

# Report

NZ On Air  
Annual Report for the year ended 30 June 2010

# Report 2010

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“Lively debate around broadcasting issues continued this year as television in New Zealand marked its 50th birthday and NZ On Air its 21st. Amid the rapid change continuing to face the sector, NZ On Air’s ongoing emphasis on providing innovation, diversity and value for money in its local content investments provides stability and ensures a strong audience focus.

Now entering our third decade, we continue to undertake rolling reviews of our activities. This has been a recent priority so we can remain responsive to the fast-breaking changes in our environment. NZ On Air is a small agency and it is important to maintain the drive for continual improvement.”

# Our year

No Tenei Tau

## Highlights

Ngā Taumata

Our investments have contributed to some outstanding success stories. We choose projects carefully to align both with our Broadcasting Act responsibilities and also our values: innovation, diversity and value for money.

## Innovation

Wairua Auaha

Investments from the new Platinum Fund supported quality projects that would not otherwise have been able to be made, from important telefeatures like *Tangiwai*, *Stolen* and Katherine Mansfield's *Bliss*, to serious current affairs programmes *Q+A* and *The Nation*, to the landmark television event combating violence against children *Tamariki Ora*.

Television drama, the hardest genre consistently to get right, is reaping rewards after recent unprecedented on-screen success: this year we invested in no fewer than three prime time series – *Outrageous Fortune 6*, *Go Girls 3* and newcomer *The Almighty Johnsons*.

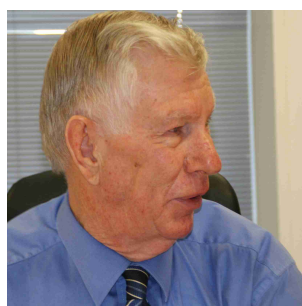
Runaway success *Boy* smashed film box office records.

Digital Content Partnership Fund funding recipient *Reservoir Hill* won New Zealand's first International Digital Emmy Award.

Taranaki became the first region to secure a new access radio station for more than a decade.

## NZ On Air Board members

From left to right: Neil Walter of Wellington, Chair, Murray Shaw of Christchurch, Deputy Chair, Nicole Hoey of Auckland, Michael Glading of Auckland, Stephen McElrea of Auckland, Caren Rangī of Napier



## Diversity

### Ngā Rerenga

A new series for ethnic audiences *Vital Ingredients* was supported for TV One along with another new series for special interest audiences, Mike King's *The Nutters' Club*.

Nearly 100 hours of **documentary** and factual programming was supported, from popular information series like *Country Calendar*, *The Investigator* and *Radar's Patch* to serious treatments of topical issues like the late Merata Mita's upcoming essay on child abuse *Saving Grace*.

Children's drama *Kaitāngata Twitch* made it to the finals of the prestigious Prix Jeunesse awards for the best children's programming in the world – and also topped the ratings on Māori Television.

Tiki Taane won awards for the biggest radio song of the year at the 2009 NZ Music Awards, and the Waiāta Maori Music Awards, with his NZ On Air-funded song *Always On My Mind*.

Smashproof won the award for the biggest radio song of the year by a Pacific artist at the 2010 Pacific Music Awards with their NZ On Air-funded song *Brother*.

## Value For Money

### Hunga Motuhake

Over 900 hours of a remarkably broad spectrum of television local content was supported at less cost, in total, than for one Hollywood blockbuster film.

This included over 400 hours of **children's** programmes.

The 10 most-viewed funded **music videos** scored over 1.3 million YouTube hits this year alongside their broadcast plays.

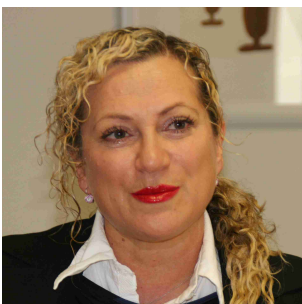
NZ On Air-backed songs continued to dominate the radio airplay charts.

**Gin Wigmore's** funded album *Holy Smoke* debuted at #1 on the Top 40 Albums Chart, delivered four huge radio hits, and sold four times platinum.

Our **international music promotions** programme was overhauled.

A major review of our **domestic music investment strategy** was begun amid intense interest from the sector keen to see how we will address the opportunities provided by new platforms.

We helped reduce archiving funding red tape by leading a review of the NZ Film Archive which resulted in centralised Government funding.



## Who we are

### Ko Mātou Noa Enei

NZ On Air is an independent agency funded by Government. We play a key role in both the broadcast and music economies by investing in a colourful range of cost-effective local content to extend choices for many different New Zealand audiences.

We are a champion of local content - an informed, influential and stable contributor in the midst of significant environmental change. Our funded activities demonstrably add to the sum and variety of local content on multiple platforms.

As technology advances and audiences fragment it is more important than ever that a single agency has the resources, influence, expertise and focus to promote and develop local content effectively.

We work actively with content creators, production businesses and broadcasters to ensure there is no slippage - all of our funded programmes go to air.

Our functions are set out in the Broadcasting Act 1989. While our prime focus is on the audience, a secondary benefit flowing from our funding is job creation and skills development. We invest in a complex and important sector comprising hundreds of small and medium-sized entities and thousands of personnel, melding technological innovation with creativity in craft. Many leverage our investment with extra third party and foreign revenues.

## Mission statement

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

To ensure a sound investment framework, our values have been constant over time –

**Innovation** – *Wairua auaha* – encouraging new ideas 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 relevant people

Our funding administration costs, proportionately, are probably as low as any in the world. This drives efficiency in our agency as we seek to invest the maximum possible amount into quality local content. In the last three years NZ On Air has been conducting a series of reviews aimed at ongoing performance improvement. These will continue in the period ahead.

## Chair's introduction

### He Kupu Whakataki nā te Rangatira

Lively debate around broadcasting issues continued this year as television in New Zealand marked its 50th birthday and NZ On Air its 21st. Amid the rapid change continuing to face the sector, NZ On Air's ongoing emphasis on providing innovation, diversity and value for money in its local content investments provides stability and ensures a strong audience focus.

Now entering our third decade, we continue to undertake rolling reviews of our activities. This has been a recent priority so we can remain responsive to the fast-breaking changes in our environment. NZ On Air is a small agency and it is important to maintain the drive for continual improvement.

This year we completed a major review of our international music promotion activities. The result was a new set of priorities and a new strategy. We will concentrate on helping to break New Zealand music on radio in Australia, and will retain an interest in college radio in America where we have made good progress in the last five years. A focus on Australia was a clear message from the music sector and we welcome the challenge: success there will lead to more success at home.

By year end we had our local music programmes under the spotlight in a second extensive review, and we look forward to proposing new strategies next year.

In television we commissioned a comprehensive study looking at the impact of our investment in mainstream Māori programmes: the report will be released in December 2010. We made the first year's investments in the new Platinum Fund and were fortunate to have attracted many high quality proposals from producers and broadcasters.

In community broadcasting we examined the diversity of content being provided by access radio broadcasters in return for their operating grants. We will be implementing a series of actions designed to improve output in some regions throughout the next year.

We also reviewed the range of investments we make in commercial radio programmes. A refocused policy is being implemented from 1 July 2010.

Online, NZ On Screen continued to shine, providing unparalleled access to a comprehensive and quirky range of New Zealand screen history. The site is now heavily referenced, both in New Zealand and abroad, and partners with a wide range of government, industry and education organisations. In our new media content investments, online drama *Reservoir Hill* enjoyed the distinction of winning New Zealand's first international Digital Emmy award. A second series is now underway.

Also on the web, our New Zealand music site kiwihits.co.nz showcases Kiwi classic hits from the last 45 years. NZ On Air music videos continue to clock up the clicks on YouTube – more than one million viewers across the ten most-played funded videos this year.



In screen archiving our funded review led to a significant reduction in red tape for the NZ Film Archive as well as an improvement in accountability. From 1 July 2010 the funding flowing from various government entities is being consolidated into one – the Ministry for Culture and Heritage – which will ensure a clear and consistent set of outputs. In the coming year we are reviewing radio archiving.

This breadth of broadcast activity, taken together with our workshops and research papers, helps to keep NZ On Air well informed, cost-effective and cost-conscious.

I am grateful for the support and wise counsel of my fellow Board members. In particular I acknowledge the contribution of recently retired Deputy Chair Edie Moke and member Paul Smith, both of whom brought unwavering commitment to their work. To replace them we have welcomed new members Stephen McElrea and Caren Rangi.

The Board is also grateful for the commitment and energy of NZ On Air's staff. We are fortunate to have such a highly qualified and energetic team to assist us in delivering diverse local content to many different New Zealand audiences.

Thank you also to our colleagues in the Ministry for Culture and Heritage with whom we enjoy productive and collegial relationships.

Finally the Board and staff appreciate the support and assistance of all our broadcast, screen and music industry partners. We are proud to support you in your creative endeavours and proud to be of help in ensuring New Zealanders can see and hear themselves on air.

**Neil Walter CNZM**

Chair

**NZ On Air is funded through  
the Ministry for Culture and Heritage**



# Television investments

## Te Pouaka Whakaata

### \$81 million

#### Priority programmes

NZ On Air's programme priorities are summarised in Figure 1. These priorities are specially emphasised in the Broadcasting Act. It is public investment that makes it possible for these important types of local programmes to get to air: most are too expensive or too risky for broadcasters to screen without assistance.

The difficult economics of local production are the same in most countries and the reason for market intervention. Public funding, programme quotas, or a combination of both, are common international strategies. NZ On Air is New Zealand's response.

#### Innovation

New Zealand television recently celebrated its 50th anniversary. As a mature medium facing increasing competition from newer platforms, broadcast television is constantly renewing its services and content in order to continue engaging audiences. The increasing viewing numbers over the last year indicate they are doing this job well.

NZ On Air plays a key part in this process of renewal and discovery. Our role is increasingly important in an environment where commercial advertising revenues are down and broadcasters are under ongoing pressure to reduce costs. These factors can stifle both innovation and diversity.

The introduction of the Platinum Fund as a new source of funding for quality television content was a major focus for us this year. The programmes supported (see overleaf) are an excellent range of creative projects from very different production companies.

#### Diversity

Diversity of storytelling and perspective is helped by supporting different programme makers and channels: diversity is a key outcome of contestable funding.

Figure 2 shows an historical comparison.

Figure 1: Hours of funded television by genre

	2010*	2009	2008	2007	2006	2005	2004	2003	2002	2001
Drama/Comedy	104	102	92	103	89	103	115	108	109	112
Documentary/Information	213	99	123	104	131	107	158	109	116	139
Children/Young People	410	445	401	490	497	395	382	436	372	325
Special Interest/Other	205	181	188	212	253	419	445	298	282	312
<b>Total Hours</b>	<b>932</b>	<b>827</b>	<b>804</b>	<b>909</b>	<b>970</b>	<b>1,024</b>	<b>1,100</b>	<b>951</b>	<b>879</b>	<b>888</b>

\*Includes Platinum Fund investments

Figure 2. Television contestable funding percentages by producer and broadcaster

By Broadcaster	2010*	2009	2008	2007	2006	2005	2004	2003
	%	%	%	%	%	%	%	%
TVNZ	55	58	65	60	65	74	75	80
TV3	37	30	28	33	30	26	25	20
C4	2	2	1	-	-	-	-	-
Prime	2	2	1	2	3	-	-	-
Māori TV	4	7	4	4	1	-	-	-
Regional channels	-	1	1	1	1	-	-	-
	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
By Producer								
TVNZ	11.9	13.8	10.8	12.7	15	9	11	15
TV3	2.0	0.1	0.2	0.2	0.2	-	1	-
Prime	-	-	-	-	-	-	-	-
Māori TV	0.7	0.3	-	0.1	-	-	-	-
Independents	85.4	85.8	89	87	84.8	91	88	85
	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

\*Includes Platinum Fund investments





## The Platinum Fund (\$13.3m)

This special contestable fund supports innovative content which may be currently difficult to find on our screens or which normally requires a high level of subsidy to get made.

We're delighted with the quality and range of the projects, few if any of which would have been able to be funded from our contestable pool. Investments in the fund this year were:

### Drama

*Bliss* - a feature-length, prime time drama for TV One. The story of Katherine Mansfield's early years as she leaves New Zealand. Writer/director Fiona Samuel. Producer MF Films

*Tangiwai* - a feature length prime time drama for TV One. The story of the Tangiwai train disaster as told through a love story. Producers Donna Malane, Paula Boock

*Stolen* - a prime time telefeature for TV3 based on the true story of a kidnapping. Producers South Pacific Pictures, directed by Britta Johnstone from a script by Tim Balme

### Current Affairs

*Q+A 2010* - an hour-long current affairs series for TV One. Producer TVNZ

*The Nation* - an hour-long current affairs series for TV3. Producer Front Page Productions

The Platinum Fund provided the opportunity to support three feature dramas. *Bliss*, *Tangiwai* and *Stolen* all tell stories that are based on real events from New Zealand's past. *Bliss* and *Tangiwai* have respective production challenges in having to recreate early 1900's London, and the 1953 train crash (for which Weta Workshop is providing its internationally recognised model-making skills).

*Stolen* is the most contemporary of the three projects, telling the true story of the kidnapping of Baby Kahu when the nation was gripped for nine days in 2002 by this shocking crime.

### Documentary

*Rivers* - a prime time documentary series for Prime TV. Stories of five New Zealand rivers are told through the eyes of Craig Potton, one of New Zealand's most respected photographers. Producers South Pacific Pictures

*Facing Facts: Tamariki Ora - A New Beginning* - a prime time special for Māori Television examining violence towards children in New Zealand and seeking positive strategies for change. Producers Māori Television, EP Carol Hirschfeld

*Canvassing The Treaty* - a 1 hour arts documentary for Māori Television. Producer Tumanako Productions

Three historical docu-dramas for TV One (one more will follow):

*Ice Captain* - the story of Frank Worsley, captain of Ernest Shackleton's Antarctic expedition. Written and directed by Leanne Pooley, produced by James Heyward for Making Movies Ltd

*The Golden Hour* - underdogs Murray Halberg and Peter Snell both gain gold medals at the 1960 Olympics in Rome. Directed by Justin Pemberton, written and produced by Steven O'Meagher for Desert Road Productions

*Cancer Man: The Sir John Scott Story* - the unmasking of medical fraudster Milan Brych. Directed by Robin Shingleton and produced by Rob Harley for Project Melting Pot

**50 Years Of Television.** This acclaimed seven-part documentary, which screened on Prime in June 2010, used archive footage, re-enactment and interviews to tell the story of the evolution of television in this country. Made by John Bates for Cream Media, 50 Years Of Television provided an insightful and thorough overview of the role television has played in shaping our society.



### Value for money

The television medium delivers some of the highest numbers of New Zealanders to benefit from public investment in screen production.

See Figure 3.

A broadcaster must commit to a project before a producer can apply to us. This ensures that all investments result in a broadcast outcome, meaning no waste. We also require broadcasters to contribute a fair licence fee towards the cost of production. For prime time programmes a broadcaster's contribution is higher but still more than they would pay to buy an equivalent programme from overseas. For off peak programmes, such as children's programmes, our public investment is higher to reflect a higher social but lower commercial value.

**Figure 3: Top 20 NZ On Air Funded Programmes**

All People 5+ July 2009 to June 2010 (source: AGB Nielsen)

Rank	Programme Title	Channel	Audience average (first run)
1	<i>South</i>	TV One	727,600
2	<i>National Bank Country Calendar</i>	TV One	565,500
3	<i>Radar's Patch</i>	TV One	565,300
4	<i>Save Our Home</i>	TV One	535,000
5	<i>What's Really In Our Food?</i>	TV3	452,800
6	<i>Outrageous Fortune</i>	TV3	423,400
7	<i>Birdland</i>	TV One	408,200
8	<i>Sunday Theatre: Until Proven Innocent (R)</i>	TV One	403,900
9	<i>Line of Fire</i>	TV One	384,300
10	<i>Cadbury Crunchie Comedy Gala</i>	TV3	385,300
11	<i>Go Girls</i>	TV2	384,100
12	<i>What's Really in Our...?</i>	TV3	365,100
13	<i>Sunday Theatre: Piece of My Heart (R)</i>	TV One	345,600
14	<i>Missing Pieces</i>	TV3	340,000
15	<i>To Sir with Love (R)</i>	TV One	325,700
16	<i>Beyond The Darklands</i>	TV One	324,500
17	<i>One Land</i>	TV One	306,900
18	<i>Aotearoha: Tiki Tour</i>	TV3	304,800
19	<i>The Gangs (R)</i>	TV3	287,200
20	<i>Pulp Sport</i>	TV3	267,500

(R) = repeat broadcast

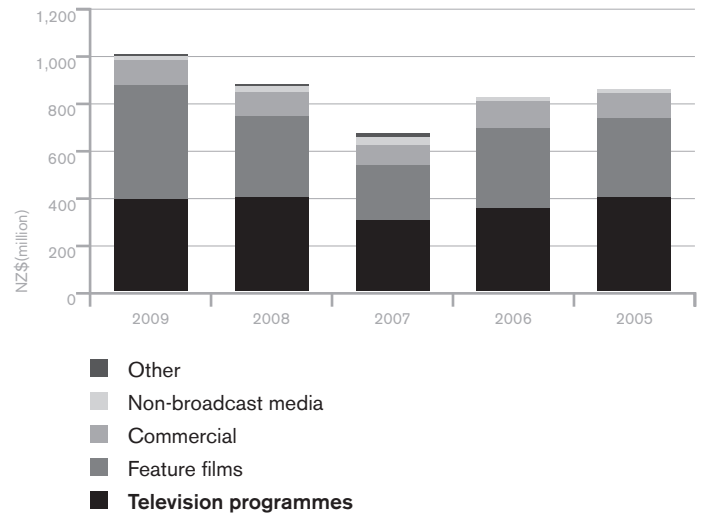
Investment in television production underpins the entire screen industry. The screen industry employs over 7,000 people and attracts total revenue of over \$2.8 billion. Public funding plays a crucial role in underpinning consistency, stability, employment and training.

The annual Screen Production Survey conducted by Statistics New Zealand notes that NZ On Air is the largest domestic investor, followed by public broadcasters, but that investment levels are declining. The survey notes that broadcaster funding (public and private combined) fell in most years between 2005 and 2009, from \$90 million to \$66 million overall.

Yet the production spend of screen companies in New Zealand remains significant to the economy. Figure 4 shows that screen production expenditure injected over \$1 billion into the New Zealand economy in 2009.

**Figure 4: Screen Industry Data 2009**

Expenditure of screen production companies  
By subsector 2005-09 financial years. Source: Statistics New Zealand



**Pakipumeka Aotearoa.** We support one-hour documentaries for screening on Māori Television, creating prime time opportunities for all New Zealanders to see important Māori stories and perspectives. Image: Don Brash and Hinewehi Mohi in *Lines In The Sand* (Raukatauri Productions)



# Radio investments

## Te Reo Irirangi

### \$32.8 million

Radio New Zealand (RNZ) is the main non-commercial broadcaster. Commercial radio is dominated by two major companies and a host of stations making it one of the most crowded radio markets in the world. As well there are 22 Māori radio stations, 12 access stations, 5 student stations, and still more community, regional and specialist low power FM stations. There are also dedicated Pacific Island radio services and a 100% New Zealand music radio network.

#### Innovation

##### Seeded

In late 2009 the b.Net group of student radio stations approached NZ On Air with an idea for a new radio series to explore the musical inspirations of an impressive raft of New Zealanders. The show was *Seeded*, a long-form discovery of musical influences, career paths, and what it means to be a creative New Zealander.

Since the series began on air in May 2010 the journeys of Robyn Malcolm, Emily Perkins, Jonathan King, Kate Sylvester, Taika Waititi, Roger Shepherd and many other notable New Zealanders have been explored. *Seeded* is produced as a collaboration between the b.Net stations, with interviews and contributions coming from around the country and collated and edited at 95bFM in Auckland.

*Seeded* does not just exist on the radio dial. All shows are available as podcasts from the 95bFM website [www.95bfm.com](http://www.95bfm.com). As well, each show is profiled in the *Radio Week* section of the *NZ Listener* magazine.

#### Diversity

##### Radio New Zealand \$31.8m

We are the conduit for funding RNZ National and RNZ Concert, ensuring New Zealand's main non-commercial public broadcaster has the necessary arms-length independence while remaining accountable for the public funding it receives.

Figure 5 shows 2009/10 listenership levels. The trend of recent years of significant increases in time-shifted listening has continued.

#### Commercial radio programmes \$1m

We invest in spoken programmes for commercial radio audiences to provide diversity of content. In a highly fragmented marketplace we know there are significant numbers of listeners whose first choice is not public radio.

We reviewed our criteria this year as part of our ongoing health checks of funding policies. We have refocused and clarified priorities as follows:

##### Audience reach and platform

The programme should reach an audience of reasonable size via a network, or collection of 20 or more independent commercial radio stations. Radioscope Tier 1 and 2 stations are a priority where possible. Other network sizes/station groupings are considered for projects of special merit

##### NZ On Air radio programme strategic priorities

Youth, Children, Drama/Comedy, Spiritual, Ethnic and Māori Issues in English

##### Producer track record

##### Commitment to broadcast

A firm commitment to broadcast from a network, or collection of 20 or more independent commercial radio stations

##### Budget

The programme must represent value for money

New Zealand music programmes for radio are covered in the NZ Music section later in this report.

#### Value for money

The Christian Broadcasting Association provides an annual Christmas Day special on Newstalk ZB. This programme serves the dual purpose of providing programming that reflects this important day and also allows station staff to have a well-earned break. The programme features well-known New Zealanders including Pat Brittenden, Petra Bagust and Ian Grant.

The CBA raises funds to contribute to the costs of producing the show. This year the CBA extended the programme duration from twelve to eighteen hours - a very good programming investment.

#### Figure 5: Radio New Zealand results from audience surveying

Live listening survey carried out by Nielsen Media for the period June 2009 to June 2010 (Note 1)

	2009-2010	2008-2009	2007-2008	2006-2007
Total weekly live audience for RNZ National	462,000 about 17.4% of 15+ audience	473,000 about 17.2% of 15+ audience	501,000 about 17.5% of 15+ audience	487,000 about 16.7% of 15+ audience
Total weekly live audience for RNZ Concert	119,000 about 4.5% of 15+ audience	138,000 about 5% of 15+ audience	201,000 about 7% of 15+ audience	207,000 about 7.1% of 15+ audience
Annual online requests for time-shifted RNZ National and RNZ Concert content	Approx 8,000,000 Calendar year 2009	Approx 6,000,000 Calendar year 2008	Approx 4,300,000	Approx 2,500,000

**Note 1:** The number of listeners aged 15+ who listen to any radio station from Monday to Sunday, 12 midnight to 12 midnight.

# Community broadcasting investments

## Mahi Whakapāoho ā-Iwi

**\$4.3 million**

### Innovation

Community broadcasting, with its highly dedicated people, is often an incubator for innovative broadcasting ideas. Here, the use of number 8 wire is a given, and we acknowledge with gratitude the hard work put in by community broadcasters up and down the country.

This year access radio produced the Lynchbox, an inexpensive outside broadcasting unit developed by John Lynch with Masterton's Arrow FM. The unit uses wireless internet to write directly to an MP3 file on the station's desktop broadcast computer. This allows simultaneous live broadcast and recording. The Lynchbox has helped Arrow FM take access radio to new parts of the Wairarapa very cost-effectively. Other broadcasters have also started using the unit.

For regional television we invested in eleven programmes mainly to provide regional news and information. A new twist is *Tonight At 7* in Auckland, recognising the diversity of the Auckland market with a series of five weekday prime time programmes. We also invested in *Channel North News* in Whangarei for the first time. *Channel North News* will be broadcast in English and Te Reo Māori in a partnership between Channel North and Ngāti Hine.

### Diversity

Access radio stations enable groups to produce and broadcast programmes to their own communities. This provides genuine diversity of voices and views across the airwaves.

For funding purposes, we group access stations into four tiers to reflect their potential audience numbers, differing scales of operation, and potential to deliver a range of programming. The funding tiers are:

- 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

We also invested in programmes provided by NZ Radio for the Print Disabled, and two Pacific Island community stations, Samoa Capital Radio and Radio 531 pi.

### Value for money

Eight of the twelve community access radio stations extend their audiences by webcasting. Auckland's Planet 104.6 FM presents 44 different languages and cultures on [www.planetaudio.org.nz](http://www.planetaudio.org.nz).

Seven of the other access stations combine resources in the Access Internet Radio (AIR) project which is coordinated by Community Radio Hamilton. As well as the capability to listen live to each station, over 250 programmes are available for download by listeners on [www.accessradio.org](http://www.accessradio.org)

These initiatives extend the range and influence of broadcasting by access radio for a very modest investment. Now, at any time, regional programmes can be appreciated by communities of interest throughout New Zealand and around the world.



The Lynchbox in action

# Music investments

## Te Reo Waiāta o Aotearoa

### \$5.5 million

Our music mission is to maintain and increase exposure for New Zealand music on radio. Radio is where the Broadcasting Act specifies we should concentrate our music investments.

In 2008 we were given new powers to look at new media platforms across all our funding streams. In the last two years we've focused on a modest digital strategy as we assess where best to invest funds (see Digital and Archiving). This year we kicked off a significant review of our domestic music funding schemes and expect to be reporting changes next year.

Meantime our support for diverse New Zealand music remains unabated. We prioritise commercial radio because that is where 80% of the radio audience is listening. It is where, historically, the level of New Zealand music has been the lowest (and still is) and where the competition for airtime is the hardest.

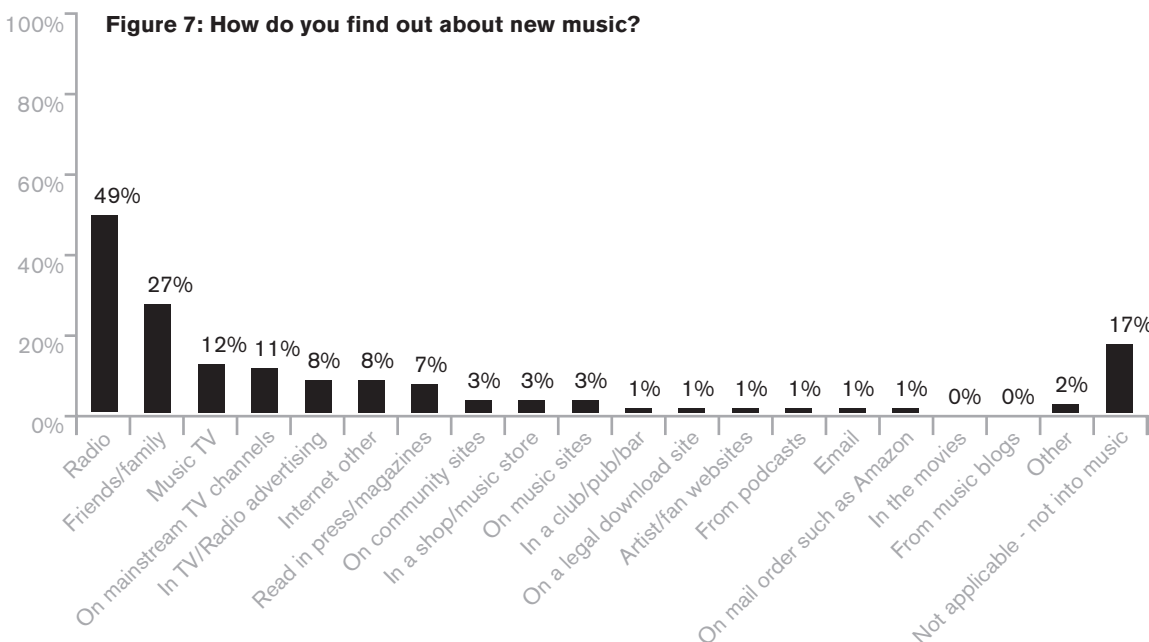
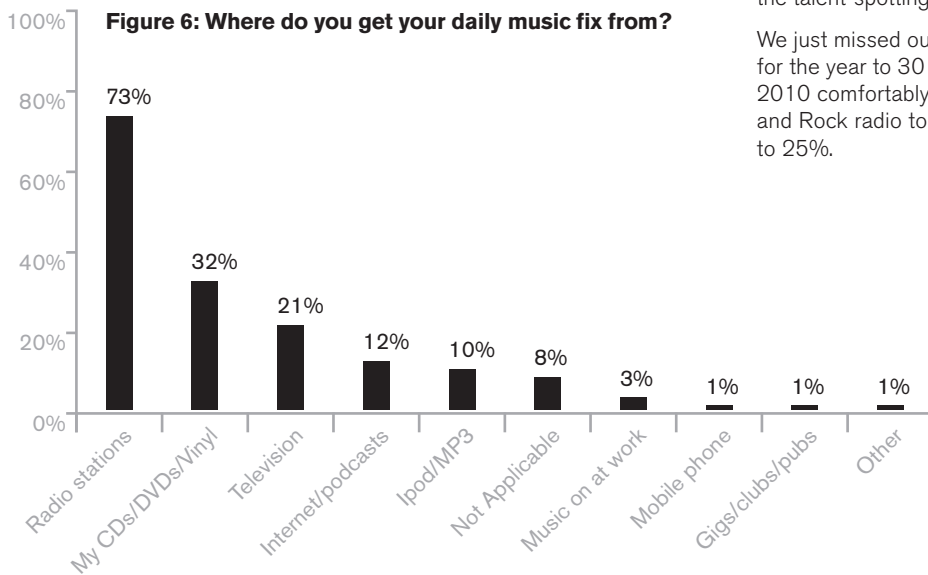
Commercial radio is the hardest nut to crack. However in terms of exposure, and audience reach, it is a nut worth cracking and represents the best value for money. This is because radio is still the way that most people find out about new music and get their daily music fix. See figures 6 and 7.

NZ On Air-backed songs dominated the radio airplay charts this year, even though we cheerfully conceded the top slot to Stan Walker, the New Zealand winner of Australian Idol. See Figure 8. Apart from Stan Walker all of these musicians have been supported by NZ On Air from early in their careers. Many, like Dane Rumble, Midnight Youth, J Williams and Dukes, were first identified through the talent-spotting New Recording Artist scheme.

We just missed out on 20% New Zealand music target on radio for the year to 30 June 2010. However the first two quarters of 2010 comfortably topped 20% and some formats like Urban and Rock radio topped 22%. In the case of Urban, it got close to 25%.

### Where do people find music?

Source: Public Perceptions Survey 2010



**Figure 8: Top Ten Most-Played NZ Songs on NZ Radio**  
1 July 2009 to 30 June 2010

Rank	Song	Artist	Kiwi Hit Disc
1	Black Box	Stan Walker	-
2	Oh My †	Gin Wigmore	119
3	Cruel †	Dane Rumble	122
4	All On Our Own †	Midnight Youth	114
5	You Got Me †	J Williams featuring Scribe	123
6	Don't Know What To Do ‡	Dane Rumble	116
7	Vampires ‡	Dukes	116
8	Always On My Mind †	Tiki Taane	103
9	Just A Little Bit †	Kids Of 88	124
10	Cavalry †	Midnight Youth	120

† Album funded  
‡ New Recording Artist funded

Source: RadioScope

**Innovation**

New music is the business we are in, whether from proven radio hit-makers or new music from new artists. This year we invested in 31 albums by artists who have put in the hard yards and proven their worth at radio. As well we supported 22 debut radio singles by new artists who have the potential to be the radio hit-makers of tomorrow. See Figure 9.

We are grateful to the radio broadcasters who helped us select the most promising new recording artists, and to the music television broadcasters who helped us find the best music video prospects.

The competition is intense. For example, to find the 20 debut radio singles, we listened to 1,070 songs. To find the 170 videos we considered nearly 1,000 submissions.

New artists dominate the NZ On Air funding lists. Of the 31 albums funded, 25 or 80% are new artists (artists making their first NZ On Air-funded album) or emergent artists (artists making their second funded album). New and emergent artists make up about half the music video funding lists and the New Recording Artist scheme is dedicated to breaking new artists on the airwaves.

This year we completed a rigorous review of our five year-old international New Zealand music promotion plan. Keeping up

With two NZ On Air-funded music videos in the Top Ten YouTube plays, *The Naked & Famous* have notched up nearly 300,000 YouTube hits in the last 12 months.



## Figure 9: New artists backed by NZ On Air this year

### Anna Wilson – Say You Love Me

From the West Auckland Country Music Club. Working with Jonathan Campbell (Dane Rumble) on producing her new radio single.

### Annah Mac – Focus

From Waikawa in Southland. Winner of the 2006 Play It Strange songwriting competition, she secured a record deal with Sony Music. Focus got to #3 on the NZ Airplay Chart.

### Babylon Rhythm – Reggae Is My Heart

A Pacific reggae band from Tamaki College. Winners of the 2009 Pacifica Beats high school competition.

### Black River Drive – Bullet For Your Gun

After the success of their first NZ On Air-funded song, Everywhere (#9 on the NZ Airplay Chart) Black River Drive received their second NZ On Air grant for Bullet For Your Gun, gaining a higher chart position (#7 on the NZ Airplay Chart).

### Cairo Knife Fight – This Is Love

A two-piece sonic experience featuring Christchurch duo Nick Gaffaney and Aaron Tokona.

### Clap Clap Riot – Yoko Ono

A Christchurch post-punk rock band with tonnes of energy. They won the MTV Unheard competition in 2008.

### Computers Want Me Dead – Fell Down Every Flight

An electro-dance duo who broke through with the catchy We Walk In Circles in 2009. A much anticipated EP is due late 2010.

### Daecolm – Magic Carpet Ride

Urban artist favourite, Daecolm has been getting airplay with his songs since age 14. Now 18 Daecolm received his first NZ On Air grant for Magic Carpet Ride which reached #11 on the NZ Airplay Chart.

### Hazy Jay – Work

A brand new solo artist being developed by the Dryden Street collective that has already spawned Kids Of 88, Goodnight Nurse, and Like You Crazy.

### I Am Giant – Neon Sunrise

A new band from the ashes of Blindspott and Tadpole who came together during their OE in London in 2009. Neon Sunrise reached #16 on the RadioScope NZ Airplay Chart.

### Jayson Norris – Love Someone

Originally from Kaitiaki, Jayson moved to London in 2004 to pursue his career. This is his first radio single in NZ which gained much attention and airplay back home, reaching #30 on the NZ Airplay Chart.

### Jesse Sheehan – Brothers

From Wellington College. Winner of the 2009 Smokefree RockQuest high school battle of the bands.

### Junipah – Like I Do

Another Illegal Musik label discovery but this time, a rock band rather than an urban act. Like I Do was the band's second single and reached #37 on the NZ Airplay Chart.

### Knives At Noon – Violins & Violence

A Dunedin four-piece signed by Liberation Music. Their debut single, Violins & Violence was released in July 2010.

### K-One featuring Junipah – Never

Latest Illegal Musik signing and hailing from Masterton, K-One teamed up with rock band Junipah to create this crossover pop track.

### Over The Atlantic – Living In My House

Nik Brinkman is the brainchild behind this Wellington act and, along with his bandmates has already toured the United States and Europe.

### Ruby Frost – Goodnight

Auckland Jane De Jong, aka Ruby Frost, has been writing and performing since her early teens. Her first single Goodnight is much anticipated at radio.

### Salvi Stone – Stay Honey Stay

Signed to the highly successful Dryden St label, Salvi Stone is an exciting new artist in development.

### Shotgun Alley – Give It All Up For Rock

Shotgun Alley's first single Look At Me Now made them quickly become The Rock's favourite new Glam Rock Band.

### Six60 – Rise Up

Dunedin band Six60 have been touring and building a solid fan base, performing at sold out Uni Orientation gigs over the last few years. They have recently signed with Universal Music.

### Temple Jones – Walking Away

Temple Jones has been working in the New Zealand urban scene between Auckland and Wellington since 2002.

### The Jury & The Saints – Help Me Out

Jesse Smith and Rowan Crowe came together from former bands Streetwise Scarlet and Goodnight Nurse to create something brand new.

the momentum we then embarked on a full-on review of our local music policies and programmes, due to be completed in December 2010. We asked independent music industry consultant Chris Caddick, a former senior music industry executive, to do both reviews.

The international review set out to answer two key questions. First, should NZ On Air be involved in the international promotion of New Zealand music at all. And if so, is the so-called "Phase Five" plan the right thing for NZ On Air to be doing and how can it be improved.

The answer to the first question was an emphatic yes, with something like 75% of the interviewees in the review supporting NZ On Air's involvement.

Opinion was divided on the second question - the efficacy of the Phase Five programme - and as a result, we made changes.

Australia will now be a key priority. NZ On Air will work with local repertoire-owners and their Australian partners on up to 10 airplay campaigns a year. The aim will be to break New Zealand artists at radio in Australia.

While Australia will be the main focus for mainstream music, NZ On Air's successful college radio campaign in America will continue. In 2009 ten New Zealand artists made it into the US college radio airplay charts. That is five times more than in 2004 when the campaign began.

The first Caddick report says that international success *is important for the future of New Zealand music and important to the future of the local content campaign here in New Zealand. It will help build a robust local production sector that will sustain the output of music that the local content campaign depends upon.*

The time is right for a strong trans-Tasman push. At year end, New Zealand artists were starting to make their presence felt on the Australian airwaves: Kids Of 88, Opshop, Gin Wigmore, Midnight Youth, The Naked & Famous, Artisan Guns, Dane Rumble, J Williams and more.

The second review, focusing on NZ On Air's music work in New Zealand, got underway in March 2010. Chris Caddick is conducting in-depth, one-on-one interviews with more than 100 music and radio professionals. As well, an online survey opened the lines to anyone and everyone who has an opinion. At year end, well over 600 people had taken up the opportunity to feed into the review through this survey.

## Diversity

When making funding decisions we focus on the song rather than the outlet. Nonetheless a simple year-end analysis by radio format shows the diversity of artists supported. See Figure 10.

It's important too that there are outlets on the radio dial that champion difference and diversity in New Zealand music. This is where New Zealand music that is not right or ready for commercial airplay can be heard.

Diversity is the reason for our investments in the New Zealand music work of the five b.Net student radio stations: 95bFM in Auckland, Radio Control at Massey University in Palmerston North, Radio Active in Wellington, 98RDU in Christchurch and Radio One in Dunedin. These stations are a seedbed for new New Zealand music.

This year we convened a very successful conference of the music programming staff from the five b.Net stations to establish new ways of working together to help get greater exposure and momentum for new artists on the b.Net.



**Figure 10: Funded music by radio format**

Funding scheme	Radio format				
	Rock	Urban	Pop	Adult Contemporary	Alternative
New recordings	31.82%	18.18%	22.73%	18.18%	9.09%
Music videos	15.87%	24.71%	21.18%	7.65%	30.59%
Albums	19.36%	32.26%	19.35%	6.45%	22.58%

Diversity is also the reason for the investment in Kiwi FM. This year we funded seven specialist New Zealand music radio shows on Kiwi, ranging from *Voices From The Wilderness* which features unsigned artists and *Down The Back Of The Couch* which concentrates on "rarities, obscurities and curiosities" through to *Sidestreets* which offers an outlet for New Zealand jazz, blues and country.

**Value for money**

The \$5.5 million that we invest to promote New Zealand music goes a long way. This year we supported 159 different artists and made 256 investments, from \$5,000 to make a music video, through to \$50,000 to help make an album, through to \$500,000 in total for the b.Net student radio stations. There is no shortage of demand.

This results in a huge amount of airtime for New Zealand music enjoyed by hundreds of thousands of New Zealanders.

Take the music video for *Brother*, the Smashproof song featuring Gin Wigmore that set a new record for the longest consecutive run by a Kiwi song at #1 on the Top 40 Singles Chart. NZ On

Air provided a \$5,000 grant and the record company chipped in \$8,500. When we last checked, that video had clocked up 1,265 spins on C4, Juice and MTV. That's about 95 hours of airtime on television.

On top of that there's well over 600,000 YouTube clicks. That \$5,000 of public funding has reached a lot of people.

The music video has assumed new importance in music marketing and exposure with the power of online outlets like YouTube. NZ On Air-funded music videos are all over YouTube. The 10 most-viewed funded videos alone scored over 1.3 million hits this year.

A full list of funded New Zealand music projects is included in the appendices.

**New artist - Annah Mac.** We first heard of *Anna MacDonald* from Waikawa in Southland when she won the Play It Strange high school song-writing competition in 2006. She was just 16 years old, attending St Hilda's Collegiate School in Dunedin. Sony Music heard her and promptly signed her. With Sony, NZ On Air funded her first radio single and music video for a song called *Focus* which went on to be a big radio hit, reaching #3 on the Radioscope NZ Airplay Chart. Annah Mac was on the way to a promising music career. At year's end, her second single, *Baby Don't Change*, was on the way to repeating the success of *Focus* and setting Annah up for NZ On Air album funding.



# Māori broadcasting investments

## Mahi Whakapāoho Māori

### \$6.1 million

#### Diversity

Māori broadcasting provides perspectives and stories that help define us as a nation. Several funding entities are involved, partly due to statutory requirements but mostly because local programmes need to include Māori perspectives to genuinely reflect New Zealand.

NZ On Air focuses its Māori broadcasting priorities on English language programmes, made for a general audience. Our work in promoting the Māori language focuses on encouraging the use of the language in mainstream programmes.

Our sister agency Te Māngai Pāho is responsible for funding programmes for predominantly Māori and Māori-speaking audiences. Te Māngai Pāho was established in 1993 with funding diverted from NZ On Air so that special attention could be paid to the Māori language.

NZ On Air's Rautaki Māori sets out our strategy and can be viewed on our website. We define a Māori programme as *one that makes a conscious effort to reveal something of the past, present or future Māori world. To ensure an authentic Māori perspective for a designated Māori television programme, at least two of the three key roles of producer, director and writer/researcher must be Māori.*

This year we commissioned a wide-ranging review on Māori television programmes for mainstream audiences. See the Research section later in this report.

Our Platinum Fund supported the landmark broadcast *Facing the Facts: Tamariki Ora* this year as well as the well-regarded arts documentary *Canvassing the Treaty*. Rangatahi series *I Am TV* continued with another successful year on TV2, alongside *Kapa Haka Kids* that followed the journey of a group of novice students from Auckland's North Shore who had just four weeks to prepare for the kapa haka performance of their lives in front of an audience of thousands. There were also 10 important one-off documentaries in English funded for Māori Television provided new opportunities to impart New Zealand stories with a Māori point of view.

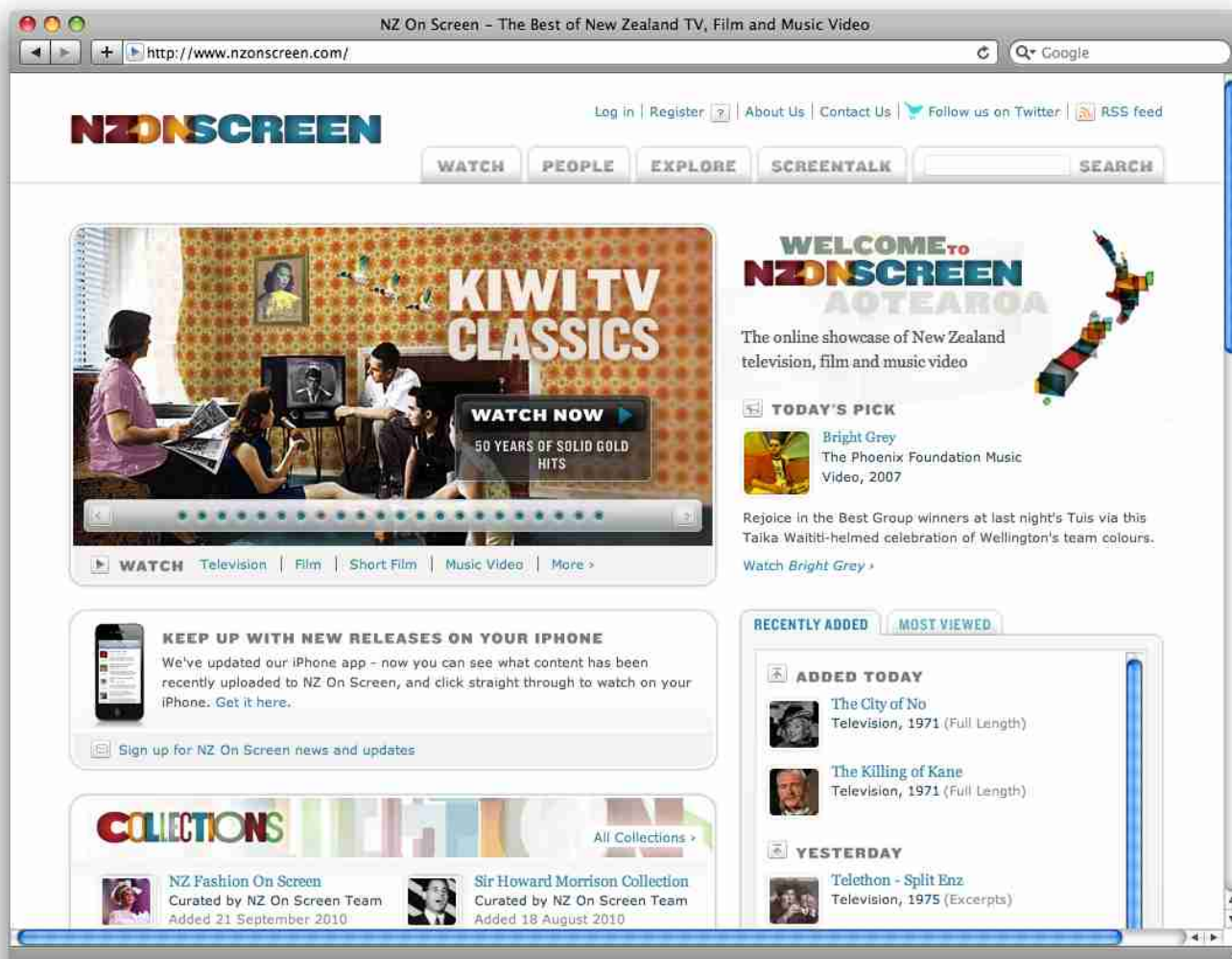
For radio audiences we continued to support award winning series *Paakiwaha* and *Te Puutake*.

In our New Zealand music work, we ensure that Māori artists are well represented in all our funding and promotional schemes. We also deliver Māori language and kaupapa music to every radio station in the country via the Iwi Hit Disc. We released two new discs this year featuring artists as diverse as the Patea Māori Club with a UK Club mix of E Papa, the soul singer Tama Waipara, and Bay Of Plenty singer/songwriter Maisey Rika.

A list of funded Māori programmes is included in the appendices. See Appendix 7 for a full list of investments.

*I Am TV 2010* from Television New Zealand screening on TV 2.





## Digital and archiving investments

### Mahi Ipurangi, Mahi Puranga

# \$3.6 million

#### Innovation

The million-dollar Digital Content Partnership Fund supported three innovative projects for online audiences. There were 49 strong applications for this third year of the contestable Fund.

*Everyone Lies* is the sequel to the interactive drama *Reservoir Hill* which won New Zealand's first International Digital Emmy Award earlier this year. *Snort* is an interactive comedy portal supported by tv3.co.nz. Aiming to be the online home of New Zealand comedy, the site will feature 32 weeks of original local comedy featuring both new and familiar comic talent. Site users will comment freely. *Mixtape* is a music site which will allow music lovers to create personal, legal mixtapes of songs. Users will also be able to stream and share content online.

Award-winning website *NZ On Screen* was also supported for a further year. At year end the site featured over 800 titles available to stream for free, 87 heavily-referenced Screentalk interviews and over 400 profiles and reference material on screen industry personnel. Its content is now widely shared: a new embedding facility was added this year and the site was one of the first New Zealand audiovisual sites to feature an iPad application.

#### Value for money

We put archiving under the spotlight this year and commissioned a detailed review on the funding structure and operations of the NZ Film Archive. Undertaken by Emeritus Professor Dr Roger Horrocks, the Chief Curator of the National Film and Sound Archive of Australia Meg Labrum, and the former general manager of a production house Stephanie Hopkins, the review was accepted by a multi-agency steering committee in late 2009. You can read it on our website.

One of the recommendations was to centralise Government funding to cut down on red tape for the Film Archive (reducing four of its core Government funders to one) and improve monitoring and transparency. From 1 July 2010 funding previously allocated by NZ On Air to the NZ Film Archive has been transferred to the Ministry for Culture and Heritage. The same process is being followed by the NZ Film Commission and, eventually, by Te Māngai Pāho.

The Film Archive also received an additional \$2 million grant through the Ministry for Culture and Heritage in the Budget for urgent film preservation work.

We will be undertaking a review of the Sound Archives/Ngā Tāonga Korero in 2010 as this institution is also facing the strategic and funding challenges common to many archiving institutions. Meantime we were able to provide a funding increase this year.

# Research and consultation

## Mahi Rangahau

We commission various research papers throughout the year to contribute, first, to our understanding of various matters relating to investment decisions and, second, to provide useful data for the sector and the general public.

We researched and published the annual *Local Content Report*, a unique document that quantifies the level of local programming on free-to-air television. A summary of that report is available on our website. Despite the beginnings of the global economic crisis, local content output remained relatively constant in 2009.

Genres with increased hours were Children's programmes and Children's Drama, Documentary, Information, Māori Programmes and News/Current Affairs. Drama/Comedy, Entertainment and Sports hours decreased.

**Figure 11: Percentage of total free-to-air local content hours by channel**

	2009	2008	2007	2006	2005	2004
TV One	58%	60%	57%	53%	54%	52%
TV2	17%	17%	18%	20%	23%	24%
TV3	32%	30%	24%	19%	21%	22%
Prime	13%	12%	12%	13%	9%	Not measured
C4	22%	25%	23%	22%	Not measured	
Māori Television	82%	84%	80%	75%	Not measured	

Source: Local Content Report 2009. (MTS and C4 do not screen 24/7 so percentages are higher)

**Figure 12: Total free to air local content hours by genre**

	2009	2008	2007	2006	2005	2004
Children's	1,043	1,035	837	785	486	524
Children's Drama	24	12	19	29	14	24
Documentaries	741	691	621	644	536	414
Drama/Comedy	600	711	816	631	420	401
Entertainment	1,573	1,808	1,621	1,721	740	578
Information	1,742	1,708	1,919	1,505	1,029	1,076
Māori Programmes	333	223	308	447	346	356
News/Current Affairs	3,749	3,659	2,962	2,781	2,554	2,161
Sports	1,613	1,754	1,681	1,712	901	889
<b>Total hours</b>	<b>11,418</b>	<b>11,601</b>	<b>10,784</b>	<b>10,255</b>	<b>7,026</b>	<b>6,423</b>

Source: Local Content Report 2009



**Figure 13: Percentage of 2009 survey respondents that think the amount of NZ television programmes should-**

■ Increase	30%
■ Remain the same	60%
■ Decrease	7%
□ Don't know	3%

Source: Public Perceptions Research 2010

# Operations

## Ngā Tikanga Whakahaere

In December 2009 we tendered for a research report to examine the state of **Māori mainstream television** today and how it may best develop. We define mainstream Māori television as programming that features Māori and Māori perspectives intended for a general audience including Māori. This programming is primarily in the English language.

The contract was awarded to Ngā Matakiirea, comprising Hinewehi Mohi, Stacey Morrison and adjunct professor Scott Morrison, working with Tim Thorpe Consulting. The team undertook extensive consultation and research and included a public online questionnaire. We were preparing to receive the report at year end.

Our **Public Perceptions Research** survey was conducted in April 2010. A telephone survey of 750 New Zealanders is conducted to get feedback on and assess awareness of various funded activities. There is still strong support for the importance of local content: over 71% of respondents agreed that NZ On Air supports programmes and activities important to New Zealanders.

An emerging trend is that most now feel the level of local content on television is about right: 30% of respondents think it should increase. This may lend support to a slight policy shift where NZ On Air may be able to devote more attention to supporting higher-end programmes rather than attempting to impact on quantity. This will be evaluated over the next year or so as the full impact of the global financial crisis on programming investment by broadcasters becomes apparent.

Finally, to mark our 21 years of operation, we commissioned broadcast academics Paul Norris and Dr Brian Pauling to research and write a history of our activities and impacts. They will also run a critical eye over where our interventions have been most effective and where we may still have room to improve. That report will be completed and published in 2011.

### Governance

Chair Neil Walter and member Nicole Hoey were appointed to the Board for their second terms. Members Michael Glading and Murray Shaw continued their first terms.

Member Paul Smith and Deputy Chair Edie Moke retired from the Board at the completion of their second and third terms. They were replaced by Stephen McElrea and Caren Rangī.

Independent chair Chris Prowse and members Nicole Hoey and Stephen McElrea comprised the Board's Audit and Risk Committee. Mr McElrea took over the Committee Chair's role in August 2010.

Edie Moke led the Board's Maori Strategy Committee for most of the year and was replaced by Caren Rangī. Paul Smith led the Board's Special Interest Committee until December and was replaced by Murray Shaw.

Members were also individually appointed by the Board to various funding Working Groups.

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

### Management

We are a small organisation: thirteen full time equivalent staff in Wellington and three music contractors in Auckland. Administration expenditure is minimised so the maximum available amount can be invested in local content.

Staffing remained stable this year. We welcomed Benedict Reid to a new position in the busy TV team and were preparing to farewell Naomi Wallwork at year end.

### Good employer policies

The Crown Entities Act requires us to report on these policies. 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 14: Organisational Health and Capability**

Organisational Health and Capability outcomes	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 (0 turnover)
	Individual staff needs assessed annually	Achieved
	External salary comparisons conducted regularly	Achieved. Last undertaken June /July 2008. Will be undertaken for June 2011
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

**Figure 15: Good employer policies**

HRC Good Employer Element	NZ On Air Policy/Procedure	Issues during year	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	Two positions advertised
Employee development, promotion and exit	Annual appraisal and exit interviews	Few opportunities for promotion given size of agency	New performance assessment system maintained
Flexibility and work design	Flexible work practices encouraged – focus on outputs not process	None	
Remuneration, recognition and conditions	Equitable gender-neutral remuneration	None	None. Salary freeze for 2010/11 will lead to a market assessment for the following year
Harassment and bullying prevention	Zero tolerance policy	None	None
Safe and healthy environment	Proactive health and safety approach	None	Policies reviewed annually

## Key financial and non financial measures and standards

Figure 16: Measures and standards 2009 – 2012

Type	Measure	Standard	Funding Activity	Result
Financial	Funding committed to planned activities	Funding is applied to activities as forecast in each year's Statement of Intent		Achieved. Reprioritisation approved by the Board during the year as required
Financial	Appropriate uncommitted equity at year end	Uncommitted public equity at each year end is less than 3% of total annual funding	Funding Administration	Achieved (2.2%)
Financial	Low administration expenditure	Administration expenditure is less than 4% of total funding		Achieved (2.9%)
Non Financial	Appropriate balance between mainstream and special interest TV programmes	No less than 50% of TV budget spent on prime time programmes	Television	Achieved (58%)
	Broadcast hours for each activity funded as planned	The total number of hours of each activity funded is as forecast in each year's Statement of Intent	Television Radio Community Broadcasting	Achieved
	Funded projects are of broadcast quality	All funded projects broadcast within 15 months of formal delivery	Television Radio Community Broadcasting NZ Music	Partly Achieved (achieved with the exception of television: 98.3%)
	Independent research provides useful public feedback (audience measure)	More than two thirds of respondents agree that NZ On Air supports programmes and activities important to New Zealanders		Achieved 71% agree that NZ On Air supports programmes and activities important to New Zealanders.
	Independent research provides good service delivery feedback (industry measure) (Completed tri-annually - next report 2011)	More than two thirds of respondents agree that NZ On Air supports programmes and activities important to New Zealanders		Not applicable this year
	Percentage of NZ music played on commercial radio	20% measured by independent airplay monitor RadioScope	NZ Music	Not Achieved (19.66%)
	Access/Pacific Island radio stations funded as planned	Access/Community radio stations funded as forecast in each year's Statement of Intent	Community Broadcasting	Achieved
	Radio and television programmes archived as planned	The total number of hours of each activity funded is as forecast in each year's Statement of Intent	Archiving and Digital	Television: Achieved Radio: Partly Achieved* (preservation achieved; archiving under target by 7%)
	Good range and quality of programmes archived to high technical standards	Independent archiving consultants confirm material archived in the period is undertaken to best-practice professional standards		Achieved
	Increased broadcast archival content available online	NZ On Screen uploads at least 250 new titles per year		Achieved (576 titles)

\*Radio archiving target hours not met due to the introduction of new technology and associated reduction of archive services while installation effected

# Part 2

## 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 and statements 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 statements of service performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2010.

Signed on behalf of the Board:



**Neil Walter**  
Chair

29 October 2010



**Murray Shaw**  
Deputy Chair

29 October 2010



## Audit Report

## AUDIT NEW ZEALAND

Mana Arotake Aotearoa

### To the readers of NZ On Air's financial statements and statement of service performance for the year ended 30 June 2010

The Auditor-General is the auditor of NZ On Air. The Auditor-General has appointed me, Robert Manktelow, using the staff and resources of Audit New Zealand, to carry out the audit on her behalf. The audit covers the financial statements and statement of service performance included in the annual report of NZ On Air for the year ended 30 June 2010.

### Unqualified Opinion

In our opinion:

The financial statements of NZ On Air on pages 24 to 42:

- comply with generally accepted accounting practice in New Zealand; and
- fairly reflect:
  - NZ On Air's financial position as at 30 June 2010; and
  - the results of its operations and cash flows for the year ended on that date.

The statement of service performance of NZ On Air on pages 43 to 49:

- complies with generally accepted accounting practice in New Zealand; and
- fairly reflects for each class of outputs:
  - its standards of delivery performance achieved, as compared with the forecast standards outlined in the statement of forecast service performance adopted at the start of the financial year; and
  - its actual revenue earned and output expenses incurred, as compared with the forecast revenues and output expenses outlined in the statement of forecast service performance adopted at the start of the financial year.

The audit was completed on 29 October 2010, and 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 the Auditor, and explain our independence.

### Basis of Opinion

We carried out the audit in accordance with the Auditor-General's Auditing Standards, which incorporate the New Zealand Auditing Standards.

We planned and performed the audit to obtain all the information and explanations we considered necessary in order to obtain reasonable assurance that the financial statements and statement of service performance did not have material misstatements, whether caused by fraud or error.

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.

The audit involved performing procedures to test the information presented in the financial statements and statement of service performance. We assessed the results of those procedures in forming our opinion.

Audit procedures generally include:

- determining whether significant financial and management controls are working and can be relied on to produce complete and accurate data;
- verifying samples of transactions and account balances;
- performing analyses to identify anomalies in the reported data;
- reviewing significant estimates and judgements made by the Board;
- confirming year-end balances;
- determining whether accounting policies are appropriate and consistently applied; and
- determining whether all financial statement and statement of service performance disclosures are adequate.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and statement of service performance.

We evaluated the overall adequacy of the presentation of information in the financial statements and statement of service performance. We obtained all the information and explanations we required to support our opinion above.

### Responsibilities of the Board and the Auditor

The Board is responsible for preparing the financial statements and statement of service performance in accordance with generally accepted accounting practice in New Zealand. The financial statements must fairly reflect the financial position of the NZ On Air as at 30 June 2010 and the results of its operations and cash flows for the year ended on that date. The statement of service performance must fairly reflect, for each class of outputs, NZ On Air's standards of delivery performance achieved and revenue earned and expenses incurred, as compared with the forecast standards, revenue and expenses adopted at the start of the financial year. The Board's responsibilities arise from the Crown Entities Act 2004 and the Broadcasting Act 1989.

We are responsible for expressing an independent opinion on the financial statements and statement of service performance and reporting that opinion to you. This 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 Institute of Chartered Accountants of New Zealand.

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



**Robert Manktelow**

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 2010 included on the NZ On Air's website. The NZ On Air's Board is responsible for the maintenance and integrity of the NZ On Air's website. We have not been engaged to report on the integrity of the 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 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 29 October 2010 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 2010

	Note	Actual 2010 \$000	Budget 2010 \$000	Actual 2009 \$000
<b>Income</b>				
Crown revenue	2	127,666	127,666	127,568
Other revenue	3	2,995	2,500	4,195
Recovery of previously expensed debts	4	3	-	7
<b>Total Income</b>		<b>130,664</b>	<b>130,166</b>	<b>131,770</b>
<b>Operating Expenditure</b>				
Administration incl. stakeholder services	5	2,865	3,277	3,119
<b>Total operating expenditure</b>		<b>2,865</b>	<b>3,277</b>	<b>3,119</b>
<b>Funding expenditure</b>				
Television	6	85,997	82,003	88,975
Radio	7	32,838	32,842	32,740
Community broadcasting	8	4,102	4,452	3,449
New Zealand music	9	5,292	5,420	5,351
Digital/Archiving	10	3,597	3,570	3,540
<b>Total funding expenditure</b>		<b>131,826</b>	<b>128,287</b>	<b>134,055</b>
<b>Total expenditure</b>		<b>134,691</b>	<b>131,564</b>	<b>137,174</b>
<b>Net (deficit)/surplus for the Year</b>		<b>(4,027)</b>	<b>(1,398)</b>	<b>(5,404)</b>
<b>Total comprehensive income</b>		<b>(4,027)</b>	<b>(1,398)</b>	<b>(5,404)</b>

In 2009/10 we created a new activity Community Broadcasting made up of Regional Television (transferred from the Television Funding budget), and Access/Community radio (transferred from Radio Funding budget). We have adjusted previous years' financial information to the new structure to make comparisons between years meaningful.

The accompanying notes form part of these financial statements

## Statement of financial position

for the year ended 30 June 2010

	Note	Actual 2010 \$000	Budget 2010 \$000	Actual 2009 \$000
<b>Current assets</b>				
Cash and cash equivalents	11	9,121	12,225	5,520
Investments	12	44,000	47,200	45,100
Debtors and other receivables - interest		800	1,000	606
Debtors and other receivables - other	13	26	500	525
<b>Total current assets</b>		<b>53,947</b>	<b>60,925</b>	<b>51,751</b>
<b>Non-current assets</b>				
Property, plant and equipment	14	190	300	173
Intangible assets	15	87	-	115
<b>Total non-current assets</b>		<b>277</b>	<b>300</b>	<b>288</b>
<b>Total assets</b>		<b>54,224</b>	<b>61,225</b>	<b>52,039</b>
<b>Current liabilities</b>				
Creditors and other payables	16	579	500	419
Employee entitlements	17	78	100	84
Funding liabilities	18	45,395	46,413	39,337
<b>Total current liabilities</b>		<b>46,052</b>	<b>47,013</b>	<b>39,840</b>
Equity at 30 June – committed		4,378	14,112	10,265
Equity at 30 June – uncommitted		3,794	100	1,934
<b>Equity</b>		<b>8,172</b>	<b>14,212</b>	<b>12,199</b>
<b>Total liabilities and equity</b>		<b>54,224</b>	<b>61,225</b>	<b>52,039</b>

The accompanying notes form part of these financial statements

## Statement of changes in equity

for the year ended 30 June 2010

	Actual 2010 \$000	Budget 2010 \$000	Actual 2009 \$000
<b>Balance at 1 July 2009</b>			
Equity at 1 July - committed	10,265	14,112	14,112
Equity at 1 July - uncommitted	1,934	1,498	3,491
<b>Total public equity at 1 July 2009</b>	<b>12,199</b>	<b>15,610</b>	<b>17,603</b>
<b>Total comprehensive income</b>	<b>(4,027)</b>	<b>(1,398)</b>	<b>(5,404)</b>
<b>Total equity at 30 June 2010</b>	<b>8,172</b>	<b>14,212</b>	<b>12,199</b>
<i>Being</i>			
Equity at 30 June – committed	4,378	14,112	10,265
<b>Equity at 30 June – uncommitted</b>	<b>3,794</b>	<b>100</b>	<b>1,934</b>

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 2010, our total equity is \$8.172m. Of this, \$4.378m has been committed by the Board to approved projects and recorded as a contingent liability. \$3.794m is uncommitted.

In our 2010/11 Statement of Intent we are forecasting a net deficit for the year funded from uncommitted equity at 30 June 2010.

The accompanying notes form part of these financial statements

## Statement of cash flows

for the year ended 30 June 2010

	Note	Actual 2010 \$000	Budget 2010 \$000	Actual 2009 \$000
<b>Cash flows from operating activities</b>				
Receipts from crown revenue		127,666	127,666	127,568
Receipts from other revenue		1,429	-	888
Payments to funded activities		(125,535)	(126,789)	(138,392)
Payments to suppliers and employees		(2,770)	(3,277)	(2,901)
Net GST		48	-	(104)
<b>Net cash from operating activities</b>	19	<b>838</b>	<b>(2,400)</b>	<b>(12,941)</b>
<b>Cash flows from investing activities</b>				
Interest received		1,742	2,500	3,826
Net (payments to)/receipts from investments		1,100	-	2,600
Receipts from the sales of property, plant and equipment		1	-	-
Purchases of property, plant and equipment		(80)	(100)	(190)
<b>Cash flows from investing activities</b>		<b>2,763</b>	<b>2,400</b>	<b>6,236</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>		<b>3,601</b>	<b>-</b>	<b>(6,705)</b>
<b>Cash and cash equivalents at 1 July</b>		<b>5,520</b>	<b>12,225</b>	<b>12,225</b>
<b>Cash and cash equivalents at 30 June</b>		<b>9,121</b>	<b>12,225</b>	<b>5,520</b>

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 2010

### 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 are for the year ended 30 June 2010 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 recognised 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.

#### 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 the 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:

- 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 fulfil.
- 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 2010:

#### 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:

- 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 \$4.378m. This amount is recorded as a contingent liability.

- 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.

We have adopted the following revisions to accounting standards during the financial year, which have had only a presentational or disclosure effect:

- NZ IAS 1 Presentation of Financial Statements (Revised 2007) replaces NZ IAS 1 Presentation of Financial Statements (Issued 2004). The revised standard requires information in financial statements to be aggregated on the basis of shared characteristics and introduces a statement of comprehensive income. The statement of comprehensive income will enable readers to analyse changes in equity resulting from non-owner changes separately from transactions with owners. We have decided to prepare a single statement of comprehensive income for the year ended 30 June 2010 under the revised standard. Financial statement information for the year ended 30 June 2009 has been restated accordingly. Items of other comprehensive income presented in the statement of comprehensive income were previously recognized directly in the statement of changes in equity.
- Amendments to NZ IFRS 7 Financial Instruments: Disclosures. The amendments introduce a three-level fair value disclosure hierarchy that distinguishes fair value measurements by the significance of valuation inputs used, and requires the maturity analysis of derivative liabilities to be presented separately from non-derivative financial liability contractual maturity analysis.

The transitional provisions of the amendments do not require disclosure of comparative information in the first year of application. We have elected to disclose comparative information.

Standard, amendments, and interpretations issued that are not yet effective and have not been early adopted, and which are relevant to the entity, are:

- (a) NZ IAS 24 Related Party Disclosures (Revised 2009) replaces NZ IAS 24 Related Party Disclosures (Issued 2004) and is effective for reporting periods commencing on or after 1 January 2011. The revised standard:
- Removes the previous disclosure concessions applied by the entity for arms-length transactions between the entity and its related party. The effect of the revised standard is that more information is required to be disclosed about transactions between the entity and its related party.
  - Provides clarity on the disclosure of related party transactions with the Ministers of the Crown. Further, with the exception of the Minister of Broadcasting, we will be provided with an exemption from certain disclosure requirements relating to transactions with other Ministers of the Crown. The clarification could result in additional disclosures should there be any related party transactions with Ministers of the Crown.
  - Clarifies that related party transactions include commitments with related parties.

We expect we will early adopt the revised standard for the year ended 30 June 2011.

### 3. Other revenue

Sales of television programmes and music
Interest
Net gain on sale of property, plant and equipment
Other
<b>Total other revenue</b>

During the year, we disposed of computer equipment due to periodical replacement of assets. The net gain on computer disposal was \$1,000 (2009: Nil)

### 4. Recovery of previously expensed debts

Public broadcasting fee*
<b>Total recovery of previously expensed debts</b>

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

- (b) NZ IFRS 9 Financial Instruments will eventually replace NZ IAS 39 Financial Instruments: Recognition and Measurement. NZ IAS 39 is being replaced through the following 3 main phases: Phase 1 Classification and Measurement, Phase 2 Impairment Methodology, and Phase 3 Hedge Accounting. Phase 1 on the classification and measurement of financial assets has been completed and has been published in the new financial instrument standard NZ IFRS 9. NZ IFRS 9 uses a single approach to determine whether a financial asset is measured at amortised cost or fair value, replacing the many different rules in NZ IAS 39. The approach in NZ IFRS 9 is based on how an entity manages its financial instruments (its business model) and the contractual cash flow characteristics of the financial assets. The new standard also requires a single impairment method to be used, replacing the many different impairment methods in NZ IAS 39. The new standard is required to be adopted for the year ended 30 June 2014. We have not yet assessed the effect of the new standard and expect it will not be early adopted.

## 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 (2009: nil).

Actual	Actual
2010	2009
\$000	\$000
1,057	864
1,937	3,330
1	-
-	1
<b>2,995</b>	<b>4,195</b>

Actual	Actual
2010	2009
\$000	\$000
3	7
<b>3</b>	<b>7</b>



## 5. Administration expenditure

	Actual 2010 \$000	Actual 2009 \$000
Personnel*	1,310	1,417
Legal, public relations and expert advice	606	591
Other costs	450	581
Travel and communication	81	124
Board members fees	135	135
Rent	139	139
<i>Depreciation</i>		
- Furniture and fittings	6	4
- Leasehold improvements	13	7
- Computer equipment	34	30
- Office equipment	9	9
<i>Amortisation</i>		
- Computer software	28	27
<i>Audit fees</i>		
- Financial statement audit	53	53
PBF collection costs	1	2
<b>Total administration expenditure</b>	<b>2,865</b>	<b>3,119</b>

\* Personnel cost includes Kiwisaver employer contribution of \$35,810 (2009: \$38,389)

## 6. Television funding expenditure

See Appendix 1 for funding details

	Actual 2010 Hours	Actual 2010 Funding \$000	Actual 2009 Hours	Actual 2009 Funding \$000
<b>Commitments</b>				
Drama and comedy	92	25,616	102	35,038
Children's drama	6.5	2,730	6.5	3,513
Documentary	121	12,367	99	9,211
Children and young people	410	12,247	439.3	12,863
Arts, culture and performance	39.5	3,700	39.2	3,638
Innovation	-	-	-	227
Special interest, and captioning	161	10,690	141	10,274
Development	N/A	329	N/A	165
Platinum fund	102	13,341	-	-
TVNZ Direct funding*	-	-	408.5**	15,111
<b>Total television commitments</b>	<b>932</b>	<b>81,020</b>	<b>1,235.5</b>	<b>90,040</b>
Less commitments not utilised so written back		(910)		(4,912)
<i>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)</i>		5,887		3,847
<b>Total television funding expenditure</b>		<b>85,997</b>		<b>88,975</b>

\* This funding became the contestable Platinum Fund from 1 July 2009

\*\* To avoid double counting, the 408.5 TVNZ Direct funding hours excludes programming also funded through NZ On Air contestable funds (a further 67.2 hours)

## 7. Radio funding expenditure

See Appendix 2 for funding details

### Commitments

	Actual 2010 \$000	Actual 2009 \$000
Radio New Zealand - RNZ National	27,130	26,815
Radio New Zealand - RNZ Concert	4,686	4,903
<i>Total Radio New Zealand</i>	31,816	31,718
Programmes for commercial radio	1,022	1,058
<b>Total radio commitments</b>	<b>32,838</b>	<b>32,776</b>
Less commitments not utilised so written back	-	(36)
<b>Total radio funding expenditure</b>	<b>32,838</b>	<b>32,740</b>

## 8. Community broadcasting funding expenditure

See Appendix 3 for funding details

### Commitments

	Actual 2010 \$000	Actual 2009 \$000
Regional TV bulk funding	-	902
Regional TV programme funding	1,434	-
Community access and Pacific Island radio	2,850	2,556
<b>Total community broadcasting commitments</b>	<b>4,284</b>	<b>3,458</b>
Less commitments not utilised so written back	(182)	(9)
<b>Total community broadcasting funding expenditure</b>	<b>4,102</b>	<b>3,449</b>

## 9. Music funding expenditure

See Appendix 4 & 5 for funding details

### Commitments

	Actual 2010 \$000	Actual 2009 \$000
Music funding	4,250	4,629
Music promotion: New Zealand	573	650
Music promotion: International	687	708
<b>Total music commitments</b>	<b>5,510</b>	<b>5,987</b>
Less commitments not utilised so written back	(218)	(636)
<b>Total music funding expenditure</b>	<b>5,292</b>	<b>5,351</b>

**10. Digital and Archives funding expenditure**

See Appendix 6 for funding details

**Commitments**

Archives – New Zealand Film Archive (Television)  
 Archives – Sound Archives/Ngā Taonga Kōrero (Radio)

**Total Archives**

Digital – NZ On Screen  
 Digital – Digital Partnership Fund

**Total Digital****Total digital and archives commitments**

Less commitments not utilised so written back

**Total digital and archives funding expenditure**

	Actual 2010 \$000	Actual 2009 \$000
	740	740
	745	600
<b>Total Archives</b>	<b>1,485</b>	<b>1,340</b>
	1,000	1,200
	1,134	1,000
<b>Total Digital</b>	<b>2,134</b>	<b>2,200</b>
<b>Total digital and archives commitments</b>	<b>3,619</b>	<b>3,540</b>
	(22)	-
<b>Total digital and archives funding expenditure</b>	<b>3,597</b>	<b>3,540</b>

**11. Cash and cash equivalents**

Cash  
 Call and Term Deposits  
 (30 June 2010: \$2.085m at 3.15%)

**Total cash and cash equivalents**

	Actual 2010 \$000	Actual 2009 \$000
	36	79
	9,085	5,441
<b>Total cash and cash equivalents</b>	<b>9,121</b>	<b>5,520</b>

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

**12. Investments**

Term deposits

**Total investments**

	Actual 2010 \$000	Actual 2009 \$000
	44,000	45,100
<b>Total investments</b>	<b>44,000</b>	<b>45,100</b>

The carrying value of term deposits approximates their fair value.

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

Term deposits with maturities of 4-6 months\*

Term deposits with maturities of 6-12 months\*

*Weighted average effective interest rate*

	Actual 2010 \$000	Actual 2009 \$000
	30,500	23,600
	13,500	21,500
	4.65%	4.15%

\*At 30 June 2010 average maturity is 176 days (30/6/09: 185 days)

Term deposit investments at 30 June 2010 are invested at fixed rates ranging from 4.05% - 4.93%. 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 2010 \$000	Actual 2009 \$000
GST receivable	-	134
Other receivables	26	391
<b>Total accounts receivable</b>	<b>26</b>	<b>525</b>

The carrying value of accounts receivable approximates their fair value. Other receivables include one debtor owing \$2,868 that is past the due date. We expect to recover the full amount of our receivables.

**14. Property, plant and equipment**

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
<b>Cost</b>					
Balance at 1 July 2008	170	27	40	7	244
Additions	23	16	15	77	131
Disposals	(3)	(1)	(3)	-	(7)
Transfer (intangible assets)	(83)	-	-	-	(83)
<b>Balance at 30 June 2009</b>	<b>107</b>	<b>42</b>	<b>52</b>	<b>84</b>	<b>285</b>
Balance at 1 July 2009	107	42	52	84	285
Additions	76	-	2	2	80
Disposals	(42)	-	-	-	(42)
<b>Balance at 30 June 2010</b>	<b>141</b>	<b>42</b>	<b>54</b>	<b>86</b>	<b>323</b>
<b>Accumulated depreciation and impairment losses</b>					
Balance at 1 July 2008	36	17	12	3	68
Depreciation	30	4	9	8	51
Impairment losses	-	-	-	-	-
Eliminate on disposal	(3)	(1)	(3)	-	(7)
Transfer (intangible assets)	-	-	-	-	-
<b>Balance at 30 June 2009</b>	<b>63</b>	<b>20</b>	<b>18</b>	<b>11</b>	<b>112</b>
Balance at 1 July 2009	63	20	18	11	112
Depreciation	34	6	9	13	62
Impairment losses	-	-	-	-	-
Eliminate on disposal	(41)	-	-	-	(41)
<b>Balance at 30 June 2010</b>	<b>56</b>	<b>26</b>	<b>27</b>	<b>24</b>	<b>133</b>
<b>Carrying value</b>					
At 1 July 2008	134	10	28	4	176
At 30 June & 1 July 2009	44	22	34	73	173
<b>At 30 June 2010</b>	<b>85</b>	<b>16</b>	<b>27</b>	<b>62</b>	<b>190</b>

**15. Intangible assets****Acquired computer software**

	<b>2010</b>	<b>2009</b>
	<b>\$000</b>	<b>\$000</b>
<b>Cost</b>		
Balance at 1 July	142	-
Additions	-	59
Disposals	-	-
Transfer property, plant and equipment	-	83
<b>Balance at 30 June</b>	<b>142</b>	<b>142</b>
<b>Accumulated amortisation and impairment losses</b>		
Balance at 1 July	27	-
Amortisation	28	27
Impairment Losses	-	-
Transfer property, plant and equipment	-	-
<b>Balance at 30 June</b>	<b>55</b>	<b>27</b>
<b>Carrying value</b>		
At 1 July	115	-
<b>At 30 June</b>	<b>87</b>	<b>115</b>

**16. Creditors and other payables**

	<b>Actual</b>	<b>Actual</b>
	<b>2010</b>	<b>2009</b>
	<b>\$000</b>	<b>\$000</b>
PAYE and withholding tax payable	39	-
GST payable	147	-
Accrued expenses	393	419
<b>Total creditors and other payables</b>	<b>579</b>	<b>419</b>

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**

	<b>Actual</b>	<b>Actual</b>
	<b>2010</b>	<b>2009</b>
	<b>\$000</b>	<b>\$000</b>
Accrued salaries and wages	28	23
Annual leave	50	61
<b>Total employee entitlements</b>	<b>78</b>	<b>84</b>

## 18. Funding liabilities

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 fulfill.
- (d) 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 2010 \$000	Actual 2009 \$000
Television	39,909	34,315
Radio	322	463
Community broadcasting	669	-
Music	2,939	3,103
Digital and archiving	1,556	1,456
<b>Total funding liabilities</b>	<b>45,395</b>	<b>39,337</b>

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 2009	34,315	463	-	3,103	1,456	39,337
Additional provisions made	86,907	32,838	4,284	5,510	3,619	133,158
Amounts used	(80,403)	(32,979)	(3,433)	(5,456)	(3,497)	(125,768)
Unused amounts reversed	(910)	-	(182)	(218)	(22)	(1,332)
<b>Balance at 30 June 2010</b>	<b>39,909</b>	<b>322</b>	<b>669</b>	<b>2,939</b>	<b>1,556</b>	<b>45,395</b>

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

	Actual 2010 \$000	Actual 2009 \$000
<b>Net surplus/(deficit) from operations</b>	<b>(4,027)</b>	<b>(5,404)</b>
<b>Less investing activities</b>		
Interest received	(1,742)	(3,826)
<b>Total investing activities</b>	<b>(1,742)</b>	<b>(3,826)</b>
<b>Add non-cash items:</b>		
Depreciation	90	77
<b>Total non-cash items</b>	<b>90</b>	<b>77</b>
<b>Add/(less) movements in working capital items:</b>		
Decrease/(increase) in accounts receivable	171	179
(Decrease)/increase in GST payable	281	(104)
(Decrease)/increase in accounts payable (incl. employee entitlements)	7	176
(Decrease)/Increase in funding liabilities	6,058	(4,039)
<b>Net movement in working capital items</b>	<b>6,517</b>	<b>(3,788)</b>
<b>Net cash inflow/(outflow) from operating activities</b>	<b>838</b>	<b>(12,941)</b>

**20. Capital commitments and operating leases**

	Actual 2010 \$000	Actual 2009 \$000
<b>Operating leases as lessee</b>		
Not later than one year	171	141
Later than one year and not later than two years	314	262
Later than two years and not later than five years	-	131
<b>Total non-cancellable operating leases</b>	<b>485</b>	<b>534</b>
<b>Other operating commitments</b>		
Not later than one year	33,476	33,186
Later than one year and not later than two years	-	31,816
Later than two years and not later than five years	-	-
<b>Total other operating commitments</b>	<b>33,476</b>	<b>65,002</b>

Other operating commitments relate to the 2010/11 Radio New Zealand, access radio and regional television programmes contracts signed before 30 June.

There are no capital commitments as at 30 June 2010 (2009: Nil)

**21. Contingent liabilities**

At 30 June 2010 we have contingent liabilities totalling \$4.378m (2009: \$10.265m). 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

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

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.

### Key personnel compensation

	Actual 2010 \$000	Actual 2009 \$000
Salaries and other short-term employee benefits	584	691
Termination benefits	-	41
<b>Total key personnel compensation</b>	<b>584</b>	<b>732</b>

Key management personnel include all Board members, the Chief Executive, Deputy Chief Executive (position disestablished during 2008/09) and Chief Financial Officer.

## 23. Board member remuneration

The Board fees paid during the year were:

	Actual 2010 \$000	Actual 2009 \$000
Neil Walter – Chair	38	38
Murray Shaw – Deputy Chair (appointed August 2008)	19	17
Nicole Hoey	19	19
Michael Glading	19	19
Stephen McElrea (appointed January 2010)	10	-
Caren Rangi (appointed May 2010)	3	-
Edie Moke – Deputy Chair (retired May 2010)	17	19
Paul Smith (retired December 2009)	10	19
Rhonda Kite (retired August 2008)	-	3
<b>Total Board fees</b>	<b>135</b>	<b>134</b>

Payment of \$8,194 was made to the independent Chair of the Audit and Risk Committee during the financial year. (2009:\$5,738).

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

We provided \$98,251 in funding to two projects for Cinco Cine Film Productions, a company in which Board member Nicole Hoey has an interest (2009: \$729,445 in relation to two projects).

At 30 June 2010 we had a funding liability of \$200,604 to Cinco Cine Film Productions (2009: \$485,544) and \$0 to Cinco Cine/Conbrio (2009: \$1,395,827).

In 2009/10 we provided \$1m (2009: \$1.2m) 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 2009/10 NZ On Air Board member Edie Moke and NZ On Air's chief executive Jane Wrightson were trustees of the NZ On Screen Trust.



**24. Employee remuneration**

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

\$100,000 - \$109,000  
 \$110,000 - \$119,999  
 \$120,000 - \$129,999  
 \$130,000 - \$139,999  
 \$150,000 - \$159,999  
 \$280,000 - \$289,000  
 \$290,000 - \$299,000

	Number of Employees 2010	Number of Employees 2009
	-	-
	-	1
	-	2
	2	-
	1	1
	-	1
	1	-

During the year ended 30 June 2010, no employee received benefits in relation to cessation (2009: one employee, \$40,846).

**25. Events after 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:

**Loans and receivables**

Cash and cash equivalents

Debtors and other receivables

Investments – term deposits

**Total loans and receivables**

**Financial liabilities measured at amortised cost**

Creditors and other payables

**Total financial liabilities measured at amortised cost**

	Actual 2010 \$000	Actual 2009 \$000
	9,121	5,520
	826	1,131
	44,000	45,100
	<b>53,947</b>	<b>51,751</b>
	46,052	39,840
	<b>46,052</b>	<b>39,840</b>

## 27. 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 2010, 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 \$265,425 higher/lower (2009: \$253,000).

### 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 2010.

## 28. 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.

### 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 2010/11 Crown funding in equal instalments on the first working day of each month from September 2010 to June 2011. In addition at 30 June 2010 we hold call and term deposits that will mature within the 2010/11 financial year totalling \$53.085m.

We have funding liabilities of \$45.395m at 30 June. We expect these to be paid by 30 June 2011. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

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.

## 29. 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 2010 \$000	Budget 2010 \$000	Difference \$000	Explanation of significant variances
Revenue	130,664	130,166	498	<p><i>Interest</i> (-\$0.563m): Actual interest rates were less than forecast.</p> <p><i>Sales Revenue</i> (+\$1.057m): Due to its variability we do not forecast sales revenue in the SOI.</p>
Administration expenditure	2,865	3,277	(412)	<p><i>Personnel costs</i> (-\$0.122m): Actual personnel costs were less than forecast due to one key position being disestablished.</p> <p><i>Professional services costs</i> (-\$0.144m): Actual professional services required were less than forecast.</p>
Funding expenditure	131,826	128,287	3,539	<p><i>Variance primarily related to Television Funding</i> (+\$3.994m). This is comprised of:</p> <ul style="list-style-type: none"> <li>- \$5.887m prior year commitments recognised as expenditure in 2009/10 when substantial contractual conditions had been met (IAS37).</li> <li>- -\$0.91m writeback of commitments not utilised.</li> <li>- -\$0.983m 2009/10 under-expenditure from SOI budget.</li> </ul>
<b>Total comprehensive income</b>	<b>(4,027)</b>	<b>(1,398)</b>	<b>(2,629)</b>	See above

## Statement of financial position

	Actual 2010 \$000	Budget 2010 \$000	Difference \$000	Explanation of significant variances
Total assets	54,224	61,225	7,001	<i>Cash and Investments</i> (-\$6.304): Contract payment dates occurred slightly ahead of that forecast.
Total liabilities	46,052	47,013	(961)	<i>Funding Liabilities</i> (-\$1m): Contract payment dates occurred slightly ahead of that forecast. Reflected also in lower than forecast Cash and Investments.
<i>Committed equity:</i>				
Opening	10,265	14,112	(3,847)	<i>Actual opening balance of committed equity lower than forecast</i> (-\$3.847m). The forecast was completed in April 2009, before the end of the 2008/09 financial year.
Movement	(5,887)	-	(5,887)	
Closing	4,378	14,112	(9,734)	
				<i>Variance in the movement in committed equity</i> (-\$5.887m) is due to prior year commitments not recognised as expenditure until 2009/10, when substantive contractual conditions had been met, being higher by \$5.887m (forecast \$nil) than forecast.
<i>Uncommitted equity:</i>				
Opening	1,934	1,498	436	<i>Actual opening balance of uncommitted equity higher than forecast</i> (\$0.436m). The forecast was completed in April 2009, before the end of the 2008/09 financial year.
Movement	1,860	(1,398)	3,258	
Closing	3,794	100	3,694	
				<i>Variance in the movement in uncommitted equity</i> (-\$3.258m) is due to the net surplus being higher than forecast. The 2009/10 uncommitted equity balance will be carried forward to 2010/11 and used to increase the 2010/11 Platinum Fund (\$1.770m to offset 2009/10 under expenditure) and the forecast 2010/11 SOI budget deficit of \$1.597m. The small balance will be spent in 2010/11.
<b>Total equity</b>	<b>8,172</b>	<b>14,212</b>	<b>(6,040)</b>	

## Statement of service performance

for the year ended 30 June 2010

### Activity 1: Television funding

#### Activity description

Contestable funding for television programmes that reflect and foster diverse expressions of New Zealand's cultural identity.

#### 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.

#### Performance measures

##### A. Quantitative

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

#### Television programme funding

	Timeslot	Notes	Target Hours	Target \$000	Actual Hours	Actual \$000
<b>General contestable fund</b>						
<b>Programme type</b>						
Drama and Comedy	Peak	1	67.5	28,006	88.5	25,316
	Off peak		13	1,320	3.5	300
Children's Drama	Off peak		6.5	2,730	6.5	2,730
Documentaries	Peak	2	89	8,508	121	12,367
Children and Young People	Off peak		406	12,814	409.9	12,247
Arts, Culture and Performance	Peak	3	6	626	15	1,618
	Off peak		10.5	1,126	24.5	2,082
Minorities including Ethnic	Peak		-	-	7.5	255
	Off peak		137	7,623	132.5	6,915
Disability Services	Off peak		20	1,600	21	1,620
Disability Services - captioning	Other		-	2,300	-	1,900
Development	Other		-	239	-	329
<b>Total general contestable fund</b>	Peak		<b>162.5</b>	<b>37,140</b>	<b>232</b>	<b>39,556</b>
	Off peak		<b>593</b>	<b>27,213</b>	<b>597.9</b>	<b>25,894</b>
	Other		<b>-</b>	<b>2,539</b>	<b>-</b>	<b>2,229</b>
<b>Total general contestable fund</b>	<b>Total</b>		<b>755.5</b>	<b>66,892</b>	<b>829.9</b>	<b>67,679</b>
<b>Platinum fund</b>						
<b>Programme type</b>						
Drama and Comedy	Peak		-	7,590	6	7,302
Documentaries	Peak		-	2,880	11	3,612
Current Affairs	Off Peak		-	1,125	81	1,926
Arts, Culture and Performance	Peak		-	3,000	1.5	153
Minorities including Ethnic	Peak		-	516	3	348
<b>Total Platinum fund</b>	<b>Total</b>		<b>40</b>	<b>15,111</b>	<b>102.5</b>	<b>13,341</b>
<b>Total television programme funding</b>	<b>Total</b>		<b>795.5</b>	<b>82,003</b>	<b>932.4</b>	<b>81,020</b>

#### Notes:

1. Some lower-cost primetime comedy outcomes were supported this year which led to higher primetime hours for reduced expenditure.

2 & 3. More TV One documentary series and arts programmes were able to be supported from the underspend in comedy.

##### B. Qualitative

The table below details our television funding qualitative performance measures and our actual performance against those measures:

Television funding	Target	Actual
% of TV budget (exclusive of Platinum Fund) spent on prime time ("peak") programmes	No less than 50%	58.4%
% of funded projects broadcast within 15 months of formal delivery	100%	98.3%*
% of respondents (from independent research) that agree that NZ On Air supports television programmes important to New Zealanders	More than 2/3	69%

\*Note: this measure was not achieved because five delivered series were not broadcast by the commissioning broadcaster. (4 TVNZ; 1 MTS)

## Activity 2: Radio funding

### Activity description

Funding radio programming for diverse audiences through:

- (a) Public radio: fully funding Radio New Zealand Ltd (RNZ)
- (b) Commercial radio: funding commercial radio programmes targeting audiences important to NZ On Air

### 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.

### Performance measures

#### A. Quantitative

##### Public radio

The funding agreement between NZ On Air and RNZ requires RNZ to deliver services to help NZ On Air meet its responsibilities under the Broadcasting Act 1989. The agreed targets and the actual performance against those targets are detailed below:

Types of programmes and services	Notes	RNZ National	RNZ Concert	RNZ National	RNZ Concert
		Annual Target Hours	Annual Target Hours	Actual Hours	Actual Hours
NZ content programmes which includes:		7,800	N/A	8,111	N/A
- Māori Language and Culture	1	350	70	364	59
- Special Interest		340	N/A	453	N/A
- NZ Drama, Fiction and Comedy		200	N/A	252	N/A
Other Measures:					
- % of NZ music on rotate	2	33%	N/A	35%	N/A
- % of NZ composition		N/A	3.5%	N/A	4%
- % of NZ music performance		N/A	14%	N/A	16%
- % of population able to receive transmission		100%	92%	Satellite digital: 100% Terrestrial: 97%	Satellite digital: 100% Terrestrial: 92%

#### Notes:

- RNZ and NZ On Air did not include any hours for this category in the 2009/10 funding agreement. This agreement was completed after the SOI had been produced.
- In addition to New Zealand music on rotate, RNZ National produces and broadcasts feature programmes on New Zealand music.

### Forecast and actual expenditure

	Budget	Actual
	\$000	\$000
Radio New Zealand	31,816	31,816

### 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 the actual performance against them are:

Forecast and actual expenditure	Target Hours	Actual Hours	Target \$000	Actual \$000
Drama and Comedy	40	69.9	156	225
Children and Youth	150	237	450	482
Special interest - Spiritual	75	86	120	112
Special interest - Ethnic (including Māori)	120	129.6	300	178
Factual	-	7.5	-	25
<b>Total commercial radio</b>	<b>385</b>	<b>530</b>	<b>1,026</b>	<b>1,022</b>

## B. Qualitative

The table below details the target programme hours for Radio New Zealand to meet its Charter obligations, and the actual performance against those targets:

Charter functions (Note 1 and 2)	RNZ National				RNZ Concert			
	Target Annual Broadcast Hours	Actual Broadcast Hours	Target % Total Hours	Actual % Total Hours	Target Annual Broadcast Hours	Actual Broadcast Hours	Target % Total Hours	Actual % Total Hours
(a) Programming that is predominantly and distinctively of New Zealand	8,059	8,111	92%	92%	1,226	1,396	14%	16%
(b) Programming that informs, entertains and enlightens the people of New Zealand	8,410	8,419	96%	96%	8,760	8,760	100%	100%
(c) Programming that is challenging, innovative and engaging	8,497	8,568	97%	98%	8,760	8,760	100%	100%
(d) Programming that fosters critical thought, informed and wide-ranging debate thereby contributing to greater tolerance and understanding	8,322	8,419	95%	96%	-	N/A	-	N/A
(e) Programming that stimulates, supports and reflects the diversity of cultural expression including drama, comedy, literature and the performing arts	7,621	7,645	87%	87%	8,497	8,476	97%	97%
(f) Programming that stimulates, supports and reflects a wide range of music, including New Zealand composition and performance	876	918	10%	11%	8,497	8,476	97%	97%
(g) Programming that reflects New Zealand's cultural identity, including Māori language and culture	8,059	8,111	92%	93%	1,226	1,396	14%	16%
(h) Programming that provides awareness of the world and of New Zealand's place in it	6,482	6,484	74%	74%	350	349	4%	4%
(i) Programming that provides comprehensive, independent, accurate, impartial and balanced regional, national and international news and current affairs	4,117	4,307	47%	49%	263	283	3%	3%
(j) Balance programmes of special interest with those of wide appeal recognising the interests of all age groups	8,410	8,419	96%	96%	701	853	8%	10%
(k) Contribute towards intellectual and spiritual development	7,446	7,548	85%	86%	8,760	8,760	100%	100%

### Notes

- Particular programmes produced and broadcast by either RNZ National or RNZ Concert have been assessed in terms of the contribution that the programme makes to RNZ's statutory Charter functions. Most programmes contribute to more than one Charter function.
- While RNZ Concert's programmes may broadly meet the intentions of Charter functions A and E, its primary role is to provide services intended by function D.

### Activity 3: Community broadcasting funding

#### Activity description

Extending television and radio programme choices for targeted audiences through funding:

- (a) Regional television: contestable programme funding
- (b) Community radio: Access radio, Pacific Island radio and radio for special interest audiences (bulk funding)

#### Commentary on results

Most regional television funding has been allocated.

Access, Special Interest and Pacific Island radio stations were funded as planned. The under expenditure in access radio was as a result of contingencies that did not occur.

#### Performance measures

##### A. Quantitative

Regional Television – The table below details forecast and actual regional television programme funding in 2009/10:

Regional television	Budget \$000	Actual \$000
Regional television	1,500	1,434

Community radio – The table below shows forecast and actual expenditure for Access, Pacific Island and Special Interest radio stations and activities to meet NZ On Air's objectives under s36(c) of the Broadcasting Act 1989.

Community radio	Budget \$000	Actual \$000
Access radio	2,450	2,365
Pacific Island radio and Special Interest radio	502	485
<b>Total community radio</b>	<b>2,952</b>	<b>2,850</b>

##### B. Qualitative

The table below details our forecast qualitative performance measures and our actual performance against them:

Community broadcasting	Target	Actual
% of funded projects broadcast within 15 months of formal delivery	100%	100%
% percentage of respondents (from independent research) that agree that important community broadcasting programmes and activities are delivered	More than 2/3	55%*

\*New funding activity introduced in 2009/10 year. We over-estimated the target for the first year in the absence of research. 55% is now established as the benchmark.



## Activity 4: NZ Music funding

### Activity description

Promote and fund New Zealand music to achieve significant broadcast exposure.

### Commentary on NZ Music results

New Zealand music content on commercial radio was 19.66% for the 12 months to 30 June 2010. This was down 0.42% on last year and just shy of the target for the year.

### Performance measures

#### A. Quantitative

The table below details our NZ Music full year quantitative performance measures and actual performance against those targets.

Music funding	Target	Actual	Budget \$000	Actual \$000
Albums	30	31	1,500	1,550
Radio singles	23	22	235	220
Music videos	170	170	850	850
Music television programmes	5	5	480	480
Music programmes on commercial radio	13	13	600	650
b.net radio stations funded	5	5	500	500
Music promotion – New Zealand	N/A	N/A	505	573
Music promotion – international	N/A	N/A	750	687
<b>Total</b>			<b>5,420</b>	<b>5,510</b>

#### B. Qualitative

The table below details our NZ Music qualitative performance measures and our actual performance against those measures:

Music funding and promotion	Target	Actual
% of NZ music played on commercial radio	20%	19.66% <sup>1</sup>
% of funded projects broadcast within 15 months of formal delivery	100%	100%
% of the singles from funded albums achieving a Top 40 airplay placing	At least 90%	89.47% <sup>2</sup>
% of respondents to independent research that support encouraging more radio stations to play more NZ music	At least 60%	60% <sup>3</sup>
% of radio singles from new artists that will get a Top 40 airplay placing	At least 80%	85.71% <sup>4</sup>
% of tracks that will achieve a Top 40 airplay placing from Kiwi Hit Discs	At least 60%	54.55% <sup>5</sup>

#### Notes

- 1 For the 12 months to 30 June 2010. Source: RadioScope.
- 2 Fourteen funded albums were released in the year to 30 June 2010. Those 14 albums delivered 38 radio singles, of which 34 were NZ Airplay Chart Top 40 radio hits.
- 3 Source: NZ On Air Public Perception Monitor 2010.
- 4 Twenty radio singles by new artists were funded in the year to 30 June 2010. At year end, seven had been released (the rest were still in production or were awaiting release). Six of the seven were NZ Airplay Chart Top 40 radio hits.
- 5 11 Kiwi Hit Discs were released in the year to 30 June 2010. Those discs delivered 176 songs to radio, of which 96 were NZ Airplay Chart Top 40 radio hits.

## Activity 5: Digital and Archiving funding

### Activity description

Fund the collection, preservation and display of television and radio programmes in traditional and digital environments.

### Performance measures

#### A. Quantitative

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

Digital strategy	Target Titles Uploaded	Actual Titles Uploaded	Budget \$000	Actual \$000
Digital Content Partnership Fund	N/A	N/A	1,000	1,090
Sounz (Resound project)	N/A	N/A	-	44
NZ On Screen	250	576	1,200	1,000
<b>Total</b>	-	-	<b>2,200</b>	<b>2,134</b>

Radio and television archiving	Target Number	Actual Numbers	Budget \$000	Actual \$000
TV programmes archived	1,680	1,681		
TV programmes preserved	185	199	740	740
TV programmes digitised	975	1,561		
Radio programmes archived	1,300	1,211	630	745
Radio programmes preserved	1,900	2,138		
<b>Total</b>	-	-	<b>1,370</b>	<b>1,485</b>

#### B. Qualitative

The table below details our Archiving funding full year qualitative performance measure and our actual performance against that measure:

#### Radio and television archiving

Independent archiving consultants contracted to confirm material archived in the period is undertaken to best-practice professional standards.

Forecast	Actual
Achieved	Achieved*

\*Independent consultant confirmed that the material archived in the period was undertaken to best-practice professional standards.

## Activity 6: Funding management

### Activity description

The systems, processes and resources used to scan the environment, evaluate proposals and deliver public funds to a high professional standard.

### Commentary on Funding Management results

All performance measures have been achieved or exceeded.

#### A. Quantitative

The table below details our funding management quantitative performance targets and our performance against them.

Funding administration	Target	Actual	Budget \$000	Actual \$000
Percentage of the total funding at which administration expenses are capped	Less than 4%	2.2%		
Percentage of the total funding represented by uncommitted public equity at 30 June	Less than 3%	2.9%		
Formal Board meetings convened	6	6	3,277	2,865
Research activities undertaken	4	5		
Funding recipients audited	6	7		

#### B. Qualitative

The table below details our funding management full year qualitative performance measures and our actual performance against them:

Funding administration	Target	Actual
Percentage of completed applications received by deadline and considered by Board at its next meeting	100%	100%
Percentage of funding decisions made in accordance with approved policies and procedures	100%	100%
Funding decisions or process with a significant adverse judicial review or Ombudsman finding	0%	0%

## Appendix 1: Television funding

### Television production funding – Platinum fund

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
Arts/Culture	<i>Canvassing The Treaty</i>	MTS	Tumanako Productions	1.5	152,489	
	<b>Total arts/culture</b>			<b>1.5</b>	<b>\$152,489</b>	
Documentary	<i>Rivers</i>	Prime	South Pacific Pictures	5.0	762,000	
	Historical Docu-Drama Strand					
	<i>Cancerman: The Sir John Scott Story</i>	TV One	Project Melting Pot	1.5	710,842	
	<i>Ice Captain</i>	TV One	Making Movies	1.5	712,500	
	<i>The Golden Hour</i>	TV One	Desert Road	1.5	712,417	
	<i>Funds remaining</i>	TV One	tbc	1.5	714,241	
	<b>Total documentary</b>			<b>11.0</b>	<b>\$3,612,000</b>	
Drama	<i>Bliss</i>	TV One	MF Films	2.0	2,870,080	
	<i>Stolen</i>	TV3	South Pacific Pictures	2.0	1,678,000	
	<i>Tangiwai</i>	TV One	Lippy Pictures	2.0	2,754,240	
	<b>Total drama</b>			<b>6.0</b>	<b>\$7,302,320</b>	
Current Affairs	<i>Q + A 2010</i>	TV One	Television New Zealand	45.0	793,017	
	<i>The Nation</i>	TV3	Front Page	36.0	1,133,156	
	<b>Total current affairs</b>			<b>81.0</b>	<b>\$1,926,173</b>	
Special Interest	<i>Facing Facts - Tamariki Ora: A New Beginning</i>	MTS	Māori Television Service	3.0	348,247	
	<b>Total special interest</b>			<b>3.0</b>	<b>\$348,247</b>	
<b>Total Platinum Fund</b>				<b>102.5</b>	<b>\$13,341,229</b>	<b>92.3%</b>

## Television production funding – Contestable fund

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
Arts/Culture	<i>48 Hours TV 2010</i>	C4	Two Heads	7.5	155,422	
	<i>Anzac Day 2010 Wreathlaying Ceremony</i>	TV One	Television New Zealand	1.5	43,044	
	<i>Making Tracks 2</i>	C4	Two Heads	4.0	399,947	
	<i>Montana World Of Wearable Art Awards 2010</i>	Prime	Media Inc	1.0	144,100	
	<i>Our Pacific</i>	MTS	Māori Television Service	1.0	140,277	
	<i>Polyfest 2010</i>	TV 2	Television New Zealand	2.5	199,987	
	<i>Qantas Film &amp; Television Awards 2009</i>	TV3	TVWorks	1.5	114,007	
	<i>Qantas Film &amp; Television Awards 2010</i>	TV One	Television New Zealand	1.5	150,000	
	<i>Style Pasifika 2010</i>	TV One	Drum Productions	1.0	153,323	
	<i>The Art Of The Architect</i>	TV One	Television New Zealand	8.0	1,125,397	
	<i>The Great Debate 2010</i>	MTS	Māori Television Service	2.0	90,000	
	<i>The Secret Lives Of Dancers</i>	TV3	Eyeworks New Zealand	4.0	716,565	
	<i>The Topp Twins And The APO</i>	TV3	Satellite Media Group	1.0	152,639	
	<i>Waiata Māori Music Awards 2009</i>	MTS	Arts & Entertainment Productions	1.5	50,000	
	<i>Waiata Māori Music Awards 2010</i>	MTS	Arts & Entertainment Productions	1.5	65,000	
	<b>Total arts/culture</b>			<b>39.5</b>	<b>\$3,699,708</b>	<b>84.3%</b>
Children and Young People	<i>Bryan &amp; Bobby 3</i>	TV3	Treehut	3.3	150,000	
	<i>Cool Kids Cooking 3</i>	TV 2	Top Shelf Productions	3.0	180,000	
	<i>I Am TV 2010</i>	TV 2	Television New Zealand	35.0	1,414,919	
	<i>Just The Job 5</i>	TV 2	Dave Mason Productions	5.0	136,018	
	<i>Kapa Haka Kids</i>	TV 2	Black Inc Media	2.0	220,323	
	<i>Push Play</i>	TV3	Quick TV	10.5	349,922	
	<i>Small Blacks TV 2010</i>	TV 2	Content Creators	10.5	200,000	
	<i>Smokefree Rockquest 2010</i>	C4	Visionary Film & TV	3.0	300,351	
	<i>Stage Challenge 2010</i>	TV3	Mercator	3.5	349,230	
	<i>Sticky TV 2010</i>	TV3	Pickled Possum Productions	133.0	2,000,000	
	<i>Studio 2 2010</i>	TV 2	Television New Zealand	60.0	1,559,275	
	<i>The Erin Simpson Show 2010</i>	TV 2	Whitebait Productions	60.0	1,749,952	
	<i>What Now 2010</i>	TV 2	What Now	80.0	2,979,534	
	<i>Zip &amp; Mac 2 - Numeracy</i>	TV 2	You And Media	1.1	657,665	
	<b>Total children</b>			<b>409.9</b>	<b>\$12,247,189</b>	<b>86.6%</b>
Children's Drama	<i>Paradise Cafe 2</i>	TV 2	The Gibson Group	6.5	2,730,000	
	<b>Total children's drama</b>			<b>6.5</b>	<b>\$2,730,000</b>	<b>63.3%</b>
Comedy	<i>7 Days 2</i>	TV3	TVWorks	12.5	576,809	
	<i>Aotearoha Da's Xmas Special</i>	TV3	TVWorks	1.0	139,858	
	<i>Brown Bruthas (additional)</i>	TV3	Cinco Cine Film Productions	0.0	26,601	
	<i>Feedback</i>	TV 2	Great Southern Television	3.5	300,398	
	<i>Great Kiwi Christmas Comedy Gala</i>	TV 2	Satellite Media Group	2.0	134,893	
	<i>Pulp Sport</i>	TV3	Shonky Productions	4.0	100,000	
	<i>Super City</i>	TV3	Super Fumes	3.0	1,018,122	
	<i>The 2010 Comedy Gala</i>	TV3	Satellite Media Group	2.0	132,412	
	<i>The Jono Project</i>	C4	TVWorks	12.0	566,850	
	<i>Wanna-Ben</i>	TV3	Yoink Productions	5.0	657,840	
	<b>Total comedy</b>			<b>45.0</b>	<b>\$3,653,783</b>	<b>60.0%</b>

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost	
Documentary	<i>Beautiful Machine</i>	C4	Ion Films	2.0	160,068		
	<i>Beyond The Darklands 4</i>	TV One	ScreenTime	6.0	583,929		
	<i>Bigger, Better, Faster, Stronger</i>	TV3	The Down Low Concept	5.0	648,543		
	<i>Coasters</i>	TV One	Fisheye Films	3.5	384,138		
	<i>Country Calendar 2010</i>	TV One	Television New Zealand	13.0	361,588		
	<i>How The Other Half Lives 2</i>	TV One	Chico Productions	4.0	461,289		
	<i>North</i>	TV One	Jam TV	5.0	749,430		
	<i>Quest For Justice (additional)</i>	TV One	E2 Productions	0.0	9,816		
	<i>Radar's Patch</i>	TV One	Jam TV	4.0	500,716		
	<i>Situation Critical</i>	TV 2	Starfish Pictures	3.5	321,170		
	<i>The Grand Plan</i>	Prime	Paua Productions	5.0	325,000		
	<i>The Investigator 3</i>	TV One	Red Sky Film & Television	6.0	758,850		
	<i>The Kitchen Job 2</i>	TV3	Top Shelf Productions	10.0	795,385		
	<i>The Missing 2</i>	TV One	ScreenTime	8.0	894,912		
	<i>The Politically Incorrect Guide To Teenagers</i>	TV One	Razor Films	4.0	500,000		
	<i>Whare Māori</i>	MTS	Scottie Productions	6.5	650,000		
	<i>What's Really In Our...?</i>	TV3	Top Shelf Productions	5.0	661,880		
	Inside New Zealand Series 17						
	<i>24 Hours</i>	TV3	Razor Films	2.0	239,175		
	<i>A Culture Up In Smoke</i>	TV3	Top Shelf Productions	1.0	121,752		
	<i>Bringing My Brother Back To Life</i>	TV3	Project Melting Pot	1.0	101,913		
	<i>Clinical Years</i>	TV3	PRN Films	1.0	125,070		
	<i>Invisible Forces</i>	TV3	Sauce Television	1.0	122,790		
	<i>My Friend The Bottle</i>	TV3	Top Shelf Productions	1.0	132,280		
	<i>Taxing Cannabis</i>	TV3	Top Shelf Productions	1.0	124,814		
	<i>Why Not?</i>	TV3	33 Media	1.0	119,628		
	<i>Funds remaining</i>	TV3	TVWorks	1.0	162,577		
	Pakipumeka Aotearoa 2010						
	<i>Bring Back Buck</i>	MTS	AKA Productions	1.0	156,734		
	<i>Chris Bailey: Ringa Whao</i>	MTS	Rongo Productions	1.0	65,740		
	<i>Lines In The Sand</i>	MTS	Raukatauri Productions	1.0	124,988		
	<i>Māori Boy Genius</i>	MTS	PBK	1.0	155,000		
	<i>Polynesian Panthers</i>	MTS	Tumanako Productions	1.0	124,497		
	<i>Powhiri: Welcome Or Not?</i>	MTS	Tumanako Productions	1.0	126,343		
	<i>Saving Grace</i>	MTS	Stanstrong	1.5	100,000		
	<i>Shear Blacks</i>	MTS	Mauri Ora Productions	1.0	126,309		
	<i>The Scotsman And The Māori</i>	MTS	Blue Bach Productions	1.0	124,674		
	<i>Weekend Warriors</i>	MTS	Kahawai Productions	1.0	134,803		
	<i>Funds remaining</i>	MTS	Māori Television Service	0.0	10,912		
	TVOne Docs 2010 (10 eps to be selected)	TV One	Television New Zealand	10.0	1,100,000		
	<b>Total documentary</b>				<b>121.00</b>	<b>\$12,366,714</b>	<b>82.5%</b>

Genre	Programme name	Broadcaster	Producer	Hours	NZ On Air Funding	% of Cost
Drama	<i>Girl Meets Boy</i>	TV3	2010 Productions	2.0	250,000	
	<i>Go Girls 3</i>	TV 2	South Pacific Pictures	13.0	6,702,000	
	<i>The Hopes And Dreams of Gazza Snell</i>	TV3	Hopes and Dreams	2.0	400,000	
	<i>Love Birds</i>	TV One	Atlantic Film Productions (One Duck)	2.0	400,000	
	<i>Outrageous Fortune 6</i>	TV3	South Pacific Pictures	18.0	8,547,010	
	<i>The Almighty Johnsons</i>	TV3	South Pacific Pictures	10.0	5,663,000	
	<b>Total drama</b>			<b>47.0</b>	<b>\$21,962,010</b>	<b>48.1%</b>
Special interest	<i>All In The Games</i>	Prime	Fever Pitch Productions	15.0	75,000	
	<i>Asia Downunder 2010</i>	TV One	Asia Vision	20.0	1,240,880	
	<i>My God 5</i>	TV One	Pacific Screen	5.0	410,000	
	<i>Nine Lessons And Carols 2010</i>	TV One	Arts & Entertainment Productions	1.0	144,852	
	<i>Open Door 11</i>	TV3	Morningside Productions	5.0	387,520	
	<i>Pacific Beat Street 2010</i>	TV3	Drum Productions	19.5	1,419,990	
	<i>Praise Be 2010</i>	TV One	Television New Zealand	20.0	485,577	
	<i>Pukana Subtitles 2010</i>	TV3	Cinco Cine Film Productions	0.0	71,650	
	<i>Rural Delivery 2010</i>	TV One	Showdown Productions	15.0	795,000	
	<i>Tagata Pasifika 2010</i>	TV One	Television New Zealand	26.0	1,435,459	
	<i>The Nutters Club</i>	MTS	Top Shelf Productions	7.5	255,317	
	<i>Vital Ingredients</i>	TV One	Octopus Pictures	5.0	349,996	
	<i>Young Farmer Contest 2010</i>	TV One	Dexterity Productions	1.0	99,321	
Disability services	<i>Attitude 2010</i>	TV One	Attitude Pictures	20.0	1,535,100	
	<i>Attitude Awards 2009</i>	TV One	Attitude Pictures	1.0	84,500	
	<i>Captioning 2009-10</i>		Television New Zealand	0.0	1,900,000	
	<b>Total special interest</b>			<b>161.0</b>	<b>\$10,690,162</b>	<b>95.2%</b>
<b>Total contestable fund</b>				<b>829.9</b>	<b>\$67,349,566</b>	<b>66.2%</b>

## Television development funding

Programme name	Broadcaster	Producer	NZ On Air Funding
<i>Tiki Tour</i>	TV 2	Tiki Tour (2010)	20,000
<i>The Polycees</i>	TV3	Top Shelf Productions	15,000
<i>70's Heat</i>	TV3	Great Southern Television	10,000
<i>Hounds (additional)</i>	TV3	The Down Low Concept	10,000
<i>Once Were Samoans</i>	TV3	Six Mountains	10,000
<i>Countdown To...</i>	TV One	Screentime	15,900
<i>Fox vs Fox</i>	TV One	Monsoon Pictures International	10,000
<i>Helen Clark - Prime Minister</i>	TV3	Claudia Pond Eyley	20,000
<i>Risk Anything</i>	TV One	Greenstone Pictures	20,000
<i>What Really Happened</i>	TV One	Eyeworks New Zealand	20,000
<i>A City Under Siege</i>	TV One	Screentime	15,000
<i>Billy - Phase 2</i>	TV One	Comedia Pictures	19,000
<i>Burying Brian 2 (additional)</i>	TV 2	Eyeworks New Zealand	25,750
<i>Gold Rush</i>	MTS	The Gibson Group	15,000
<i>Hary</i>	TV3	Desert Road	20,000
<i>Meri (additional)</i>	MTS	Seannachie Productions	16,000
<i>Sure To Rise</i>	TV3	Eyeworks New Zealand	10,000
<i>The Deads</i>	TV 2	The Gibson Group	23,000
<i>Underbelly</i>	TV3	Screentime	19,999
<i>Victoria Park</i>	TV One	Firehorse Films	15,000
<b>Total development</b>			<b>\$329,649</b>

## Appendix 2: Radio funding

### Radio programme production

Genre	Programme name	Producer	Broadcaster*	Hours	NZ On Air Funding
<b>Children</b>	<i>That's The Story 2009-10</i>	Loud Mouth Productions	Classic Hits	52.0	45,760
	<i>The Great Big Kids Show 2</i>	Treehut	Big FM	23.0	51,170
	<i>The Great Big Kids Show 3</i>	Treehut	Coast	53.0	116,055
	<b>Total Children</b>			<b>128.0</b>	<b>\$212,985</b>
<b>Comedy</b>	<i>James Coleman's Year In Review 2009</i>	The Down Low Concept	Radio Live	4.0	4,620
	<i>P.R. Rescue 2</i>	Muller Media	Solid Gold	0.9	23,175
	<i>Pop! Goes The Weasel 09/10</i>	The Down Low Concept	Radio Live/Kiwi FM	13.0	55,070
	<i>Public Address Radio 09/10</i>	The Down Low Concept	Radio Live	52.0	141,700
<b>Total Comedy</b>			<b>69.9</b>	<b>\$224,565</b>	
<b>Special Interest</b>	<i>Asian Radio Show</i>	Holy Cow Media	Radio Live	4.8	38,600
	<i>Christmas 2009</i>	Christian Broadcasting Association	NewstalkZB	18.0	15,200
	<i>Easter 2010</i>	Christian Broadcasting Association	NewstalkZB	12.0	15,000
	<i>Paakiwaha</i>	UMA Broadcasting	Radio Waatea	96.0	75,000
	<i>Real Life 2010</i>	Christian Broadcasting Association	NewstalkZB	50.0	12,000
	<i>Scrubcutter</i>	Christian Broadcasting Association	NewstalkZB	6.0	70,000
	<i>Te Hunga Whaitake The Newsmakers</i>	UMA Broadcasting	Radio Waatea	24.0	25,000
	<i>The Asian Radio Show 2010</i>	Holy Cow Media	Radio Live	4.8	39,700
	<i>Today in Parliament</i>	InHouse Broadcasting	Radio Live	7.5	25,000
	<b>Total Special Interest</b>			<b>223.1</b>	<b>\$315,500</b>
<b>Youth</b>	<i>Seeded</i>	Campus Radio 95bFM	b.Net	26.0	65,000
	<i>Te Puutake 2010</i>	Stretchmark Productions	Kiwi FM	33.0	88,110
	<i>Upload 8</i>	Base Two	Radio Live	50.0	115,950
	<b>Total Youth</b>			<b>109.0</b>	<b>\$269,060</b>
<b>Total radio programme production</b>			<b>530.0</b>	<b>\$1,022,110</b>	

\* Several programmes also play on additional stations



## Appendix 3: Community broadcasting funding

### Regional television programme funding

Programme name	Broadcaster*	Producer	Hours	NZ On Air Funding
<i>9 Local News</i>	Channel 9	Allied Press	144.0	150,000
<i>Central News</i>	TV Central	Kaimai Family Television Network Trust	120.0	150,000
<i>Chatroom</i>	TVHB	Television Hawkes Bay	69.0	75,000
<i>Far North News</i>	Te Hiku TV	Te Hiku Media	40.8	34,888
<i>Indepth</i>	TV Central	Kaimai Family Television Network Trust	23.0	43,282
<i>Kei Te Aha Country</i>	ECTV	East Coast Television	7.5	19,825
<i>Local News</i>	Mainland TV	Mainland Television	24.0	75,000
<i>North City News*</i>	FTN	Visual Appetite / Family Television Network	83.2	150,000
<i>Rotorua City News</i>	TV Rotorua	Rotorua Television Trust	120.0	110,000
<i>Rotoview</i>	TV Rotorua	Rotorua Television Trust	23.0	41,138
<i>South Today</i>	Cue TV	Mercury Television t/a Cue TV	220.0	150,000
<i>The Beatson Interview</i>	Triangle TV	Triangle Television	20.0	55,967
<i>Today In Canterbury</i>	CTV	Canterbury Television	62.5	150,000
<i>Triangle Television News</i>	Triangle TV	Triangle Television	38.3	150,000
<i>Under Currents</i>	Tararua Television	Tararua Television Trust	41.6	75,000
Dubbing			N/A	4,002
<b>Total regional television funding</b>			<b>1,036.9</b>	<b>\$1,434,102</b>

\*Programme did not proceed, funding subsequently written back.

### Access and Pacific Island radio funding

Access and Pacific Island Radio	Access Radio Capital Fund	Access Radio Stations	Total NZ On Air Funding
Access Manawatu		165,000	165,000
Arrow FM (Wairarapa)	22,057	130,000	152,057
Coast Access Radio (Kapiti)		130,000	130,000
Community Radio Hamilton	27,544	230,000	257,544
Fresh FM (Nelson)		195,000	195,000
Plains FM (Christchurch)		230,000	230,000
Planet FM 104.6 (Auckland)		250,000	250,000
Radio Kidnappers (Hawke's Bay)		170,000	170,000
Radio Southland		159,600	159,600
Radio Taranaki	80,000	160,000	240,000
Toroa Radio (Dunedin)	30,000	165,000	195,000
Wellington Access Radio		210,000	210,000
531 pi (Auckland)		200,000	200,000
Samoa Capital Radio		180,000	180,000
Print Disabled Radio		105,000	105,000
Manager's Workshop			11,186
<b>Total access and Pacific Island radio</b>	<b>\$159,601</b>	<b>\$2,679,600</b>	<b>\$2,850,387</b>

## Appendix 4: NZ Music funding

### NZ Music albums

Artist	NZ On Air Funding*	Artist	NZ On Air Funding*
Aaradhna - Album 3	50,000	Kirsten Morrell - Ultraviolet	50,000
AKA Brown - Album 1	50,000	Ladi6 - Album 2	50,000
Anika Moa - Love In Motion	50,000	Liam Finn - Album 2	50,000
Autozamm - Album 3	50,000	Luger Boa - Album 2	50,000
Black River Drive - Album 1	50,000	Motocade - Album 2	50,000
Concord Dawn - Album 5	50,000	Nathan King - Album 2	50,000
Cut Off Your Hands - Album 2	50,000	Nesian Mystik - Album 4	50,000
Dane Rumble - The Experiment	50,000	Opshop - Album 3	50,000
Deceptikonz - Album 3	50,000	Pieter T - Life, Love & Lessons	50,000
Erakah - Album 1	50,000	Savage - Album 3	50,000
Frisko - Album 2	50,000	Solstate - Album 2	50,000
Fur Patrol - Album 4	50,000	Sweet & Irie - Album 2	50,000
J Williams - Album 2	50,000	The Earlybirds - Favourite Fears	50,000
Jonny Love - Album 2	50,000	The Naked & Famous - Album 1	50,000
Kids Of 88	50,000	The Tutts - Album 2	50,000
Kingston - Album 1	50,000		
		<b>Total</b>	<b>\$1,550,000</b>

\* Allocated funding may reduce once budget finalised

### NZ Music new recordings – all allocated \$10,000. Total \$220,000

Artist	Artist
Anna Wilson - <i>Say You Love Me</i>	Jesse Sheehan - <i>Brothers</i>
Annah Mac - <i>Focus</i>	Junipah - <i>Like I Do</i>
Babylon Rhythm - <i>Reggae Is My Heart</i>	Knives At Noon - <i>Violins and Violence</i>
Black River Drive - <i>Bullet</i>	K-One featuring Junipah - <i>Never</i>
Cairo Knife Fight - <i>This Is Love</i>	Over The Atlantic - <i>Living In My House</i>
Clap Clap Riot - <i>Yoko Ono</i>	Ruby Frost - <i>Goodnight</i>
Computers Want Me Dead - <i>Fell Down Every Flight</i>	Salvi Stone - <i>Stay Honey Stay</i>
Daecolm - <i>Magic Carpet Ride</i>	Shotgun Alley - <i>Give It All Up For Rock</i>
Hazy Jay - <i>Work</i>	Six60 - <i>Rise Up</i>
I Am Giant - <i>Neon Sunrise</i>	Temple Jones - <i>Walking Away</i>
Jayson Norris - <i>Love Someone</i>	The Jury & The Saints - <i>Help Me Out</i>

### NZ Music television programmes

Programme	NZ On Air Funding	Programme	NZ On Air Funding
C4 Decent Exposure	90,000	Juice TV - NZOwn 09/10	100,000
C4 NZ Music month programming 2010	50,000	Vodafone New Zealand Music Awards 2009	130,000
C4 Official NZ Top 40 2010	110,000		
		<b>Total</b>	<b>\$480,000</b>

### b.net stations funded

Station	NZ On Air Funding	Station	NZ On Air Funding
95bFM (Auckland)	180,000	Radio One (Dunedin)	75,000
Radio Active (Wellington)	100,000	RDU 98.5Fm (Christchurch)	90,000
Radio Control (Palmerston North)	55,000		
		<b>Total</b>	<b>\$500,000</b>

## NZ Music radio programmes

Programme and Station	NZ On Air Funding	Programme and Station	NZ On Air Funding
As Kiwi As (Classic Hits)	40,200	Off The Record (The Rock)	50,000
Backyard Beatz (Mai FM)	40,000	Sidestreets (Kiwi FM)	37,000
Down The Back Of The Couch (Kiwi FM)	45,000	The Slab (The Edge)	36,000
Get Up (Kiwi FM)	45,000	The Source (Flava)	50,000
High Noon Tea (Kiwi FM)	33,000	The Word (ZM)	49,400
Homegrown (Rhema)	34,180	Voice From The Wilderness (Kiwi FM)	50,000
Independent, Alternative, New (Kiwi FM)	45,000	Wired (More FM)	50,000
Kiwi House (Kiwi FM)	45,000		
		<b>Total</b>	<b>\$649,780</b>

## NZ Music videos – all allocated \$5,000. Total \$850,000

Artist and Song	Artist and Song	Artist and Song
All Left Out - <i>We're Alive!</i>	Gin Wigmore - <i>Hey Ho</i>	PNC - <i>Half Kast</i>
Anika Moa - <i>Love Me Again</i>	Gin Wigmore - <i>I Do (was Hey Ho)</i>	PNC - <i>Let Your Lover Know</i>
Anika Moa - <i>Running Through The Fire</i>	Gin Wigmore - <i>Oh My</i>	Robin Johnson feat. PNC - <i>Keep It On The Low</i>
Anna Coddington - <i>Never Change</i>	Glass Owls - <i>Griffin Boy</i>	Salmonella Dub - <i>Walk Into Your Mind</i>
Annabel Fay - <i>River</i>	Hollie Smith - <i>Hiding</i>	Sarah Brown - <i>Best Of You</i>
Antiform - <i>Bury Me</i>	Hollie Smith - <i>Mamma</i>	Sarah Brown - <i>That's The Thing</i>
Artisan Guns - <i>Into The Cold</i>	Isaac Aesili - <i>I'm All In (feat. Rachel Fraser)</i>	Savage - <i>So Clean</i>
Artisan Guns - <i>Without You</i>	Iva Lamkum - <i>Why Do We Fall In Love</i>	Shapeshifter - <i>Lifetime</i>
Autozamm - <i>Want It, Need It</i>	Ivy Lies - <i>Addicted</i>	Shihad - <i>Lead Or Follow</i>
Avalanche City - <i>Love Love Love</i>	Ivy Lies - <i>Never Enough</i>	Shihad - <i>Sleepeater</i>
BARB - <i>Alcoholic Darling</i>	J Williams - <i>Broken Love</i>	Sleeptalkers - <i>Where The Sun Hides</i>
Batucada Sound Machine - <i>He Said, She Said</i>	J Williams - <i>You Got Me feat. Scribe</i>	So So Modern - <i>Dusk &amp; Children</i>
Bic Runga - <i>Real &amp; Imagined</i>	J Williams feat Dane Rumble - <i>Takes Me Higher</i>	State Of Mind - <i>Vega</i>
Black River Drive - <i>15 Minutes</i>	Jonny Love - <i>Such A Rush</i>	Steriogram - <i>Ready For Action (6464)</i>
Boh Runga - <i>Would You Give Your Heart</i>	Jordan Luck Band - <i>Johnnies Coin</i>	Steriogram - <i>Skinny White Runts</i>
Boh Runga & Che Fu - <i>Come Together</i>	Julia Deans - <i>A New Dialogue</i>	Sweet & Irie - <i>Gimme Your Love</i>
Bulletproof feat. Tiki Taane - <i>Soundtrack To...</i>	Julia Deans - <i>The Wish You Wish You Had</i>	Sweet & Irie - <i>The Love That Comes From You</i>
Candice Rhind - <i>Mama Say Remix</i>	Junipah - <i>Love Your Ways</i>	Tahuna Breaks - <i>Sophie's Lullaby</i>
Charlie Ash - <i>Be My Party Tonight</i>	Katchafire - <i>J. Dubb Remix</i>	The Black Seeds - <i>Love Is A Radiation</i>
Chazz Valentine - <i>The Brightest Star</i>	Kayo - <i>I'm Wassup</i>	The Checks - <i>Crows</i>
Che Fu - <i>Uh Oh The Radio</i>	Kids Of 88 - <i>Downtown</i>	The Earlybirds - <i>I Can't Live Without You</i>
Clap Clap Riot - <i>So You Say</i>	Kidz In Space - <i>Ghost</i>	The Feelers - <i>Blue Skies</i>
Collapsing Cities - <i>Favours For Favours</i>	King Kاپisi feat Richard Nunns - <i>Safari</i>	The Jury & The Saints - <i>Brand New</i>
Come To Dolly - <i>Tonight We Fall</i>	King Kاپisi feat. The Mint Chicks - <i>Superhuman MC</i>	The Lookie Loos - <i>Don't Let It Blow You Away</i>
Computers Want Me Dead - <i>In Your Blood</i>	Kirsten Morrell - <i>Friday Boy</i>	The Lookie Loos - <i>What You Cryin' For</i>
Concord Dawn - <i>Easy Life</i>	Kirsten Morrell - <i>Ghosts</i>	The Mint Chicks - <i>Say Goodbye</i>
Concord Dawn feat. Rikki Morris - <i>Forever</i>	Kirsten Morrell - <i>I Fly Away</i>	The Mint Chicks - <i>She's A Mod</i>
Connan Mockasin - <i>It's Choade My Dear</i>	Lawrence Arabia - <i>Auckland CBD Part Two</i>	The Mots - <i>Let's Go Fishing</i>
Dane Rumble - <i>Cruel</i>	Liam Finn - <i>Long Way To Go</i>	The Naked & Famous - <i>All Of This</i>
Dane Rumble - <i>Everything (Take Me Down)</i>	Lisa Crawley - <i>These Friends Of Mine</i>	The Naked & Famous - <i>Young Blood</i>
David Dallas - <i>Turn It Round feat. Aaradhna</i>	Luger Boa - <i>Lazy</i>	The Phoenix Foundation - <i>Buffalo</i>
Deach - <i>Make It On My Own</i>	Maitreya feat. Awa - <i>Sin City</i>	The Phoenix Foundation - <i>Pot</i>
Deceptikonz - <i>Drama Queen</i>	Midnight Youth - <i>Cavalry</i>	The Pink Pound Experience - <i>Easy Come, Easy Go</i>
Dei Hamo - <i>4221</i>	Minuit - <i>Vampires</i>	The Rabble - <i>Blood &amp; Whiskey</i>
Deja Voodoo - <i>Empire</i>	Minuit - <i>Wayho</i>	The Tutts - <i>Get Contented</i>
Derty Sesh - <i>Forever</i>	Miriam Clancy - <i>Join The Chorus</i>	The Upbeats - <i>Bones</i>
Devolvo - <i>Rocker Girl (was Brotha D - Come Back)</i>	Misfits Of Science - <i>Funny Money</i>	These Four Walls - <i>Lay It Out</i>
Dick Johnson - <i>Rocked My World (feat. Vince Harder)</i>	Misfits Of Science - <i>The Hype</i>	These Four Walls - <i>Love Song</i>
Die! Die! Die! - <i>How Ye</i>	Motocade - <i>Holy Moly</i>	These Four Walls - <i>Matter Of Opinion</i>
Dimmer - <i>Comfortable</i>	Motocade - <i>Kissed In Time</i>	Three Houses Down - <i>Oh It's Good</i>
DJ CXL - <i>My Love</i>	Nameless Sons - <i>Forgive/Forget</i>	Timmy Schumacher feat Eden Mulholland - <i>The Fire</i>
Dukes - <i>Paper Heart</i>	Nathan Haines feat. Kevin Mark Trail - <i>Pathway</i>	TK feat. Deach - <i>Mr Liar</i>
Dukes - <i>Self Control</i>	Nesian Mystik - <i>No. 1</i>	TokyoStreetGang - <i>She Said</i>
Ekko Park - <i>You Said</i>	Nesian Mystik - <i>Sacrifice (feat. Wise)</i>	TokyoStreetGang - <i>Spellbound</i>
Erakah - <i>Day and Night</i>	Nightchoir - <i>Waterfall Home</i>	Tourist - <i>A Heart Expecting More</i>
Erakah - <i>No More</i>	North Shore Pony Club - <i>Sex, Drugs &amp; a Drum Machine</i>	Trei - <i>Day Away</i>
Erakah - <i>Wonderful</i>	Opensouls - <i>Blind To See</i>	Trei with State Of Mind - <i>Thunderbiscuit</i>
Ermehn feat. PNC - <i>Stare &amp; Whisper</i>	Opensouls - <i>Standing In The Rain</i>	Trigger Theory - <i>Better Days</i>
False Start - <i>Children Of The Night</i>	Opensouls - <i>Telephone Song</i>	True Lovers - <i>Death Threat</i>
Falter - <i>Out Of Control</i>	Opshop - <i>Pins &amp; Needles</i>	Tyree - <i>Want You To Know</i>
Family Cactus - <i>Coal Town</i>	Pieter T - <i>Something Else</i>	Vince Harder - <i>What's The Problem</i>
Fly My Pretties - <i>Beat Repeat</i>	Pieter T feat. Vince Harder - <i>As The World</i>	We Are Romans - <i>Beauty &amp; The Beats</i>
For Da Grind - <i>Remember (feat. Nesian Mystik)</i>	Pistol Youth - <i>Frankfurt</i>	We Are Romans - <i>Draw The Lines</i>
Frisko - <i>Music (feat. Aaradhna)</i>	Pistol Youth - <i>Problematic</i>	Young Sid - <i>Made</i>
Gareth Thomas - <i>Google Song</i>	P-Money - <i>Love Alone feat. Vince Harder</i>	Young Sid - <i>Never Waste A Day</i>
Gem - <i>On A High</i>	P-Money feat Milan Borich - <i>Falling Down</i>	Young Sid feat Stan Walker - <i>Stuck In A Box</i>
Gin Wigmore - <i>Don't Stop</i>	PNC - <i>Bazooka's Theme</i>	

## Appendix 5: Music Promotion

Music Promotion: New Zealand	NZ On Air Funding	Music Promotion: International	NZ On Air Funding
Hit Discs - Iwi Hit Disc	19,015	International Liaison	142,132
Hit Discs - Kiwi Hit Disc	44,554	Radio Shows	25,000
Promotions - Advertising	31,585	Representation	104,249
Promotions - Fresh NZ Music	10,395	Trade fairs	77,303
Promotions - NZ Music Awards	113,767	Trade publications	104,106
Promotions - NZ Music Month	5,000	Samplers	58,648
Promotions - kiwihits.co.nz	10,963	Digital	4,250
Promotions - Radioscope	6,000	Phase Five Campaign	171,400
Plugging - Pluggers and support	264,538		
Plugging - Plugger promotions	66,895		
<b>Total Music Promotion: New Zealand</b>	<b>\$572,712</b>	<b>Total Music Promotion: International</b>	<b>\$687,088</b>

## Appendix 6: Digital and Archiving funding

### Archiving

Activity	Agency	NZ On Air Funding
Television programmes archived and preserved	NZ Film Archive	740,000
Radio programmes archived and preserved	Sound Archives/Nga Taonga Korero	745,305
<b>Total Archiving</b>		<b>\$1,485,305</b>

### Digital Strategy

Programme or activity	Agency	NZ On Air Funding
<b>Digital Content Partnership Fund</b>		
Reservoir Hill 2	KHF Media	449,400
Mixtape	Mixtape	332,388
Reservoir Hill 1 (additional)	KHF Media	10,000
Snort	The Down Low Concept	298,100
<b>Total Digital Content Partnership Fund</b>		<b>\$1,089,888</b>
Resound Project	Sounz - Centre for New Zealand Music Trust	44,397
NZ On Screen	NZ On Screen Trust	999,800
<b>Total Digital</b>		<b>\$2,134,085</b>

## Appendix 7: Māori broadcasting funding

<b>Television</b>					<b>NZ On Air</b>
<b>Programme name</b>	<b>Genre</b>	<b>Broadcaster</b>	<b>Producer</b>	<b>Hours</b>	<b>Funding</b>
<b>Platinum fund</b>					
<i>Canvassing The Treaty</i>	Arts Culture	MTS	Tumanako Productions	1.50	152,489
<i>Facing Facts – Tamariki Ora: A New Beginning</i>	Special Interest	MTS	Māori Television Service	3.00	348,247
Historical Docu-Drama (to be selected)	Documentary	TV One	tbc	1.50	714,241
<b>Total Platinum fund</b>				<b>6.00</b>	<b>\$1,214,977</b>
<b>Contestable fund</b>					
<i>The Great Debate 2010</i>	Arts Culture	MTS	Māori Television Service	2.00	74,837
<i>Waiata Māori Music Awards 2009</i>	Arts Culture	MTS	Arts & Entertainment Productions	1.50	49,907
<i>Waiata Māori Music Awards 2010</i>	Arts Culture	MTS	Arts & Entertainment Productions	1.50	65,000
<i>I Am TV 2010</i>	Children	TV 2	Television New Zealand	35.00	1,414,919
<i>Kapa Haka Kids</i>	Children	TV 2	Black Inc Media	2.00	220,323
<i>Whare Māori</i>	Documentary	MTS	Scottie Productions	6.50	650,000
Pukana Subtitles 2010	Special Interest	TV3	Cinco Cine Film Productions		71,650
Pakipumeka 2010 Strand:					
<i>Saving Grace</i>	Documentary	MTS	Stanstrong	1.00	100,000
<i>Lines In The Sand</i>	Documentary	MTS	Raukatauri Productions	1.00	124,988
<i>The Scotsman And The Māori</i>	Documentary	MTS	Blue Bach Productions	1.00	124,674
<i>Polynesian Panthers</i>	Documentary	MTS	Tumanako Productions	1.00	124,497
<i>Powhiri: Welcome Or Not?</i>	Documentary	MTS	Tumanako Productions	1.00	126,343
<i>Shear Blacks</i>	Documentary	MTS	Mauri Ora Productions	1.00	126,309
<i>Māori Boy Genius</i>	Documentary	MTS	PBK	1.00	155,000
<i>Chris Bailey: Ringa Whao</i>	Documentary	MTS	Rongo Productions	1.00	65,740
<i>Bring Back Buck</i>	Documentary	MTS	AKA Productions	1.00	156,734
<i>Weekend Warriors</i>	Documentary	MTS	Kahawai Productions	1.00	134,803
TVOne Docs 2009 (to be selected)	Documentary	TV One	Television New Zealand	2.00	220,000
Inside New Zealand Series 17 (to be selected)	Documentary	TV3	TVWorks	2.00	250,000
<b>Total contestable fund</b>				<b>62.50</b>	<b>\$4,255,724</b>
<b>Television total</b>				<b>68.50</b>	<b>\$5,470,701</b>
<b>Radio</b>					
<b>Programme name</b>	<b>Genre</b>	<b>Broadcaster</b>	<b>Producer</b>	<b>Hours</b>	<b>Funding</b>
<i>Paakiwaha</i>	Special Interest	Waatea, Access, Iwi	UMA Broadcasting	96.00	75,000
<i>Te Hunga Whaitake The Newsmakers</i>	Special Interest	Waatea, Access, Iwi	UMA Broadcasting	24.00	25,000
<i>Te Puutake</i>	Youth	Waatea, Access, Iwi	Stretchmark Productions	33.00	88,110
<b>Radio total</b>				<b>153.00</b>	<b>\$188,110</b>
<b>Music</b>					
<b>Funded Activity</b>	<b>Genre</b>			<b>Output</b>	<b>Funding</b>
Iwi Hit Disc	2 volumes			20 tracks	19,015
Music Videos	25 videos featuring 17 Maori artists			25 videos	125,000
Music Recordings	5 albums & 5 New Recording Artist projects			10 grants	300,000
Music Radio shows	The Source – Stretchmark Productions for Flava FM			25 hours	50,000
<b>NZ Music total</b>					<b>\$494,015</b>
<b>Total Māori broadcasting funding</b>					<b>\$6,152,826</b>

## Directory

### Members

Neil Walter	of Wellington	Chair
Murray Shaw	of Christchurch	Deputy Chair
Nicole Hoey	of Auckland	
Michael Glading	of Auckland	
Stephen McElrea	of Auckland	
Caren Rangī	of Napier	

### Staff

Jane Wrightson	Chief Executive
Anita Roberts	Personal Assistant to CEO
Brendan Smyth	NZ Music Manager
David Ridler	Assistant NZ Music Manager
Glenn Usmar	Television Manager
Naomi Wallwork	Assistant Television Manager (until August 2010)
Amelia Bardsley	Business Affairs Executive (from August 2010)
Benedict Reid	Television Funding Coordinator
Teresa Tito	Executive Assistant Television
Keith Collins	Community Broadcasting Manager
Wayne Verhoeven	Chief Financial Officer
Hui-Ping Wu	Accountant
Christine Westwood	Finance & Administration Assistant (part time)
Trish Cross	Receptionist/Administrator (shared with BSA)

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# Proudly supporting local content for 21 years and there's more coming your way in 2011:



Go Girls 3 (TV2)



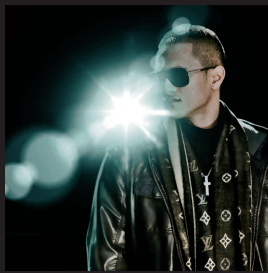
Midnight Youth



Country Calendar (TV One)



Stereogram



J Williams



Kimbra



The Almighty Johnsons (TV3)



Hopes and Dreams of Gazza Snell (TV3)



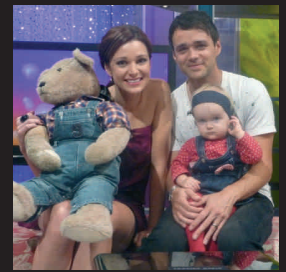
Ice Captain (TV One)



Nights in the Garden of Spain (TV One)



Real Life with John Cowan (NewstalkZB)



The Erin Simpson Show (TV2)



The Nutters Club (Maori TV)



Bliss (TV One)



Just The Job (TV2)



Zowie

