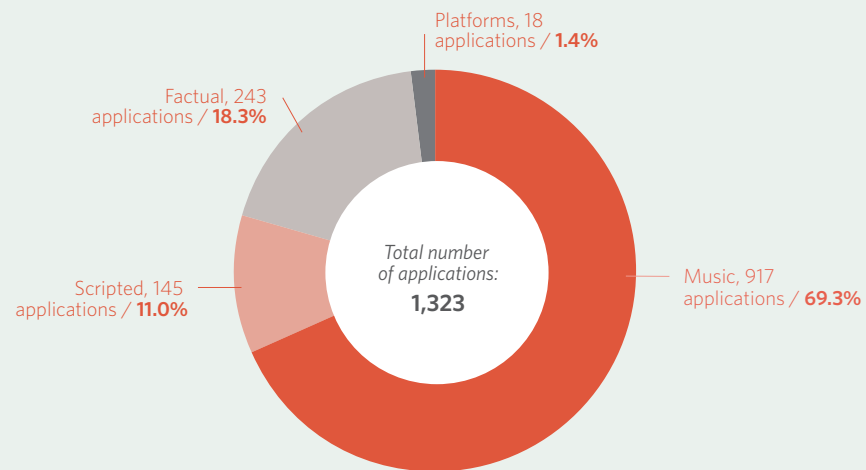




# Annual Report 2018

# Highlights

## First year NZ Media fund



**50%** increase in **applications** this year



**52%** of **Scripted** applications **approved**



**46%** of **Factual** applications **approved**



Over **90,000** mins of **screen** content on **34** platforms.



**55** local content titles on new **children's** platform **HEIHEI**.



**10.6 million** **streams** - most streamed new song.



**25,772 hrs** of content in **51** languages on access **radio**.

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This Annual Report is the print version of our online Annual Report. For a more interactive experience, view the report at [annualreport2018.nzonair.govt.nz](http://annualreport2018.nzonair.govt.nz)



# 01

Overview

## Board overview

This year saw the successful implementation of the platform-neutral NZ Media Fund – the most comprehensive change since the agency began in 1989. The purpose of the NZMF is to increase diversity of content and audiences, diversity of the platforms where content is found, and discoverability of funded local content in a crowded global landscape.

The NZMF is designed to be nimble and flexible in a dynamic mediascape. Implementing the strategy meant revising every aspect of the processes, systems, decision-making and guidance

documents relied on by stakeholders for the prudent and timely delivery of funding. The Board commends the staff for successfully introducing this new framework and is grateful to the sector for their willingness to change, their encouragement and their patience.

Just on year end NZ On Air welcomed the government's decision to provide a \$4million injection for the agency's contestable funding model as well as \$6m by way of an Innovation Fund, to be jointly administered with RNZ. This was the outcome of a collaborative approach by the two agencies to the Minister's Advisory Group and is evidence of this government's support for RNZ and NZ On Air as twin pillars supporting public media.

NZ On Air's vision is *Connecting and reflecting our nation*. We 'connect' by supporting free-access quality content on the platforms New Zealanders use,

and we 'reflect' by enabling people from all walks of life to see and hear people, stories, songs and places both familiar and unfamiliar to them. This contributes to cultural connection and social cohesion. For example the series *I Am* which let us into the lives of a diverse bunch of New Zealanders debunking stereotypes, was viewed by over 250,000 people weekly in prime time.

The outstanding new children's platform HEIHEI (see case study on page 14) was launched in May 2018. At year end, the HEIHEI app had been downloaded over 30,000 times, and amassed over 200,000 video streams. The project was a model collaboration with TVNZ providing the resources, tech know-how, and promotion; NZ On Air providing funding and strategic input; and a very wide range of people making great content to delight children.

The year's achievements are a credit to the dedication of the Board led by Miriam Dean, whose second term ended on 1 June 2018. Miriam's adroit leadership guided NZ On Air through a forward-looking transformation, during a period of enormous change in the marketplace.

Finally, I acknowledge our staff, ably headed by chief executive Jane Wrightson who leads a highly skilled and committed team; and also the audiences whose desire for quality, diverse public media is what drives us all.



Chair, Dr Ruth Harley CMNZ, OBE



## Who we are

### **Vision:** Connecting and reflecting our nation

NZ On Air ensures New Zealanders can find and enjoy quality public media on a wide range of platforms. Our contestable funding model is unique in the world.

Our statutory purpose is to 'reflect and develop New Zealand identity'. In a time of few global media barriers, the cultural importance of ensuring our own stories and songs can be seen and heard is even greater. Publicly funded media is the cornerstone of democracy, ensures diversity of voices, and also provides opportunities for a highly skilled creative workforce.

The content we invest in is found on television, radio and online. It complements the excellent service provided by RNZ, by delivering public media content to audiences on up to 30 other platforms used by many different New Zealand audiences.

### Our goals are:

- **Quality content** – NZ audiences enjoy well-made local content that matters
- **Diverse content** – NZ audiences value local content made for a range of communities
- **Discoverable content** – NZ audiences can find and appreciate local content

## Day to day operations

The strategic shift in July 2017 to the NZ Media Fund required a complete restructure of processes and systems, designed and rolled out last year. This year staff have bedded in the changes, reviewing constantly to improve the experience for funding applicants.

Our new funding model supports content on a wider variety of platforms, so public media can reach new and different audiences. This broader reach

has created an increase of at least 50% in funding applications over the past year. Our small team has grown by one permanent and one fixed term position to manage this demand.

Our main office is based in Wellington, co-located with the NZ Film Commission and the Broadcasting Standards Authority, and sharing some facilities and services with the latter. We also have a small office in Auckland.

Detailed reporting on how we meet our EEO obligations is on Pgs 59 – 61 in Part 2.

## Our board

Our six-member Board brings diverse experience in media, content creation, law, and business. Dr Ruth Harley took over as Chair in June 2018 from Miriam Dean. She joined members Kim Wicksteed, Ian Taylor, Helen Grattan, John McCay and Stuart McLauchlan.

The Board has dual roles - first, to set our strategic direction and second, to make funding decisions for funding over \$1million in value. Other decisions are delegated to a senior staff committee.

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

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



*Dr Ruth Harley CNZM OBE*



*Kim Wicksteed*



*Ian Taylor CNZM*



*Helen Grattan*



*John McCay*



*Stuart McLauchlan*

## Our performance

We support public media to reflect cultural identity. Our slate is remarkably diverse so we can serve many different audiences on a wide range of platforms. We had three new goals this year – here's what we achieved.

### Quality content – NZ audiences enjoy well-made local content that matters

- 73% of people aware of our funding for local music like this content, while 72% aware of our funding for television programmes like those programmes. 68% like the digital content we fund.
- 76% of 2017 NZ Music awards finalists were NZ On Air funded.
- 18 of 25 awards at the NZTV Awards 2017 went to NZ On Air funded projects.
- Five productions won six medals at the 2018 New York Television Festival.
- 100% of funded content accepted for broadcast or upload.

### Diverse content – NZ audiences value local content made for a range of communities

- 73 % of people value the diversity of content funded by NZ On Air.
- “Local TV is more relatable than other international imports” – quote from public survey April 2018.
- 66% of Scripted and Factual content was for general audiences and 34% for targeted audiences.
- 51% of music on alternative radio is NZ music.

25,772 hours of content in more than 50 languages available on 12 access radio stations throughout NZ.

### Discoverable content – NZ audiences can find and appreciate local content

- The HEIHEI app had over 30,000 downloads, 60,000+ unique users and an average session duration of 31 minutes at year end.
- The Top 15 funded television programmes attracted audiences of over 250,000 on first run.
- The most watched On Demand content was the documentary Stan with 129,212 streams.
- The most streamed song released in the year achieved 10.7m streams – Woke Up Late by Drax Project.
- More than 1 million downloads of podcasts on Access Internet Radio in the year.

**129,212**  
**streams**  
#1 On Demand TV  
prog *Stan* (ThreeNow)

**16** highest  
rating  
**out of** TV progs  
**20** were  
Factual

**up**  
**to 20** local  
**out of** songs in  
**100** NZ Music  
charts  
(Apr-Jun 2018)

**76%**  
NZ music awards  
finalists funded  
by NZ On Air



## Key Impact Measures (Our Performance)

	2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
<b>Quality Content</b> NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local content important to New Zealanders	74%	75%	Revised measure	Revised measure
New Zealanders aware of our support for content like that content	68%	70%	Revised measure	Revised measure
Completed productions are accepted for broadcast or uploading	100%	99%	99%	99%
<b>Diverse Content</b> NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of content funded by NZ On Air	73%	75%	New measure	New measure
<b>Discoverable content</b> NZ audiences can find and appreciate local content				
Over 50% of first run <sup>1</sup> funded prime time (6 pm to 10.30 pm) content for TV achieves average audiences of 100,000 or higher (excludes ondemand audiences)	58%	More than 50%	New measure	New measure
50% of funded digital content will achieve more than 50,000 views in its first 6 months on line <sup>2</sup>	53%	More than 50%	New measure	New measure

1 Programmes not previously shown on television

2 This measures funded digital content which completes its first 6 months online in the year under review. Data for online views is currently provided by each platform. Work is progressing in NZ and internationally to establish a consistent approach to measuring online views.

### \$\$\$

We ended the year with a deficit due in part to approved funding from last year being carried into this year for projects where funding conditions had not been met as 30 June 2017. As a result, during the year ended 30 June 2018, the Board approved additional funding expenditure and a deficit this year to bring reserves closer to budget level.

## Environment

The environment we work in is constantly changing. Audiences have never had so much choice – driven by new technology, new services entering the market, and platforms evolving to meet demands.

NZ On Air underwent fundamental change a year ago, informed by research that showed a fast-changing media landscape.

## Where are the audiences?

In early 2018 we commissioned the third of our two-yearly 'Where Are The Audiences?' research series, comparing weekly and daily use of media across a range of platforms. Traditional broadcast media is still number one overall, but only just, and for younger audiences it has already slipped behind online media.

Subscription Video On Demand (SVOD) such as Netflix has risen rapidly to now reach more than 6 in 10 New Zealanders weekly. While linear TV has fallen, driven by a drop in Sky TV penetration, usage of Free-To-Air TV actually grew 9% in the period.

The change in music consumption is revolutionary. Music streaming service Spotify now reaches one in three New Zealanders each week, while use of physical formats (such as CDs and iPods) continues a sharp decline.

Audiences still spend the most time each day with traditional broadcast media – 2½ hrs watching linear TV and 1½ hrs listening to radio, compared to 62 minutes watching content on SVOD.

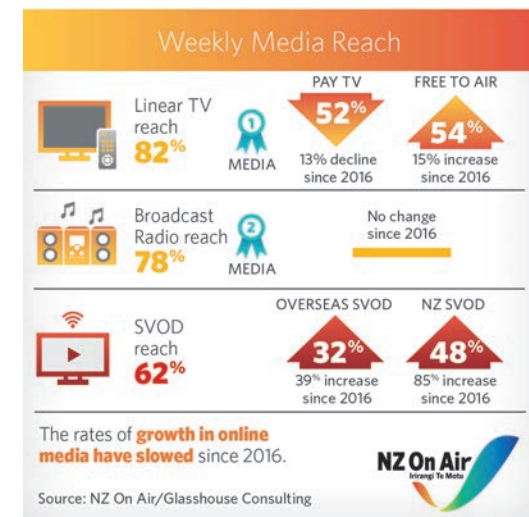
### Our response

The platform-neutral NZ Media Fund was created to address this rapid pace of change. It allows us to move quickly to provide content on the platforms audiences are using, and to continue to respond to further change.

The largest screen audiences remain on linear television especially in the over 45 age group, so we continue to apply the biggest slice of funds to this

area, for now. However audiences on broadcaster on demand and online only platforms are growing and are looking for new content, so over time we are investing more here.

Spotify is the clear leader now in music consumption, but it's hard to find local music amongst the millions of tracks on offer. We have increased our promotion of local music to the major streaming platforms and restructured our funding to ensure every music release is well promoted.



## Diversity in action

Our annual **Diversity Report** monitors the diversity of personnel in the screen projects we fund, and from this year in funded music. For content to be authentic and reflect New Zealand, content makers must be representative of the audiences they serve.

We are seeing some improvement in diversity of key creative roles but there is still under-representation in some areas. Women continue to be well-represented among screen producers and writers but are still well behind in director roles. Asian creatives are under-represented as producers, directors and writers/researchers. And women make up just 20-30% of music funding applicants, and consequently funded artists.

### Our response

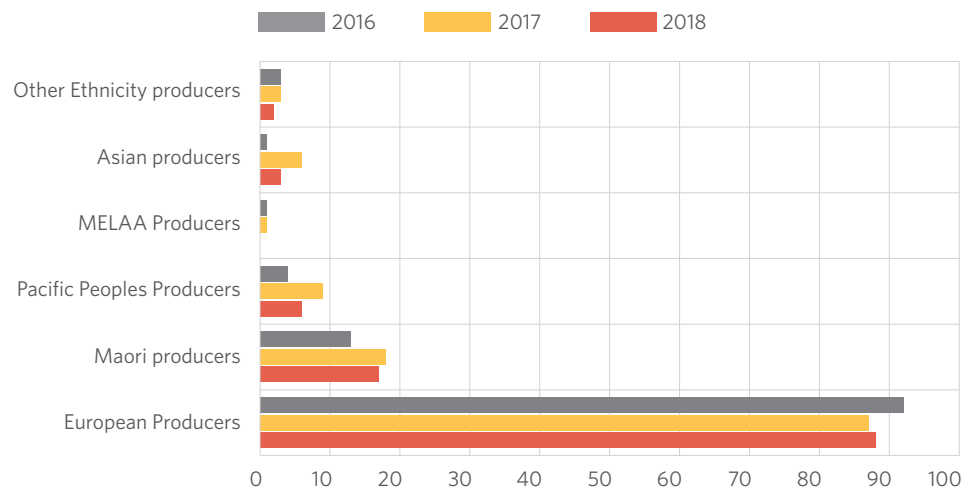
We fund the highest quality ideas, so any interventions focus on incentives rather than rules. Through our Industry Development Fund we can work with the industry to develop talent and influence change. For example for several years we've supported a Directors Attachment scheme through the Directors and Editors Guild, more recently with an emphasis on developing women directors. Two of several successes this year

saw actor Aidee Walker direct episodes of prime time drama *Westside 4* and writer Helena Brooks direct episodes of *The Black Seed* and *Brokenwood Mysteries*.

In music, we support SongHubs, run by APRA, teaming developing artists with internationally successful songwriters to create new works. 6 of the 10 participants in 2018 were women, and in 2018 a SongHubs workshop especially for women and non-binary gender artists is planned.

In content funding, we created an easier pathway for different initiatives to seek early development for fresh (mainly Scripted) ideas so producers can then take developed projects to market. In assessing development applications we now consider the diversity of the idea, the gender equality of the crew and on screen, and the talent development opportunity for the creatives, particularly people that reflect NZ's ethnic and cultural diversity.

### Ethnicity of producers







NZ Media Fund



## Scripted

Our Scripted funding stream is a crucial vehicle for the reflection of cultural identity. Drama and comedy give voice to the unique New Zealand stories that make us laugh, cry, think and wonder.

In the first year of the NZ Media Fund we experienced a significant increase in Scripted applications, a wider range of ideas and of platforms and audiences targeted. This required a shakeup to our approach and a consultation with the industry in September 2017 to address the state of local drama production. Our subsequent Scripted Roadmap defined three areas of investment: Premier Content (projects with high production values and sizeable audiences), Sustainable Content (more diverse stories told with a reasonable level of resource) and Newer Storytellers (a pathway for newer voices and experimentation). This approach has been implemented from July 2018.

Successful prime time comedy and drama remain the holy grail of our industry. The new mockumentary series *Wellington Paranormal* from Taika Waititi,

Jermaine Clement and Paul Yates was a supernatural success, delighting an average nightly audience of 250,000 on both TVNZ 2 and TVNZ OnDemand. The show generated enormous social media buzz and early international interest. Another spinoff, *Westside* continued into its fourth season with strong audiences on Three, while Prime's *The Brokenwood Mysteries* now screens in the US, Italy, France and Australia as well as New Zealand. The female-led team at *Funny Girls* returned for another season of irreverent laughs, adding to Three's NZ On Air-funded Friday night comedy line up, with the long-running panel show *7 Days*, and *Jono And Ben* keeping Kiwis entertained on Thursdays.

Dramatic re-telling of true-life stories pulls large audiences for the TVNZ 1 Sunday Theatre slot and 2017-18 was no exception including *Catching The Black Widow*, the story of the fight to hold a woman accountable for murder, and *In Dark Places*, the powerful dramatisation of the struggle to free Teina Pora from wrongful imprisonment.

We continued to invest in innovative formats for youth audiences online with series such as *ALIBI*; a non-linear murder mystery where episodes can be watched in any order, *Baby Mama's Club* which achieved close to half a million

streams across the series on TVNZ On Demand, and two further offerings from *The Candle Wasters*: the queer rom-com musical *Happy Playland* and a webseries/webcomic called *Tragicomic*.

We made an unprecedented commitment to new Scripted content for children, with the advent of the platform HEIHEI (see case study on page 14). Approximately \$6.3m of new and renewed Scripted content was commissioned for the platform in the first funding round.

We strengthened our approach to strategic industry development including publishing a Development Roadmap and supporting the launch of a new Script-To-Screen long-form writers' initiative, Episodic Lab. We once again invested in DEGNZ director's attachments expanding the base of directors in TV drama in New Zealand, particularly women.



*Tragicomic*, Tomorrow Rain



## Factual

The art of factual storytelling is broad – ranging from investigative and regional journalism, to stories about our people and places, to documentaries exploring Aotearoa’s history and culture, to entertaining and educational content for children.

Striking a balance between public media content for general audiences and content for targeted audiences is core to our mission. Engaging underserved audiences with stories that reflect and represent their experiences is as important to us as high ratings.

The number of platforms where funded content can be found increased significantly under the NZMF, ensuring that audiences of all types can access local content easily. We funded content for 30 different platforms, ranging from traditional broadcast channels

and platforms to niche outlets such as APNA TV (for Indian New Zealanders), e-tangata (Māori journalism), Vice NZ (youth) and HEIHEI (tamariki).

This year we identified a content gap and requested projects to mark Suffrage 125 – the anniversary of wāhine winning the right to vote. We were thrilled with the response and invested \$2 million in 11 distinct projects, largely conceived and helmed by women.

We deepened our commitment to civic journalism by funding *The Valley* on

Stuff, an acclaimed investigative piece that prompted a government inquiry into soldiers’ involvement in a battle in Iraq. In *Why Are We Fat?* on Prime, chef Simon Gault tackled the nation’s obesity epidemic; and *The Real Sex Talk* addressed complex issues surrounding sex and sexuality in an online youth series. Political and current affairs shows continued to expose the stories that matter to New Zealanders. TVNZ’s *Q + A* shifted to a prime time Sunday slot and more than doubled its viewership demonstrating the value of public media content for general audiences.



Stan, Ruckus Media



Q + A, TVNZ

Our commitment to reflecting Aotearoa's diversity was celebrated in *The Great NZ Dance Masala*, an Indian dance competition on Three, and the luminous *Artefact* on Māori Television wove cultural stories through taonga. The Spinoff's *Kaupapa On The Couch* delivered powerful commentary on Māori issues and current events from a te ao Māori perspective, and *Loading Docs* returned with 10 fascinating 3-minute documentaries on the subject of diversity. *Anika Moa Unleashed* cemented her status as a national treasure with side-splittingly

funny interviews with well-known Kiwis on TVNZ OnDemand.

We confronted adversity head on with a moving one-off documentary on Three, *Stan*, sharing musician Stan Walker's personal battle with stomach cancer and exposing the multi-generational risk in his whānau and the wider community. *I Am* dispelled stereotypes with compelling portraits of six diverse Kiwis on TVNZ 1, *Attitude* continued to celebrate extraordinary stories of people living life beyond their disabilities, and rangatahi caught

up in the criminal justice system fought to change their life course in *Lost Boys Of Taranaki* on Vice.nz.

We celebrated our natural surrounds in *Country Calendar* and *Coast NZ*, and actor Elisabeth Easther explored the Hauraki Gulf in *Islands Of The Gulf*, more than half a century after her pioneer director mother undertook the same documentary journey.

A year on from funding four new regional media projects covering seven regions, we tasked former NZ Herald Editor

Dr Gavin Ellis to undertake a review of the outcomes. He endorsed our investment in regional media and identified key areas of improvement that will be workshopped with all regional producers who secured funding for the coming year.

We funded a raft of new Factual content for 5-9 year olds. \$7.8m was committed in the first funding round for Factual content on HEIHEI (see case study on page 14). Project topics ranged from science, indigenous myths and legends, to sustainability, pets and portraits of tamariki from around the world.



*Islands Of The Gulf*, Top Shelf Productions



*Lost Boys Of Taranaki*, White Paper Industries

## Case study: A new platform is born

In May 2018 a new platform joined the NZ mediascape, HEIHEI. The online, ad-free local home for children's content was created by NZ On Air and TVNZ. It addresses a growing gap in the market, ensuring our tamariki can find engaging and quality local stories, songs and games in a safe space.

### Why?

By the end of 2015 NZ On Air was becoming increasingly concerned that there was little innovation in children's content, in part due to constrained funding. This was compounded by an obvious audience trend – children were going online in ever-greater numbers. Children's content is core public media and we needed to do better.

We looked at what was happening globally – in many countries the public broadcaster had created an online space for children. In 2016 we consulted the production sector, children's advocates,

and content platforms, finding clear support for a new initiative to address the gap.

### How?

Creating a new platform is high risk. We needed an experienced partner we could work with on an equal footing to develop and deliver on our vision.

A call for proposals found a number of highly regarded potential partners. TVNZ was chosen following a rigorous process and a dedicated team set about building HEIHEI – a site and an app. Children helped develop the platform's

design, name and brand, and a child-centric set of principles guides its content.

Content is selected by a panel including NZ On Air and TVNZ staff, the NZ Children's Screen Trust, and Te Reo advisers. At launch 78% of HEIHEI's content was local, and the top five performing shows were all local. Within a few months of launch, HEIHEI had 130,000 users, way above our target. HEIHEI has an intrinsic connection to content that is also available on free-to-air television, so that children who watch television can continue to enjoy quality local content.



HEIHEI launch

“Having a platform like this for 5 to 9 year olds that connects New Zealand children with something that's intrinsically New Zealand, with a New Zealand flavour reflecting the culture of Aotearoa, I think is fantastic!”

**Judge Andrew Becroft, Children's Commissioner.**

## Music

Our music mission is to get more New Zealand music on radio and online. While radio is still a strong-hold of new music discovery, streaming, in particular on Spotify, is experiencing exponential growth.

Our challenge is to ensure the people making the playlists on radio and streaming platforms have a great

range of local music to choose from, and expose listeners to that music.

In 2016/17 we revamped our music funding approach and this year we have begun to see the fruits of the success of the New Music Single and New Music Project schemes.

This year we supported 32 New Music Projects generating 90 released singles from artists as varied as Anika Moa, Theia, Rei, Montell2099, Drax Project, Mel Parsons, Pacific

Heights, The Chills, SoccerPractise, Decades, and Ladi6. Projects usually take the form of album or EP releases, based around a multi-single release strategy that includes promotion.

We supported 132 songs through New Music Single funding, subsidising the production, music videos and promotion of those songs.

Tamariki now have more fun, new local music to look forward to after the creation this year of New Music Kids.

The funding stream will provide more children's music, in particular for our NZ children's platform HEIHEI (see case study on page 14). We supported eight new music projects for children in May 2018, generating at least 15 singles to be released in 2018/19.

Across the three funding streams we will see the release of 237 singles, with 54% of the songs for mainstream audiences, and 46% for niche audiences (including children).



Marlon Williams



JessB



### Chart-topping music

The Official Top 40 has featured more NZ music more often this year due to big radio and streaming hits from the likes of Drax Project, Robinson, Six60, Tomorrow People, Sons of Zion, Stan Walker, Jon Lemmon, and Katchafire. That's meant a sustained increase in local music on radio, with local content rising from 12-13% in January to 17-18% in June 2018. This healthy trend is a very positive sign that New Zealanders are enjoying more New Zealand music.

### Award-winning music

NZ On Air-supported music dominated the 2017 NZ Music Awards nominations and the 2018 Taite Music Prize nominations. 50 of 66 of the main NZ Music Awards category nominations were for NZ On Air-supported content, and all eight of the Taite Music Prize nominations were from records that had NZ On Air support.

Critical acclaim was lavished on brilliant releases from Marlon Williams, Tami Neilson, Unknown Mortal Orchestra, TEEKS, Alien Weaponry and more.

### Streaming success

Streaming is now the largest source of revenue for recorded music, with a 62% share of NZ market revenue in 2017 according to Recorded Music NZ. However, just 6% of all music streamed in NZ is local.

Streaming services provide artists with a truly global platform, but the challenge is the tsunami of music content from all over the world, vying for attention. Playlisting has become more important as streaming services move further into mainstream usage and users seek recommendations on what to listen to.

We monitor key playlists to see what New Zealand music is breaking through and getting support. We update the main streaming services every fortnight with key NZ music news and new releases and maintain a strong working relationship with these organisations.

NZ On Air hosts and curates a number of NZ music playlists across Spotify, Apple Music and YouTube. In 2017/18 we released playlists for International Women's Day, NZ Music Month, the

APRA Silver Scroll top 20 finalists, the Homegrown NZ music festival, and our marquee playlist - Fresh Cuts - giving listeners a great sample of the latest in NZ music releases. We also curate a 'Recently Released' music video playlist on YouTube.

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**Drax Project** - *Woke Up Late* - **11m** Spotify streams / **6,486** radio plays

**Sons of Zion** - *Drift Away* - **5.5m** Spotify streams / **4,214** radio plays

**Mitch James** - *All The Ways to Say Goodbye* - **6.5m** Spotify streams / **959** radio plays

**Teeks** - *If Only* - **2.5m** Spotify streams

**Alien Weaponry** - *Kai Tangata* - **1.3m** YouTube views



## Platforms

We provide operating funding to support a select number of platforms and services to ensure public media content of particular cultural and social value is delivered. This includes access and specialist radio stations, disability access services, and content discovery platforms for underserved audiences.

The Platforms fund is a closed stream – we don't usually add new platforms due to constrained funding. However this year we added HEIHEI (see case study on page 14), and the Student Radio Network from July 2018.

HEIHEI, launched in late May 2018, features multi-platform series, audio storytelling, apps, web-games, interactive content, and competitions. The platform is advertising free and underpinned by a child-centred Charter of Principles. At launch 53 (78%) of the 68 titles were

local, 15 (22%) were international titles and 14 were games and apps. The top five performing shows on HEIHEI are all local titles.

### Keeping the airwaves diverse

Access radio served niche audiences with 25,772 hours of content on a vast array of topics in 51 languages. The access network of 12 stations had a few key milestones this year – the 10th birthday of the 'newest' station Access Radio Taranaki, the 30th birthday of the 'oldest' station, Plains FM in Canterbury, and the AIR project (Access Internet Radio) hit over a million downloads of podcasts. The AIR project allows stations to share content with each other, and directly to listeners, from all over the country.

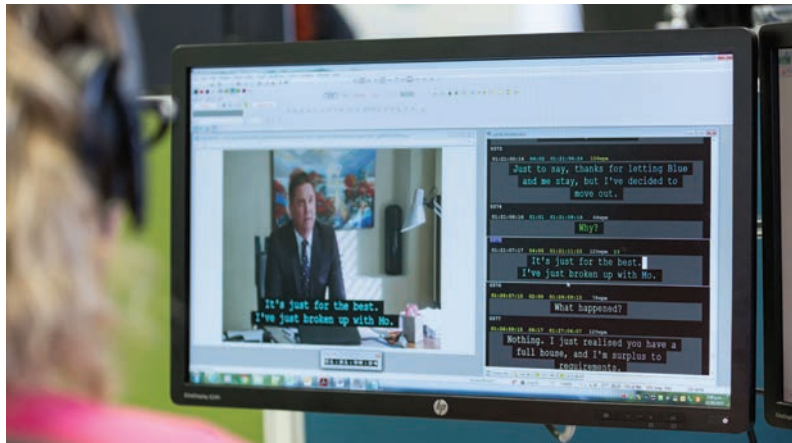
Our support for the National Pacific Radio Trust (providing 531pi and NiuFM) ensures Pacific audiences have radio programmes about their culture and issues, and in their languages. This year, after a review commissioned by NZ On Air, a new NPRT board developed a new content strategy and business plan to reset the stations and expand their reach.



*Blues For Miss Laverty*, (Winners and Losers), NZ On Screen



*NZ Wars: The Stories Of Ruapekapeka*, Great Southern Television



Able, captioning content

We support the five stations in the Student Radio Network as a key platform to promote local music – they play up to 50% local music and routinely break new artists. This year we decided to move them from our music promotions budget into Platforms funding, in recognition that these stations would not survive without our core funding.

RNZ has continued to increase its digital presence, while still making award-winning public radio. This year we tried something new – with NZ On Air funding independent producers Great Southern Television to make an important audio-visual documentary *NZ Wars: The Stories Of Ruapekapeka* for the RNZ website. The success of this project provides an exemplar for the new contestable fund for independent content being jointly created by RNZ and NZ On Air in 2018/19, with new funding.

### Accessible media

The amount of captioned and audio described content on screen continues to grow, thanks to the hard work of the team at Able. They increased the number of hours per week of captioned content by 6% and audio described content by 15% with no additional funding. Audiences enjoyed captions on Commonwealth Games coverage, the Winter Olympics, the Americas Cup and election coverage.

Our funded online content hubs, NZ On Screen and AudioCulture have continued to add new content through the year, ensuring screen and music content important to NZ is memorialised.

NZ On Screen added 254 new titles this year, and launched the newly digitised *Winners & Losers* Collection, a landmark drama series from 1976 that heralded a new age in Kiwi television drama. NZ On Screen also introduced some captioned content, the first New Zealand audio-visual site to do this. AudioCulture celebrated its 5th anniversary, reaching over 1,600 stories about the history of local music from the people that were there.

## Sector support

We commit a modest amount of funding (\$400,000) annually to sector support through our Industry Development Fund. This is a contestable fund, outside of the NZ Media Fund. We also view our investment in content development through the NZ Media Fund (up to \$600,000) as valuable to supporting the industry to grow talent and ideas.

This year we have been focussed on encouraging the sector to become more diverse. Ensuring there are women and ethnic minorities supported to grow in creative roles is important as the more diverse the sector is, the better able it is to reflect our diverse nation in the content it creates.

Through the Industry Development Fund we have this year supported the new NZ TV Awards, radio awards, Women In Film & Television

(WIFT), SPADA, WeCreate, Ngā Aho Whakaari, initiatives to improve the diversity of writers and directors, a gaming conference, and more.

In music we have supported among other things SongHubs, the NZ Music Producers Series, the NZ Music Awards, the Taite Music Prize, the Waiata Māori Music Awards, the Pacific Music Awards, the Children's Music Awards, RockQuest and Tangata Beats, and Play It Strange. We also fund mentoring support for new artists who receive have New Music Single funding for the first time.

Through the NZ Media Fund we had 24 projects in development at year end. Of these nine came through the new 'diverse development' door, which allows an idea to be developed before it has secured platform support. The aim with this is to allow a wider range of creatives and ideas to emerge.

Full details of our sector support and content development funding are in Part 3 funding details.

**26**  
Industry  
Development  
Fund projects  
supported

**24**  
projects  
in content  
development



Dean O'Gorman & Kate Elliott, NZTV Awards 2017





# 02

Audited financial  
statements

## Audited financial statements

### Statement of responsibility

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

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

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

In our opinion, these financial statements and the statement of performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2018.

Signed on behalf of the Board:



**Ruth Harley**  
Chair  
31 October 2018



**Stuart McLauchlan**  
Chair of Audit & Risk Committee  
31 October 2018



## Independent Auditor's Report

### To the readers of the Broadcasting Commission's financial statements and performance information for the year ended 30 June 2018

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

#### Opinion

We have audited:

- the financial statements of NZ On Air on pages 24 to 50, that comprise the statement of financial position as at 30 June 2018, the statement of comprehensive revenue and expense, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and
- the performance information of NZ On Air on pages 51 to 58.

In our opinion:

- the financial statements of NZ On Air on pages 24 to 50:

- present fairly, in all material respects:
  - its financial position as at 30 June 2018; and
  - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards; and
- the performance information on pages 51 to 58
  - presents fairly, in all material respects, NZ On Air's performance for the year ended 30 June 2018, including:
    - for each class of reportable outputs:
      - its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
      - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and
  - complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 31 October 2018. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements and the performance information, we comment on other information, and we explain our independence.

#### Basis for our opinion

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

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

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

#### Responsibilities of the Board for the financial statements and the performance information

The Board is responsible on behalf of NZ On Air for preparing financial statements and performance information that are fairly presented and comply with generally accepted accounting practice

in New Zealand. The Board is responsible for such internal control as they determine is necessary to enable them to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

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

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

#### Responsibilities of the auditor for the audit of the financial statements and the performance information

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

Reasonable assurance is a high level of assurance, but is not a guarantee that

an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the performance information.

For the budget information reported in the financial statements and the performance information, our procedures were limited to checking that the information agreed to NZ On Air's statement of performance expectations.

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting

a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZ On Air's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within NZ On Air's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on NZ On Air's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

### Other information

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 88 but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

### Independence

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



Chrissie Murray  
Audit New Zealand  
On behalf of the Auditor-General  
Wellington, New Zealand

**AUDIT NEW ZEALAND**  
Mana Arotake Aotearoa

## NZ On Air Statement of comprehensive revenue and expense

for the year ended 30 June 2018

	Note	Actual 2018 \$000	Budget 2018 \$000	Actual 2017 \$000
<i>Revenue</i>				
Crown revenue		132,266	132,266	129,426
Other revenue	2	2,510	2,230	2,514
<b>Total revenue</b>		<b>134,776</b>	<b>134,496</b>	<b>131,940</b>
<i>Operating expenditure</i>				
Administration services	3,4	3,580	3,850	3,348
<b>Total operating expenditure</b>		<b>3,580</b>	<b>3,850</b>	<b>3,348</b>
<i>Funding expenditure</i>				
<b>NZ Media Fund</b>				
Scripted		40,170	40,000	36,663
Factual		41,153	39,500	43,640
Platform		46,253	46,440	42,828
Music		4,155	4,200	3,946
<b>Total NZ Media Fund</b>		<b>131,731</b>	<b>130,140</b>	<b>127,077</b>
<i>Development and support</i>				
Industry development		399	400	409
<b>Total funding expenditure</b>	5	<b>132,130</b>	<b>130,540</b>	<b>127,486</b>
<b>Total expenditure</b>		<b>135,710</b>	<b>134,390</b>	<b>130,834</b>
<b>Net (deficit)/surplus for the year</b>		<b>(934)</b>	<b>106</b>	<b>1,106</b>
<b>Other comprehensive revenue and expense</b>		<b>-</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive revenue and expense</b>		<b>(934)</b>	<b>106</b>	<b>1,106</b>

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

## NZ On Air Statement of financial position

as at 30 June 2018

	Note	Actual 2018 \$000	Budget 2018 \$000	Actual 2017 \$000
<i>Current assets</i>				
Cash and cash equivalents	6	5,668	30,000	5,188
Investments	7	28,000	5,000	27,000
Debtors and other receivables - interest		220	150	195
Debtors and other receivables - other	8	1,869	150	1,843
<b>Total current assets</b>		<b>35,757</b>	<b>35,300</b>	<b>34,226</b>
<i>Non-current assets</i>				
Property, plant and equipment	9	96	170	162
Intangible assets	10	186	150	185
<b>Total non-current assets</b>		<b>282</b>	<b>320</b>	<b>347</b>
<b>Total assets</b>		<b>36,039</b>	<b>35,620</b>	<b>34,573</b>
<i>Current liabilities</i>				
Trade and other payables	11	50	300	194
Employee entitlements	12	137	150	121
Funding liabilities	13	33,764	34,167	31,236
<b>Total current liabilities</b>		<b>33,951</b>	<b>34,617</b>	<b>31,551</b>
<b>Net assets</b>		<b>2,088</b>	<b>1,003</b>	<b>3,022</b>
<i>Equity</i>				
Equity at 30 June		2,088	1,003	3,022
<b>Total Equity</b>		<b>2,088</b>	<b>1,003</b>	<b>3,022</b>

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



## NZ On Air Statement of changes in net assets/equity

for the year ended 30 June 2018

	Actual 2018 \$000	Budget 2018 \$000	Actual 2017 \$000
Balance at 1 July	3,022	897	1,916
<b>Total comprehensive revenue and expense for the year</b>	<b>(934)</b>	106	1,106
<b>Balance at 30 June</b>	<b>2,088</b>	1,003	3,022

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

## NZ On Air Statement of cash flows

for the year ended 30 June 2018

	Note	Actual 2018 \$000	Budget 2018 \$000	Actual 2017 \$000
<i>Cash flows from operating activities</i>				
Receipts from the Crown		132,266	132,266	129,426
Receipts from other revenue		976	630	776
Interest received		1,698	1,600	1,548
Payments to funded activities		(129,602)	(130,674)	(131,177)
Payments to suppliers and employees		(3,586)	(3,850)	(3,333)
Net GST		(215)	165	(1,498)
<b>Net cash from operating activities</b>	<b>14</b>	<b>1,537</b>	<b>137</b>	<b>(4,258)</b>
<i>Cash flows from investing activities</i>				
Net (payments to)/receipts from investments		(1,000)	-	1,000
Purchases of property, plant and equipment		(17)	(137)	(15)
Purchase of intangible assets		(40)	-	(194)
<b>Net cash flows from investing activities</b>		<b>(1057)</b>	<b>(137)</b>	<b>791</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>		<b>480</b>	<b>-</b>	<b>(3,467)</b>
<b>Cash and cash equivalents at 1 July</b>		<b>5,188</b>	<b>30,000</b>	<b>8,655</b>
<b>Cash and cash equivalents at 30 June</b>		<b>5,668</b>	<b>30,000</b>	<b>5,188</b>

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

## NZ On Air

### Notes to the financial statements

#### 1. Statement of accounting policies

for the year ended 30 June 2018

##### Reporting entity

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

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

NZ On Air has designated itself as a public benefit entity (PBE) for financial reporting purposes. These financial statements are for the year ended 30 June 2018 and have been approved by the Board on 31 October 2018.

##### Basis of preparation

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

##### Statement of compliance

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

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

These financial statements comply with PBE accounting standards.

##### Presentation currency and rounding

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

##### Standards issued and not yet effective and not early adopted

No new standards have been issued that will significantly affect NZ On Air.

##### Summary of significant accounting policies

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

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

##### Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

##### Income tax

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

##### Budget figures

The budget figures are derived from the Statement of Performance Expectations as approved by the Board

at the beginning of the financial year. The budget figures have been prepared in accordance with NZ GAAP, using accounting policies that are consistent with those we have adopted for the preparation of the financial statements.

### Critical accounting estimates and assumptions

In preparing these financial statements we have made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are:

Useful lives and residual values of property, plant, and equipment – refer to Note 9.

- Useful lives of intangible assets – refer to Note 10.

### 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 2018:

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

## 2. Revenue

### Accounting policy

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

#### Revenue from the Crown

We are primarily funded through revenue received from the Crown, restricted in its use for the purpose of meeting our objectives as specified in the Broadcasting Act 1989 and the scope of appropriation of the funder.

We consider there are no conditions attached to the funding and it is recognised as revenue at the point of entitlement.

#### Interest revenue

Interest revenue is recognised 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.

### Breakdown of other revenue and further information

#### Sales of television programmes and music

#### Interest revenue

#### Other revenue

#### Total other revenue

	Actual 2018 \$000	Actual 2017 \$000
Sales of television programmes and music	753	917
Interest revenue	1,723	1,565
Other revenue	34	32
<b>Total other revenue</b>	<b>2,510</b>	<b>2,514</b>



### 3. Personnel Costs

#### Accounting policy

##### 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 surplus or deficit as incurred.

#### Breakdown of personnel costs and further information

	Actual 2018 \$000	Actual 2017 \$000
Salary and wages	1,959	1,998
Kiwisaver employer contributions	79	73
Increase/(decrease) in employee entitlements	16	(10)
<b>Total personnel costs</b>	<b>2,054</b>	<b>2,061</b>

##### Employee Remuneration

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

	Number of Employees 2018	Number of Employees 2017
\$100,000 - \$109,999	2	1
\$120,000 - \$129,999	1	-
\$140,000 - \$149,999	1	1
\$150,000 - \$159,999	1	2
\$160,000 - \$169,999	-	-
\$170,000 - \$179,999	1	1
\$180,000 - \$189,999	1	1
\$350,000 - \$359,000	-	1
\$360,000 - \$369,000	1	-

During the year ended 30 June 2018, no employees received benefits in relation to cessation (2017: 2 employees received benefits of \$47,077).

Board member remuneration

The Board fees paid or payable during the year were:

	Actual 2018 \$000	Actual 2017 \$000
Miriam Dean – Chair (retired May 2018)	37	40
Dr Ruth Harley – Chair (appointed June 2018)	3	-
Helen Gratten (appointed July 2015)	19	19
Ian Taylor (appointed July 2015)	19	19
John McCay (appointed April 2016)	19	19
Stuart McLauchlan (appointed August 2017)	17	-
Ross McRobie (retired July 2017)	2	19
Kim Wicksteed (reappointed July 2015)	19	19
<b>Total Board fees</b>	<b>135</b>	<b>135</b>

*Payment of \$9,750 was made to the independent members of the Audit and Risk Committee during the financial year. (2017:\$13,000).*

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

## 4. Other expenses

### Accounting policy

#### Operating leases

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

#### *Breakdown of other expenses and operating lease commitments*

	Actual 2018 \$000	Actual 2017 \$000
Legal, public relations and expert advice	237	266
Other costs	524	399
Travel and communication	267	140
Board members fees	135	135
Rent	188	180
Depreciation	81	93
Amortisation	39	21
Audit fees - Financial statement audit	55	53
<b>Total administration expenditure</b>	<b>1,526</b>	<b>1,287</b>

#### *Operating leases as lessee*

	Actual 2018 \$000	Actual 2017 \$000
Not later than one year	111	141
Later than one year and not later than two years	7	109
Later than two years and not later than five years	-	7
<b>Total non-cancellable operating leases</b>	<b>118</b>	<b>257</b>

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

## 5. Funding expenditure

### Accounting policy

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

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

### Critical judgement in applying accounting policies

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

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

### Total funding expenditure

	Actual 2018 \$000	Actual 2017 \$000
<b>Total funding approved</b>	<b>130,937</b>	<b>130,595</b>
Less approved funds not utilised so written back	(772)	(1,295)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	2,165	755
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)	(200)	(2,569)
<b>Total funding expenditure</b>	<b>132,130</b>	<b>127,486</b>



*Breakdown of funding expenditure and further information*

<i>Scripted funding expenditure</i>	<b>Actual 2018 \$000</b>	Actual 2017 \$000
<b>Scripted funding approved</b>	<b>39,855</b>	<b>38,083</b>
<i>Less approved funds not utilised so written back</i>	(485)	(221)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	1,000	-
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)</i>	(200)	(1,399)
<b>Total Scripted funding expenditure</b>	<b>40,170</b>	<b>36,463</b>
 <i>Factual funding expenditure</i>	 <b>Actual 2018 \$000</b>	 Actual 2017 \$000
<b>Factual funding approved</b>	<b>41,432</b>	<b>44,091</b>
<i>Less approved funds not utilised so written back</i>	(274)	(997)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	(5)	745
<b>Total Factual funding expenditure</b>	<b>41,153</b>	<b>43,839</b>

*Platform funding expenditure*

	<b>Actual 2018 \$000</b>	Actual 2017 \$000
Radio New Zealand	35,356	32,516
Access and special interest radio	2,307	2,486
Pacific radio	3,430	3,430
HEIHEI	-	1,560
Captioning & Audio Description	2,800	2,800
NZ On Screen & Audio Culture	1,193	1,210
<b>Total Platform funding expenditure</b>	<b>45,086</b>	<b>44,002</b>
<i>Less approved funds not utilised so written back</i>	(3)	(3)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	1,170	-
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)</i>	-	(1,170)
<b>Total Platform funding expenditure</b>	<b>46,253</b>	<b>42,829</b>

*Music & other content funding expenditure*

	<b>Actual 2018 \$000</b>	Actual 2017 \$000
<b>Music funding approved</b>	<b>4,161</b>	<b>4,010</b>
<i>Less approved funds not utilised so written back</i>	(6)	(74)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	-	10
<b>Total Music funding expenditure</b>	<b>4,155</b>	<b>3,946</b>

*Development and support funding expenditure*

	<b>Actual 2018 \$000</b>	Actual 2017 \$000
<b>Development and support funding approved</b>	<b>403</b>	<b>409</b>
<i>Less approved funds not utilised so written back</i>	(4)	-
<b>Total Development and support funding expenditure</b>	<b>399</b>	<b>409</b>

## 6. Cash and cash equivalents

### Accounting Policy

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

#### Breakdown of cash and cash equivalents and further information

	Actual 2018 \$000	Actual 2017 \$000
Cash	45	150
Call and short term deposits	5,623	5,038
<b>Total cash and cash equivalents</b>	<b>5,668</b>	<b>5,188</b>

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

## 7. Investments

### Accounting policy

#### Bank deposits

Investments in bank 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.

#### Breakdown of investments and further information

	Actual 2018 \$000	Actual 2017 \$000
Term deposits	28,000	27,000
<b>Total investments</b>	<b>28,000</b>	<b>27,000</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:

	Actual 2018 \$000	Actual 2017 \$000
Term deposits with maturities greater than 3 months and less than 6 months*	24,000	23,000
Term deposits with maturities of 6 months and over*	4,000	4,000
<i>weighted average effective interest rate</i>	3.24%	3.43%

\*At 30 June 2018 average term is 137 days (30/6/17: 144 days)

Term deposit investments at 30 June 2018 are invested at fixed rates ranging from 3.10% - 3.49%. These deposits are 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.

#### Sensitivity analysis

At 30 June 2018, 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 \$140,000 higher/lower (2017: \$135,000).

#### 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.

## 8. Debtors and other receivables – other

### Accounting policy

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 surplus or deficit.

### Breakdown of debtors and other receivables and further information

	Actual 2018 \$000	Actual 2017 \$000
GST refund	1,843	1,628
Other receivables	26	215
<b>Total debtors and other receivables – other</b>	<b>1,869</b>	<b>1,843</b>

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

## 9. Property, plant and equipment

### Accounting policy

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

### Additions

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

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

### Disposals

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

### Subsequent costs

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

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

### Depreciation

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

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

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

### Impairment of non-financial assets

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

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

### Capital commitments

There are no capital commitments as at 30 June 2018 (2017: Nil).

*Breakdown of property, plant and equipment and further information*

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	<b>Total \$000</b>
<i>Cost</i>					
Balance at 1 July 2016	279	113	34	298	<b>724</b>
Additions	5	-	10	-	<b>15</b>
Disposals	(12)	(4)	-	-	<b>(16)</b>
Balance at 30 June 2017	272	109	44	298	<b>723</b>
Balance at 1 July 2017	272	109	44	298	<b>723</b>
Additions	17	-	-	-	<b>17</b>
Disposals	(19)	-	-	-	<b>(19)</b>
Balance at 30 June 2018	270	109	44	298	<b>721</b>
<i>Accumulated depreciation and impairment losses</i>					
Balance at 1 July 2016	246	61	25	152	<b>484</b>
Depreciation	25	16	5	47	<b>93</b>
Eliminate on disposal	(12)	(4)	-	-	<b>(16)</b>
Balance at 30 June 2017	259	73	30	199	<b>561</b>
Balance at 1 July 2017	259	73	30	199	<b>561</b>
Depreciation	12	16	5	48	<b>81</b>
Eliminate on disposal	(17)	-	-	-	<b>(17)</b>
Balance at 30 June 2018	254	89	35	247	<b>625</b>
<i>Carrying value</i>					
At 30 June & 1 July 2016	33	52	9	146	<b>240</b>
At 30 June & 1 July 2017	13	36	14	99	<b>162</b>
<b>At 30 June 2018</b>	<b>16</b>	<b>20</b>	<b>9</b>	<b>51</b>	<b>96</b>



## 10. Intangible assets

### Accounting policy

#### Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

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

#### Amortisation

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

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

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

#### Breakdown of intangible assets and further information

##### Acquired computer software

###### Cost

	Actual 2018 \$000	Actual 2017 \$000
Balance at 1 July	281	87
Additions	40	194
Balance at 30 June	<b>321</b>	<b>281</b>

##### Accumulated amortisation and impairment losses

Balance at 1 July	96	75
Amortisation	39	21
Balance at 30 June	<b>135</b>	<b>96</b>

###### Carrying value

At 1 July	185	12
<b>At 30 June</b>	<b>186</b>	<b>185</b>

## 11. Creditors and other payables

### Accounting policy

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

#### *Breakdown of creditors and other payables and further information*

	Actual 2018 \$000	Actual 2017 \$000
PAYE payable	26	26
Accrued expenses	24	168
<b>Total creditors and other payables</b>	<b>50</b>	<b>194</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.*

## 12. Employee entitlements

### Accounting policy

#### Employee benefits

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

We recognise a liability for sick leave to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in

the coming year. The amount is calculated based on the unused sick leave entitlement that can be carried forward at balance date, to the extent that we anticipate it will be used by staff to cover those future absences.

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.

#### *Breakdown of Employee entitlements and further information*

	Actual 2018 \$000	Actual 2017 \$000
Accrued salaries and wages	22	22
Annual leave	115	99
<b>Total employee entitlements</b>	<b>137</b>	<b>121</b>

## 13. Funding liabilities

### Accounting policy

#### Provision

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

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

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

### Breakdown of funding liabilities and further information

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

	Actual 2018 \$000	Actual 2017 \$000
Scripted	11,883	10,054
Factual	18,634	18,356
Platform	102	101
Music	2,885	2,558
Development & support	260	167
<b>Total funding liabilities</b>	<b>33,764</b>	<b>31,236</b>

Movements for each class of funding liabilities are as follows:

	Scripted \$000	Factual \$000	Platform \$000	Music \$000	Development & support \$000	Total \$000
Balance at 1 July 2017	10,054	18,356	101	2,558	167	31,236
Additional provisions made	39,855	41,432	45,086	4,161	403	130,937
Amounts used	(37,541)	(40,880)	(45,082)	(3,828)	(306)	(127,637)
Unused amounts reversed	(485)	(274)	(3)	(6)	(4)	(772)
<b>Balance at 30 June 2018</b>	<b>11,883</b>	<b>18,634</b>	<b>102</b>	<b>2,885</b>	<b>260</b>	<b>33,764</b>

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

	Actual 2018 \$000	Actual 2017 \$000
<b>Net surplus/(deficit) from operations</b>	<b>(934)</b>	<b>1,106</b>
<i>Add non-cash items:</i>		
Loss on Disposal of Fixed Assets	2	-
Depreciation/amortisation	120	114
<b>Total non-cash items</b>	<b>122</b>	<b>114</b>
<i>Add/(less) movements in working capital items:</i>		
(Increase)/decrease in accounts receivable	164	(190)
(Decrease)/increase in GST payable	(215)	(1,498)
(Decrease)/increase in accounts payable (incl. employee entitlements)	(128)	(99)
(Decrease)/Increase in funding liabilities	2,528	(3,691)
<b>Net movement in working capital items</b>	<b>2,349</b>	<b>(5,478)</b>
<b>Net cash inflow/(outflow) from operating activities</b>	<b>1,537</b>	<b>(4,258)</b>

## 15. Contingent liabilities

At 30 June 2018 we have contingent liabilities totaling \$0.61m (2017: \$2.57m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted as funding conditions are not yet fulfilled.

## 16. Related party transactions and key management personnel

### Related party transactions

NZ On Air is controlled by the Crown.

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

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

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

### Key management personnel compensation

	Actual 2018 \$000	Actual 2017 \$000
Board Members Remuneration	135	135
Full-time equivalent members	0.1	0.1
Leadership Team Remuneration	1,148	1,259
Full-time equivalent members	5.75	6.5
<b>Total key management personnel compensation</b>	<b>1,283</b>	<b>1,394</b>
<b>Total full time equivalent personnel</b>	<b>5.85</b>	<b>6.6</b>



## Board meeting attendance

NZ On Air Board meets five times per year, plus one planning day, each meeting taking approximately 1 - 1.5 day. Individual pre meeting reading time is additional.

	July 17	Sept 17	Dec 17	Feb 18	March 18	May 18
M Dean	✓	✓	✓	✓	✓	✓
K Wicksteed	✓	✓	✓	✓	✓	✓
I Taylor	-	✓	✓	✓	✓	✓
H Grattan	✓	✓	✓	✓	✓	✓
J McCay	-	✓	-	✓	✓	✓
S McLauchlan	n/a	-	✓	✓	✓	✓
R McRobie	✓	n/a	n/a	n/a	n/a	n/a

## 17. Events after balance date

There were no significant events after balance date.

## 18. Categories of financial assets and liabilities

The carrying amounts of financial assets and liabilities in each of the PBE IPSAS 29 categories are as follows:

	Actual 2018 \$000	Actual 2017 \$000
<i>Loans and receivables</i>		
Cash and cash equivalents	5,668	5,188
Debtors and other receivables	2,089	2,038
Investments - term deposits	28,000	27,000
<b>Total loans and receivables</b>	<b>35,757</b>	<b>34,226</b>
<i>Financial liabilities measured at amortised cost</i>		
Creditors and other payables	33,943	31,551
<b>Total financial liabilities measured at amortised cost</b>	<b>33,943</b>	<b>31,551</b>

## 19. Financial instrument risks

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

- Market risk – refer to note 7
- Cash flow interest rate risk – refer to note 7
- Sensitivity analysis – refer to note 7

### Credit risk

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

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

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

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

### Liquidity risk

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2018/19 Crown funding in equal installments on the first working day of each quarter from July 2018 to June 2019. In addition, at 30 June 2018 we hold call and term deposits that will mature within the 2018/19 financial year totaling \$33.764m (2017: \$32.038m).

We have funding liabilities of \$33.756m at 30 June (2017:\$31.236m). We expect these to be paid by 30 June 2019. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

## 20. Capital management

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

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

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

## 21. Explanation of significant variances against budget

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

<i>Statement of comprehensive revenue and expense</i>	<b>Actual 2018 \$000</b>	Budget 2018 \$000	Difference \$000	Explanation of significant variances \$'000
Net (deficit)/surplus for the year	(934)	106	(1,040)	<i>Variance relates to:</i> <ul style="list-style-type: none"> <li>Additional funding expenditure of \$1,590 made available by opening equity being higher than budget and applied mainly to the factual funding stream</li> <li>This was offset by interest revenue being slightly above budget and a tight rein on administration costs, keeping these lower than budget</li> </ul>
<i>Statement of financial position</i>	<b>Actual 2018 \$000</b>	Budget 2018 \$000	Difference \$000	Explanation of significant variances \$'000

Total assets	36,039	35,620	419	<p><i>Variance relates to:</i></p> <ul style="list-style-type: none"> <li>• Cash and investment balances are \$1,332 lower than budget due to timing of drawdowns of funding commitments. Providers have required drawdowns earlier than anticipated in the budget, also bringing forward payment of GST on the above funding payments</li> <li>• Debtors and other receivables \$1,719 above budget due to high GST debtor at year end reflecting timing of funding payments, as noted above</li> </ul>
Total liabilities	33,951	34,617	(666)	Funding liabilities \$403 lower than budget due to timing differences as noted above
Equity	2,088	1,003	1,085	<p><i>Variance relates to:</i></p> <ul style="list-style-type: none"> <li>• Opening equity \$2,125 higher than budget due to timing differences in the previous year</li> <li>• Net (deficit)/surplus for the year \$(1,040) lower than budget for the reasons noted above</li> </ul>

<i>Statement of cash flows</i>	<b>Actual 2018 \$000</b>	Budget 2018 \$000	Difference \$000	Explanation of significant variances \$'000
Net cash flows from operating activities	1,537	137	1,400	Interest and other receipts were higher than budget due to careful management of bank deposits and timing of television revenue, whilst payments to suppliers and employees and funded activities were lower than budget, resulting in an overall positive variance
Net cash flows from investing activities	(1,057)	(137)	(920)	Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit
Net increase/(decrease) in cash and cash equivalents	5,668	30,000	(24,332)	Budget figure was based on a high cash balance on call and low deposits. Due to careful cash management, the majority of funds were on deposit at the year end

# Statement of Performance

for the year ended 30 June 2018

## Overview

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

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

**Figure 1:** Our Strategic framework against which we develop our activities.



<sup>1</sup> The non-departmental output expense, Public Broadcasting Services, sits within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage.

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

Figure 2: Funding strategy summary



### Our investment goals are to:

#### He Hua Kounga

Support quality content – NZ audiences enjoy well-made local content that matters

- Well-made funded content will reflect New Zealand in engaging and informative ways
  - Funded content will be seen to be different to similar local content made without public funding

#### He Hua Kanorau

Support diverse content – NZ audiences value local content made for a range of communities

- New Zealanders will appreciate local content made for audiences with diverse interests
  - Content creators will have a range of opportunities to make different types of local content

#### He Hua Kitea

Ensure discoverable content – NZ audiences can find and appreciate local content

- Funded content will be available and enjoyed by audiences on the platforms they use
  - Funded content will be online and free to watch or listen to at the beginning of its life and at regular points thereafter

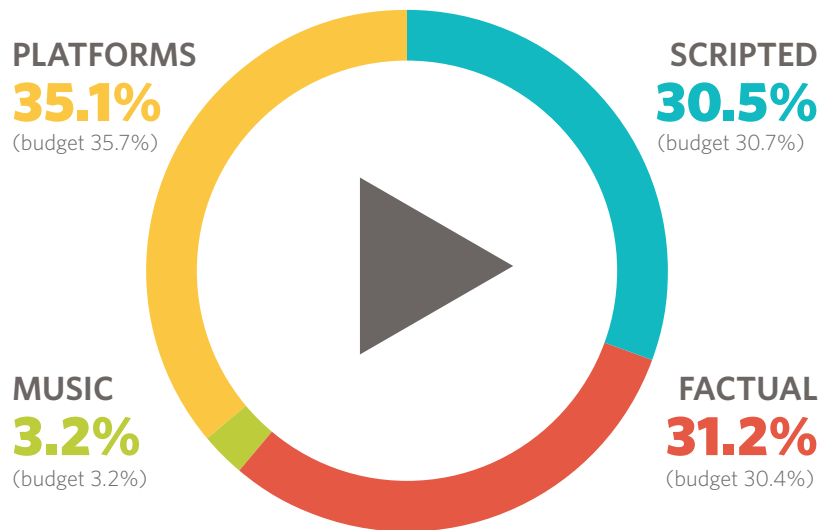


## Performance information

The statements in this section provide detailed results against targets, budgets and performance measures set out in our Statement of Performance Expectations for the year ending 30 June 2018. NZ On Air has one output, the New Zealand Media Fund, which comprises four funding streams. The NZMF commenced on 1 July 2017 and this is the first annual report under this strategy. Some performance measures are new or revised and do not have direct comparative information.

Some performance targets have not been met in the first year under the new strategy. Reasons are explained in footnotes. We continue to monitor performance against targets and consider our response where they have not been met.

**Figure 3: New Zealand Media Fund Summary**



PLATFORMS

The *Platforms* funding stream provides operating funding to specially targeted services to create and deliver audio/visual public media content of particular cultural or social value.<sup>2</sup>



SCRIPTED

The *Scripted* funding stream focuses on audio/visual drama, comedy, animation and other entertaining content requiring a planned creative approach.



FACTUAL

The *Factual* funding stream focuses on audio/visual documentary and factual projects made for diverse audiences.



MUSIC

The *Music* funding stream delivers music to radio and streaming services, and provides break through opportunities to selected artists. We actively promote New Zealand music to increase its discovery in a crowded market.

<sup>2</sup> Platforms includes \$35.356m funding for RNZ. This amount is set by Ministers and funding administered by NZ On Air. RNZ's detailed end of year performance reporting is presented in the RNZ annual report for the year ended 30 June 2018. We include one significant RNZ measure in the table on page 55.

## Summary of revenue and expenditure

**Table 1:** Revenue and expenditure

		2017/18 Actual \$000	2017/18 Budget \$000	2016/17 Actual \$000
<b>Revenue</b>				
Crown revenue		132,266	132,266	129,426
Other revenue		2,510	2,230	2,514
<b>Total revenue</b>		<b>134,776</b>	<b>134,496</b>	<b>131,940</b>
<b>Output expenses</b>				
	%			
New Zealand Media Fund investments	97.1	131,731	130,140	127,077
Industry development	0.3	399	400	409
<b>Total content funding</b>	<b>97.4</b>	<b>132,130</b>	<b>130,540</b>	<b>127,486</b>
Administration services	2.6	3,580	3,850	3,348
<b>Total output expenses</b>	<b>100</b>	<b>135,710</b>	<b>134,390</b>	<b>130,834</b>

## Measuring impact

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

**Table 2: Impact Measures**

	2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
<b>Quality Content - NZ audiences enjoy well-made local content that matters</b>				
New Zealanders believe NZ On Air supports local content important to New Zealanders	74%	75%	Revised measure	Revised measure
New Zealanders aware of our support for content like that content	68%	70%	Revised measure	Revised measure
New Zealanders agree that RNZ provides a valuable service to New Zealand <sup>3</sup>	57%	70%	Revised measure	Revised measure
Completed productions are accepted for broadcast or uploading	100%	99%	99%	99%
<b>Diverse Content - NZ audiences value local content made for a range of communities</b>				
NZ audiences appreciate the diversity of content funded by NZ On Air	73%	75%	New measure	New measure
Content in more than 40 languages (including 9 Pacific) is funded	Achieved (51 languages)	Achieve	New measure	New measure
Pacific people agree NiuFM and 531pi broadcast culturally relevant content	89%	75%	Biennial measure	Biennial measure

<sup>3</sup> 57% agree, 4% disagree and the remaining people were neutral or didn't know. This measure was revised as RNZ changed its survey methodology after the target was set. Results for June 2017 and 2018 are consistent at 57%. The same survey also found that 75% of New Zealanders agree that it is important for New Zealand to have a public service broadcaster. Source: Colmar Brunton, RNZ Value Indices Report, August 2018. The survey was fully nationwide with a sample of 2040 people aged 18 years and over.

**Table 2: Impact Measures continued**

	2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
<b>Discoverable content – NZ audiences can find and appreciate local content</b>				
NZ Music content on commercial radio meets the target set by the Minister of Arts, Culture and Heritage and the Radio Broadcasters Association <sup>4</sup>	13.94%	Target met	14.24%	14.6%
Percentage of NZ Music content on alternative radio	50.73%	At least 40%	45.79%	47.23%
Percentage of released singles from New Music Projects achieving at least 250,000 <sup>5</sup> online plays within 12 months <sup>6</sup>	66.66%	50%	New measure	New measure
Percentage of released singles from New Music Singles achieving at least 50,000 online plays within 12 months	70.83%	50%	New measure	New measure
Percentage of released singles from New Music Projects achieving at least 750 NZ radio plays within 12 months <sup>7</sup>	33.33%	50%	New measure	New measure
Percentage of released singles from New Music Singles achieving at least 250 NZ radio plays within 12 months <sup>7</sup>	38.88%	50%	New measure	New measure
Over 50% of first run <sup>8</sup> funded prime time (6 pm to 10.30 pm) content for TV achieves average audiences of 100,000 or higher (excludes ondemand audiences)	58%	More than 50%	New measure	New measure
50% of funded digital content will achieve more than 50,000 views in its first 6 months on line <sup>9</sup>	53%	More than 50%	New measure	New measure

4 A new target is being discussed between the Radio Broadcasters Association and the Government. The target in place for 2017-18 remained unchanged at 20%. The full year result is an average across all four quarters. However there has been an improving trend since 1 January 2018 with the last two quarters showing results of 13.94% and 16.96%. The increasing trend has continued into July and we continue to track this closely.

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

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

7 Achieving this target depends on radio stations playlisting songs which go on to reach high rotate. We work to influence this but do not have direct control.

8 Programmes not previously shown on television.

9 This measures funded digital content which completes its first 6 months online in the year under review. Data for online views is currently provided by each platform. Work is progressing in NZ and internationally to establish a consistent approach to measuring online views.

## Measuring activity

Table 3 sets out performance against our investment goals and primary operating strategy: *Consistently apply nine investment principles*. Measures are all subject to our receiving sufficient quality applications.

**Table 3: Funding measures**

	2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
<b>What we will do</b>				
Our Investment Principles are followed for all funding decisions (cultural value, content balance, risk, competition, value for money, no duplication, leverage, partner capability, fairness)	100%	100%	100%	100%
A majority of the NZ Media Fund is invested in contestable content to maximise flexibility	64%	At least 50%	New measure	New measure
Funding for targeted audiences including s36(1)(c) <sup>10</sup> of the Broadcasting Act 1989 is at least 20% of total funding (excluding diverse content provided by RNZ)	34%	At least 20%	New measure	New measure
Funding for diverse content is at least 50% of total Scripted and Factual funding <sup>11</sup>	38%	At least 50%	New measure	New measure
Investments in Platforms (excluding RNZ) are reviewed on a rolling cycle over 5 years to ensure audiences are being well served (more frequently if required)	1 review completed <sup>12</sup>	1 review completed	New measure	New measure
Number of mainstream music applications funded <sup>13,14</sup>	127	At least 130	At least 120	133
Number of niche music applications funded <sup>13,14</sup>	110	At least 90	At least 80	95
The number of average weekly hours of captioning and audio description broadcast will be at least:				
▪ Captioning	322	300	New measure	New measure
▪ Audio description	53	40	New measure	New measure

<sup>10</sup> Includes children, youth, persons with disabilities and minorities in the community.

<sup>11</sup> The high cost of mainstream drama has skewed the results. While the target for *dollars* spent was not met, 80% of *funded hours* across Scripted and Factual is diverse content

<sup>12</sup> NZ On Air commissioned the Sakalia report into the National Pacific Radio Trust during the year. NPRT are working on their response to the report's findings.

<sup>13</sup> Music applications are a video, or a recorded song plus a video, or a music project.

<sup>14</sup> The target and results are based on the total number of singles funded. Some applications, particularly projects, are for more than one single.

**Table 3: Funding measures continued**

	2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio)	1,497	At least 1,120	New measure	New measure
The number of hours funded for programmes promoting NZ Music <sup>15</sup>	2,322	At least 2,500 hours	New measure	New measure
Number of agreements for streaming NZ music with significant platforms <sup>16</sup>	1 agreement	At least 2	New measure	New measure
New online site for children's content (HEIHEI) has more than half local content included at launch	78%	More than half	New measure	New measure

Table 4 sets out core operating measures

**Table 4: Operating measures**

	2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
<b>How we will do it (operating goals)</b>				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
% of complete applications received by deadline determined at the next funding round	99.7%	99%	100%	100%
% of funding decisions notified to applicants within 5 working days of decision	100%	99%	100%	100%
% of funding contracts correctly issued within 15 working days once conditions precedent are met	97%	99%	100%	100%
% of funding payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	100%	99%	100%	100%
Administration costs are a low % of total revenue	2.7%	<3%	2.5%	2.6%

15 Subsequent to setting the target, some student and alternative radio stations made changes to their suite of music features in 2017/18 resulting in some shorter-form content which reduced the overall cumulative hours.

16 We continue to work closely with streaming services to promote NZ music placement and profile. Most streaming services do not enter written agreements around this activity, however we ran in-market masterclasses to support local artists in improving their cut-through onto platforms such as Spotify and YouTube this year, with more in the pipeline for 2018/19.



### 3.3 Annual organisational health and capability indicators

We are a small entity of 20 staff. We rely on our staff being skilled, multi-functional and adaptable. We value fairness, equity and diversity, have formal good employer and personnel policies, and a commitment

to equal employment opportunities. We measure ourselves against the key elements of the Human Rights Commission's Good Employer framework.

The following tables provide human resource reporting.

**Table 5: Staff profile – 100% response rate**

	2017/18	2017/18 %	2016/17
<b>Gender</b>			
Female	15	75%	13
Male	5	25%	5
<b>Ethnicity – our staff identify as:<sup>*</sup></b>			
Māori	1	5%	2
Pacific Island	1	5%	1
Asian	3	15%	3
Pakeha	16	80%	12
Other	0	0	1
<b>Age profile</b>	Under 40 yrs 55%; over 40 yrs 45%		
<b>Disability profile</b>	1 staff member reports a disability		
<b>Pay Gap Information</b>	Remuneration is based on ability and role size without any bias, including gender or ethnicity. An external strategic pay review was completed in 2017. This showed no anomalies between pay to different genders or ethnicities. Using average <sup>17</sup> pay information, the gender pay gap between male and female pay is 7% (2017: -0.22%). This fluctuation shows how small changes in staffing can impact statistics for a small organisation. Following staff changes after 30 June, the pay gap at 31 October 2018 is -5% (female average higher than male). Ethnic pay gaps are not publicly reported as small numbers create privacy issues.		

<sup>\*</sup> Totals more than 20/100% as some staff identify with more than one ethnicity

<sup>17</sup> Using either aggregated or median data results in a misleading calculation due to our size and profile. The average calculation provides the most accurate reflection of pay parity in NZ On Air.

**Table 6:** Health and capability performance measures

		2017/18 Actual	2017/18 Target	2016/17 Actual	2015/16 Actual
Focus recruitment, training and remuneration policies on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time staff turnover is low	2	<3	2	3
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	Next planned for 2018/19	Some positions assessed	66.7% of positions assessed. Some remuneration adjustments made as a result	Not commenced
Ensure staff are committed to the agency and its work	Staff engagement surveys conducted at least bi-annually; we aim to be in the top quartile of the cultural sector	Survey conducted in July 2017. Next due in 2019	Achieve	Survey conducted in July 2017	Survey conducted May 2015
Ensure our office environment and equipment are safe and well maintained	Reported safety hazards attended to promptly, significant hazards attended to immediately	Achieved	Achieve	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved. No instances	Achieve	Achieved. No instances	Achieved. No instances.
	Each new employee has an ergonomically suitable workspace within one month of beginning work	100%	100%	100%	100%
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%
	A workforce diversity summary is included in the Annual Report	Achieved	To Achieve	Achieved	Achieved

## Leadership, accountability and culture

This is the first year of NZ On Air's new NZ Media Fund (NZMF). We had a session for all staff during the year to review how effectively NZ On Air is working under the new strategy and identify improvements in how we work. We operate an open door policy, and have worked across the organisation to identify improvements to systems and processes, encouraging staff to take a lead in their areas of expertise as we bed in new approaches for the NZMF. We encourage a positive and inclusive culture, based on shared values and providing open opportunities for everyone to contribute.

## Recruitment, selection and induction

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

## Employee development, promotion and exit

We have a formal process for assessing performance, involving self-assessments, face to face meetings and feedback, and development plans. Although our size limits promotion options, it also means all staff need to be multi-functional and adaptable, providing opportunities to develop. We actively encourage staff to widen their skills. During the year, five staff members were involved in the Treasury-led finance professionals forum and development programme. Other areas of training focus on the public media sector and related forums or specific competency needs, as required.

## Flexibility and work design

NZ On Air provides a flexible work environment where we support employees to balance their work and life. All requests for changes in working hours are considered, taking into account the job size and impact on other positions. During the year, three staff members were working part-time. Flexible start and end times are available to all staff. Staff are actively involved in planning the office layout, which is largely open-plan with quiet spaces available.

All staff have a professional assessment of their workspace when they start, after three years, or when there are substantial changes to their workspace.

## Remuneration, recognition and conditions

Remuneration is equitable and gender-neutral. This is regularly tested through external job-sizing exercises, the next one being scheduled for 2019. We remedy any anomalies found through our annual performance management and remuneration review process. Recognition of performance is both formal and informal, taking into account overall business performance, affordability, and equity.

## Harassment and bullying prevention

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

## Safe and healthy environment

NZ On Air takes its responsibility to provide a healthy and safe workplace seriously, supported by monthly meetings of the Health and Safety Team to review risks and actions. We have annual training on health and safety roles and responsibilities. All staff are offered first aid training, with 65% holding current certificates. An annual Shake-Out event was held in October 2017 to test emergency procedures. Both the Auckland and Wellington offices are equipped with earthquake supplies and equipment as well as comprehensive first aid supplies and an AED. All staff have 'grab and go' earthquake and disaster-preparedness kits. Support is available to staff and their immediate families through the Employee Assistance Programme; regular reminders are given about the availability of this service. Staff are also offered free annual flu vaccinations.



# 03

Funding details for  
the year 2017/18

## New Zealand Media Fund

### Scripted and Factual Statistics

Total Scripted and Factual	Number of applications	%	Funding Requested \$	Funding Approved \$	% of requested funding approved
Approved	187	48%	87,938,595	81,572,204	93%
Cancelled	1	0%	214,586		
Declined	195	50%	65,251,602		
Deferred	2	1%	1,574,149		
Withdrawn	3	1%	624,806		
	388	100%	155,603,738	81,572,204	

Content funding (over \$1m) – Percentages by primary platform provider and producers

	2018*	2017*	2016*	2015*	2014*	2013*	2012*	2011*	2010*	2009	2008	2007
	%	%	%	%	%	%	%	%	%	%	%	%
<b>By primary platform provider*</b>												
TVNZ	50	59	57	67	72	58	64	58	55	58	65	60
THREE	21	24	26	20	13	32	29	36	39	32	29	33
Prime	9	9	11	10	11	7	3	3	2	2	1	2
Other	9	2	2	-	-	-	-	-	-	-	-	-
HEIHEI	7	-	-	-	-	-	-	-	-	-	-	-
Māori TV	4	6	4	3	4	3	4	3	4	7	4	4
Choice TV	1	-	-	-	-	-	-	-	-	-	-	-
Regional channels±	-	-	-	-	-	-	-	-	-	1	1	1
	**100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

\* Various provider stats encompass multiple channels/platforms

± Regional channels funded from Community Broadcasting from 2010

Content includes Scripted and Factual

'Other' comprises 24 different platforms

\*\* Does not add up to 100 due to rounding

<b>By producer</b>												
Independents*	92.6	89.8	89.6	90.2	88.8	85.4	87.7	86.8	85.4	85.8	89	87
MediaWorks TV	5	5.5	5.5	6.6	4.3	6.2	2.7	5.4	2	0.1	0.2	0.2
TVNZ	2	4.6	4.8	3	6.3	7.7	9.6	7.6	11.9	13.8	10.8	12.7
Radio New Zealand	0.3											
Māori TV	0.1	0.1	0.1	0.2	0.6	0.7	-	0.2	0.7	0.3	-	0.1
Prime	-	-	-	-	-	-	-	-	-	-	-	-
	100	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

\* Independents comprises 94 different producers



### Top 20 NZ On Air funded TV programmes

#	Title	Genre	Channel	(r) AUD	AUD %
1	<i>Hyundai Country Calendar</i>	Factual	TVNZ 1*	618,800	14.1%
2	<i>Coast New Zealand 3</i>	Factual	TVNZ 1*	466,500	10.6%
3	<i>Sunday Special: The Secret Lives Of Fussy Eaters</i>	Factual	TVNZ 1*	453,100	10.3%
4	<i>Islands Of The Gulf</i>	Factual	TVNZ 1*	369,000	8.4%
5	<i>Lost &amp; Found 3</i>	Factual	Three*	364,400	8.3%
6	<i>Sunday Special: Wait For Me Hollywood</i>	Factual	TVNZ 1*	360,700	8.2%
7	<i>Face The Classroom</i>	Factual	TVNZ 1*	339,600	7.7%
8	<i>The DNA Detectives 2</i>	Factual	TVNZ 1*	338,300	7.7%
9	<i>Hunt For The Wilderpeople</i>	Scripted	TVNZ 2*	329,200	7.5%
10	<i>Resolve</i>	Scripted	TVNZ 1*	306,900	7.0%
11	<i>I AM</i>	Factual	TVNZ 1*	278,500	6.3%
12	<i>Grand Designs New Zealand 4</i>	Factual	Three*	275,800	6.3%
13	<i>Design Junkies</i>	Factual	TVNZ 1*	265,900	6.1%
14	<i>Topp Country 3</i>	Factual	TVNZ 1*	262,400	6.0%
15	<i>Karena &amp; Kasey's Kitchen Diplomacy 2</i>	Factual	TVNZ 1*	251,600	5.7%
16	<i>Who Owns New Zealand Now</i>	Factual	Three*	247,500	5.6%
17	<i>7 Days</i>	Scripted	Three*	245,700	5.6%
18	<i>Westside 4</i>	Scripted	Three*	235,200	5.4%
19	<i>Catching The Black Widow</i>	Scripted	TVNZ 1*	230,100	5.2%
20	<i>The Big Ward 2</i>	Factual	TVNZ 2*	223,100	5.1%

These ratings include the average audiences (all viewers aged 5+) of first-run episodes, including time-shifted viewing, that screened between 1 July 2017 and 30 June 2018. Selected channel(s): TVNZ 1\*; TVNZ 2\*; Three\*; PRIME\*; Māori TV; The Edge TV; Choice TV; TVNZ DUKE;

### Top 15 NZ On Air funded programmes On Demand

Title	Platform	Average Streams per Episode
<i>Stan</i>	ThreeNow	129,212
<i>Resolve</i>	TVNZ OnDemand	74,828
<i>Anika Moa Unleashed</i>	TVNZ OnDemand	32,148
<i>Catching The Black Widow</i>	TVNZ OnDemand	31,741
<i>Gloriavale</i>	TVNZ OnDemand	28,222
<i>Baby Mama's Club</i>	TVNZ OnDemand	26,086
<i>Why Does Love</i>	TVNZ OnDemand	19,194
<i>Westside 4</i>	ThreeNow	15,953
<i>Belief - The Possession Of Janet Moses</i>	TVNZ OnDemand	15,251
<i>Doubt - The Scott Watson Case</i>	TVNZ OnDemand	14,952
<i>Grand Designs 4</i>	ThreeNow	14,455
<i>Nancy Wake: The White Mouse</i>	TVNZ OnDemand	13,274
<i>Filthy Rich</i>	TVNZ OnDemand	12,405
<i>Lost &amp; Found 3</i>	ThreeNow	11,890
<i>Why Are We Fat?</i>	Prime Catch Up	11,805

### Accessibility – Funded TV captions and audio description

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

\* AD launched in 2011

Average hours per week, including repeat broadcasts

^ Service transitioned from TVNZ Access Services to Able in Nov 2013.

\*\* Able advise the reason the weekly captioned hours produced declined in 2016/17 is they had a lower surplus carried forward from the previous year so they had less funds available to invest in caption file purchases.

## Factual

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Children	<i>199 Little Heroes</i>	HEIHEI	Pukeko Pictures Limited Partnership	20	45,000
	<i>A Paper World</i>	HEIHEI	Kiwa Digital	(app) 0	146,011
	<i>Fanimals</i>	TVNZ 2	Whitebait Productions	7,750	2,600,000
	<i>George and Me</i>	HEIHEI	Attitude Pictures	20	155,655
	<i>Hide &amp; Seek with Kiri &amp; Lou</i>	HEIHEI	Filmwork	(app) 0	209,425
	<i>Nanogirl and the Imaginats</i>	HEIHEI	Luke Nola & Friends	147	498,785
	<i>Riddle + Squizz</i>	HEIHEI	Ready Steady Studio	80	240,857
	<i>Tamariki Take Over</i>	HEIHEI	Blackout Media	135	99,000
	<i>What Now 2018</i>	TVNZ 2	Whitebait Productions	5,687	3,289,000
	<i>Wild Eyes</i>	HEIHEI	Wild Lab	40	173,847
	<i>ZooMoo</i>	HEIHEI	NHNZ	3,491	355,398
	<b>Total</b>			<b>17,370</b>	<b>7,812,978</b>
Current Affairs	<i>D-Brief</i>	The Wireless	Very Nice Productions	30	28,500
	<i>Frame</i>	The Spinoff	Wrestler	42	150,000
	<i>Newshub Nation 2018</i>	THREE	MediaWorks TV	3,296	916,672
	<i>Paakiwaha 2017</i>	Radio Waatea 603AM	UMA Broadcasting	2,880	40,000
	<i>Paakiwaha 2018</i>	Radio Waatea 603AM	UMA Broadcasting	5,760	75,000
	<i>Q + A 2018</i>	TVNZ 1	TVNZ	2,360	846,000
	<i>Tagata Pasifika 2018</i>	TVNZ 1	Sunpix	1,499	1,600,000
	<i>The Hui 2018</i>	THREE	Great Southern Television	1,120	544,000
	<b>Total</b>			<b>16,987</b>	<b>4,200,172</b>

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Development	<i>Aotearoa Aces</i>		Concertina Productions	0	6,000
	<i>My New Zealand War</i>	Māori Television	Tumanako Productions	0	15,000
	<i>The History Project</i>	TVNZ 1	Augusto	0	18,000
	<i>Wahine</i>		Pacific Screen	0	25,000
	<b>Total</b>			<b>0</b>	<b>64,000</b>
Documentary	<i>Arranged 2</i>	THREE	Notable Pictures	352	178,480
	<i>A Reason To Rhyme</i>	Māori Television	Three Feathers Productions	64	194,392
	<i>Anika Moa Unleashed</i>	TVNZ OnDemand	Rogue Productions	168	329,785
	<i>Aren't Can't Don't</i>	Hex Work t/a The Spinoff	Storybox	20	99,997
	<i>Attitude 2018</i>	TVNZ 1	Attitude Pictures	1,030	1,773,800
	<i>Both Worlds 7</i>	THREE	Notable Pictures	195	367,521
	<i>Brain Boxes</i>	TVNZ 1	Screentime New Zealand	88	259,836
	<i>Class Act</i>	TVNZ 1	Pango Productions Limited	176	716,037
	<i>Coast New Zealand 3</i>	TVNZ 1	Great Southern Television	264	1,808,685
	<i>Conversations</i>	Mana Trust/ e-Tangata	Tawera Productions	72	139,640
	<i>Country Calendar 2018</i>	TVNZ 1	TVNZ	855	538,384
	<i>Dancing On Icebergs</i>	Choice TV	Top Shelf Productions	72	138,268
	<i>Daughters Of The Migration</i>	The Coconet TV	Tikilounge Productions	60	98,953
	<i>Demolition NZ</i>	Prime	Broadcast Media	215	369,540
	<i>Dreaming</i>	THREE	Notable Pictures	44	204,586
	<i>Emma</i>	Fairfax - Stuff	Stuff	72	189,562
	<i>Face The Classroom</i>	TVNZ 1	Screentime New Zealand	88	211,670
<i>Grand Designs NZ 4</i>	THREE	Imagination Television	396	900,000	

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>Great South Stories</i>	Newsroom NZ	Hinge Productions	48	87,444
	<i>Great War Stories - Recompile</i>	THREE	A C Productions	52	3,000
	<i>Great War Stories 2018</i>	THREE	A C Productions	21	109,500
	<i>Heritage Rescue 3</i>	Choice TV	Top Shelf Productions	360	835,191
	<i>House Of Champions</i>	THREE	Bella Pacific Media	44	178,054
	<i>How Not To Get Cancer</i>	TVNZ 1	Brightside Media	176	692,355
	<i>I Am...</i>	TVNZ 1	ScreenTime New Zealand	264	749,949
	<i>In Foreign Fields</i>	Māori Television	Ponsonby Productions	52	197,634
	<i>In Zone</i>	TVNZ OnDemand	In Zone Productions	90	135,000
	<i>Intake</i>	Māori Television	Diva Productions	182	310,475
	<i>International Artist: Alien Weaponry</i>	RNZ	The Downlowconcept	50	133,299
	<i>Kaikoura: A Big Year</i>	TVNZ 1	DC Media	44	48,972
	<i>Kiwi Women Who Changed The World</i>	NZ Herald	NZME. Publishing	36	115,168
	<i>Life After Footy, Legends Of The Pacific</i>	Prime	Tikilounge Productions	44	163,642
	<i>Living With Tourettes</i>	Prime	2B Media	264	529,000
	<i>Loading Docs: Impact</i>	Loadingdocs.net	Notable Pictures	27	161,472
	<i>Lost &amp; Found 4</i>	THREE	Warner Bros. NZ	528	1,032,122
	<i>Marks Of Mana</i>	The Coconet TV	Tikilounge Productions	45	119,834
	<i>Millennium Teens</i>	TVNZ 1	Greenstone TV	44	174,781
	<i>Minimum</i>	The Wireless	Notable Pictures	40	158,472
	<i>Mistress Mercy</i>	TVNZ 1	The Gibson Group	88	1,109,750
	<i>National Anthems</i>	Prime	Notable Pictures	245	1,304,608
	<i>NZ Wars: The Stories of Ruapekapeka</i>	RNZ	Great Southern Television	30	468,000
	<i>Ocean Predators</i>	Prime	Film New Zealand	132	767,030

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>Renee's Brain</i>	Prime	2B Media	44	110,000
	<i>Secret Life Of Girls</i>	TVNZ 1	ScreenTime New Zealand	88	269,717
	<i>Sharing The Love</i>	Watch Me	Cabrikaan Productions	20	66,882
	<i>Smokefree Rockquest &amp; Smokefree Tangata Beats 2018</i>	Watch Me	Rockquest Promotions	207	50,000
	<i>Stan</i>	THREE	Ruckus Media	72	200,000
	<i>That's A Bit Racist</i>	TVNZ 1	Jam TV	88	388,331
	<i>The Barber</i>	Māori Television On Demand	Black Iris	64	113,979
	<i>The Battle Of Le Quesnoy</i>	NZ Herald	Homegrown Television	34	113,156
	<i>The Curse Of The Chills (additional)</i>	Prime	Kaleidoscope World	90	35,000
	<i>The Forgotten Wahine</i>	Māori Television	Villainesse	52	250,558
	<i>The Kiwi, The Knight And The Qashqai</i>	Choice TV	Top Shelf Productions	44	95,426
	<i>The Negotiators</i>	Māori Television	Tawera Productions	182	328,366
	<i>The Parris Project: World Tour</i>	The Coconet TV	Taktix Films	108	100,760
	<i>The Road To Rhythm</i>	NZ Herald	NZME. Publishing	40	146,847
	<i>The Silence Project</i>	NZ Herald	Augusto	43	246,993
	<i>The Wireless: Fresh Voices 2017-18</i>	The Wireless	RNZ	193	200,000
	<i>What Next? 2</i>	TVNZ 1	Ruckus Media	296	727,093
	<i>Zealandia</i>	Vice New Zealand	White Paper Industries	60	74,675
	<i>Zealandia: The Suffrage Series</i>	Vice Media	Vice New Zealand	60	142,225
	<b>Total</b>			<b>8,922</b>	<b>21,763,896</b>

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Event	<i>Attitude Awards 2017</i>	TVNZ 1	Attitude Pictures	107	156,860
	<i>Anzac Dawn Service 2018</i>	Māori Television	Māori Television	95	77,442
	<i>Anzac Day 2018</i>	TVNZ 1	Screentime New Zealand	55	97,819
	<i>Comedy Gala 2018</i>	THREE	MediaWorks TV	88	112,690
	<i>Slick As Ice - Pyeongchang 2018 Winter Paralympics</i>	Duke	TVNZ	4,229	193,831
	<i>What Women Want?</i>	Fairfax - Stuff	Diva Productions	180	208,326
	<b>Total</b>			<b>4,754</b>	<b>846,968</b>
Information	<i>Christmas 2017</i>	NewstalkZB	Christian Broadcasting Association	1,493	29,995
	<i>Easter 2018</i>	NewstalkZB	Christian Broadcasting Association	1,143	27,077
	<i>Fresh 2018</i>	TVNZ 2	Tikilounge Productions	823	1,734,630
	<i>Game Of Bros 3</i>	Māori Television	Tikilounge Productions	182	348,392
	<i>Generation What? - 21 Video Portraits</i>	TVNZ OnDemand	Greenstone TV	168	157,492
	<i>Give Kate A Voice</i>	Noted.co.nz	Vanishing Point Studio	30	229,931
	<i>Go South</i>	Prime	Greenstone TV	900	263,749
	<i>Namaste New Zealand</i>	APNA Television	Top Shelf Productions	208	238,268
	<i>Real Life With John Cowan 2017</i>	NewstalkZB	Christian Broadcasting Association	720	18,737
	<i>Real Life With John Cowan 2018</i>	NewstalkZB	Christian Broadcasting Association	1,056	34,946
	<i>Rural Delivery 2018</i>	TVNZ 1	Showdown Productions	345	299,901
	<i>Sealed Section 2018</i>	ZM	NZME. Radio	1,000	49,000
	<i>The Coconet TV 2018</i>	TheCoconet.TV	Tikilounge Productions	175	250,000
	<i>The Great New Zealand Dance Masala</i>	THREE	Top Shelf Productions	192	507,684
	<i>The Male Gayz</i>	TVNZ OnDemand	SpecPro Media t/a Little Empire Podcast Network	150	59,125
	<i>The Nutters Club 2017</i>	Newstalk ZB	The Key To Life Charitable Trust	1,615	25,534
<i>The Nutters Club 2018</i>	NewstalkZB	The Key To Life Charitable Trust	4,410	73,480	



Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>The Price of Sex</i>	TVNZ OnDemand	Greenstone TV	176	190,000
	<i>The Real Sex Talk</i>	The Wireless	Villainesse	108	164,554
	<i>The Spinoff TV</i>	THREE	Great Southern Television	468	698,947
	<b>Total</b>			<b>15,362</b>	<b>5,401,442</b>
Regional Media	<i>CTV 2017/18</i>	Star Media	The Christchurch Star Company	1,680	261,000
	<i>Haukāinga 2017/18</i>	Te Hiku Television	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	540	180,000
	<i>Local Focus 2017/18</i>	NZME Publishing	Very Nice Productions	960	400,000
	<i>The South Today 2017/18</i>	Allied Press	Allied Press	1,200	397,000
	<b>Total</b>			<b>4,380</b>	<b>1,238,000</b>
<b>Total</b>				<b>67,775</b>	<b>41,327,456</b>

## Scripted

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>Custard's World</i>	HEIHEI	Whoa Productions	170	750,033
	<i>Darwin And Newts 2</i>	TVNZ 2	Darwin & Newts	680	1,523,177
	<i>Gamefroot</i>	HEIHEI	Gamelab Limited t/a Gamefroot	n/a	129,240
	<i>HEI Listen!</i>	HEIHEI	Prue Langbein Audio	400	123,633
	<i>Jandal Burn</i>	HEIHEI	Mukpuddy	55	308,900
	<i>Kai Five</i>	HEIHEI	Pickled Possum Productions	205	406,810
	Less: Health Promotion Agency contribution	HEIHEI	Health Promotion Agency	-	-150,000
	<i>Legendary</i>	HEIHEI	Tikilounge Productions	40	175,640
	<i>Maia The Brave 2</i>	HEIHEI	Pickled Possum Productions	200	482,028
	<i>Norbert And Mylo's Knock Knock</i>	HEIHEI	Loud Mouth Productions	13	45,500
	<i>NZ Educational Games Suite</i>	HEIHEI	InGame	n/a	25,000
	<i>Suzy &amp; Friends 2017</i>	Various Stations	Treehut	1,860	80,545
	<i>Suzy &amp; Friends 2018</i>	Various Stations	Treehut	2,412	136,000
	<i>Tales From Cardboard City</i>	HEIHEI	Vinewood t/a Foundation Animation	30	188,200
	<i>That's The Story 2018</i>	Radio Rhema	Loud Mouth Productions	10,773	88,400
	<i>The Barefoot Bandits - Water Bomb Battle</i>	HEIHEI	Mukpuddy Animation	n/a	153,700
	<i>The Cul De Sac 3</i>	TVNZ 2	Greenstone TV	135	1,220,591
	<i>The Drawing Show</i>	HEIHEI	Mukpuddy	59	260,000
	<i>The Green Fairy</i>	HEIHEI	Conical t/a Conical Interactive Studios	60	199,999
	<i>The Vloggingtons</i>	HEIHEI	Yoozoo	38	209,960
	<b>Total</b>			<b>17,128</b>	<b>6,357,356</b>

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Comedy	<i>7 Days 2018</i>	THREE	MediaWorks TV	1,280	1,056,000
	<i>Aroha Bridge 3</i>	Māori Television	Piki Films	144	534,900
	<i>Darryl: A Coast To Coast Story</i>	TVNZ OnDemand	Brown Sugar Apple Grunt Productions	90	472,500
	<i>Jono And Ben 2018</i>	THREE	MediaWorks TV	1,144	1,717,042
	<i>Only In Aotearoa 2</i>	Māori Television	Kura Productions	176	400,000
	<i>The Funny Girls NZ Suffragette Special</i>	THREE	MediaWorks TV	44	268,678
	<i>The Watercooler 2</i>	Watch Me	Breakdown Productions	36	120,000
	<i>Wellington Paranormal (additional)</i>	TVNZ 2	New Zealand Documentary Board	132	40,000
	<b>Total</b>			<b>3,046</b>	<b>4,609,120</b>
Development	<i>Asylum</i>		Thick As Thieves	0	24,000
	<i>At My Most Beautiful</i>	Watch Me	NZME. Publishing	0	8,916
	<i>Auckland Love 4</i>	TVNZ OnDemand	We Three Productions	0	5,000
	<i>Baby Mama's Club 2</i>	TVNZ OnDemand	Culture Factory	0	5,000
	<i>Comedy Pilot Week - A Three Event</i>	THREE	MediaWorks TV	0	25,000
	<i>Fresh Eggs (advanced)</i>	TVNZ 2	Warner Bros. NZ	0	10,000
	<i>Home Soil (additional)</i>	TVNZ 1	Jawbone Pictures	0	20,000
	<i>Home Soil (advanced)</i>	TVNZ 1	Jawbone Pictures	0	12,500
	<i>Home Sweet Home D. (advanced)</i>	TVNZ 2	South Pacific Pictures	0	8,368
	<i>Housie Wives</i>	The Coconet TV	Tikilounge Productions	0	13,805
	<i>Jonah (additional)</i>	THREE	Great Southern Television	0	15,000
	<i>Mangu Town</i>		Adrenalin	0	25,000
	<i>Mudguts</i>	TVNZ 1	ScreenTime New Zealand	0	15,000

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
	<i>My Four Mums (additional)</i>	TVNZ 2	Greenstone TV	0	20,000
	<i>My Four Mums (advanced)</i>	TVNZ 2	Greenstone TV	0	12,500
	<i>My Four Mums</i>	TVNZ 2	Greenstone TV	0	10,000
	<i>Naki Blues</i>	TVNZ OnDemand	Brown Sugar Apple Grunt Productions	0	10,000
	<i>Ngaio Marsh's Inspector Alleyn Mysteries</i>	Prime	Libertine Pictures	0	12,500
	<i>One Lane Bridge (additional)</i>	TVNZ 1	Great Southern Television	0	10,000
	<i>Rapunga</i>	Māori Television	Cinco Cine Film Productions	0	11,500
	<i>Tall Stories With Anika Moa</i>	HEIHEI	Rogue Productions	0	19,050
	<i>Terror Raid</i>	TVNZ 1	Great Southern Television	0	15,000
	<i>The Accidental Mystic</i>		Firehorse Films	0	25,000
	<i>The Basement</i>	TVNZ OnDemand	Great Southern Television	0	6,000
	<i>The Cul De Sac 3</i>	TVNZ 2	Greenstone TV	0	10,000
	<i>The Feijoa Club</i>	HEIHEI	Brown Sugar Apple Grunt Productions	0	25,000
	<i>The Fleabite Show</i>		Granite Jack	0	19,600
	<i>The Last Bastion</i>	Māori Television	Cinco Cine Film Productions	0	7,500
	<i>The Mirror</i>	TVNZ 2	Filthy Productions	0	10,000
	<i>The New Adventures of Maui</i>	TVNZ 2	Awa Films	0	7,500
	<i>The Panthers (additional)</i>	TVNZ 1	Four Knight's Film	0	16,250
	<i>The WardeNZ</i>	Māori Television	Pango Productions	0	20,000
	<i>The Zingoshi Chronicles</i>		Zingoshi TV	0	16,000
	<i>Third Term</i>	TVNZ OnDemand	Michael Beran Productions	0	12,573
	<i>Zippy's Tales</i>		Titan Ideas	0	25,000
	<b>Total</b>			<b>0</b>	<b>508,562</b>

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Drama	<i>A War Story</i>	TVNZ 1	War Stories	84	2,690,000
	<i>AFK: This World And The Next</i>	TVNZ OnDemand	Epically Casual	100	276,420
	<i>Alibi</i>	TVNZ OnDemand	PLUS6FOUR Entertainment	72	143,460
	<i>At My Most Beautiful</i>	Watch Me	NZME. Publishing	60	295,523
	<i>Daffodils</i>	TVNZ 1	Raglan Films	100	200,000
	<i>Fresh Eggs</i>	TVNZ 2	Warner Bros. NZ	264	4,445,829
	<i>In Dark Places</i>	TVNZ 1	South Pacific Pictures	90	2,944,175
	<i>New Blood 2</i>	TVNZ OnDemand	TVNZ	25	50,000
	<i>The Bad Seed</i>	TVNZ 1	South Pacific Pictures	220	5,536,890
	<i>The Brokenwood Mysteries 5</i>	Prime	South Pacific Pictures	360	3,636,000
	<i>The Outlook For Someday 2017-18</i>	Fairfax - Stuff	Connected Media Trust	128	186,000
	<i>Tragicomic (additional)</i>	YouTube	Tomorrow Rain	60	25,000
	<i>Vai</i>		Lavutul Films	86	199,000
<i>Westside 4</i>	THREE	South Pacific Pictures	440	7,710,000	
	<b>Total</b>			<b>2,089</b>	<b>28,338,297</b>
<b>Total</b>				<b>22,263</b>	<b>39,813,335</b>
SkipAhead	<i>Housie Wives</i>	YouTube	Tikilounge Productions	40	98,800
	<i>Rainbow Animation</i>	YouTube	Rainbow Learning	28	89,000
	<i>Bus Life NZ - Lives Changed Post Quake</i>	YouTube	Barefoot NZ	36	103,800
	Less: Google/YouTube Contribution				-145,800
<b>Total</b>				<b>104</b>	<b>145,800</b>
<b>Total*</b>				<b>90,142</b>	<b>81,286,591</b>

\* Includes both Scripted and Factual projects

## Music

### Music Singles

Artist and Song
(70 Mainstream Audience Projects, 62 Niche Audience Projects)
9-5ERS - <i>Future</i>
9-5ERS - <i>Phone Booth</i>
A.C. Freazy - <i>Only One</i>
A.U.R.A - <i>G.I Wonder</i>
Abby Wolfe - <i>Breakdown</i>
Abby Wolfe - <i>Change My Mind</i>
Abigail - <i>Black Gold</i>
Alae - <i>Too Strung Up</i>
Alayna - <i>Bliss</i>
Alien Weaponry - <i>Holding My Breath</i>
Alien Weaponry - <i>Kai Tangata</i>
Alien Weaponry - <i>Whispers</i>
Andrew Papas - <i>Troublemaker</i>
Anthonie Tonnon - <i>Old Images</i>
Antonia - <i>Fired Up</i>
Arcee Rapper - <i>Got Your Back</i>
Arma Del Amor - <i>The Usurper</i>
Avantdale Bowling Club - <i>Years Gone By</i>
Bailey Wiley - <i>Penultimate</i>
Bakers Eddy - <i>If You See Kay</i>

Artist and Song
Balu Brigada - <i>Overlap</i>
Bespin - <i>Microbes</i>
Borrowed CS - <i>Brainstorm</i> ft Mara TK
Boycrush - <i>100%</i>
Boycrush - <i>Holy Water</i> ft Chelsea Jade
Chores - <i>Got It</i> ft Sharnar
Chores - <i>Losing You</i>
Chores - <i>Surrender</i> ft Abby Wolfe
City Of Souls - <i>Whispers</i>
Coridian - <i>Reflections</i>
Deach - <i>No Letting Go</i> ft PT
Dead Favours - <i>Better The Weather</i>
Decades - <i>The Truth</i>
Delaney Davidson - <i>So Far Away</i>
Delaney Davidson & B Saunders - <i>Word Gets Around</i>
Dictaphone Blues - <i>Bang Bang Bang</i>
Disasteradio - <i>Sweatshop</i>
Doe Hadfield - <i>Summer Fever</i>
Dual - <i>Flow</i>
Emily Edrosa - <i>High School</i>
Emily Edrosa - <i>Wade Thru</i>

Artist and Song
Emily Fairlight - <i>Drag The Night In</i>
Emily Fairlight - <i>The Escape</i>
Estere - <i>Tokoloshe</i>
Fabulous/Arabia - <i>Henry</i>
Foley - <i>Talk About It</i>
Frills - <i>She's Got Love</i>
Gnome - <i>Bipolar</i>
Groeni - <i>Warborn</i>
Ha The Unclear - <i>It Follows</i>
Helen Corry - <i>Strike</i>
Helen Corry - <i>The Power</i>
Hex - <i>Billboard</i>
Hex - <i>Sight Beyond The Line</i>
Holly Arrowsmith - <i>Every Kingdom</i>
Hopetoun Brown - <i>Sticks and Stones</i>
Image - <i>Take A Trip</i>
Israel Starr - <i>Love Her Mind</i> ft Tomorrow People
Jackson Owens - <i>Touch</i>
Jed Parsons - <i>Get Lost</i>
Jed Parsons - <i>Time</i>
Jenny Mitchell - <i>Let Me Be</i>

Artist and Song
Jenny Mitchell - <i>Wildfires</i>
Jessb - <i>Kick Back</i> ft Bianca Pauls
Jessb - <i>Set It Off</i>
Jonathan Bree - <i>Roller Disco</i>
Jonathan Bree - <i>Valentine</i>
Jordi - <i>Love You Forever</i>
Kaylee Bell - <i>Who I Am</i>
Kimbra - <i>Human</i>
Kimbra - <i>Light Years</i>
Kings - <i>We'll Never Know</i>
Kody Nielson - <i>Christopher's Birthday</i>
Lawrence Arabia - <i>Everything's Minimal</i>
Lee Mvtthews - <i>Stay</i>
Lexxa - <i>I Got Better Friends Now</i>
Lisa Crawley - <i>Baby It's Fine</i>
Lou'ana Whitney - <i>Eye To Eye</i>
Louis Baker - <i>Letters To Myself</i>
Louis Carter - <i>The Greatest</i> ft Vince Harder
Marika Hodgson - <i>Atreyu</i>
May Zeng - <i>Different</i>

Artist and Song

Mckenzie Comer - *Magnets*

Melodownz - *Peace Signs, Gang Signs*

Merk - *Hang*

Merk - *Laps Around The Sun*

Mermaidens - *Fade*

Miss June - *Best Girl*

Mitch James - *All The Ways To Say Goodbye*

Nadia Reid - *High & Lonely*

Naram - *Bobby Was A Gangster*

Nick Dow - *Layers*

Nika - *Future Lover*

Nika - *Thinking About You*

Noah Slee - *Stayed*

October - *Body Of Desire*

Princess Chelsea - *It's Nothing*

Raiza Biza, Ill Baz - *Red Wine* ft Melodownz

Randa - *Fashion*

Reality Chant & Israel Starr - *Future Navigator*

Sahara Skye - *Expectations*

Artist and Song

Sandy Mill - *Giftbox*

Saski - *Set Fire*

Sea Views - *Dream Home*

Seth Haapu - *Cool Down* ft Stan Walker

Shapeshifter - *Break Me Down*

Sheep, Dog & Wolf - *Fine*

Sid Diamond - *Otara* ft Various Artists

Silence The City - *Go It Alone*

Sir T - *Tryna Say* ft PT

Skinny Hobos - *Jacked Like The Ripper*

Soccerpractise - *Big Bad Wolf*

Spring Break - *Pashtown*

Tali - *Eye On You*

Teeks - *Never Be Apart*

Tha Movement - *Graduated*

The All Seeing Hand - *Lizard Brain*

The Beths - *Happy Unhappy*

The Beths - *You Wouldn't Like Me*

The Miltones - *Disappear*

This Pale Fire - *Float Out*

Thomston - *Acid Rain*

Artist and Song

Thomston X Sachi - *Ride*

Tiki Taane & Salmonella Dub - *Ignite*

Tommy Nee - *Body*

Tourettes, Shocking Pinks, Gemma Syme - *Hotel Room*

Tunes Of I - *Kiss The Sky*

Unchained XI - *But Do They Know* ft Jessb & Nuel No

Unchained XI - *What You Said*

Unitone Hifi - *One Spirit* ft Silva MC

Valkyrie - *Aztec Breath*

Villette - *Not In Love*

Weird Together - *Find Out* ft Lips



## Music Projects

Project Name	Producer	NZ On Air Funding
Alae	Commotion	22,000
Anika Moa	Homespun	30,000
Anna van Riel	Anna van Riel Music	10,000
Avalanche City	NicNak Media	30,000
BROODS	Dryden Street	30,000
Captain Festus McBoyle	Captain Festus McBoyle	7,988
Chris Sanders	Angel Star Publishing House	9,840
City Of Souls	Warner Music/City Of Souls	22,000
Dead Favours	Noise PR	30,000
Decades	Warner Music/Ten Years	30,000
Drax Project	Universal Music/Drax Project	30,000
Electric Wire Hustle	Loop Media	30,000
Finn Andrews	Native Tongue Music Publishing	30,000
FLEABITE	Robin Nathan	6,864
Frills	NicNak Media	30,000
Gareth Thomas	Thievery	30,000
High Hoops	A Label Called Success	24,000
Jamie McDell	Jamie McDell	30,000
Judi Cranston	Famous Fish Music	10,000
L.A.B.	Loop Media	30,000
Ladi6	MTCO	30,000
Louis Baker	Aston Road	22,000

Project Name	Producer	NZ On Air Funding
Mel Parsons	Border Music	30,000
Mitch James	Sony Music Entertainment	30,000
Montell2099	Richmond Music	19,920
Mr Roberelli	Mr Roberelli	8,000
Mr Yipadee (Deano Yipadee)	Yipadee Entertainments	10,000
Pacific Heights	Warner Music/Fledge	25,000
Rei	Kog Mastering	30,000
Sid Diamond	Move The Crowd Records	18,000
SmokeyGotBeatz	1979 Management	27,720
SoccerPractice	MTCO	30,000
Tami Neilson	Monkey Music	30,000
Te Kotare	Te Kotare	10,000
The Chills	Southbound/Martin Phillipps	29,820
The Naked and Famous	CRS Management	30,000
The Phoenix Foundation	Triple M Management	30,000
The Venus Project	Dryden Street	30,000
Theia	NicNak Media/Theia Music	30,000
Unknown Mortal Orchestra	The Label/Unknown Mortal Orchestra	30,000
<b>Total</b>		<b>973,152</b>

## Music Feature

Station	Programme Name	NZ On Air Funding
95bFM	Live & Direct	
	Out On the Freak	
	Remix	
	NZ Music Month Live-To-Airs	
	Artists Recommend	
	Fance New Band Weekly	
	Fance New Band Showcase Simulcast	
	bStreet Live	
	Intern Radio	
	The Breakfast Club	
	Long Player	220,000
Base FM	Turn It Up	
	Indigenous Dubs	
	Native Tongues	
	In The Neighbourhood	
	Local Eyes	
	Talking Points	120,000
Taranaki FM Trust (The Most FM)	Kiwiana Music Show	
	Under The Mic	
	New Tracks	60,000

Station	Programme Name	NZ On Air Funding
Radio Control	The Local Show	
	The Kiwi Big Breakfast	
	Live-To-Airs	
	NZ Top Ten	75,000
Radio Active	The Garden Shed	
	The NZ Music Show	
	Active Live	
	The Radio Active Vault	
	Hatched	
	Re-Charted	
RDU 98.5FM	Wish You Were Here	140,000
	The Sheep Technique	
Pulzar FM 105.7FM	The Green Room	
	RDU Live Sessions	
	Te Ahi Top Ten	
	The Guest List	
	Friday Drive Home Grown Half Hour	
	Round Up	140,000
	Grid City Grooves	
Pulzar FM 105.7FM	Fresh Cut In Focus	
	Nzelectronica	60,000

Station	Programme Name	NZ On Air Funding
Radio One	Battle Of The Bands	
	NZ Music Week	
	Live To Ear Sessions	
	The Local	
	Just Landed	
	Dud Slides	120,000
Flava FM	Fresh Produce	30,000
iHeart Radio	iHeart Radio NZ Music Top 20	50,000
Radio Hauraki	Locals Only	40,000
The Hits	As Kiwi As	50,000
ZM	The Word	50,000
George FM	The Profile	30,000
Mai FM	Backyard Beats	40,000
More FM	Wired	50,000
The Edge	Uncover Discover	200,000
The Rock	Kiwi Rock Soundcheck	50,000
RNZ	Resound	130,000
<b>Total</b>		<b>1,655,000</b>

### Music Event

Station	Programme Name	NZ On Air Funding
Three	Vodafone New Zealand Music Awards 2017	170,000

### NZ Music Promotion

Music Digital	86,576
Music Advertising	30,928
New Tracks	43,663
NZ Music Month	26,674
Pluggger promotions	84,788
Radioscope	20,001
<b>Total NZ Music Promotion</b>	<b>292,630</b>

## Platforms

For the financial year 2017/18

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
RNZ	RNZ 2017/18	RNZ	35,356,000
TV Captioning & Audio Description	TV Captioning & Audio Description 2017/18	Media Access Charitable Trust (Able)	2,800,000
NZ On Screen & Audioculture	NZ On Screen & Audioculture 2017/18	Digital Media Trust	1,192,972
Pacific Radio	National Pacific Radio Trust	National Pacific Radio Trust	3,250,000
	Samoa Capital Radio	Siufofoga o le Laumua Trust	180,000
	<b>Total</b>		<b>42,778,978</b>
Radio Access Station	Arrow FM	Access Radio Wairarapa Charitable Trust	138,000
	Free FM	Waikato Community Broadcasting	237,500
	Free FM	Waikato Community Broadcasting	44,942
	Fresh FM	Tasman Broadcasting Trust	170,000
	Radio Southland	Radio Southland	175,000
	Radio Kidnappers Charitable Trust	Radio Kidnappers Charitable Trust	175,000
	Plains FM	The Canterbury Communications Trust	235,000
	Otago Access Radio	Hills Radio Trust	178,000
	Wellington Access Radio	Wellington Access Broadcasting Society Inc	220,000
	Planet FM	Access Community Radio Auckland Inc	250,000
	Coast Access Radio	Coast Access Radio Trust	135,000
	Access Manawatu	Manawatu Access Radio Charitable Trust	170,000
	Access Radio Taranaki Trust	Access Radio Taranaki Trust	178,000
		<b>Total</b>	
<b>Total</b>			<b>45,085,414</b>

## Special focus audiences

### Māori

Funding Type	Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Factual	Children	<i>Tamariki Take Over</i>	HEIHEI	Blackout Media	135.0	99,000
	Documentary	<i>Anika Moa Unleashed</i>	TVNZ OnDemand	Rogue Productions	168.0	329,785
	Documentary	<i>Conversations</i>	Mana Trust/e-Tangata	Tawera Productions	72.0	139,640
	Documentary	<i>Intake</i>	Māori Television	Diva Productions	182.0	310,475
	Documentary	<i>NZ Wars: The Stories Of Ruapekapeka</i>	RNZ	Great Southern Television	30.0	468,000
	Documentary	<i>Stan</i>	THREE	Ruckus Media	72.0	200,000
	Documentary	<i>The Forgotten Wahine</i>	Māori Television	Villainesse	52.0	250,558
	Documentary	<i>The Negotiators</i>	Māori Television	Tawera Productions	182.0	328,366
	Documentary	<i>Sharing The Love</i>	Watch Me	Cabrikan Productions	20	66,882
	Documentary	<i>Class Act</i>	TVNZ 1	Pango Productions	176	716,037
	Current Affairs	<i>Paakiwaha 2017</i>	Radio Waatea 603AM	UMA Broadcasting	2,880.0	40,000
	Current Affairs	<i>Paakiwaha 2018</i>	Radio Waatea 603AM	UMA Broadcasting	5,760.0	75,000
	Current Affairs	<i>The Hui 2018</i>	THREE	Great Southern Television	1,120.0	544,000
	Information	<i>Game Of Bros 3</i>	Māori Television	Tikilounge Productions	182.0	348,392
	Regional Media	<i>Haukainga</i>	Te Hiku Television	Te Reo Irirangi O Te Hiku	180	180,000
<b>Total Factual</b>					<b>11,211.0</b>	<b>4,096,135</b>

Funding Type	Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Scripted	Comedy	<i>Aroha Bridge 3</i>	Māori Television	Piki Films	144.0	534,900
	Comedy	<i>Only In Aotearoa 2</i>	Māori Television	Kura Productions	176.0	400,000
	Drama	<i>In Dark Places</i>	TVNZ 1	South Pacific Pictures	90	2,944,175
<b>Total Scripted</b>					<b>410.0</b>	<b>3,879,075</b>
Music	New Music Singles by Māori artists funded (21 in 2018, 23 in 2017)					168,000
	New Music Projects by Māori artists funded (10 in 2018, 6 in 2017)					261,920
	Backyard Beats on Mai FM & Fresh Produce on Flava FM (based on 50% Māori)					35,000
<b>Total Music</b>						<b>464,920</b>
<b>Total Māori audience funding</b>					<b>11,155.0</b>	<b>8,440,130</b>

\* Programme subsequently withdrawn

Pacific

Funding Type	Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
Factual	Documentary	<i>Daughters Of The Migration</i>	The Coconet TV	Tikilounge Productions	60.0	98,953
	Documentary	<i>Dreaming*</i>	THREE	Notable Pictures	44.0	204,586*
	Documentary	<i>Life After Footy, Legends Of The Pacific</i>	Prime	Tikilounge Productions	44.0	163,642
	Documentary	<i>Marks Of Mana</i>	The Coconet TV	Tikilounge Productions	45.0	119,834
	Documentary	<i>The Barber</i>	Māori Television On Demand	Black Iris	64.0	113,979
	Documentary	<i>The Parris Project: World Tour</i>	The Coconet TV	Taktix Films	108.0	100,760
	Current Affairs	<i>Tagata Pasifika</i>	TVNZ 1	Sunpix	1,499.0	1,600,000
	Information	<i>Fresh 2018</i>	TVNZ 2	Tikilounge Productions	822.5	1,734,630
	Information	<i>The Coconet TV 2018</i>	The Coconet TV	Tikilounge Productions	175.0	250,000
<b>Total Factual</b>					<b>2861.5</b>	<b>4,386,384</b>
Scripted	Drama	<i>Vai</i>	Māori Television	Lavutul Films	86.0	199,000
	Comedy	<i>Housie Wives</i>	YouTube	Tikilounge Productions	40.0	98,800
<b>Total Scripted</b>					<b>126.0</b>	<b>297,800</b>
Platform	Pacific		Niu FM & 531 pi	National Pacific Radio Trust		3,250,000
	Pacific		Samoa Capital Radio	Siufofoga ole Laumua Trust		180,000
<b>Total Platform</b>						<b>3,430,000</b>
Music		New Music Singles by Pacific artists funded (9 in 2018, 11 in 2017)				72,000
		New Music Projects by Pacific artists funded (2 in 2018, 6 in 2017)				57,720
		Backyard Beats on Mai FM & Fresh Produce on Flava FM (based on 50% Pacific)				35,000
<b>Total Music</b>						<b>164,720</b>
<b>Total Pacific audience funding</b>					<b>2,987.5</b>	<b>8,278,904</b>

\* Programme subsequently withdrawn



## Industry Development

For the financial year 2017/18

Contract Type	Description	Funding Recipient	NZ On Air Funding
Conferences	ACAB Conference 2017	Waikato Community Broadcasting	1,300
	Big Screen Symposium 2018	J & A Productions	15,000
	Māoriland Film Festival 2018	Māoriland Charitable Trust	2,000
	Screen Edge Forum 2018	The Documentary New Zealand Trust	10,000
	SPADA Conference 2017 - 25th Annual	SPADA	15,000
	The Official NZ Music Month Summit	Music Managers Forum	2,000
	<b>Total</b>		
Awards	2018 Vodafone Pacific Music Awards	Pacific Music Awards Trust	24,000
	Doc Edge Film Awards 2018	The Documentary New Zealand Trust	5,000
	New Zealand Music Awards 2018	RecordedMusic.co.nz	50,000
	NZ Radio Awards 2018	Radio Broadcasters Association	7,500
	NZ TV Awards 2018	J & A Productions	50,000
	Show Me Shorts 2017	Show Me Shorts Film Festival Trust	3,000
	Taite Music Prize 2018	Independent Music NZ (IMNZ)	10,000
	Waiata Māori Music Awards 2017	Waiata Māori Awards Charitable Trust	10,000
	WIFT NZ Awards 2018	WIFT NZ Incorporated	7,000
	<b>Total</b>		

Contract Type	Description	Funding Recipient	NZ On Air Funding
Development	Episodic Lab - 2018	Script to Screen	59,500
	Going Global Music Summit 2018	Independent Music NZ (IMNZ)	2,000
	ScreenSafe 2018	Screensafe	15,000
	SongHubs Auckland 2018	APRA	25,000
	SongHubs Sphere 2018	APRA	30,000
	Story Edge 3.0	The Documentary New Zealand Trust	25,000
	The Church Seminars/Sessions	MTCO	15,000
	The NZ Music Producer Series - 2017	Greg Haver	10,000
	WeCreate 2018	WeCreate Incorporated	10,000
		<b>Total</b>	
<b>Total</b>			<b>403,300</b>

## Directory

### Members

Dr Ruth Harley – Wellington, Chair  
Kim Wicksteed – Havelock North  
Ian Taylor – Dunedin  
Helen Grattan – Napier  
John McCay – Wellington  
Stuart McLauchlan – Dunedin

### Staff

Jane Wrightson – Chief Executive  
Hilaire Carmody – Executive Assistant

Amie Mills – Head of Funding  
Glenn Usmar – Associate Head of Funding (Applications)  
Benedict Reid – Associate Head of Funding (Business Affairs)  
Anna Currie – Funding Advisor  
Nicole Rex – Funding Advisor  
Hayley Dingwall – Funding Advisor  
Sean Echano – Contracts Assistant  
Ngaire Jones – Funding Assistant

David Ridler – Head of Music  
Jeff Newton – Music Promoter (Platforms)  
Hannah Brewer – Music Promoter (Content)

Allanah Kalafatelis – Head of Communications  
Sophie Howard – Communications Assistant

Clare Helm – Head of Corporate Services  
Hui-Ping Wu – Associate Head of Corporate Services  
Lisa Han – Assistant Accountant  
Nick Södergård – Assistant Accountant  
Robyn McAllister – Receptionist/Administrator

### Contact us

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