes. Naturally they also want to tell the stories of their region.

In a break from our usual policy we funded coverage of a special earthquake recovery concert, just as we had earlier in the year agreed to meet the broadcast cost of the Pike River memorial service. In one of the most ingenious proposals, we supported student radio station RDU to create a mobile studio based in a horse float after their studios at Canterbury University were destroyed. If the people can't come to a studio, the studio can come to the people.

And of course we invested in programmes which will provide in-depth coverage of the earthquakes, their aftermath and the recovery.

The team at Whitebait Productions deserves particular mention for the achievement in broadcasting a *What Now* programme shortly after the February earthquake as a memorial to their two crew members killed in the collapse of the CTV building. As the

year improved, Whitebait Productions went on to celebrate 30 years of their outstanding *What Now* programme. We extend our warmest congratulations to all past and present programme personnel who have contributed to this highly creative company.

Two significant NZ On Air projects came to fruition this year. More results of our Platinum fund investments began to be delivered, heralding spectacular success for one-off and short run drama in particular. We also completed the redesign of our music funding schemes, launching a new way of supporting Kiwi music in the form of *MakingTracks* and refocusing our international music promotion on Australia. Brendan Smyth and his team deserve particular credit for their work in this area.

I want to express my appreciation to the Board of NZ On Air for an excellent year's work. Members bring considerable expertise to the Board table and, without exception, contribute a lot of their own time to the Board's work. We were sorry to farewell Deputy Chair Murray Shaw during the year, but were then pleased to welcome former radio broadcaster Ross McRobie in August 2011.

Chief Executive Jane Wrightson continues to lead a highly professional and hard working team and the Board is grateful for their commitment. Our colleagues in the Ministry for Culture and Heritage again gave us valuable support throughout the year.

Finally, I wish to record NZ On Air's gratitude to the Minister of Broadcasting, Hon. Dr. Jonathan Coleman, for his continuing support for our work.

Neil Walter CNZM
Chair



Television investments

Te Pouka Whakaata

\$84 million

This year has seen a remarkable range of quality programming become popular with New Zealand audiences. Three prime time drama series screened successfully on TV One, TV2 and TV3, no mean feat in itself, and the Platinum fund significantly added to diversity. The in-depth *Q + A* and *The Nation* provided important political insight in an election year. All this comes in an environment of financial constraint and ever-changing technology options.

Innovation

NZ On Air works continuously to bring fresh ideas to the screen. The Platinum fund has helped us support important but higher cost and higher risk programming. This year we helped create a rare opportunity for long-form documentary. *The Story Strand* (working title), commissioned by TV3, will involve year-long longitudinal studies into four of the country's major social investments. These long-form documentaries will seek to provide insight and analysis that is often difficult to realise in documentary programmes with a shorter production cycle.

Figure 1. Hours of funded television by genre

	2011*	2010*	2009	2008	2007	2006	2005	2004	2003	2002	2001
Drama/Comedy	121.5	104	102	92	103	89	103	108	108	109	112
Documentary/Information	133	213	99	123	104	131	107	109	109	116	139
Children/Young People	468	410	445	401	490	497	395	436	436	372	325
Special Interest/Other	261.5	205	181	188	212	253	419	298	298	282	312
Total	984	932	827	804	909	1,024	1,100	951	951	879	888

* Includes Platinum fund investments



The impacts of the Christchurch earthquakes in September 2010 and February 2011 are being tackled in three documentary projects. *A Shocking Reminder*, which we supported immediately following the first quake in September, was extended to two hours after the February disaster and will screen on Prime in 2012. Christchurch programme makers Virginia Wright and Veronica McCarthy will tell the story from both personal and scientific perspectives. *Five Days In The Red Zone*, (pictured), a one hour programme for TV One, followed the experiences of a Police rural drink drive team called into Christchurch on the night of 22 February. We also assisted with funding for a documentary feature film, principally supported by the NZFC. *When A City Falls* is being produced and directed by Christchurch filmmaker Gerard Smyth and will screen on TV3.



Significant new service for people with visual impairment. We fully funded a pilot audio description service for blind and sight impaired TV One audiences, an initiative only recently possible with the transition from analogue broadcasting to digital. Audio description allows people with visual impairment to follow and appreciate television programmes more closely by providing an audio track that describes the non verbal on-screen action in between the normal audio of a programme. Audio description was first applied to *Coronation Street*, the programme most often nominated by this audience. Subsequent additions to the lineup, introduced as resources allowed, included the drama *Nothing Trivial* and various feature films.

Diversity

Three popular drama series were screened during the year, each aimed at different audiences. The first series of TV One's *Nothing Trivial* launched to an excellent response, a second series of TV3's *The Almighty Johnsons* was supported after the first was well received, and a fourth series of the lively *Go Girls* was funded for TV2. We occasionally co-invest in feature films to help extend the range of drama on television, and this year assisted with financing for *Mr Pip* and *Two Little Boys*.

The impetus in comedy has been building for some time too. We've seen new episodes of programmes like *A Night At The Classic* and *7 Days* help develop new opportunities for performers. We are now looking at scripted comedy again, this year supporting *Hounds*, set among the greyhound racers of Mangere.

We also want to extend the range of prime-time popular factual series by adding programmes that need extra research to tell a quality story. This year they included *Surviving Modern Medicine*, *Global Radar* and *Breaking The Cycle* (looking at Māori and Pacific obesity) alongside established favourites like *What's Really In Our Food?*, *Missing Pieces* and *Country Calendar*.

We extended our support of special interest programming with the new series *NZ Stories* for TV One. The series tells stories of communities across the country and covers everything from wood chopping, supergrans running courses for people on the breadline, an ex-Navy man who is a midwife, and a look behind the scenes of the Womad Festival. As we continue to look for new approaches, at year end we sought proposals for a series to look at wider ethnic and minority communities and their contribution to New Zealand society.

Our Arts and Culture funding backed a second series of the very popular *Secret Lives Of Dancers*, featuring dancers from the Royal NZ Ballet, as well as coverage of *Band Together: Concert for Canterbury* and the *Waiata Māori Music Awards*.

Around a quarter of our television funding is for programmes made for younger audiences. These ranged from *What Now*, *Sticky TV* and *The Erin Simpson Show* to *Kiwi Flyer*, a rare children's feature film. We were also delighted to be able to support *Tiki Tour*, a new series for preschoolers.



North

Value for money

The television medium delivers the biggest audiences for screen production.

Figure 2: Top 25 funded programmes July 2010 – June 2011

Rank	Programme title	Channel	Number of episodes	Average number of viewers All 5+
1	<i>North</i>	TV One	10	683,800
2	<i>National Bank Country Calendar 2010</i>	TV One	8	631,300
3	<i>The Investigator Special</i>	TV One	1	626,400
4	<i>Hyundai Country Calendar 2011</i>	TV One	16	626,000
5	<i>The Politically Incorrect Guide To Teenagers</i>	TV One	8	533,800
6	<i>Coasters</i>	TV One	7	524,900
7	<i>Outrageous Fortune</i>	TV3	18	519,100
8	<i>Sunday Theatre – Topp Twins</i>	TV One	1	518,400
9	<i>Sunday Theatre – Bloodlines</i>	TV One	1	475,900
10	<i>NZ Detectives</i>	TV One	3	436,200
11	<i>5 Days In The Red Zone</i>	TV One	1	423,700
12	<i>How The Other Half Lives</i>	TV One	8	412,700
13	<i>Situation Critical</i>	TV One	7	405,800
14	<i>Stolen: The Baby Kahu Story</i>	TV3	1	400,700
15	<i>Sunday Theatre – Bloodlines (R)</i>	TV One	1	395,600
16	<i>Family Feuds</i>	TV One	8	391,800
17	<i>Comedy Christmas Cracker</i>	TV2	1	389,000
18	<i>Sunday Theatre – Spies And Lies</i>	TV One	1	388,100
19	<i>AotearoHA (R)</i>	TV3	1	381,600
20	<i>Sunday Theatre – What Really Happened: Waitangi</i>	TV One	1	371,100
21	<i>Sunday Theatre – Nights In The Garden Of Spain</i>	TV One	1	366,400
22	<i>The Investigator</i>	TV One	5	357,900
23	<i>What's Really In Our Food? (R)</i>	TV3	7	353,900
24	<i>What's Really In Our...?</i>	TV3	8	350,300
25	<i>Go Girls</i>	TV2	13	348,300

Source: A C Nielsen

To make sure funded programmes go to air, we avoid waste by requiring a broadcaster commitment before a producer can apply to us. We also require broadcasters to contribute a fair licence fee towards the cost of the production. For prime time programmes a broadcaster's contribution is higher and more than they would pay to buy an equivalent programme from overseas. For off peak programmes, such as children's programmes, our investment is higher to reflect a higher social but lower commercial value.

Our contestable funding system focuses on finding the best ideas. We 'tier' broadcasters so that the majority of money goes to the channels with the biggest audiences, but we do not set funding targets for individual broadcasters. Recently there has been some interest in allocations by channel so this year we have set out broadcaster funding percentages over 21 years.

Figure 3: TV funding percentages by producer and broadcaster

TV funding percentages by producer and broadcaster																						
By Broadcaster	2011	2010	2009	2008	2007	2006	2005	2004	2003	2002	2001	2000	1999	1998	1997	1996	1995	1994	1993	1992	1991	1990
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
TVNZ	58	55	58	65	60	65	74	75	80	80	72	73	83	66	78	70	60	56	75	77	78	76
MediaWorks	36	39	32	29	33	30	26	25	20	20	28	27	17	44	22	30	40	44	25	23	22	24
Prime	3	2	2	1	2	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Māori TV	3	4	7	4	4	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Regional channels*	-	-	1	1	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
By Producer																						
TVNZ	7.6	11.9	13.8	10.8	12.7	15	9	11	15	15	17											
MediaWorks	5.4	2	0.1	0.2	0.2	0.2	0	1	0	0	4											
Prime	-	-	-	-	-	-	-	-	-	-	-											
Māori TV	0.2	0.7	0.3	-	0.1	-	-	-	-	-	-											
Independents	86.8	85.4	85.8	89	87	84.8	91	88	85	85	79											
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%											

* Regional channels funded from Community Broadcasting from 2010



Above: Billy, Right: Rage

The Platinum fund

The Platinum fund enables us to invest in high quality programming, mostly high cost or high risk or both, that takes time to get right. We mostly target drama, documentary and current affairs.

Drama

In August 2011 Platinum-funded *Bliss*, *Billy*, *Rage* and *Tangiwai* screened as a short New Zealand season on TV One's Sunday Theatre. They formed possibly the most stellar season of single TV dramas ever made in New Zealand and commanded audience numbers befitting their high quality and wide appeal. More than 733,000 people watched *Billy*, an exceptional rating even higher than the final episode of *Outrageous Fortune*.

TV3's six part series *Underbelly: Land Of The Long Green Cloud* was also acclaimed for a grittiness and production quality matching its successful Australian counterpart.

Documentary

What Really Happened? Waitangi, a creative approach to telling one of our most important stories, was applauded when it screened on TV One on Waitangi Day. The production team is now tackling the women's suffrage story in the same manner

Adding to the strong documentary stories were *Journey Into Darkness*, the Strongman mine story that will screen on TV3, and the beautiful *Wild Coasts* which screened on Prime.

Current Affairs

The Platinum fund also supported *Q+A* for TV One and *The Nation* for TV3, focusing on the political stories of the day. We were also privileged to support the *Pike River Official Remembrance Service*, so coverage of this important event could be seen across the country.

Below: *Bliss*



Radio investments

Te Reo Irirangi

\$32.7 million

The New Zealand radio market is one of the most crowded in the world. Radio New Zealand is the main non-commercial broadcaster and two companies own most of the commercial radio stations. There are also a host of Māori, Pacific, access, student, community, regional and specialist low power FM stations.

Innovation

Our most unusual radio investment was doubtless the grant to help RDU, the student radio station in Christchurch, refit a horse float after its studios at the University of Canterbury were destroyed in the February earthquake. This innovative mobile studio can also be used as a venue for gigs. Along with other student radio stations, RDU is important to us so we can increase the opportunity for more diverse New Zealand music to hit the airwaves.

The year also saw the award winning youth programme *Te Puutake* secure a mainstream outlet on Mai FM greatly boosting its audience. Mai's *The Source* includes specially adapted *Te Puutake* material while the original programme continues to play on more than 30 other radio stations throughout the country.



Morning Report's Simon Mercep interviewing Russell Gibson, NZ Police, live outside Civil Defence HQ in Christchurch

The Great Big Kids Show, previously broadcast only out of Auckland, received extra funding to take the programme out into the regions. That means children from up and down the country will get a chance to star on the Sunday morning programme which is broadcast on a number of stations. The programme comprises songs and stories and strives for at least 50% local content. Thanks to the input of its loyal listeners the programme often achieves far more than that. See www.tgbks.enter.co.nz.

Diversity

Radio New Zealand \$31.8 million

NZ On Air is the funding conduit for the main public service broadcaster Radio New Zealand, which broadcasts as RNZ National and RNZ Concert. This allows RNZ arms-length independence while remaining accountable for the public funding it receives. This year the Christchurch earthquakes saw RNZ assume its required role as a designated lifeline utility under the Civil Defence Emergency Management Act. This significantly affected regular operations and programming schedules and had a corresponding impact on Charter programming levels.

To improve the amount of New Zealand-composed music on RNZ Concert, two years ago we entered into a special partnership with RNZ and Sounz, the Centre for New Zealand Music. Our funding allows carefully selected archived tapes of New Zealand works to be digitised and relicensed for further broadcast. This project has already borne fruit. More than 140 significant chamber works have been relicensed and approved for broadcast and we are delighted that the level of NZ music on RNZ Concert has already risen.

The works can also be streamed at www.sounz.org.nz.

Commercial Radio

We also work to increase diversity for commercial radio audiences. We support a small amount of programming to add to these radio schedules, mainly programming for youth, children, spiritual, ethnic and Maori audiences.

Value for money

We are constantly looking for good value in our investments. The radio programming that we support provides commercial radio audiences with something they wouldn't ordinarily hear on their favourite station.

One such success story is *That's The Story* which broadcasts on Coast FM between 7 and 8 on Sunday mornings. This programme provides excellent value for money with NZ On Air contributing funding of just \$750 an hour. A recent radio survey showed it was commanding nearly 30 per cent of radio listeners in its time slot. See www.thatsthestory.co.nz.

Community broadcasting investments

Mahi Whakapāoho ā-Iwi.

\$5 million

Overview

Our funded community broadcasting services have expanded this year. At year end we were welcoming Pacific radio broadcaster Niu FM into the fold and will be assisting them to relocate to the heart of their Auckland community in Manukau. We also helped establish a new Access radio station in Taranaki, which has quickly established itself as a strong performer with good local support.

Next year we will be administering the Regional Television Digital Switchover Assistance to help regional television stations upgrade to digital broadcast. Eligible stations can apply for up to \$70,000.

Innovation

Access radio stations have considerably extended their reach in the past year with all 12 now providing their content on the internet.

The big innovation in community broadcasting this year was the successful establishment of Access Radio Taranaki in New Plymouth. With momentum from over 85 community groups and years of effort from a committed team of volunteers, ART went from a standing start to producing over 40 hours per week of community programming in its first year, exceeding all expectations.

Diversity

Access radio stations give a broadcasting voice to more than 600 individual groups throughout the country. While most stations have been actively encouraging more groups to get their stories on air, we have also been working with them to increase the amount of specialist local content they provide to their listeners.

Bringing Niu FM into the NZ On Air funding family will help give us a better overview of Pacific broadcast content available to one of New Zealand's fastest growing community groups. We are now commissioning a review of Pacific broadcast content in New Zealand so we can consider options for the future.

Value for money

We support 15 different news and information programmes on eleven regional television stations from Kaitaia to Invercargill. For an investment of \$1.5 million dollars a year more than a thousand hours of localised news and information are provided for the regions.

We 'tier' access radio funding so that we concentrate funding on where the biggest audiences are, as directed by the Broadcasting Act. This approach helps us balance demand and look for value for money in a constrained funding environment.

Figure 4: Access radio funding tiers

Tier 1 (Large Metro):	Auckland
Tier 2 (Large Urban):	Wellington, Hamilton, Christchurch
Tier 3 (Provincial City):	Napier/Hastings, New Plymouth, Palmerston North, Nelson, Dunedin, Invercargill
Tier 4 (Small Regional):	Kapiti, Wairarapa



Uruti school at Access Radio Taranaki

Music investments

Te Reo Waiāta o Aotearoa

\$5.2 million

Our mission is to increase exposure for Kiwi music to New Zealand audiences through broadcast media. Broadcast remains one of the most important ways people discover new music.

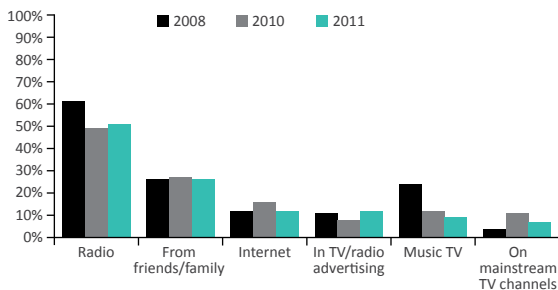
Innovation

The much-anticipated MakingTracks funding scheme launched in July 2011 and is a wholly new way of doing things. The funding model is new, the funding criteria are new and the decision-making process is new. We spent the first half of 2011 designing the scheme and developing criteria and online applications systems. MakingTracks involves ten funding rounds a year, with different funding panels each time, so it's important the process is as streamlined as we can get. We look forward to reporting on the results next year. More details are at www.kiwihits.co.nz

Meantime, we gradually wound down our three existing music funding schemes. We invested in 21 albums from artists who have proven their radio worth, the last of our album investments. We also backed 24 radio singles by debuting artists who have demonstrated airplay potential. We are grateful to all the radio broadcasters who helped us select the most promising new recording artists, and to the music television broadcasters who helped us choose the best music videos.

The competition for funding is intense – this year, in order to find the 24 debut radio singles we listened to 872 songs. In choosing 171 projects for video funding we considered 1,127 submissions.

Figure 5: How do you find out about new music?



Source: Public Perceptions Research 2011. Premium Research

Ladi6



Once again it was new artists who dominated our funding decisions. We helped launch some great new breakthrough artists including Ladi6, Avalanche City, Junica, and Six60, all of whom have had #1 airplay singles. Ladi6 added to her success this year by winning the prestigious Taite music prize and also Best Female Artist at the Pacific Music Awards.

While we put a lot of time and effort into getting airplay for our artists here in New Zealand, we also play a role in what's happening offshore. We now concentrate our efforts on Australia and work with local repertoire-owners and their Australian partners on at least 10 airplay campaigns a year. That helps New Zealand artists to break into the Australian market which, in turn, will help them back home. This year we supported Australian campaigns by The Naked & Famous, Zowie, Kimbra, Dane Rumble and Kids Of 88, all of whom picked up significant commercial airplay in Australia.

Diversity

When making funding decisions we focus on the quality of the song and do not have genre or format targets. Nonetheless a simple year end analysis shows we invested in diverse music for all the major radio formats.

Figure 6: Funded music by radio format

Funding scheme	Rock	Urban	Pop	Adult Contemporary	Alternative
New recordings					
2011	10.00%	15.00%	25.00%	20.00%	30.00%
2010	31.82%	18.18%	22.73%	18.18%	9.09%
Music videos					
2011	19.30%	19.30%	23.98%	13.45%	23.98%
2010	15.87%	24.71%	21.18%	7.65%	30.59%
Albums					
2011	33.33%	33.33%	14.29%	9.52%	9.52%
2010	19.36%	32.26%	19.35%	6.45%	22.58%

MakingTracks will focus on improving the diversity of funded music even more. It will also support new and different ways of getting that music to its audiences. We will target 60% of the funded music for mainstream audiences through commercial outlets and 40% to other platforms such as alternative/student radio and online. While this broadens our horizons it also acknowledges commercial radio is still the big player when it comes to getting new music out to audiences.

Value for money

The essence of value for money is the size of the audience that accesses and likes the content. This year we supported eight of the top ten most-played songs on radio through at least one of our music funding schemes.

The more than five million dollars we invest to promote New Zealand music goes a long way and through MakingTracks we expect it to go even further. MakingTracks will see us support three times more recording projects and twice the number of music videos.

As well as screening on music television our funded music videos pick up significant audiences on the internet over a long period of time. Consider *Young Blood* from The Naked & Famous, funded last year: the music video, with our \$5,000 investment, to date has had more than seven million views on YouTube alone.

Figure 7: Top 10 most played NZ songs on NZ radio

1 July 2010 to 30 June 2011			
Rank	Song	Artist	Kiwi Hit Disc No.
1	<i>Choose You</i>	Stan Walker	129
2	<i>Something In The Water</i>	Brooke Fraser	129
3	<i>Takes Me Higher</i>	J Williams featuring Dane Rumble	127
4	<i>Love Love Love</i>	Avalanche City	133
5	<i>Betty</i>	Brooke Fraser	133
6	<i>Homesick</i>	Stan Walker	131
7	<i>Too Late For Lovers</i>	Gin Wigmore	126
8	<i>Cruel</i>	Dane Rumble	122
9	<i>River</i>	Annabel Fay	130
10	<i>Like Water</i>	Ladi6	134

Source: RadioScope

Figure 8: Most-played funded music videos on YouTube*

Rank	Song	Artist	Views
1	<i>Punching In A Dream</i>	The Naked & Famous	2,673,339
2	<i>Something In The Water</i>	Brooke Fraser	2,349,909
3	<i>Girls Like You</i>	The Naked & Famous	1,180,838
4	<i>Cameo Lover</i>	Kimbra	385,159
5	<i>Like Water</i>	Ladi6	180,176
6	<i>Summertime</i>	Tiki	137,204
7	<i>On The Road Again</i>	Katchafire	136,307
8	<i>Night Of Your Life</i>	J Williams featuring K.One	124,717
9	<i>She's A Killer</i>	K.One	88,856
10	<i>The Sun</i>	The Naked & Famous	79,543
			7,336,048

* as at September 2011: music videos funded in 2010-2011

Māori broadcasting investments

Mahi Whakapāoho Māori

\$12 million

Our investments help tell Māori stories in English to a broad audience interested in gaining insights into the Maori world and Māori perspectives.

We do this because New Zealand programmes and programme schedules need to include Māori perspectives in order to genuinely reflect New Zealand life

Diversity

A notable programme this year was the prime time Platinum funded *What Really Happened? Waitangi*, which was well received by audiences and critics alike. Platinum funding was also allocated to the top-rating *Billy*, a biopic on Billy T James' early life which screened on TV One. Other television projects with notable Māori content included the preschool *Tiki Tour*, which used three languages: English, Māori and NZ Sign, *I Am TV*, TV2's youth magazine show featuring comedy, animation and music, the *Waiata Māori Music Awards* and the *Pakipumeka* documentaries that screen on Māori Television.

For the first time, two Māori projects featured in the Top 25 audience ratings for our funded programmes: *What Really Happened? Waitangi* and *Nights In The Garden Of Spain* (see Figure 2). A third, *Billy*, will doubtless appear in this table in our annual report next year. This is a significant achievement for the programme makers, and TV One's support for these important projects is acknowledged with gratitude.

On radio we supported the Māori issues programme *Paakiwaha* which can be heard on Radio Waatea, and the youth focused *Te Puutake* which plays on a number of stations now including Mai FM.

We supported 21 Māori musicians through music video funding, three with album funding and two through our New Recordings scheme.

Māori content is also a priority for the NZ On Air-supported NZ On Screen website. So far more than 160 Māori programmes have been uploaded, 32 of which have been added this year, alongside 60 profiles of prominent Māori screen industry practitioners.

See Appendix 7 for a full list of funded Māori projects.



Pakipumeka. Our one-hour documentaries in English which screen prime time on Māori Television give Māori stories and perspectives for all New Zealanders. Programmes this year included *He Rangi Tahī* and *Henare O'Keefe: Te Tuatangata*. Following their coverage of his state funeral in August 2011, Māori TV also repeated last year's funded *Ta Paora*, a moving documentary about the life of Sir Paul Reeves made by his daughter.

Above: Henare and Pam O'Keefe

Below: *What Really Happened? Waitangi*



Digital investments

Mahi Ipurangi, Mahi Puranga

\$2.4 million

Innovation

We supported four innovative projects out of 43 applications to the million-dollar Digital Content Partnership Fund.

Auckland Daze is an online comedy series following four hapless male wannabes: a model, a stuntman, a dwarf entertainer and a stand-up comedian, all trying to make it in the small pond that is the Auckland entertainment industry. The series will screen on TVNZ OnDemand and the audience will be able to direct plot development through social media.

Music Manager is an online interactive game where budding music managers can choose three Kiwi music acts to manage. Players decide how to record tracks, go on tour, manage scandals, and create hits in order to earn money and win.

Make My Movie is an online competition where the public will get to hear budding film makers pitch ideas and have a say in who wins \$100,000 to make a low budget film. Hopeful filmmakers pitch their ideas online and a shortlist is chosen by members of the public. The chosen film will be made in conjunction with the New Zealand Film Commission. See www.makemymovie.co.nz

And funding support for streaming *The Big Sing* allowed the National Secondary Schools' Choral Music competitions to be seen live outside the Wellington venue for the first time. More than 15,000 people in New Zealand and abroad viewed the finale online.

We will review the outcomes of the four years of the Digital Content Partnership Fund at the end of 2011.

Diversity

We also invested in the award-winning website **NZ On Screen** for a further year. As at June 2011 the site held 1,286 titles, 585 profiles, 29 collections and 136 ScreenTalk interviews. Nearly half of the titles are full length. Since its launch in late 2008 more than 725,000 people have visited the site with more than 3.25 million page views. The site now averages between 45,000 and 55,000 visits each month. It's a lively and accessible record of New Zealand's screen production and its people. See www.nzonscreen.com.

Other investments

Archiving

Funding for screen archiving was transferred to the Ministry for Culture and Heritage from 1 July 2010. NZ On Air's archiving funding is now confined to the Sound Archives/ Ngā Tāonga Korero.

As we had previously done for screen archiving, we commissioned a review of the Sound Archives/ Ngā Tāonga Korero. This was undertaken alongside the Ministry for Culture and Heritage's examination of wider aspects of audio visual archiving in New Zealand. We are hopeful that some effective synergies will result.

The earthquake has had a considerable impact on the work of the Sound Archives/ Ngā Tāonga Korero. We commend Archive staff for the resourceful way they continued operating while access to their building was not possible. Some of the archived material has now been moved to Auckland and the remaining material is being housed at a temporary facility in Christchurch. This has understandably meant a delay in meeting archiving objectives for the year.



Nz On Screen website

Research and consultation

Mahi Rangahau

We commission various research projects and papers throughout the year to ensure our knowledge remains current and also to make useful data available to the industry and interested public.

Figure 9: Percentage of total local content hours by channel

	2010	2009	2008	2007	2006	2005	2004
TV One	52%	58%	60%	57%	53%	54%	52%
TV2	15%	17%	17%	18%	20%	23%	24%
TV3	29%	32%	30%	24%	19%	21%	22%
Prime	16%	13%	12%	12%	13%	9%	Not measured
FOUR*	18%	22%	25%	23%	22%	Not measured	
Māori*	84%	82%	84%	80%	75%	Not measured	

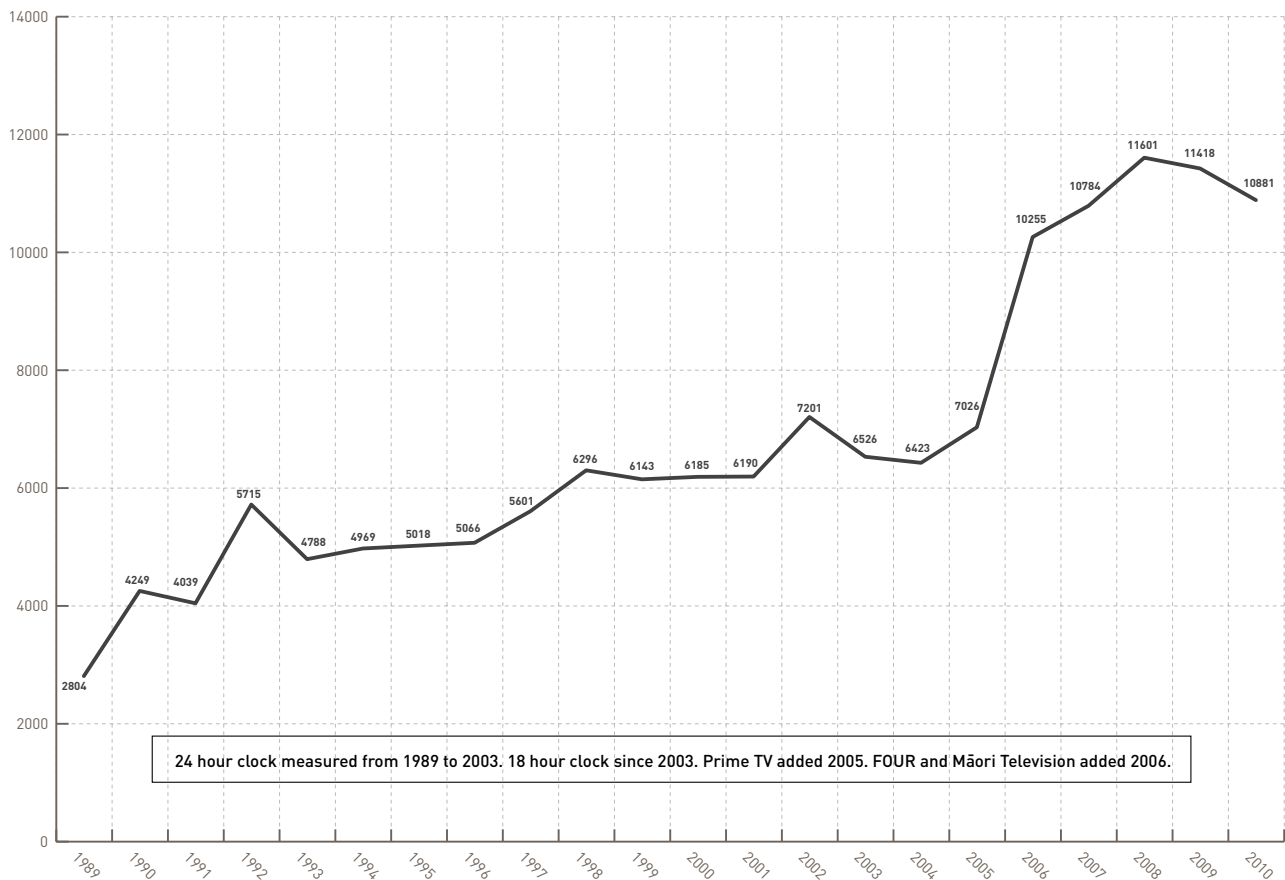
* MTS and FOUR do not screen 24/7
Source: Local Content Report 2010

Every year we research and publish the **Local Content Report**, which quantifies the level of local programming on the six main free-to-air television channels. In 1989 there were 2,804 hours of local programming on two channels. Twenty-one years later in 2010 there were 10,881 total hours compared with 11,418 hours in 2009 on six channels. The decrease of 537 hours is smaller than might have been expected, given the impact of the global recession on the NZ economy.

Local programmes also screen on other channels, such as Sky channels (mainly sport) and TVNZ 7.

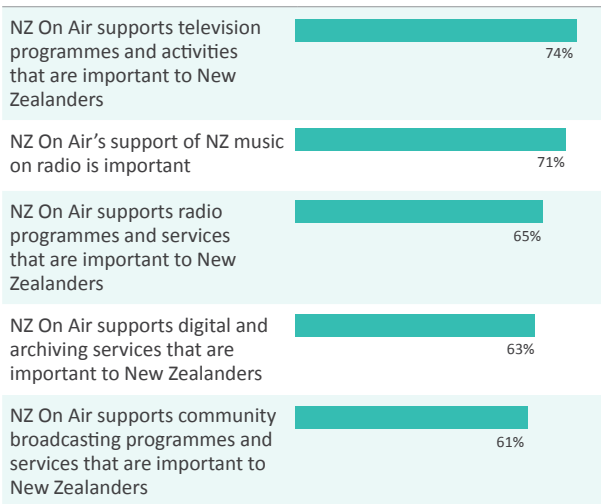
Our **Public Perception Research** survey was conducted in April 2011. Premium Research surveyed 750 New Zealanders by telephone. Once again there was a good level of public support for our work in funding local content. More than 90% of New Zealanders had heard of NZ On Air and 74% agreed that we support television programmes and activities that are important to New Zealanders. This figure has trended up since 2008.

Figure 10: Total hours of New Zealand programming on free to air TV



Source: Local Content Report 2010

Figure 11: New Zealanders' views on NZ On Air funding



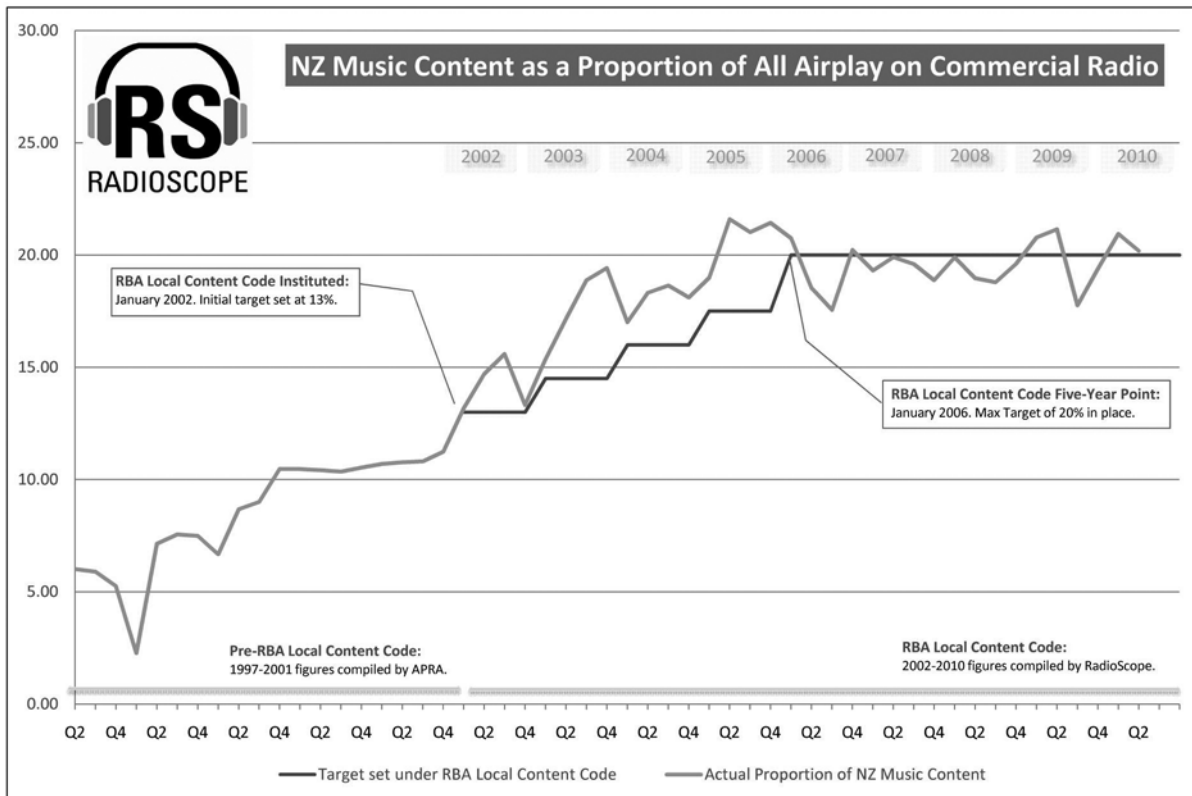
Source: Public Perception Research 2011. Premium Research

Nearly a third of all respondents thought the amount of New Zealand programmes on television should increase and 84 per cent saw it as important to have New Zealand made children's programmes on television.

We also commissioned three evaluations. *Mainstream Māori Programming* (October 2010) assessed the current environment around Māori programming on mainstream television channels and helped us refine our funding policy. The *Review Of NZ On Air's Domestic Music Funding And Promotion Schemes* (December 2010), also known as the Caddick Report, assessed the New Zealand music industry and our funding interventions and led to a complete restructure of our music funding schemes. These two reports also included significant stakeholder consultation. *Recurrently Funded Television Programmes* (December 2010) assessed the investment case for television series that run over several years.

All these reports are available on our website.

Figure 12: Caddick Report research data



Source: Media Sauce. Caddick Report 2010.

Operations

Ngā Tikanga Whakahaere

Governance and management

The Board continued to be chaired by Neil Walter. Nicole Hoey, Michael Glading, Stephen McElrea and Caren Rangī continued as Board members. Deputy Chair Murray Shaw's term ended in August 2011, at which point we welcomed new Board member Ross McRobie.

The Board has three standing committees. The Audit and Risk Committee was chaired by Stephen McElrea, the Māori Strategy Committee by Caren Rangī and the Special Interest Committee by Murray Shaw.

The Minister of Broadcasting may not direct us on cultural or programming matters but may issue directives through Parliament on more general matters. No such directives were issued this year.

Chief Executive Jane Wrightson leads thirteen full time staff, one part-timer and two people we share with other organisations. This year we welcomed Chief Financial Officer Alan Shaw after farewelling Wayne Verhoeven who had been in the role for four years. Fiona Mulder joined the busy TV team, following the departure of Amy Bardsley and promotion of Benedict Reid, and we welcomed Tania Dean and Mike McClung to staff positions in the Auckland music team. Gina Rogers joined us as Senior Communications Advisor, dividing her time between NZ On Air and the New Zealand Film Commission.

Good employer policies

The Crown Entities Act requires us to report on these policies and also on organisational capability. No issues of concern have occurred during the year.

We also require funding recipients to follow EEO principles in accordance with the Broadcasting Act.

Figure 13: Good employer policies

HRC good employer element	NZ On Air policy/procedure	Issues	Action taken
Leadership, accountability and culture	Staff involved in decision making relevant to their area. Staff encouraged to devise and manage own solutions	None	Regular feedback to staff, monthly management meetings and weekly staff meetings
Recruitment, selection and induction	All permanent senior staff vacancies advertised. Positions are mainly specialised: focus is on best range of skills for each job	Reasonable gender balance No Māori or disabled people on staff	Three positions advertised
Employee development, promotion and exit	Annual appraisal and exit interviews.	Few opportunities for promotion given size of agency	One promotion awarded Performance assessment system maintained
Flexibility and work design	Flexible work practices encouraged – focus on outputs not process	None	None needed
Remuneration, recognition and conditions	Equitable gender-neutral remuneration	None	None needed
Harassment and bullying prevention	Zero tolerance policy	None	None needed
Safe and healthy environment	Proactive health and safety approach	None	Policies reviewed annually

Organisational health and capability

Figure 14: Organisational health and capability

Outcome sought	Measure	Result
Recruitment, training and remuneration policies focus on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time turnover no more than three people per annum	Achieved (two departures)
	Individual staff needs assessed annually	Achieved
	External salary comparisons conducted regularly	Some positions assessed
Our office environment and equipment are safe and well maintained	Modest maintenance programme carried out	Achieved
	Zero tolerance of harassment, bullying and discrimination	Achieved
	Each new employee has an ergonomically suitable workspace	Achieved
Equal employment opportunity principles are incorporated in staff selection and management to achieve as diverse a workforce as possible within our small size	EEO principles included in all relevant documents and practices	Achieved

Performance improvement actions

We seek continual performance improvement. In our Statement of Intent we identified the following actions we would undertake, all to be completed within existing resources. The table below shows our progress

Figure 15: Progress on performance improvement actions

Initiative	Short Term Deliverable	Medium Term Impact
Reprioritise international music promotion investment as recommended by our international music strategy review	Revised strategy implemented by July 2010 Progress: Achieved. Focus on Australia	Visibility of NZ music in Australia is improved which in turn will increase NZ radio interest in NZ music
Review domestic music funding strategy to ensure investment is effective	Review completed by November 2010 Progress: Achieved. New scheme introduced July 2011	20% NZ music on commercial radio is maintained Effective investment strategy is maintained
Review sound archiving service delivery and funding to ensure service delivery is efficient and effective	Review completed by June 2011 Progress: Achieved	Sound archiving needs in NZ are adequately assessed and met
Revise Radio New Zealand qualitative measures	Revised measures introduced by 1 July 2010 Progress: Achieved	Improved accountability and understanding of audience feedback
Review Platinum fund broadcast performance to date	Review underway by second quarter 2011 Progress: Delayed until third quarter 2011 to enable more projects to get to air	Broadcast outcomes occur as planned Effectiveness of Platinum fund expenditure is maximised
Review television funding policy for recurring programmes to ensure good investment principles are followed	Review completed by January 2011 Progress: Achieved	Investment levels are appropriate and take into account commercial value to broadcaster
Complete programming output evaluation of access and community radio stations to ensure programme diversity is being achieved	Review completed by 31 May 2010. Implementation plan developed by 1 August 2010 Progress: Achieved	Diversity of community representation on access radio is increased
Complete digital strategy review to consider the effectiveness of each element of the current strategy and any proposals for new elements.	Review underway by second quarter 2011 and completed once the final DCPF projects are uploaded Progress: Delayed until fourth quarter 2011 to enable more projects to be completed	Digital funding remains relevant and is targeted to the most appropriate audiences

PART TWO

Accountability statements

Statement of responsibility

In terms of the Crown Entities Act 2004 the Board is responsible for the preparation of NZ On Air's financial statements, the statement of service performance and for the judgements made in them.

The Board of NZ On Air has the responsibility for establishing, and has established, a system of internal controls designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

In the Board's opinion these financial statements and the statement of service performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2011.

Signed on behalf of the Board:



Neil Walter
Chair
31 October 2011



Stephen McElrea
Chair Audit & Risk Committee
31 October 2011

Independent Audit report

To the readers of NZ On Air's

financial statements and statement of service performance for the year ended 30 June 2011

The Auditor-General is the auditor of NZ On Air. The Auditor-General has appointed me, J.R. Smail, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and statement of service performance of NZ On Air on her behalf.

We have audited:

- the financial statements of NZ On Air on pages 23 to 40, that comprise the statement of financial position as at 30 June 2011, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date and notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of NZ On Air on pages 41 to 45.

Opinion

In our opinion:

- the financial statements of NZ On Air on pages 23 to 40:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect NZ On Air's:
 - financial position as at 30 June 2011; and
 - financial performance and cash flows for the year ended on that date.
- the statement of service performance of NZ On Air on pages 41 to 45:
 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects, for each class of outputs for the year ended 30 June 2011, NZ On Air's
 - service performance compared with the forecasts in the statement of forecast service performance for the financial year; and
 - actual revenue and output expenses compared with the forecasts in the statement of forecast service performance at the start of the financial year.

Our audit was completed on 31 October 2011. This is the date at which our opinion is expressed.

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

Basis of opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements and statement of service performance are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that would affect a reader's overall understanding of the financial statements and statement of service performance. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and statement of

service performance. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and statement of service performance, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to NZ On Air's preparation of the financial statements and statement of service performance that fairly reflect the matters to which they relate. We consider internal control 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.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the adequacy of all disclosures in the financial statements and statement of service performance; and
- the overall presentation of the financial statements and statement of service performance.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and statement of service performance. We have obtained all the information and explanations we have required and we believe we have obtained sufficient and appropriate audit evidence to provide a basis for our audit opinion.

Responsibilities of the Board

The Board is responsible for preparing financial statements and a statement of service performance that:

- comply with generally accepted accounting practice in New Zealand;
- fairly reflect NZ On Air's financial position, financial performance and cash flows; and
- fairly reflect its service performance.

The Board is also responsible for such internal control as is determined necessary to enable the preparation of financial statements and a statement of service performance that are free from material misstatement, whether due to fraud or error.

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

Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and statement of service performance and reporting that opinion to you based on our audit. Our responsibility arises from section 15 of the Public Audit Act 2001 and the Crown Entities Act 2004.

Independence

When carrying out the audit, we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the New Zealand Institute of Chartered Accountants.

Other than the audit, we have no relationship with or interests in NZ On Air.



J.R. Smail
Audit New Zealand

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

Matters relating to the electronic presentation of the audited financial statements and statement of service performance

This audit report relates to the financial statements and statement of service performance of NZ On Air for the year ended 30 June 2011 included on NZ On Air's website. NZ On Air's board is responsible for the maintenance and integrity of NZ On Air's website. We have not been engaged to report on the integrity of NZ On Air's website. We accept no responsibility for any changes that may have occurred to the financial statements and statement of service performance since they were initially presented on the website.

The audit report refers only to the financial statements and statement of service performance named above. It does not provide an opinion on any other information which may have been hyperlinked to or from the financial statements and statement of service performance. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and statement of service performance as well as the related audit report dated 31 October 2011 to confirm the information included in the audited financial statements and statement of service performance presented on this website.

Legislation in New Zealand governing the preparation and dissemination of financial information may differ from legislation in other jurisdictions.

Statement of comprehensive income

for the year ended 30 June 2011

	Note	Actual 2011 \$000	Budget 2011 \$000	Actual 2010 \$000
Income				
Crown revenue	2	126,926	126,926	127,666
Other revenue	3	3,374	1,517	2,995
Recovery of previously expensed debts	4	4		3
Total income		130,304	128,443	130,664
Operating expenditure				
Administration incl. stakeholder services	5	2,819	3,135	2,865
Total operating expenditure		2,819	3,135	2,865
Funding expenditure				
Television	6	82,486	81,461	85,997
Radio	7	32,749	32,842	32,838
Community broadcasting	8	4,918	4,452	4,102
New Zealand music	9	4,656	5,520	5,292
Digital/Archives	10	2,409	2,630	3,597
Total funding expenditure		127,218	126,905	131,826
Total expenditure		130,037	130,040	134,691
Net (deficit)/surplus for the year		267	(1,597)	(4,027)
Total comprehensive income		267	(1,597)	(4,027)

The accompanying notes form part of these financial statements

Statement of financial position

as at 30 June 2011

	Note	Actual 2011 \$000	Budget 2011 \$000	Actual 2010 \$000
Current assets				
Cash and cash equivalents	11	10,054	4,000	9,121
Investments	12	43,500	45,000	44,000
Debtors and other receivables - interest		513	700	800
Debtors and other receivables - other	13	40	500	26
Total current assets		54,107	50,200	53,947
Non-current assets				
Property, plant and equipment	14	131	300	190
Intangible assets	15	58	-	87
Total non-current assets		189	300	277
Total assets		54,296	50,500	54,224
Current liabilities				
Creditors and other payables	16	863	500	579
Employee entitlements	17	98	100	78
Funding liabilities	18	44,896	39,535	45,395
Total current liabilities		45,857	40,135	46,052
Equity at 30 June – committed		5,510	10,265	4,378
Equity at 30 June – uncommitted		2,929	100	3,794
Equity		8,439	10,365	8,172
Total liabilities and equity		54,296	50,500	54,224

The accompanying notes form part of these financial statements

Statement of changes in equity

for the year ended 30 June 2011

	Note	Actual 2011 \$000	Budget 2011 \$000	Actual 2010 \$000
Balance at 1 July				
Equity at 1 July - committed		4,378	10,265	10,265
Equity at 1 July - uncommitted		3,794	1,697	1,934
Total public equity at 1 July		8,172	11,962	12,199
Total comprehensive income		267	(1,597)	(4,027)
Total equity at 30 June		8,439	10,365	8,172
Being				
Equity at 30 June – committed		5,510	10,265	4,378
Equity at 30 June – uncommitted		2,929	100	3,794

Total equity is made up of two elements, committed and uncommitted:

- Committed equity means the Board has approved commitments of this amount in the current or prior financial years. We are not able to record the commitments as expenditure in financial statements because the commitments are subject to substantive conditions yet to be met by the funding recipients. Note 18 details the conditions we use to determine when a commitment can be recorded as expenditure.
- Uncommitted equity is the amount remaining to fund future projects

At 30 June 2011, our total equity is \$8.439m. Of this, \$5.51m has been committed by the Board to approved projects and recorded as a contingent liability. \$2.929m is uncommitted.

In our 2011/12 Statement of Intent we are forecasting a net deficit for the year funded from uncommitted equity at 30 June 2011.

The accompanying notes form part of these financial statements

Statement of cash flows

for the year ended 30 June 2011

	Note	Actual 2011 \$000	Budget 2011 \$000	Actual 2010 \$000
Cash flows from operating activities				
Receipts from Crown revenue		126,926	126,926	127,666
Receipts from other revenue		1,069	-	1,429
Payments to funded activities		(127,321)	(122,374)	(125,535)
Payments to suppliers and employees		(2,701)	(3,135)	(2,770)
Net GST		(117)	-	48
Net cash from operating activities	19	(2,144)	1,417	838
Cash flows from investing activities				
Interest received		2,582	1,517	1,742
Net (payments to)/receipts from investments		500	-	1,100
Receipts from the sale of property, plant and equipment		-	-	1
Purchases of property, plant and equipment		(5)	(100)	(80)
Cash flows from investing activities		3,077	(1,417)	2,763
Net increase/(decrease) in cash and cash equivalents		933	-	3,601
Cash and cash equivalents at 1 July		9,121	4,000	5,520
Cash and cash equivalents at 30 June		10,054	4,000	9,121

The GST (net) component of operating activities reflects the net GST paid and received with the Inland Revenue Department. The net payments to/receipts from investments reflect the net amount paid and received for term deposits. These items are presented on a net basis because gross amounts do not provide meaningful information for financial statement purposes.

The accompanying notes form part of these financial statements

Notes to the financial statements

1. Statement of accounting policies for the year ended 30 June 2011

Reporting entity

The Broadcasting Commission (NZ On Air) was established by the Broadcasting Act 1989, and is an Autonomous Crown Entity in terms of the Crown Entities Act 2004.

Our functions and responsibilities are set out in the Broadcasting Act 1989. Our primary objective is to provide services to the public rather than make a financial return. Accordingly, we are a public benefit entity for the purposes of New Zealand equivalents to International Financial Reporting Standards (NZ IFRS).

These financial statements reflect the operations of the Broadcasting Commission only and do not incorporate any other entities. These financial statements are for the year ended 30 June 2011 and have been approved by the Board.

Basis of preparation

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).

These financial statements comply with NZ IFRS, as appropriate for public benefit entities.

Measurement base

These financial statements have been prepared on an historical cost basis.

Functional and presentation currency

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

Significant accounting policies

Revenue

Revenue is measured at the fair value of consideration received or receivable.

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 and our Statement of Intent.

Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates.

Interest

Interest income is recognized using the effective interest method.

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.

Leases

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 in the statement of comprehensive income.

Cash and cash equivalents

Cash includes cash on hand and funds on deposit with banks with original maturities of three months or less.

Debtors and other receivables

Debtors and other receivables are measured at fair value less any provision for impairment.

Impairment of a receivable is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the receivable. Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payment are all considered indicators that the debtor is impaired. Any impairment losses are recognised in the statement of comprehensive income.

Investments

Bank deposits

Investments in bank deposits are measured at fair value plus transaction costs.

For bank deposits, impairment is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the deposit. Significant financial difficulties of the bank, probability that the bank will enter into bankruptcy, and default in payment are all considered indicators that the deposit is impaired.

Property, plant and equipment

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

Additions

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

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

Disposals

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are included in the statement of comprehensive income.

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 income 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.

Subsidiary Entities

Where there would be no material difference to the results being reported, subsidiary entities which are immaterial to the financial statements of NZ On Air are not consolidated. Information relating to any such entities is separately disclosed in the notes to the financial statements.

Intangible assets

Software acquisition and development

Acquired computer software licenses are capitalised 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 recognised 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 recognised as an expense when incurred.

Costs associated with the development and maintenance of our website are recognised as an expense 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 recognised in statement of comprehensive income.

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

Acquired/ developed computer software	5 years	20%
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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 is recognised in the statement of comprehensive income, any subsequent reversal of an impairment loss is recognised in the statement of comprehensive income.

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.

Creditors and other payables

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using effective interest method.

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.

We recognise a liability and an expense for bonuses where we are contractually obliged to pay them, or where there is a past practice that has created a constructive obligation.

Superannuation schemes

Obligations for contributions to Kiwisaver and State Sector Retirement Savings Scheme are accounted for as defined contribution superannuation schemes and are recognised as an expense in the statement of comprehensive income as incurred.

Provisions

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

- (a) The expenditure 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
- (d) It is probable (more likely than not) that the funded proposal will be completed and that our commitment will crystallise.

At 30 June therefore, funding liabilities in the statement of financial position 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.

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

We are 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 Intent as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ IFRS, 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.

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 2011:

Funding expenditure

Within our provisions accounting policy, the following two conditions of the four that must be met for us to recognise funding expenditure as an expense and liability, require us to make critical judgements:

- (a) There are no substantive contractual conditions for the funding recipient to fulfil.

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

At 30 June the value of commitments where the funding recipients have substantive contractual conditions to complete is \$5.510m. This amount is recorded as a contingent liability.

- (b) It is probable (more likely than not) that the funded proposal will be completed and that our commitment will crystallise.

Although from time to time an approved commitment with no substantive contractual conditions to fulfil does not go ahead, such projects are a very small proportion of the total approved. Based on experience we judge that it is probable all approved commitments at 30 June without substantive contractual conditions to fulfil will be completed.

Changes in accounting policies

There have been no changes in accounting policies during the financial year.

Early adoption of the revised NZ IAS 24 Related party Disclosures

We have early adopted NZ IAS 24 Related Party Disclosures (Revised 2009). The effect of early adopting the revised NZ IAS 24 is:

- (a) More information is required to be disclosed about transactions between NZ On Air and entities controlled, jointly controlled, or significantly influenced by the Crown;
- (b) Commitments with related parties require disclosure; and
- (c) Information is required to be disclosed about any related party transactions with Ministers of the Crown with portfolio responsibility for NZ On Air. An exemption is provided from reporting transactions with other Ministers of the Crown.

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

Standards, amendments, and interpretations issued but not yet effective that have not been early adopted, and which are relevant to us, are:

FRS-44 New Zealand Additional Disclosures and Amendments to NZ IFRS to harmonise with IFRS and Australian Accounting Standards (Harmonisation Amendments) – These were issued in May 2011 with the purpose of harmonizing Australia and New Zealand's accounting standards with source IFRS and to eliminate many of the differences between the accounting standards in each jurisdiction. The amendments must first be adopted for the year ended 30 June 2012. We have not yet assessed the effects of FRS-44 and the Harmonisation Amendments.

As the External Reporting Board is to decide on a new accounting standards framework for public benefit entities, it is expected that all new NZ IFRS and amendments to existing NZ IFRS with a mandatory effective date for annual reporting periods commencing on or after 1 January 2012 will not be applicable to public benefit entities. This means that the financial reporting requirements for public benefit entities are expected to be effectively frozen in the short-term. Accordingly, no disclosure has been made about new or amended NZ IFRS that exclude public benefit entities from their scope.

2. Revenue from Crown

We have been provided with funding from the Crown for the specific purposes set out in the Broadcasting Act 1989 and the scope of the relevant Crown appropriations. Apart from these restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2010: nil).

3. Other revenue

	Actual 2011 \$000	Actual 2010 \$000
Sales of television programmes and music	1,078	1,057
Interest	2,295	1,937
Net gain on sale of property, plant and equipment	-	1
Other	1	-
Total other revenue	3,374	2,995

4. Recovery of previously expensed debts

	Actual 2011 \$000	Actual 2010 \$000
Public broadcasting fee*	4	3
Total recovery of previously expensed debts	4	3

*The Public Broadcasting Fee (PBF) was discontinued at 30 June 2000. We continue to collect outstanding amounts owed as at that date.

5. Administration expenditure

	Actual 2011 \$000	Actual 2010 \$000
Personnel*	1,311	1,310
Legal, public relations and expert advice	635	606
Other costs	372	450
Travel and communication	79	81
Board members fees	133	135
Rent	139	139
Depreciation		
- Furniture and fittings	5	6
- Leasehold improvements	14	13
- Computer equipment	37	34
- Office equipment	8	9
Amortisation		
- Computer software	29	28
Audit fees		
- Financial statement audit	56	53
PBF collection costs	1	1
Total administration expenditure	2,819	2,865

* Personnel cost includes Kiwisaver employer contribution of \$37,631 (2010: \$35,810)

6. Television funding expenditure

See Appendix 1 for funding details

	Actual 2011 Hours	Actual 2011 \$000	Actual 2010 Hours	Actual 2010 \$000
Commitments				
Drama and comedy	110	27,038	92	25,616
Children's drama	2	190	6.5	2,730
Documentary	110.5	10,308	121	12,367
Children and young people	466	13,546	410	12,247
Arts, culture and performance	31.5	3,266	39.5	3,700
Innovation	3	1,000	-	-
Special interest and captioning	151.5	11,162	161	10,690
Development	N/A	344	N/A	329
Platinum fund	109.5	17,262	102	13,341
Total television commitments	984	84,116	932	81,020
Less commitments not utilised so written back		(497)		(910)
Plus/(less) net impact of prior year commitments recognised as expenditure when substantive contractual conditions had been met and current year commitments unable to be recognised as expenditure until substantive contractual conditions have been met (excludes write backs)		(1,133)		5,887
Total television funding expenditure		82,486		85,997

7. Radio funding expenditure

See Appendix 2 for funding details

	Actual 2011 \$000	Actual 2010 \$000
Commitments		
Radio New Zealand - RNZ National	27,130	27,130
Radio New Zealand - RNZ Concert	4,686	4,686
Total Radio New Zealand	31,816	31,816
Programmes for commercial radio	933	1,022
Total radio commitments	32,749	32,838
Less commitments not utilised so written back	-	-
Total radio funding expenditure	32,749	32,838

8. Community broadcasting funding expenditure

See Appendix 3 for funding details

	Actual 2011 \$000	Actual 2010 \$000
Commitments		
Regional TV programme funding	1,458	1,434
Community access and Pacific radio	3,467	2,850
Total community broadcasting commitments	4,925	4,284
Less commitments not utilised so written back	(7)	(182)
Total community broadcasting funding expenditure	4,918	4,102

9. Music funding expenditure

See Appendix 4 & 5 for funding details

	Actual 2011 \$000	Actual 2010 \$000
Commitments		
New Zealand		
Artist funding	3,871	4,250
Promotion	677	573
International		
Artist funding	200	171
Promotion	409	516
Total music commitments	5,157	5,510
Less commitments not utilised so written back	(501)*	(218)
Total music funding expenditure	4,656	5,292

* \$500k transferred to MakingTracks 2011

10. Digital and Archives funding expenditure

See Appendix 6 for funding details

	Actual 2011 \$000	Actual 2010 \$000
Commitments		
Archives – New Zealand Film Archive (Television)*	-	740
Archives – Sound Archives/Ngā Taonga Kōrero (Radio)	618	745
Total archives	618	1,485
Digital – NZ On Screen	997	1,000
Digital – Digital content partnership fund	794	1,134
Total digital	1,791	2,134
Total digital and archives commitments	2,409	3,619
Less commitments not utilised so written back	-	(22)
Total digital and archives funding expenditure	2,409	3,597

*NZFA funding transferred to MCH from 1 July 2010

11. Cash and cash equivalents

	Actual 2011 \$000	Actual 2010 \$000
Cash	54	36
Call and short term deposits (30 June 2011: \$6m at 2.0%)	10,000	9,085
Total cash and cash equivalents	10,054	9,121

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

12. Investments

	Actual 2011 \$000	Actual 2010 \$000
Term deposits	43,500	44,000
Total investments	43,500	44,000

The carrying value of term deposits approximates their fair value.

The maturity dates and weighted average effective interest rates for term deposits are as follow:

	Actual 2011 \$000	Actual 2010 \$000
Term deposits with maturities of 4-6 months*	31,000	30,500
Term deposits with maturities of 6-12 months*	12,500	13,500
Weighted average effective interest rate	4.29%	4.65%

*At 30 June 2011 average maturity is 148 days (30/6/10: 176 days)

Term deposit investments at 30 June 2011 are invested at fixed rates ranging from 3.65% - 5.0%. These deposits are at a fixed interest rate and measured at amortised cost, so an increase or decrease in interest rates during the period would not impact the measurements of the investments and hence there would be no impact on the surplus/deficit or equity.

13. Debtors and other receivables - other

	Actual 2011 \$000	Actual 2010 \$000
GST receivable	-	-
Other receivables	40	26
Total accounts receivable	40	26

The carrying value of accounts receivable approximates their fair value. We expect to recover the full amount of our receivables.

14. Property, plant and equipment

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
Cost					
Balance at 1 July 2009	107	42	52	84	285
Additions	76	-	2	2	80
Disposals	(42)	-	-	-	(42)
Balance at 30 June 2010	141	42	54	86	323
Balance at 1 July 2010	141	42	54	86	323
Additions	1	-	4	-	5
Disposals	-	-	-	-	-
Balance at 30 June 2011	142	42	58	86	328
Accumulated depreciation and impairment losses					
Balance at 1 July 2009	63	20	18	11	112
Depreciation	34	6	9	13	62
Impairment losses	-	-	-	-	-
Eliminate on disposal	(41)	-	-	-	(41)
Balance at 30 June 2010	56	26	27	24	133
Balance at 1 July 2010	56	26	27	24	133
Depreciation	37	5	8	14	64
Impairment losses	-	-	-	-	-
Eliminate on disposal	-	-	-	-	-
Balance at 30 June 2011	93	31	35	38	197
Carrying value At 1 July 2009	44	22	34	73	173
At 30 June & 1 July 2010	85	16	27	62	190
At 30 June 2011	49	11	23	48	131

15. Intangible assets

Acquired computer software	2011 \$000	2010 \$000
Cost		
Balance at 1 July	142	142
Additions	-	-
Disposals	-	-
Transfer property, plant and equipment	-	-
Balance at 30 June	142	142
Accumulated amortisation and impairment losses		
Balance at 1 July	55	27
Amortisation	29	28
Impairment losses	-	-
Transfer property, plant and equipment	-	-
Balance at 30 June	84	55
Carrying value		
At 1 July	87	115
At 30 June	58	87

16. Creditors and other payables

	Actual 2011 \$000	Actual 2010 \$000
PAYE and withholding tax payable	-	39
GST payable	426	147
Accrued expenses	437	393
Total creditors and other payables	863	579

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.

17. Employee entitlements

	Actual 2011 \$000	Actual 2010 \$000
Accrued salaries and wages	32	28
Annual leave	66	50
Total employee entitlements	98	78

18. Funding liabilities

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

- The expenditure has been approved by the Board
- The funding recipient has been advised
- There are no substantive contractual conditions for the funding recipient to fulfill
- It is probable (more likely than not) that the funded proposal will be completed and that our commitment 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 value of our funding liabilities is as follows (all current as all expected to be paid in the next 12 months):

	Actual 2011 \$000	Actual 2010 \$000
Television	39,101	39,909
Radio	341	322
Community broadcasting	1,147	669
Music	3,137	2,939
Digital and archiving	1,170	1,556
Total funding liabilities	44,896	45,395

Movements for each class of funding liabilities are as follows:

	Television \$000	Radio \$000	Community Broadcasting \$000	Music \$000	Digital & Archives \$000	Total \$000
Balance at 1 July 2010	39,909	322	669	2,939	1,556	45,395
Additional provisions made	82,983	32,749	4,925	5,157	2,409	128,223
Amounts used	(83,294)	(32,730)	(4,440)	(4,458)	(2,795)	(127,717)
Unused amounts reversed	(497)	-	(7)	(501)	-	(1,005)
Balance at 30 June 2011	39,101	341	1,147	3,137	1,170	44,896

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

	Actual 2011 \$000	Actual 2010 \$000
Net surplus/(deficit) from operations	267	(4,027)
Less investing activities		
Interest received	(2,582)	(1,742)
Total investing activities	(2,582)	(1,742)
Add non-cash items:		
Depreciation/amortisation	93	90
Total non-cash items	93	90
Add/(less) movements in working capital items:		
Decrease/(increase) in accounts receivable	273	171
(Decrease)/increase in GST payable	279	281
(Decrease)/increase in accounts payable (incl. employee entitlements)	25	7
(Decrease)/Increase in funding liabilities	(499)	6,058
Net movement in working capital items	78	6,517
Net cash inflow/(outflow) from operating activities	(2,144)	838

20. Capital commitments and operating leases

	Actual 2011 \$000	Actual 2010 \$000
Operating leases as lessee		
Not later than one year	172	171
Later than one year and not later than two years	141	314
Later than two years and not later than five years	-	-
Total non-cancellable operating leases	313	485
Other operating commitments		
Not later than one year	35,674	33,476
Later than one year and not later than two years	-	-
Later than two years and not later than five years	-	-
Total other operating commitments	35,674	33,476

Other operating commitments relate to the 2011/12 Radio New Zealand operational funding and access radio and regional television programme contracts signed before 30 June.

There are no capital commitments as at 30 June 2011 (2010: Nil)

21. Contingent liabilities

At 30 June 2011 we have contingent liabilities totalling \$5.510m (2010: \$4.378m). They are the result of funding commitments we have made that cannot be recognised as expenditure because substantive conditions associated with the commitment were not completed at 30 June.

22. Related party transactions and key management personnel

Related party transactions

All related party transactions have been entered into on an arms' length basis.

We are a wholly owned entity of the Crown. The government significantly influences our role in addition to being our major source of revenue.

Significant transactions with government-related entities

We have received funding from the Crown of \$127m (2010 \$128m) to provide services to the public for the year ended 30 June 2011.

Collectively, but not individually, significant transactions with government-related entities

In conducting our activities, we are required to pay various taxes and levies (such as GST, PAYE and ACC levies) to the Crown and entities related to the Crown. The payment of these taxes and levies, other than income tax, is based on the standard terms and conditions that apply to all tax and levy payers. We are exempt from paying income tax.

We also purchase goods and services from entities controlled, significantly influenced, or jointly controlled by the Crown. Purchases from these government-related entities for the year ended 30 June 2011 totalled \$0.102m (2010 \$0.138m). These purchases included the purchase of electricity from Genesis, air travel from Air New Zealand, and postal services from New Zealand Post.

We also provide funding to entities controlled, significantly influenced, or jointly controlled by the Crown. Payments to these

government-related entities for the year ended 30 June 2011 totalled \$41.470m (2010 \$44.784m). These payments included payment to TVNZ, Radio NZ, Sound Archives/Nga Taonga Korero, NZ Film Archives and National Pacific Radio Trust.

We enter into transactions with government departments, state-owned enterprises and other Crown entities. Those transactions that occur within a normal supplier or client relationship on terms and conditions no more or less favourable than those which it is reasonable to expect we would have adopted if dealing with that entity at arm's length in the same circumstances have not been disclosed as related party transactions.

If a member of the Board has an interest in an application made to NZ On Air, that interest is disclosed. That member does not take part in the decisions relating to that application or in the decisions relating to other proposals in the genre to which that application relates.

We provided \$67,859 in funding to one project for Cinco Cine Film Productions, a company in which Board member Nicole Hoey has an interest (2010: \$98,251 in relation to two projects).

At 30 June 2011 we had a funding liability of \$22,859 to Cinco Cine Film Productions (2010: \$200,604).

In 2010/11 we provided \$0.997m (2010: \$1m) to a charitable trust, the NZ On Screen Trust, to maintain and develop the website nzonscreen.com. The trust is governed by up to seven trustees. During 2010/11 NZ On Air Board member Nicole Hoey and NZ On Air's chief executive Jane Wrightson were trustees of the NZ On Screen Trust

Key personnel compensation	Actual 2011	Actual 2010
	\$000	\$000
Salaries and other short-term employee benefits	569	584
Termination benefits	-	-
Total key personnel compensation	569	584

Key management personnel include all Board members, the Chief Executive and Chief Financial Officer.

23. Board member remuneration

The Board fees paid or payable during the year were:	Actual 2011 \$000	Actual 2010 \$000
Neil Walter – Chair	38	38
Murray Shaw – Deputy Chair	19	19
Nicole Hoey	19	19
Michael Glading	19	19
Stephen McElrea (appointed January 2010)	19	10
Caren Rangī (appointed May 2010)	19	3
Edie Moke – Deputy Chair (retired May 2010)	-	17
Paul Smith (retired December 2009)	-	10
Total Board fees	133	135

Payment of \$4,594 was made to the independent member of the Audit and Risk Committee during the financial year. (2010:\$8,194).

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

24. Employee Remuneration

Employee remuneration (salary, bonuses and other benefits such as superannuation) paid or payable during the year was:	Number of Employees 2011	Number of Employees 2010
\$100,000 - \$109,000	1	-
\$110,000 - \$119,999	-	-
\$120,000 - \$129,999	-	-
\$130,000 - \$139,000	2	2
\$140,000 - \$149,000	1	-
\$150,000 - \$159,999	-	1
\$280,000 - \$289,000	-	-
\$290,000 - \$299,000	1	1

During the year ended 30 June 2011, no employee received benefits in relation to cessation (2010: nil).

25. Events after the balance sheet date

There were no significant events after the balance sheet date.

26. Categories of financial assets and liabilities

The carrying amounts of financial assets and liabilities in each of the NZ IAS 39 categories are as follows:	Actual 2011 \$000	Actual 2010 \$000
Loans and receivables		
Cash and cash equivalents	10,054	9,121
Debtors and other receivables	553	826
Investments – term deposits	43,500	44,000
Total loans and receivables	54,107	53,947
Financial liabilities measured at amortised cost		
Creditors and other payables	45,857	46,052
Total financial liabilities measured at amortised cost	45,857	46,052

27. Non-consolidation of NZ On Screen

NZ On Screen is a website featuring screen content established and operated by the NZ On Screen Trust, a charitable Trust established for the purpose of establishing and operating an online portal of digital and interactive Content.

The NZ On Screen Trust ("the Trust") has been determined by the Office of the Auditor-General to be a controlled entity for accounting purposes arising from the application of the test of control in section 5(2)(b) of the Public Audit Act 2001. New Zealand Equivalent to International Accounting Standards Number 27; Consolidated and Separate Financial Statements (NZ IAS 27) is therefore deemed to be applicable.

While the Trust is independent and free to solicit funding from any source, its current funding is predominantly that received from NZ On Air. This funding is provided under contract for specific objectives and with agreed upon annual targets. The annual financial statements of the Trust are prepared and audited independently of NZ On Air.

In accordance with present accounting policies, the operations of the Trust are not consolidated within the results of NZ On Air.

For the year ended 30 June 2011 the Trust had total revenue of \$1.4m and total expenditure of \$1.1m. As at 30 June 2011 the Trust had total assets of \$0.4m and total liabilities of \$0.07m.

28. 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.

Market risk

The interest rates on our investments and cash holdings are disclosed in notes 11 and 12.

Fair value interest rate risk

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Our exposure to fair value interest rate risk is limited to our bank deposits which are held at fixed rates of interest.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments issued at variable interest rates would expose us to cash flow interest rate risk. We have no variable interest rate investments.

Sensitivity analysis

At 30 June 2011, had interest rates on our term deposits been 50 basis points higher or lower, with all other variables held constant, the surplus would have been \$216,202 higher/lower (2010: \$265,425).

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. We make occasional, low value payments in foreign currencies that are converted to New Zealand dollars at the spot rate on the day of payment. We have no foreign currency creditors at 30 June 2011. (2010: nil)

Price risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices. We do not invest in equity financial instruments and hence have no exposure to price risk.

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 11), investments (note 12) and accounts receivable (note 13). 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.

Our bank deposits and short term investments are spread across six institutions. The first \$1,000,000 held with each institutions is insured by the Government under its deposit guarantee scheme.

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 2011/12 Crown funding in equal instalments on the first working day of each month from September 2011 to June 2012. In addition at 30 June 2011 we hold call and term deposits that will mature within the 2011/12 financial year totalling \$53.5m.

We have funding liabilities of \$44.896m at 30 June. We expect these to be paid by 30 June 2012. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

29. 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.

30. Explanation of significant variances against budget

Explanations of variances against budgeted figures in our Statement of Intent are as follows:

Statement of comprehensive income

	Actual 2011 \$000	Budget 2011 \$000	Difference \$000	Explanation of significant variances
Revenue	130,304	128,443	1,861	Interest (+\$0.778m): Actual interest rates were higher than forecast. Sales Revenue (+1.079m): Due to its variability we do not forecast sales revenue in the SOI.
Administration expenditure	2,819	3,135	316	Personnel costs (-0.089m) Professional costs (-0.18m): Actual professional services required were less than forecast.
Funding expenditure	127,218	126,905	(313)	Variances primarily related to: <ul style="list-style-type: none"> Television: Writebacks and unrecognised commitments. NZ Music: Early closure of album funding scheme.
Total comprehensive income	267	(1,597)	1,864	

Statement of financial position

	Actual 2011 \$000	Budget 2011 \$000	Difference \$000	Explanation of significant variances
Total assets	54,296	50,500	3,796	Cash and Investments (+\$4.554m): Contract payment dates occurred slightly behind forecast.
Total liabilities	45,857	40,135	5,722	Funding Liabilities (+\$5.361m): Contract payment dates occurred slightly behind forecast. Reflected also in lower than forecast Cash and Investments.
<i>Committed equity:</i>				
Opening	4,378	10,265	(5,887)	Actual opening balance of committed equity lower than forecast (-\$5.887m). The forecast was completed in April 2010, before the end of the 2009/10 financial year.
Movement	1,132	-	1,132	Variance in the movement in committed equity(+\$1.132m) is due to prior year commitments not recognised as expenditure until 2010/11, when substantive contractual conditions had been met, being less by \$1.132m (forecast \$nil) than 2010/11 such commitments.
Closing	5,510	10,265	(4,755)	
<i>Uncommitted equity:</i>				
Opening	3,794	1,697	2,097	Actual opening balance of uncommitted equity higher than forecast (\$2.097m). The forecast was completed in April 2010, before the end of the 2009/10 financial year.
Movement	(865)	(1,597)	732	Variance in the movement in uncommitted equity(-\$0.732m) is due to the net surplus being higher than forecast. The 2010/11 uncommitted equity balance will be carried forward to 2011/12 and used to fund the forecast 2011/12 SOI budget deficit \$1.717m. The small balance will be spent in 2011/12.
Closing	2,929	100	2,829	
Total equity	8,439	10,365	(1,926)	

Statement of service performance

for the year ended 30 June 2011

Activity 1: Television funding

Activity description

Investing in television programmes and related activities to increase range and diversity.

Commentary on television funding results

All funding targets are subject to the receipt of satisfactory applications from viable entities. Target hours for all seven programme types were achieved or exceeded. Some written back funds provided the opportunity for some additional investment, mainly in Children's and Arts/Performance. This additional expenditure of \$0.8m purchased an additional 73.4 hours of programming.

Key performance measures

Television funding	Target	Actual 2011	Actual 2010
% of New Zealanders that believe NZ On Air supports television programmes and activities important to New Zealanders	More than 2/3	74%	69%
% of funded projects that are broadcast within 15 months of formal delivery	99%	99%	98.3%
Minimum % of general contestable fund expenditure in prime time (6pm – 10pm)	50%	64%	58.4%

Other measures

The table below details the annual television funding targets and expenditure and performance against those targets.

General Contestable fund television investments by genre	Notes	Target			Actual		
		Hours	\$000	% in prime-time (6pm-10pm)	Hours	\$000	% in prime-time (6pm-10pm)
Contestable fund							
Programme type							
Drama/ comedy		95	27,375	100%	110	27,038	100%
Comedy prime time target				75%			100%
Children's drama		-	-	-	2	190	100%
Documentary/factual		94.5	10,006	99%	110.5	10,308	99%
Children and Young People		418.5	13,529	0%	466	13,546	1%
Arts/Culture/Performance		30.5	2,830	21%	31.5	3,266	78%
Minorities		124.5	7,310	5%	130.5	7,014	0%
Disability		21	1,685	0%	21	1,778	0%
Captioning		N/A	2,400	N/A	N/A	2,370	N/A
Development		N/A	215	N/A	N/A	344	N/A
Innovation		N/A	1,000	N/A	3	1,000	0%
Total contestable fund		784	66,350		874.5	66,854	
Platinum fund							
Programme type							
Drama		5	7,200	100%	11.5	10,852	100%
Documentary		20	4,700	100%	22.5	4,509	100%
Current Affairs		72	1,998	0%	74	1,770	0%
Arts and Culture		4	1,213	100%	1.5	131	0%
Total Platinum fund		101	15,111		109.5	17,262	
Total television programme funding		885	81,461		984	84,116	

The table below shows the average prime-time audience 5+ for Contestable and Platinum fund programmes:

Genre	Target				Actual
	TVNZ, TV3	Prime, Maori	TVNZ, TV3	Prime, Maori	
Drama	300,000	-	333,200	61,600	
Documentary/factual	350,000	50,000	383,500	63,400	
Comedy	200,000	50,000	228,900	49,400	
Arts and culture	300,000	50,000	219,100	109,900	

Activity 2: Radio funding

Activity description

Investing in radio programming for diverse audiences through:

- (a) Public radio: Radio New Zealand National and Radio New Zealand Concert
- (b) Commercial radio: drama, comedy, children, youth, spiritual, Māori and ethnic programmes.

Commentary on radio funding results

Radio New Zealand exceeded all NZ On Air-specific targets and materially achieved or exceeded all but one of the 21 Charter function targets across both stations.

Commercial radio programme targets were exceeded.

Key performance measures

Radio	Target	Actual 2011	Actual 2010
% of New Zealanders that believe NZ On Air supports radio programmes and services important to New Zealanders	More than 2/3	65%	Not measured
% of funded projects that are broadcast within 15 months of formal delivery	99%	100%	100%

Radio New Zealand quantitative measures	Notes	RNZ National Target Hours	RNZ National Actual Hours	RNZ Concert Target Hours	RNZ Concert Actual Hours	Budget \$000	Actual \$000
Public radio: NZ On Air responsibilities under the Broadcasting Act 1989							
- Maori Language and Culture	1	350	346	N/A	N/A		
- Special Interest		340	437	N/A	N/A		
- NZ Drama, Fiction and Comedy		200	252	N/A	N/A		
Other Measures:							
- % of NZ music on rotate	2	33%	35.17%	N/A	N/A		
- % of NZ composition		N/A	N/A	3.5%	5%		
- % of NZ music performance		N/A	N/A	14%	17.87%		
- % of population able to receive transmission		97%	97%	92%	92%		
NZ On Air funding provided						\$31,816	\$31,816

Notes:

1. RNZ and NZ On Air did not include any hours for this category in the 2010/11 funding agreement. This agreement was completed after the SOI had been produced.
2. In addition to New Zealand music on rotate, RNZ National produces and broadcasts feature programmes on New Zealand music.

Radio New Zealand: qualitative measures	Target	Actual
General public that agree Radio New Zealand broadcasts programmes of interest to a wide cross-section of New Zealand	75%	86%
Radio New Zealand National listeners that are very satisfied or quite satisfied with Radio New Zealand National programming	80%	89%
Listeners that agree Radio New Zealand National provides in-depth news and current affairs about New Zealand	85%	96%
Listeners that agree Radio New Zealand provides fair and balanced information	85%	90%
Radio New Zealand Concert listeners that are very satisfied or quite satisfied with quality of RNZ Concert programming	75%	81%
The number of formal complaints about Radio New Zealand programmes each year that are upheld by the Broadcasting Standards Authority against any one of the broadcasting standards as a breach of fairness, balance, accuracy or privacy	No more than 3	Nil

Commercial radio – Contestable funding for programmes for commercial radio which meet NZ On Air objectives under s36(c) and s37(d) of the Broadcasting Act. The targets in our SOI and, and the year-to-date performance against them, are:

Commercial radio investments (radio programmes)	Target Hours	Actual Hours	Budget \$000	Actual \$000
Drama and Comedy	50	73	250	211
Children and Youth	150	181	450	386
Spiritual	80	86	126	107
Ethnic	40	37	100	138
Maori issues (English language)	40	120	100	92
Total commercial radio	360	497	1,026	934

Activity 3: Community broadcasting funding

Activity description

Extending television and radio programme choices for targeted audiences through investing in:

- (a) Regional television news and information programmes
- (b) Community radio: access radio, Pacific radio and radio for special interest audiences

Commentary on results

- (a) Regional television: Target hours exceeded.
- (b) Community radio: Target hours exceeded.

Key performance measures

Community broadcasting	Target	Actual 2010/11	Actual 2009/10
% of New Zealanders that believe NZ On Air supports community broadcasting programmes and services important to New Zealanders	More than 2/3	61%	55%
% of funded projects that are broadcast within 15 months of formal delivery	99%	100%	100%

Regional Television – Forecast regional television programme funding in 2010/2011 and expenditure approved to date is as follows:

Regional television investments	Target Hours	Actual Hours	Target \$000	Actual \$000
Regional television	800	1,117	1,500	1,458

Community radio – Fund Access radio stations and activities to meet NZ On Air's objectives under s36(c) of the Broadcasting Act 1989 as follows. The table below also includes the year-to-date expenditure.

Community radio investments	Target Hours	Actual Hours	Target \$000	Actual \$000
Access radio	18,000	20,842	2,467	2,532
Pacific radio and Special Interest radio	4,000	5,824	485	935
Total community radio	22,000	26,666	2,952	3,467

Activity 4: NZ Music

Activity description

Promoting and investing in New Zealand music to achieve significant broadcast exposure.

Commentary on NZ Music results

New Zealand music content on commercial radio was 18.65% for the 12 months to 30 June 2011. This disappointing result is also reflected in our radio hits targets which have not been met.

Key performance measures

NZ Music	Target	Actual 2010/11	Actual 2009/10
% of New Zealanders that believe NZ On Air supports of NZ music programmes and services important to New Zealanders	More than 2/3	71%	Not measured
% of NZ music on commercial radio	20%	18.65%	19.66%
% of funded projects that are broadcast within 15 months of formal delivery	99%	100%	100%

The tables below detail our NZ Music full year quantitative performance measures and budgets and actual performance against those targets.

NZ Music investments	Target Number	Actual Number	Budget \$000	Actual \$000
Domestic				
Albums	30	21 ¹		
% of the singles from albums that achieve Top 40 airplay	90%+	79% ²	1,500	995
Radio singles	23	24		
% of the radio singles from new artists that achieve Top 40 airplay	80%+	50% ³	235	234
Music videos	170	171	850	855
Music television programmes	5	4	480	480
Music programmes on commercial radio	15	16	700	646
b.net radio stations programme funding	5	5	500	565
Music promotion				
% of tracks from Kiwi Hit Discs that achieve Top 40 airplay	60%+	58% ⁴	480	677
Classical music initiative	1	1	100	96
International music promotion				
% of NZ songs promoted by NZ On Air in Australia that achieve certified national radio network playlist adds	50%+	64%		
Number of NZ artists that impact on the CMJ college radio airplay charts	10+	11	675	609
Total NZ Music	-	-	5,520	5,157

Notes

¹ Funding scheme closed early to prepare for new scheme.

² A total of 75 singles were released to radio from NZ On Air-funded albums in the 2010-2011 year, 60 of which peaked inside the Radioscope NZ Airplay Top 40 charts.

³ A total of 18 singles funded via the New Recording Artist scheme were released to radio in the 2010-2011 year, 9 of which peaked inside the RadioScope NZ Airplay Top 40 charts.

⁴ A total of 180 tracks were delivered to radio via the Kiwi Hit Disc in the 2010-2011 year, 104 of which peaked inside the RadioScope NZ Airplay Top 40 charts.

Activity 5: Digital and Archiving funding

Activity description

Investing in local content for online audiences and providing archiving funding for radio programmes.

Key performance measures

Digital and archiving	Target	Actual 2010/11	Actual 2009/10
% of New Zealanders that believe NZ On Air supports digital and archiving activities important to New Zealanders	More than 2/3	63%	Not measured
% of funded projects that are broadcast/uploaded within 3 months of project completion (Digital content partnership fund)	99%	100%	100%

The tables below detail our Digital and Archiving funding full year performance measures and our actual performance against those measures.

Digital investments	Target Titles Uploaded	Actual Titles Uploaded	Budget \$000	Actual \$000
Digital content partnership fund	99%	100%	1,000	794
NZ On Screen	300	371	1,000	997
Total digital investments	-	-	2,000	1,791

Archiving investments	Target Hours	Actual Hours	Budget \$000	Actual \$000
Radio programmes archived	1,300	336	630	618
Radio programmes preserved	1,600	595		
Total archiving investments	-	931*	630	618

*Hours to September 2010 pre-earthquake

Activity 6: Funding management

Activity description

The systems, processes and resources used to scan the environment, evaluate proposals and make investment decisions to a high professional standard.

Funding administration	Target	Actual 2010/11	Actual 2009/10	Actual 2008/09	Actual 2007/08
% of industry and sector stakeholders that believe NZ On Air is efficient and fair, balances competing demands well and makes the right choices (surveyed tri-annually: next survey 2011/12)	Not measured	N/A	N/A	88%	N/A
Administration costs as % of total funding	<3%	2.2%	2.2%	2.3%	2.6%
Minimum number of key contracting or funding processes reviewed and improvements implemented	1	1	2	Not measured	2
Forecast and actual expenditure	\$3.135m	\$2.819m	\$2.865m	\$3.112m	\$2.853m

Appendices

Appendix 1: Television funding

Television production funding – Platinum fund

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
Arts/Culture (Commemorate)	<i>Pike River Official Remembrance Service</i>	TV One	Television New Zealand	1.5	131,201	
	Total Arts/Culture			1.5	\$131,201	100%
Documentary	<i>Descent From Disaster</i>	TV One	ScreenTime	6.0	1,229,974	
	<i>Strongman</i>	TV3	A Bigger Picture	1.5	884,782	
	<i>Primeval New Zealand - Where Wild Meets Weird</i>	TV One	NHNZ	1.0	270,554	
	<i>Shackleton's Captain (additional)</i>	TV One	Making Movies	0.0	100,000	
	<i>The Hunt For The Pink And White Terraces</i>	Prime	Jam TV	1.0	130,000	
	<i>The Story Strand</i>					
	<i>Health</i>	TV3	PRN Films	1.0	\$274,721	
	Funds remaining	TV3	tbc	7.0	\$825,279	
	<i>Wild Coasts</i>	Prime	South Pacific Pictures	5.0	794,000	
	Total Documentary			22.5	\$4,509,310	78.3%
Drama	<i>Billy</i>	TV One	Comedia Pictures	2.0	2,427,695	
	<i>Rage</i>	TV One	Tom Scott Productions	2.0	2,843,503	
	<i>Tangiwai (additional)</i>	TV One	Lippy Pictures	0.0	157,575	
	<i>Underbelly NZ</i>	TV3	ScreenTime	6.0	3,879,650	
	<i>What Really Happened? Waitangi</i>	TV One	Eyeworks New Zealand	1.5	1,543,155	
	Total Drama			11.5	\$10,851,578	73.8%
News / Current Affairs	<i>Q + A 2011</i>	TV One	Television New Zealand	38.0	798,000	
	<i>The Nation 2011</i>	TV3	Front Page	36.0	972,000	
	Total News/Current Affairs			74.0	\$1,770,000	83.7%
Total Platinum fund				109.5	\$17,262,089	75.99%

Television Production funding – Contestable fund

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
Arts/Culture	<i>2011 NZ Film & Television Awards</i>	TV3	TVWorks	1.5	141,183	
	<i>Anzac Day 2011 - Our Pacific</i>	MTS	MTS	1.0	147,565	
	<i>Anzac Day 2011 Wreathlaying</i>	TV One	Television New Zealand	1.5	44,492	
	<i>Band Together Concert For Canterbury</i>	TV3	TVWorks	8.0	185,000	
	<i>Countdown To New Year 2010</i>	TV One	Television New Zealand	2.5	469,731	
	<i>Crime Queen - Ngaio Marsh (additional)</i>	TV One	Seannachie Productions	0.0	14,500	
	<i>Mika's Aroha Mardi Gras</i>	MTS	Patangaroa Entertainment	1.0	159,930	
	<i>Polyfest 2011</i>	TV 2	Television New Zealand	3.0	238,215	
	<i>Style Pasifika 2011</i>	TV One	Drum Productions	1.0	155,842	
	<i>The Grand Tour</i>	Prime	Perendale Productions	1.5	265,734	
	<i>The Secret Lives Of Dancers 2</i>	TV3	Eyeworks New Zealand	4.0	662,804	
	<i>This Is Street Dance</i>	TV3	TVWorks	1.0	225,585	
	<i>Unzipped</i>	TV One	Eyeworks New Zealand	4.0	488,147	
	<i>Waiata Maori Music Awards 2011</i>	MTS	Arts & Entertainment Productions	1.5	67,500	
Total Arts / Culture				31.5	\$3,266,228	84.02%
Children	<i>I Am TV 2011</i>	TV 2	Television New Zealand	35.0	1,414,996	
	<i>Just The Job 6</i>	TV 2	Dave Mason Productions	5.0	150,737	
	<i>Kiwisport TV</i>	FOUR	Quick TV	10.5	393,515	
	<i>Let's Get Inventin' 5</i>	TV 2	Luke Nola & Friends	4.5	500,000	
	<i>Operation Hero</i>	TV 2	The Gibson Group	5.0	400,000	
	<i>Small Blacks TV 2011</i>	TV 2	Cereal TV	13.0	246,500	
	<i>Smokefree Rockquest 2011</i>	FOUR	Satin & Lace Productions	3.0	301,361	
	<i>Stage Challenge 2011</i>	FOUR	Mercator Supply	3.5	359,105	
	<i>Sticky TV 2011</i>	FOUR	Pickled Possum Productions	147.0	2,220,530	
	<i>The Erin Simpson Show 2011</i>	TV 2	Whitebait Productions	82.5	2,199,760	
	<i>Tiki Tour</i>	TV 2	Tiki Tour (2010)	77.0	2,380,000	
	<i>What Now 2011</i>	TV 2	What Now	80.0	2,979,534	
	Total Children				466.0	\$13,546,038

Television Production funding – Contestable fund continues

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
Children's Drama	<i>Kiwi Flyer</i>	FOUR	Torrent Films	2.0	190,000	
	Total Children's Drama			2.0	\$190,000	
Comedy	<i>7 Days 2011</i>	TV3	TVWorks	18.0	894,293	
	<i>A Night At The Classic 2</i>	TV One	Two Heads	4.0	595,175	
	<i>Aotearoha 2010</i>	TV3	TVWorks	2.0	299,240	
	<i>Comedy Christmas Cracker</i>	TV 2	Satellite Media Group	2.0	142,392	
	<i>Comedy Festival Bonanza 2011</i>	TV3	TVWorks	6.0	187,597	
	<i>Comedy Jam 2011</i>	TV 2	Satellite Media Group	2.0	126,830	
	<i>Funny Roots</i>	TV3	Two Heads	6.0	337,894	
	<i>Hounds</i>	TV3	The Downlowconcept	3.0	1,089,464	
	<i>The Jono Project 2</i>	TV3	TVWorks	10.0	755,950	
	<i>Wanna-Ben 2</i>	TV3	Yoink Productions	4.0	594,310	
	<i>Would I Lie To You?</i>	TV3	TVWorks	8.0	248,325	
	Total Comedy			65.0	\$5,271,470	64.21%
Documentary	<i>A Shocking Reminder</i>	Prime	Paua Productions	2.0	315,562	
	<i>Billy - Te Movie</i>	TV3	BTJ Movie	2.0	199,999	
	<i>Breaking The Cycle</i>	TV3	Black Inc Media	6.0	531,924	
	<i>Chef On A Mission</i>	TV One	Imagination Television	6.0	452,371	
	<i>Country Calendar 2011</i>	TV One	Television New Zealand	13.0	361,311	
	<i>Global Radar</i>	TV One	Jam TV	4.0	479,779	
	<i>History Under The Hammer</i>	Prime	Greenstone Pictures	6.5	597,105	
	<i>Keep Calm And Carry On</i>	TV One	Jam TV	3.0	266,646	
	<i>Last Men Standing</i>	TV3	Locales	1.0	137,522	
	<i>Missing Pieces 3</i>	TV3	Eyeworks New Zealand	6.5	897,257	
	<i>Rocked The Nation 3</i>	TV3	Satellite Media Group	6.0	679,430	
	<i>Shearing Gang</i>	Prime	Great Southern Television	5.0	443,845	
	<i>Songs From The Inside</i>	MTS	Awa Films	6.5	130,000	
	<i>Surviving Modern Medicine</i>	TV One	Eyeworks New Zealand	5.0	501,726	
	<i>The Investigator Special</i>	TV One	Red Sky Film & Television	1.0	205,040	
	<i>Get Fresh With Al Brown</i>	TV One	Fisheye Films	5.0	498,740	
	<i>Unsung Heroes</i>	TV One	Cream Media	5.0	415,325	
	<i>What's Really In Our Food? 3</i>	TV3	Top Shelf Productions	5.0	684,494	
	<i>Inside New Zealand 18 (2011)</i>					
	<i>Baby Charlotte</i>	TV3	Greenstone Pictures	1.0	120,000	
	<i>Inside Tattooing</i>	TV3	Buto Productions	1.0	90,578	
	<i>Justice Hunter</i>	TV3	Ponsonby Productions	1.0	114,996	
	<i>One Fraction</i>	TV3	33 Media	1.0	95,865	
	<i>Scales Of Justice</i>	TV3	Howard Taylor Productions	1.0	94,760	
	<i>The Banker, The Escorts & The \$18 Million</i>	TV3	KHF Media	1.0	140,000	
	<i>The Family Beansprout</i>	TV3	Iguana Films	1.0	105,288	
	<i>The Price Of Milk</i>	TV3	Red Sky Film & Television	1.0	105,400	
	Funds Remaining	TV3	tbc	4.0	393,113	

Television Production funding – Contestable fund continues

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
	<i>Pakipumeka Aotearoa 2011</i>					
	<i>He Rangi Tahi</i>	MTS	Monsoon Pictures	1.0	126,682	
	<i>Henare O'Keefe: Te Tuatangata</i>	MTS	Notable Pictures	1.0	111,567	
	<i>Ihimaera</i>	MTS	Charlotte Yates Productions	1.0	98,700	
	<i>Ka Mate The Haka The Legend</i>	MTS	Maramena	1.0	167,000	
	<i>Rhodes - Actor Singer</i>	MTS	Arts & Entertainment Productions	1.0	120,544	
	<i>Sons From Afar</i>	MTS	Tumanako Productions	1.0	131,809	
	<i>The Green Chain</i>	MTS	Scottie Productions	1.0	125,000	
	<i>The Russians Are Coming</i>	MTS	Tawera Productions	1.0	124,800	
	<i>Tupaia's Endeavour</i>	MTS	Island Productions Aotearoa	1.0	118,762	
	<i>The Wait Of The Nation</i>	MTS	Paua Productions	1.0	124,967	
	Funds Written Back	MTS			169	
	Total Documentary			110.5	\$10,308,076	66.46%
Drama	<i>Go Girls 4</i>	TV 2	South Pacific Pictures	13.0	6,825,000	
	<i>Mr Pip</i>	TV3	Eyeworks New Zealand	2.0	400,000	
	<i>Nothing Trivial</i>	TV One	South Pacific Pictures	13.0	6,906,500	
	<i>Panic At Rock Island</i>	TV 2	The Gibson Group	2.0	335,000	
	<i>The Almighty Johnsons 2</i>	TV3	South Pacific Pictures	13.0	6,900,000	
	<i>Two Little Boys</i>	TV3	Tent Pole Films	2.0	400,000	
	Total Drama			45.0	\$21,766,500	38.81%
Innovation	<i>Māori Innovation 2011</i>	TV3	tbc	3.0	1,000,000	
	Total Innovation			3.0	\$1,000,000	
Special Interest	<i>Asia Downunder 2011</i>	TV One	Asia Vision	20.0	1,243,068	
	<i>Attitude 7</i>	TV One	Attitude Pictures	20.0	1,635,000	
	<i>Attitude Awards 2010</i>	TV One	Attitude Pictures	1.0	75,426	
	<i>Fresh</i>	TV 2	Television New Zealand	16.0	731,656	
	<i>NZ Stories - Melting Pot</i>	TV One	Project Melting Pot	5.0	451,500	
	<i>NZ Stories - Pacific Screen</i>	TV One	Pacific Screen	5.0	449,000	
	<i>NZ Stories - Paua Productions</i>	TV One	Paua Productions	2.5	224,500	
	<i>Open Door 12</i>	TV3	Morningside Productions	5.0	405,264	
	<i>Praise Be 2011</i>	TV One	Television New Zealand	20.0	499,981	
	<i>Pukana Subtitles 2011</i>	TV3	Cinco Cine Film Productions	0.0	67,859	
	<i>Rural Delivery 7</i>	TV One	Showdown Productions	20.0	1,060,000	
	<i>Tagata Pasifika 2011</i>	TV One	Television New Zealand	26.0	1,499,994	
	<i>The Nutters Club 2</i>	MTS	Top Shelf Productions	10.0	349,109	
	<i>Young Farmer Contest 2011</i>	TV One	Dexterity Productions	1.0	99,321	
Disability services	<i>Captioning 2010-2011</i>		Television New Zealand	0.0	1,650,000	
	<i>TV3 Captioning Capital Upgrade</i>		TVWorks	0.0	220,000	
	<i>TVNZ Audio Description 2010-2011</i>		Television New Zealand	0.0	500,000	
	Total Special Interest			151.5	\$11,161,678	97.5%
	Total Contestable fund			874.5	\$66,509,990	58.1%

Television development funding

Programme name	Broadcaster	Producer	NZ On Air Funding
<i>Golden</i>	TV3	South Pacific Pictures	23,000
<i>Late Expectations</i>	TV3	Crash Zoom	10,000
<i>Mangere Vice</i>	TV3	Adrenalin	30,000
<i>Mates</i>	TV One	Great Southern Television	10,000
<i>The Ex Men</i>	TV 2	High Five Productions	13,000
<i>The Naked Samoans Sketch Show</i>	TV3	Firehorse Films	10,000
<i>The Wilde Bunch</i>	TV3	The Flax Bay Company	10,000
<i>Harry - further development</i>	TV3	Desert Road	40,000
<i>Nothing Trivial</i>	TV One	South Pacific Pictures	36,500
<i>One Country</i>	TV One	MF Films	10,000
<i>Project L</i>	TV3	Condor Encore	20,000
<i>Safe House</i>	TV One	Screentime	15,000
<i>Step-Dave</i>	TV One	South Pacific Pictures	36,500
<i>Sure To Rise - further development</i>	TV One	Eyeworks New Zealand	25,000
<i>The Deads - further development</i>	TV 2	The Gibson Group	15,000
<i>What Really Happened? The Women's Vote</i>	TV One	Eyeworks New Zealand	20,000
<i>J Geek vs The World</i>	TV3	Black Inc Media	20,000
Total development funding			\$344,000

Appendix 2: Radio funding

Radio programme production

Genre	Programme name	Producer	Broadcaster	Hours	NZ On Air Funding
Children	<i>Seeded 2</i>	95bFM	95bFM	26.0	65,000
	<i>That's The Story 2010-11</i>	Loud Mouth Productions	Radio Network	52.0	39,000
	<i>The Great Big Kids' Show 4</i>	Treehut Limited	Radio Bay of Plenty Ltd	53.0	121,055
	Total Children			131.0	\$225,055
Comedy	<i>Public Address Radio 2010/11</i>	The Downlowconcept	Mediaworks Radio	52.0	144,300
	Total Comedy			52.0	\$144,300
Drama	<i>Ben & Steve's Week That Was</i>	Radioworks Hamilton	Mediaworks Radio	20.0	45,000
	<i>Lumsden</i>	Loud Mouth Productions	The Radio Network	0.7	20,800
	Total Drama			20.7	\$65,800
Special Interest	<i>Asian Radio Show 2010</i>	Holy Cow Media	Mediaworks Radio	12.5	96,500
	<i>Christmas 2010</i>	Christian Broadcasting Association	NewstalkZB	18.0	16,302
	<i>Drivetime News</i>	Radioworks (now Mediaworks Radio)	George FM	24.0	17,200
	<i>Easter 2011</i>	Christian Broadcasting Association	NewstalkZB	12.0	15,000
	<i>Paakiwaha 2010</i>	UMA Broadcasting Limited	UMA Broadcasting	96.0	75,000
	<i>Real Life 2011</i>	Christian Broadcasting Association	NewstalkZB	50.0	6,000
	<i>Scrubcutter 2010</i>	Christian Broadcasting Association	NewstalkZB	6.0	70,000
	<i>The New Radio Show 2011</i>	Holy Cow Media	Mediaworks Radio	25.0	41,350
	Total Special Interest			243.5	\$337,352
Youth	<i>Te Puutake 2010/11</i>	Stretchmark Productions	Mediaworks Radio	50.0	161,085
	Total Youth			50.0	\$161,085
Total radio programme production				497.2	\$933,592

Appendix 3: Community broadcasting funding

Regional television programme funding

Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
<i>9 Local News & Southern Newsweek</i>	Channel 9	Allied Press	144.0	170,000
<i>Central News</i>	TV Central	Kaimai Family Television Network Trust	102.5	150,000
<i>Channel North News</i>	Channel North	Northland TV Charitable Trust	44.0	85,000
<i>Chatroom</i>	TVHB	Television Hawkes Bay	69.0	85,000
<i>CTV News</i>	CTV	Canterbury Television	125.0	190,000
<i>Far North News</i>	FTN	Te Hiku Media	120.0	37,500
<i>Local News</i>	Mainland TV	Mainland Television	18.0	75,000
<i>Rotorua City News</i>	TV Rotorua	Rotorua Television	102.5	110,000
<i>South Today</i>	Cue TV	Mercury Television t/a Cue TV	220.0	170,000
<i>Tonight At Seven</i>	Triangle TV	Triangle Television	120.0	300,000
<i>Under Currents</i>	Tararua Television	Tararua Television Trust	52.0	85,000
Total regional television funding			1,117.0	\$1,457,500

Access and Pacific radio funding

Access and Pacific Radio	Capital Fund	Radio Stations	Total NZ On Air Funding
Access Radio Taranaki Trust		26,667	26,667
Auckland Access Radio Planet Fm 104.6		291,667	291,667
Coast Access Radio		151,667	151,667
Community Radio Hamilton		268,333	268,333
Manawatu Access Radio Charitable Trust		192,500	192,500
National Pacific Radio Trust	450,000	250,000	700,000
Otago Access Radio 105.4FM		192,500	192,500
Plains FM	75,000	268,333	343,333
Print Disabled Radio		55,174	55,174
Radio Kidnappers		198,333	198,333
Samoa Capital Radio	6,848	180,000	186,848
Southland Community Broadcast		186,200	186,200
Tasman Broadcasting Trust	36,000	227,500	263,500
Wairarapa Access Radio		151,667	151,667
Wellington Access Radio		245,000	245,000
Manager's Workshop			11,915
Total Access and Pacific radio	\$567,848	\$2,885,541	\$3,465,304

Appendix 4: NZ Music Funding

NZ Music Albums

Artist	NZ On Air Funding
Anna Coddington - Cat & Bird	46,250
Annah Mac - Little Stranger	50,000
Black River Drive - Album 2	50,000
DJ CXL - Album 1	50,000
Dukes - Still Life*	24,757
I Am Giant - The Horrifying Truth	50,000
K.One - Far From Home	50,000
Kids Of 88 - Album 2	50,000
Midnight Youth - World Comes Calling	50,000
Mz J - Love Changes Everything	32,250
Pieter T - Album 2	50,000
Scribe - Album 3	50,000
Shapeshifter - Album 5	50,000
The Black Seeds - Album 4	50,000
The Checks - Deadly Summer Sway	50,000
The Datsuns - Album 5	28,190
The Feelers - Hope Nature Forgives	50,000
These Four Walls - Album 2	50,000
Tiki - In The World Of Light	50,000
Tyree - Album 2	38,450
Vince Harder - The Space Between Us	50,000
Total	\$969,897

*After writeback of \$25,243.

NZ Music Television Programmes

Programme	NZ On Air Funding
<i>NZ Music Awards 2010</i>	130,000
<i>NZOwn</i>	100,000
<i>Drew & Shannon Live (NZ music content)</i>	160,000
<i>Decent Exposure</i>	90,000
Total	\$480,000

NZ Music Radio Programmes

Programme and Station	NZ On Air Funding
Kiwi FM -	300,000
Voices From The Wilderness	
High Noon Tea	
The Kiwi House	
The Lounge	
Exhibit A	
The Alt NZ Top 20	
The List	
Independent Alternative New	
The Word (ZM)	45,000
Keeping It Kiwi (The Breeze)	20,000
Off The Record (The Rock)	50,000
Fresh Produce (Flava)	45,000
Backyard Beats (Mai FM)	45,200
As Kiwi As (Classic Hits)	20,000
Wired (More FM)	25,000
Resound (Sounz for Concert FM)	95,700
Homegrown (Rhema)	26,630
Extended Play (95bFM)	69,300
Total	\$741,830

Student Radio Stations

Station	NZ On Air Funding
95bFM	180,000
Radio Control	55,000
Radio Active	100,000
RDU	90,000
Radio One	75,000
RDU - Music series	50,000
RDU - Mobile broadcast studio	15,000
Total	\$565,000

NZ Music New Recordings (Radio Singles)

- all \$10,000 (except Junica - Living In My House \$4,000). Total \$234,000. 24 grants.

Artist and Song

1995 - Nowhere Slow	Leno Lovecraft - Princess
Anonymouz - Go	Lydia Cole - Love & Loss & Love
Cash - Hands Up	Massad - Tear My Heart Out
Chris Cope - World Without You	Mel Parsons - I Won't Let You Down
Drew - Get Over You	Ruby Frost - Smoke & Mirrors
Ekko Park - Let The Games Begin	Six60 - Don't Forget Your Roots
Inverse Order - Another Time	Street Chant - God
Jae'O - Will We Ever Be	Te Paamu - Casanova
Janine Foster - These Big Tears	The Drab Doo Riffs - Hot Tanya
Jayson Norris - Window	The Good Fun - Karaoke
Jesse Sheehan - Grandma's Cookies	The Good Fun - Naughty Little Sin
Junica - Living In My House	Tyson Tyler - Go Hard

NZ Music Videos

- all \$5,000. Total \$855,000. 171 grants.

Artist and Song

4DG featuring PNC - Get Away City	Bulletproof featuring Jessie G - Dub Me Crazy
A Hori Buzz - Turnaround	Bulletproof featuring PNC & David Dallas - Back In The Day
Adeaze - Broken Promises	Chazz Valentine - Unstoppable
Adeaze - Rise & Shine	Clap Clap Riot - Everyone's Asleep
Andrew Keoghan - Bright Idea	Computers Want Me Dead - Letters & Numbers
Anika Moa - Blame It On The Rain	Concord Dawn featuring JDubs - Move
Anika Moa - Two Hearts	Cut Off Your Hands - You Should Do Better
Anna Coddington - Bolt	Dane Rumble - What Are You Waiting For?
Anna Coddington - Free	David Dallas - Take A Picture
Anna Coddington - Little Islands	Deach - Tears
Annabel Fay - Already Home	Dear Time's Waste - And So I Was Returning
Annah Mac - Baby Don't Change	Dear Time's Waste - These Words Stick Me To You
Annah Mac - Celia	Deceptikonz - Blood Is Thicker Than Water
Annah Mac - Same Cartoons	Devolu featuring Erakah & Dei Hamo - Love Lost
Artisan Guns - Heights	Die! Die! Die! - Daze
Atlanta Fall - Release Your Fears	Die! Die! Die! - Wasted Lands
Autozamm - 5th Degree	DJ CXL featuring Erakah & K.One - Natural
Autozamm - Breathe	DJ CXL featuring Young Sid - Let's Just Celebrate
Avalanche City - Ends In The Ocean	DJ Sir-Vere featuring J Williams, JR, K.One & Mareko - Major Flavours
Avalanche City - Slowly Over Me	Dukes - Secrets
Avalanche City - The Streets	Erakah - In Or Out
Barnaby Weir - I'm Coming Home	Family Cactus - Fields & Fields
Barnaby Weir - Tarot Card Rock	Fistful of Gems - Diamond
Black River Drive - 15 Minutes	Flip Grater - I Am Gone
Black River Drive - Down By The River	For Da Grind - I See Forever In You
Blacklist - From The Blind Spot	Gareth Thomas - Get Along Better
Brooke Fraser - Betty	Glass Owls - Griffin Boy
Brooke Fraser - Coachella	Hollie Smith - Why Can't We Get Along?
Brooke Fraser - Ice On Her Lashes	Hollie Smith - Will You Be The One
Brooke Fraser - Something In The Water	Home Brew - Basketball Court
Bulletproof featuring Hollie Smith - If You Fall	Home Brew - Remember That

NZ Music Videos continues

Artist and Song	
I Am Giant - And We'll Defy	PNC - That Kinda Guy
I Am Giant - Living The Crash	Ria - Over You
Illegal Banditz featuring K.One & Brooke - I Like It	Ruby Frost - Come To Life
Ivy Lies - Highway	Ruby Frost - Odyssey
Ivy Lies - I Lie Awake	Savage - Twerk
J Geek & The Geeks - Icky Sticky	Savage featuring Devolo - This Is Me
J Williams - Got You Where I Want You	Scratch 22 - Medicine Man
J Williams featuring K.One - Night Of Your Life	Seth Haapu - Owe You Nothing
Jayson Norris - The End	Seth Haapu - Stereotype
Jonny Love - If You're Gonna Kill Me (I Hope You Do It Quickly)	Shapeshifter - Fire
Jonny Love - Steal Your Desire	Shihad - Engage
Julia Deans - Skin (Everything Is Coming To A Halt)	Shihad - Ignite
Julia Deans - The Wish You Wish You Had	Shotgun Alley - Eventually
K.One - She's A Killer	Simon Spire - Liberate Your Love
K.One feat Jason Kerrison - Walking Away	State Of Mind - Somebody Stop Me
K.One featuring J Williams - This Way	State Of Mind & Thomas Oliver - Parasomnia
Katchafire - Groove Again	Steriogram - No Ordinary Man
Katchafire - Lead Us	Street Chant - Stoned Again
Katchafire - On The Road Again	Supermodel - Blondie
Kids Of 88 - San Francisco	The Adults - A Part Of Me
Kids Of 88 - Sugarpills	The Adults - One Million Ways
Kidz In Space - Number One	The Black Dahlias - Ready To Roll
Kidz In Space - On The Road	The Earlybirds - Homegrown
Kimbra - Cameo Lover	The Earlybirds - Low
Kingston - Lotto	The Earlybirds - Truth
Kora - Galaxy Express	The Exiles - The Sun
Ladi6 - Like Water	The Feelers - Didn't Want To Fall In Love
Legacy Of Disorder - This Time	The Frisk - Cinema Smiles
Lindon Puffin - Outta Reach	The Jury & The Saints - Calm The Sea
Lisa Crawley - Blind Eyes	The Jury & The Saints - Daydreams
Lisa Crawley - Leaving	The Jury & The Saints featuring Stan Walker - Patience
Little Bark - Party	The Naked & Famous - Girls Like You
Luger Boa - Downtown	The Naked & Famous - No Way
Luger Boa - New Hot Nights	The Naked & Famous - Punching In A Dream
Luger Boa - Paralysed	The Naked & Famous - The Sun
Luke Thompson - Water	The Phoenix Foundation - Flock Of Hearts
Maitreya - Chur To The Chur	The Pink Pound Experience - To Us, To Them, To You
Massad - Forget About Me	The Rabble - The Journey
Massad - Waiting	The Thomas Oliver Band - Bad Talkin' Man
Midnight Youth - Just For Once	The Valves - Sirens
Miriam Clancy - The Best	The Veils - The Stars Came Out Once The Lights Went Out
Miriam Clancy & Mario Grigorov - Life Extraordinary	These Four Walls - One Moment In Time
Motocade - Hollywood Girls	Tiki - Summertime
Motocade - We Belong To Summer	Tiki Taane - Come Fly With Me
Mt Eden - Sierra Leone	Tiki Taane & Crushington - Light Years Away
Nightchoir - Come Away	TokyoStreetGang featuring Julia Deans - Only Thing
North Shore Pony Club - Overload Mode	Tommy III - Second Hand Concorde
North Shore Pony Club - Quick Draw	Tyree - Always Come Back To You
November Zulu - Long Way Home	Villainy - Alligator Skin
November Zulu - Run With The Enemy	Vince Harder - Hands Up
Opshop - Love Will Always Win	Vince Harder - Want This Forever
Opshop - Madness & Other Allergies	Vince Harder featuring Young Sid - Summer Days
Pieter T - No One	Young Sid - You
Pistol Youth - Happy Pills	Zowie - Smash It
P-Money featuring PNC, Vince Harder, Meryl Cassie & Mz J - Dance With You	

Appendix 5: Music promotion

NZ Music - Local	NZ On Air Funding	NZ Music - International	NZ On Air Funding
NZ Music Awards (2010 & 2011)	275,000	Artist funding	200,000
Music Advertising	30,000	Consultancies	108,020
Kiwi Hit Discs	59,912	Trade Publications	107,835
Iwi Hit Discs	5,512	Trade Fairs	67,631
kiwihits.co.nz	10,355	Samplers	43,068
NZ Music Month	5,000	Representation	64,642
Pluggers fees and expenses	153,828	Radio Shows	12,500
Pluggers promotions	130,765	Television Shows	5,000
Radioscope	6,500		
Total NZ Music - Local	\$676,872	Total NZ Music - International	\$608,696

Appendix 6: Digital and Archiving funding

Archiving

Activity	Agency	NZ On Air Funding
Radio programmes archived and preserved	Sound Archives Nga Taonga Korero	600,000
Sound Archives/NTK Depreciation 10/11	Sound Archives Nga Taonga Korero	14,055
SA/NTK Accessions Registers Scanning Project	Sound Archives Nga Taonga Korero	3,500
Total Archiving		\$617,555

Digital Strategy

Programme or activity	Agency	NZ On Air Funding
Digital content partnership fund		
Music Manager	InGame	287,460
Make My Movie	2Brothers	129,000
Auckland Daze	Brown Sugar Apple Grunt Productions	356,520
The Big Sing 2011	R J Naylor	20,550
Total digital content partnership fund		\$793,530
NZ On Screen	NZ On Screen Trust	997,380
Total Digital		\$1,790,910

Appendix 7: Māori broadcasting funding

Television

Programme Name	Genre	Broadcaster	Producer	Hours	NZ On Air Funding
Platinum Fund					
<i>What Really Happened? Waitangi</i>	Drama	TV One	Eyeworks New Zealand	1.5	1,543,155
<i>Billy</i>	Drama	TV One	Comedia Pictures	2.0	2,427,695
<i>The Story Strand (one project)</i>	Documentary	TV3	tbc	1.0	137,500
Total Platinum fund				4.5	\$4,108,350
Contestable Fund					
<i>Billy T - Te Movie</i>	Documentary	TV3	BTJ Movie	2.0	199,999
<i>Breaking The Cycle</i>	Documentary	TV3	Black Inc Media	6.0	531,924
<i>This Is Street Dance</i>	Arts Culture	TV3	TVWorks	1.0	225,585
<i>Tiki Tour</i>	Children	TV 2	Tiki Tour (2010)	77.0	2,380,000
<i>I Am TV 2011</i>	Children	TV 2	Television New Zealand	35.0	1,414,996
<i>Pukana Subtitles 2011</i>	Special Interest	TV3	Cinco Cine Film Productions	0.0	67,859
<i>Mika's Magic Garden Of Aroha</i>	Arts Culture	MTS	Patangaroa Entertainment	1.0	159,930
<i>NZ Stories - Gilbert and Kahu</i>	Special Interest	TV One	Paua Productions	0.5	44,900
<i>NZ Stories - Singing with Conviction</i>	Special Interest	TV One	Paua Productions	0.5	44,900
<i>NZ Stories - The Other Harawira Boy</i>	Special Interest	TV One	Project Melting Pot	0.5	44,900
<i>Pakipumeka 2011 Strand:</i>					
<i>Allan Baldwin: In Frame</i>	Documentary	MTS	Monsoon Pictures International	1.0	126,682
<i>Henare O'Keefe: Te Tuatangata</i>	Documentary	MTS	Notable Pictures	1.0	111,567
<i>Ihimaera</i>	Documentary	MTS	Charlotte Yates Productions	1.0	98,700
<i>Ka Mate The Haka The Legend</i>	Documentary	MTS	Maramena	1.0	167,000
<i>Rhodes - Actor Singer</i>	Documentary	MTS	Arts & Entertainment Productions	1.0	120,544
<i>The Green Chain</i>	Documentary	MTS	Scottie Douglas Productions	1.0	125,000
<i>The Russians Are Coming</i>	Documentary	MTS	Tawera Productions	1.0	124,800
<i>Tupaia's Endeavour</i>	Documentary	MTS	Island Productions Aotearoa	1.0	118,762
<i>Waiata Māori Music Awards 2011</i>	Arts Culture	MTS	Arts & Entertainment Productions	1.5	67,500
<i>Inside New Zealand 18 (two projects)</i>	Documentary	TV3	tbc	2.0	210,000
<i>Māori Innovation 2011</i>	Innovation	TV3	tbc	3.0	1,000,000
Total Contestable fund				138.0	\$7,385,548
Television total				142.5	\$11,493,898

Radio

Programme Name	Genre	Broadcaster	Producer	Hours	NZ On Air Funding
<i>Paakiwaha 2010</i>	Special Interest	Radio Waatea 603AM	UMA Broadcasting	96.0	75,000
<i>Te Puutake 2010/11</i>	Youth	Mai FM	Stretchmark Productions	50.0	161,085
<i>Drivetime News</i>	Special Interest	George FM	Radioworks NZ	24.0	17,200
Radio total					\$253,285

Music

Funded Activity	Output	Funding
Album funding	3 music albums	146,250
New Recording funding	2 New Recording Artist project	20,000
Music Video funding	21 Music Videos	105,000
Waiata Māori Music Awards sponsorship		6,000
NZ Music total		\$277,250
Total Māori broadcasting funding		\$12,024,433

Directory

Members

Neil Walter	of Wellington	Chair
Murray Shaw	of Christchurch	Deputy Chair (until August 2011)
Nicole Hoey	of Auckland	
Michael Glading	of Auckland	
Stephen McElrea	of Auckland	
Caren Rangī	of Napier	
Ross McRobie	of Wanaka (from August 2011)	

Staff

Jane Wrightson	Chief Executive
Anita Roberts	Personal Assistant to CEO
Gina Rogers	Senior Communication Advisor (shared with Film Commission)
Brendan Smyth	NZ Music Manager
David Ridler	Assistant NZ Music Manager
Mike McClung	Broadcast Promotions Executive
Tania Dean	Repertoire Executive
Glenn Usmar	Television Manager
Benedict Reid	TV Contracts Executive
Fiona Mulder	TV Funding Coordinator
Teresa Tito	Executive Assistant Television
Keith Collins	Community Broadcasting Manager
Alan Shaw	Chief Financial Officer
Hui-Ping Wu	Accountant
Christine Westwood	Finance & Administration Assistant (part time)
Trish Cross	Reception/Administrator (shared with BSA)

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