

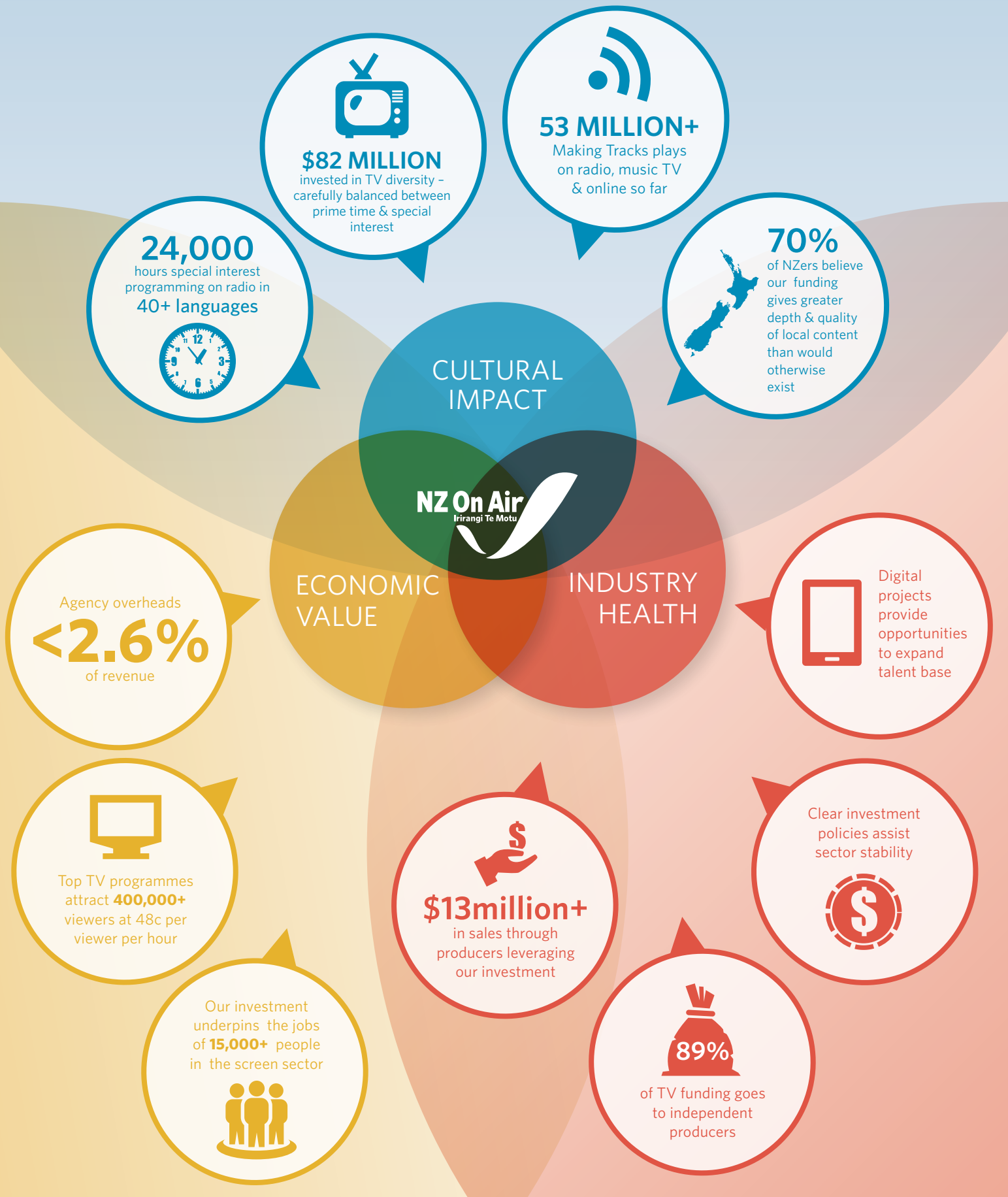


ANNUAL REPORT

for the year ended 30 June 2014



The NZ On Air CONTRIBUTION



CULTURAL IMPACT

NZ On Air
Irirangi Te Motu

ECONOMIC VALUE

INDUSTRY HEALTH



\$82 MILLION
invested in TV diversity -
carefully balanced between
prime time & special
interest



53 MILLION+

Making Tracks plays
on radio, music TV
& online so far

24,000

hours special interest
programming on radio in
40+ languages



70%

of NZers believe
our funding
gives greater
depth & quality
of local content
than would
otherwise
exist

Agency overheads

<2.6%
of revenue



Digital
projects
provide
opportunities
to expand
talent base



Top TV programmes
attract **400,000+**
viewers at 48c per
viewer per hour



\$13million+

in sales through
producers leveraging
our investment

Clear investment
policies assist
sector stability



Our investment
underpins the jobs
of **15,000+** people
in the screen sector



89%

of TV funding goes
to independent
producers

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MESSAGE FROM THE CHAIR

He Kupu Whakataki nā te Rangatira

The global media environment is undergoing rapid change. As a small country, we could easily be overwhelmed by the changes and the tsunami of foreign media content.

Today, 25 years after NZ On Air was created, our role has become even more essential to maintaining a space for local content.

Our stories, songs and scenes are important to New Zealanders. To create and share them, we need local producers, broadcasters, musicians and digital content creators. And while their work may win international plaudits, it's here at home that it matters most, because it preserves and reflects our culture and our diversity. In short, it's who we are.

NZ On Air has proudly fought to maintain a space for local content on our airwaves and screens for the past 25 years. In that time, the media environment has evolved from choices limited by regulation to on-demand viewing, where audiences can choose to watch and listen to what they want, when they want, and increasingly, wherever they are.

Our challenge is to keep up with the pace of change. The internet arrived on our shores 25 years ago. Today everything we fund, regardless of where it is first seen or heard, is also accessible online. We are at the forefront of digital media funding, which allows us to experiment with ways of creating content to reach niche audiences. Last year, we spent \$3 million on projects as diverse as web series in te reo, an app that brings museum photos out onto the streets and an online game to teach sign language.

The television production sector has grown over the past 25 years, underpinned by a steady flow of work on NZ On Air-funded content. A handful of independent production companies in 1989 has mushroomed to more than 60 independent producers we regularly contract with today, creating jobs throughout the sector. We appreciate the ongoing support of the broadcasters who understand the need for quality local content.

The greatest change has occurred in the way in which we consume music, from the vinyl and cassettes of 25 years ago to the internet today. Radio remains one of the first places to hear a new song, but increasingly internet platforms provide our music fix. Significantly, what we are listening to has also changed. An increase in local material from two per cent in 1989 to 20 per cent today is clear proof of the value of investing in talented local musicians.

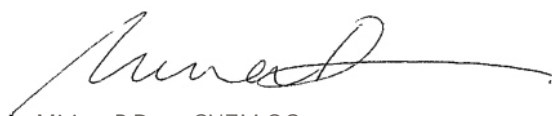
Community broadcasting was a pipe dream in 1989. Just four community access radio stations existed, and no regional television channels. Today, we fund 12 community access radio stations, broadcasting content, by, for and about local communities, and help nine regional television channels provide regional news and information.

Over the years we have staunchly supported Radio New Zealand which, despite the static funding environment, has continued to provide quality public-service broadcasting and is now evolving into a multi-platform network. We were delighted to support its further expansion into the digital space this year with youth-focused *The Wireless*.

Our Board and staff are dedicated to our mission. I wish to thank my fellow Board members for their commitment, open minds and sound advice. Our decision-making is enhanced by the diversity of views they bring to the table. In particular, I thank Michael Glading, who left us this year after two terms. His music-industry knowledge has helped us immensely. And we welcomed new member Donna Grant.

Under the leadership of chief executive Jane Wrightson, our small and hard-working staff team approaches their work with enthusiasm and integrity. The Board highly values their efforts and advice.

In this dynamic global media environment, our mission is now more important than ever. New Zealanders must always have their own place on air. It is not only a key way we preserve and reflect our culture, but contributes to sector jobs and business stability, and forms a crucial part of the New Zealand brand.



Miriam R Dean CNZM QC
Chair

WHO WE ARE

Ko Mātua Noa Ēnei

OUR VISION

Diverse, relevant local content – New Zealand on air.



Miriam Dean – Chair



Michael Glading
(until December 2013)



Stephen McElrea



Caren Rangī



Ross McRobie



Kim Wicksteed



Donna Grant
(from January 2014)



Jane Wrightson – CEO

OUR VALUES:

Innovation : new ideas, creativity, quality production standards

Diversity : people, projects, platforms

Skilful investment : cost effective content reaching intended audiences

WHO WE ARE

Ko Mātua Noa Ēnei

Mission:

To champion local content that engages, stimulates and satisfies intended audiences

NZ On Air creates a space for local content – on radio, television and online. We are an independent government funding agency with functions set out in the Broadcasting Act 1989.

We aim to get diverse, local content onto a multitude of platforms so that audiences can watch, hear and share local content and songs anywhere, anytime. Our job is to ensure diverse, local content can be found amid the sea of global content.

Local content reflects and preserves our cultural identity. Annually we invest over \$130 million into providing content for both mainstream and special interest audiences. It is content that would not be provided otherwise.

Our funding model is unique in the world. In the areas where we operate contestable funding schemes (television, digital media, music and some radio programmes) content creators have greater incentive to produce the best ideas, excellent quality, and to provide the best value for taxpayers. With ring-fenced or annual operating funding (Radio New Zealand, community and access radio) we help secure public media for diverse audiences.

While our mandate is cultural, our investments also benefit business, create skilled jobs and have a flow-on economic impact on other sectors. For example:

- Domestic television production can be seen as the ‘engine room’ of screen production, its volume helping underpin the training, infrastructure, work flow and creative development necessary to sustain successful film making and other audiovisual businesses.
- Producers own the intellectual property of funded content and can market it both here and offshore.
- In music, our support adds opportunities for recording professionals, music video makers and artists themselves.
- A radio hit can boost record sales and build audiences for live shows and tours, stimulating the wider music economy.

We work in a highly collaborative industry with a long history of successful partnerships. We will continue to work – and enjoy exploring new options – with other agencies with complementary mandates.

NZ On Air is governed by an independent Board of six members appointed by the Minister of Broadcasting. Chaired by Miriam Dean QC, Board members bring a variety of experience in law, business and broadcasting. This year we welcomed new member Donna Grant and farewellled Michael Glading at the completion of his second term. Stephen McElrea, Caren Rangi, Ross McRobie and Kim Wicksteed complete the Board.

ENVIRONMENT

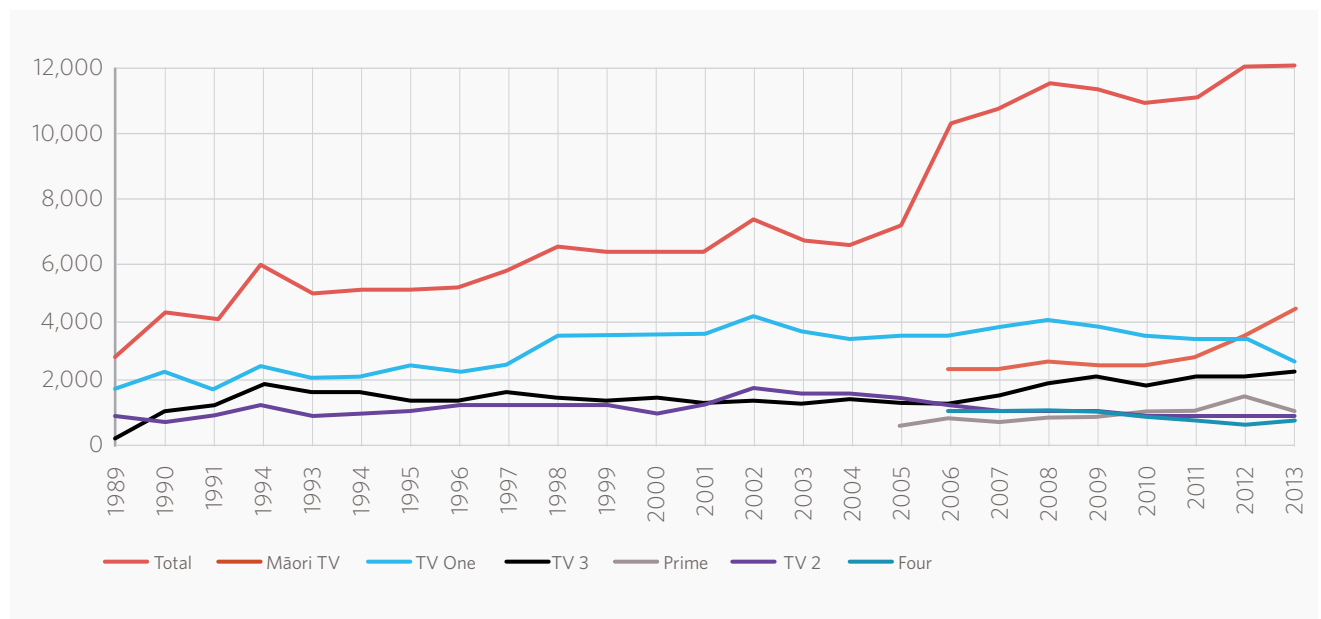
Taiao

The broadcast landscape has changed significantly since NZ On Air was created 25 years ago.

We now have a dozen free-to-air nationwide television channels aimed at national audiences, several more aimed at regions, a nationwide pay television network, radio programmes in more than 40 different languages on 12 access radio stations, one dedicated public radio service, two major commercial radio companies and a host of private, student and Pacific stations. Most of these also offer online streaming services.

This has led to a much wider array of local content and its widespread acceptance and enjoyment by audiences. For example in television, more free-to-air channels have led to total local content hours broadcast increasing four-fold over the 25 years.

Fig 1: Total Local Content Hours by Channel since 1989



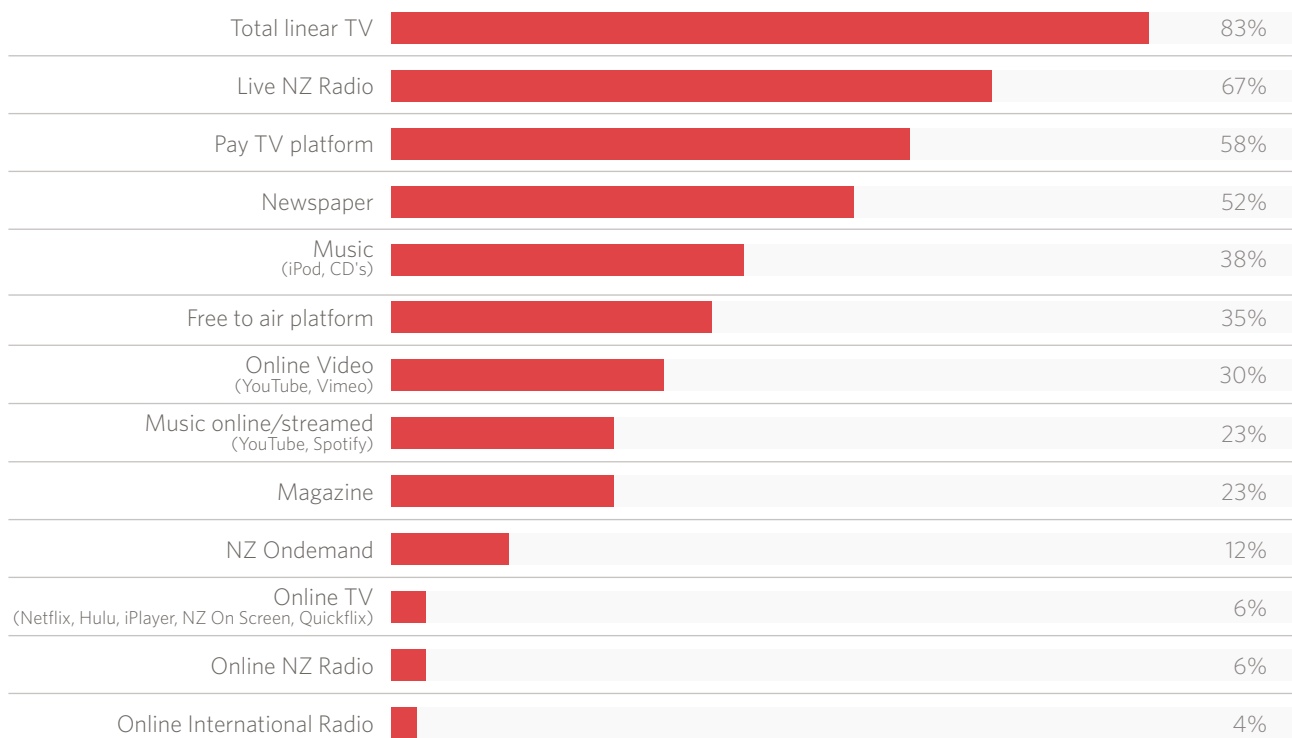
Source: Local Content Report 2013, NZ On Air

Research commissioned by us earlier this year confirms the majority of New Zealanders are still consuming traditional broadcast media - linear television and live radio - every day. *Where are the audiences?*¹ conducted by Colmar Brunton found 83% of respondents watched live television daily, while 67%

listened to live radio, and both for a considerable amount of time each day - more than any other media. Music audiences and the young, in particular, are leading the charge to digital platforms.

¹ Full report is available at www.nzonair.govt/research

Fig 2 More than 8 in 10 people tune in to TV each day



The environment in our business sector is volatile. Since the global financial crisis, our content partners are finding fewer options for co-investment and there is less appetite for diversity. What hasn't changed is audience demand for quality, relevant content.

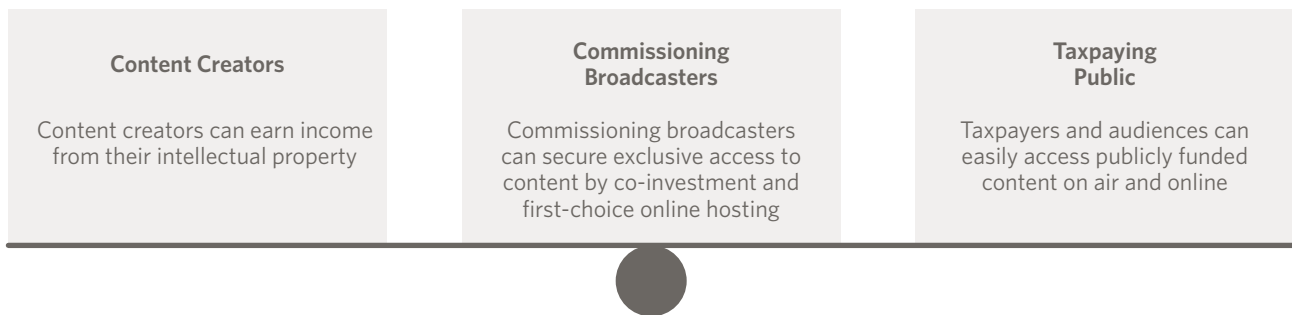
Television meets digital

The television broadcast environment is challenging. Audiences are accessing content on an increasing number of platforms. While broadcast television continues to be where the biggest audiences are (see Fig. 2), at the same time online viewing is growing.

During the year we confirmed our online rights position for funded content. In a fast-moving world we worked to balance three competing and connected rights:

- The rights of the content creator
- The rights of the commissioning broadcaster
- The rights of the taxpaying public and audience

Fig 3: Balancing online access



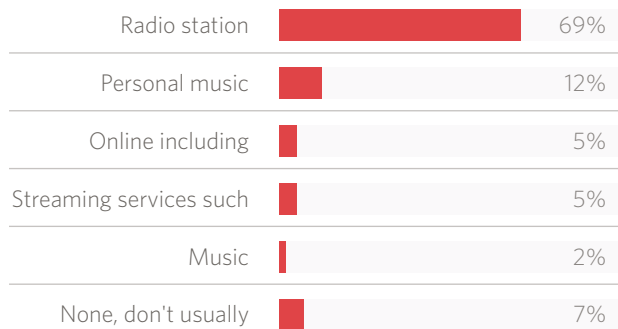
Our new online rights guidelines make clear we expect a minimum of one month free online access for all funded content after first broadcast. Beyond that first month our expectations for access are proportionate to the level of NZ On Air investment in the content. The online rights guidelines are on our website.²

² Online rights guidelines available at www.nzonair.govt.nz/about-nz-on-air/publications/

Music meets digital

The music industry globally is in a state of transition as the business model changes from selling records to streaming music. Spotify is the new radio; YouTube is the new music television. We saw this reflected in our research (*Where are the audiences?*). Our music strategy has changed to give more emphasis to online music promotion. But, as with television, radio still rules for daily listening, and discovering new music.

Fig 4 Broadcast radio continues to dominate our daily music fix



Queer Selfies - Loading Docs, Notable Pictures

Despite the fragility of the local (and global) music economy, the entrepreneurial spirit is alive and well. While there is still high demand for Making Tracks funding (we fund about a fifth of the applications we receive) the ability to make music in your bedroom and transmit it directly to the world is helping a new generation of artists to get started without needing public funding.

The digital media landscape

Digital media is a fast evolving part of our funding space. Our challenge is to keep up with the pace of change, maintain a position that supports talent growth while meeting audience needs, and ensure a strong business case exists for funding.

The biggest challenge for digital media projects is how to be found in the sea of content.

Our digital media budgets tend to be modest because audience levels are still also modest. But it is an area where we can innovate and explore ideas at relatively low risk.

Collaborating for success

When our activities coincide, we work with like-minded agencies to maximise our collective effort. With the NZ Film Commission we co-invest in individual projects and issue joint requests for proposals, such as *Doc Connect*, a new initiative to improve diversity in documentaries. As part of a new virtual agency Screen NZ, involving NZ On Air, the Film Commission and Film NZ, we will work together on wider screen sector projects such as research, marketing, and skills and talent development.

We also collaborate with Te Māngai Pāho to align policy and on projects, such as the joint new Māori webseries initiative.

The Contemporary Popular Music Group comprises NZ On Air, Creative NZ, Te Māngai Pāho and the NZ Music Commission. The group meets quarterly to ensure the work of agencies in the area of popular music is complementary.

While we do not have a statutory mandate for industry support, our investments provide essential stability for the sector. The volume and variety of work available is increased by our investments, providing jobs for hundreds of people in the production sector and related fields.

Fig 5 Television funding percentage by producer

	2014	2013	2012	2011	2010	2009	2008	2007	2006	2005	2004	2003
Independents	88.8	85.4	87.7	86.8	85.4	85.8	89	87	84.8	91	88	85
TVNZ	6.3	7.7	9.6	7.6	11.9	13.8	10.8	12.7	15	9	11	15
MediaWorks	4.3	6.2	2.7	5.4	2	0.1	0.2	0.2	0.2	0	1	0
Prime	-	-	-	-	-	-	-	-	-	-	-	-
Māori TV	0.6	0.7	-	0.2	0.7	0.3	-	0.1	-	-	-	-
%	100	100	100	100	100	100	100	100	100	100	100	100

We also support a tightly focused range of initiatives and events mostly run by the industry. (See Part 4 Funding Details page 83)

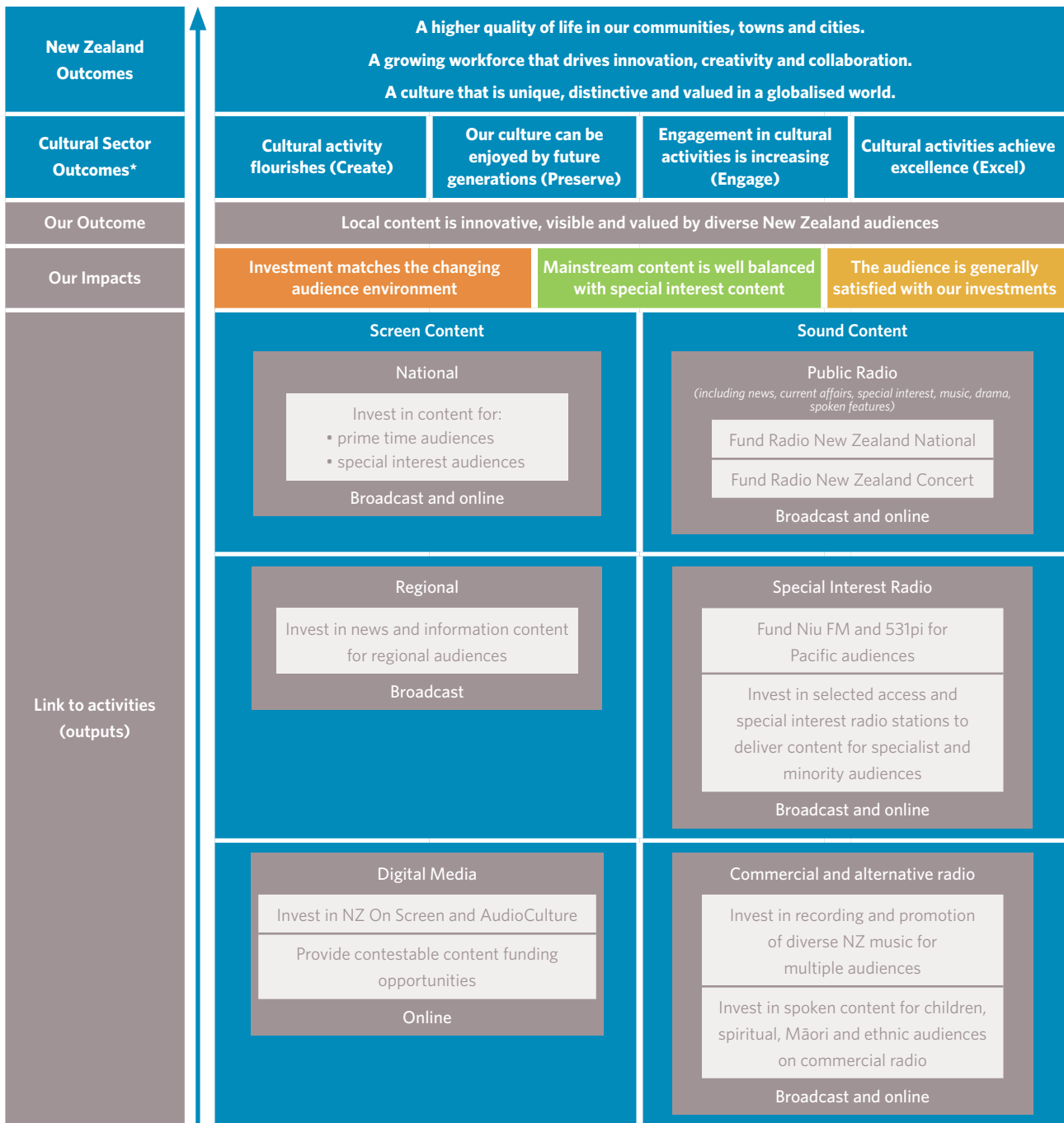
OUR PERFORMANCE

Ngā paetae

AT A GLANCE

The following shows how our work links to wider cultural sector outcomes.

Fig 6 Our outcomes framework



Our impacts this year

The three top-level impacts of our work focus on improving diversity of outcomes for audiences.

<p>1. Investment matches the changing audience environment</p>	<ul style="list-style-type: none"> ✓ Three online firsts were achieved: the world's first online game teaching children the basics of Sign Language, <i>Sign Ninja</i>; the first Māori webseries for children, <i>Nia's Extra Ordinary Life</i>; and the first online home for young Pacific people, <i>TheCoconet.tv</i> providing rich online content.
<ul style="list-style-type: none"> ✓ New research (<i>Where are the audiences?</i>) provides a benchmark of the audience environment which will help us carefully adapt investment over time. 	<ul style="list-style-type: none"> ✓ New stand-alone captioning and audio descriptioning service, Able was established.
<ul style="list-style-type: none"> ✓ New Channel Preference guidelines articulate how we will prioritise different types of content across channels and allow for new distribution channels to enter the mix. 	<p>3. The audience is generally satisfied with our investments</p>
<ul style="list-style-type: none"> ✓ New Online Rights guidelines ensure free online access for all funded content for a period. 	<ul style="list-style-type: none"> ✓ A remarkable 70% of people who are aware of our funded television programmes like those programmes. In music, it's 65% and community broadcasting 62%.³
<ul style="list-style-type: none"> ✓ Television investments resulted in the broadcast of over 1,500 hours of local content on the largest platforms used by New Zealand audiences. 	<ul style="list-style-type: none"> ✓ Our top funded television programmes attract audiences of more than 400,000 people⁴, the largest audiences in the domestic cultural sector. In 2013/14 the top-rating programme was <i>NZ's Got Talent</i> with an audience of nearly 700,000.
<ul style="list-style-type: none"> ✓ New digital media investment focuses on innovative and experimental ideas mainly for niche audiences not always well-served by mainstream audiences. 	<ul style="list-style-type: none"> ✓ Making Tracks funded music has now had more than 7 million spins or streams on radio, music television and online platforms such as Youtube, Vimeo, Spotify and Soundcloud.⁵
<ul style="list-style-type: none"> ✓ A new music strategy emphasises linking music audiences with online content, with our efforts based on the biggest music platforms for New Zealand audiences: Youtube, Spotify, IheartRadio and Soundcloud. 	<ul style="list-style-type: none"> ✓ Funded music dominated the New Zealand Music Awards, Waiata Māori Music Awards and Pacific Music Awards. 73% of finalists at the NZ Music Awards were Making Tracks-funded.
<ul style="list-style-type: none"> ✓ We reviewed and reinvested in an online platform that allows community access radio stations to share content, so programme makers can increase their potential audience. 	<ul style="list-style-type: none"> ✓ The 10 micro documentaries made for the innovative digital media project <i>Loading Docs</i> were viewed online more than 330,000 times in the first three months.
<p>2. Mainstream content is balanced with special interest content</p>	<ul style="list-style-type: none"> ✓ Radio New Zealand won all four categories in the Best Spoken programmes section of the 2014 New Zealand Radio Awards, and both New Zealand Produced Local Music Programme Awards.
<ul style="list-style-type: none"> ✓ New television investments of over \$82million were split 54% for content for prime time audiences and 46% for special interest audiences and children. 	<ul style="list-style-type: none"> ✓ Funded children's programme <i>The Crazy Christmas Kids Show</i> won the Children's Award at the New Zealand Radio Awards.
<ul style="list-style-type: none"> ✓ New funded songs and videos resulted in a 58% mainstream and 42% alternative music split. 	<ul style="list-style-type: none"> ✓ Funded television programmes won significant awards here and overseas. They included <i>Erebus: Operation Overdue</i> (Rogue Productions) which won four awards at the NZ Documentary Edge Festival; the telefeature <i>Siege</i> (Screentime New Zealand) won Best Director of Photography at the Sichuan TV festival; and at the New York Festivals World's Best TV & Film Awards <i>Mind The Gap</i> (Red Sky) won Gold and <i>Blue Rose</i> (South Pacific Pictures) won Bronze.
<ul style="list-style-type: none"> ✓ Confirmed policy now clearly targets special interest audiences with our Digital Media Fund Ignite and Kickstart schemes. 	
<ul style="list-style-type: none"> ✓ Over \$7million of community broadcasting funding is invested in access radio, Pacific radio and regional television for special interest audiences. 	
<ul style="list-style-type: none"> ✓ Ethnic communities are served by over 24,000 hours of special interest programming broadcast on access radio in more than 40 different languages. 	
<ul style="list-style-type: none"> ✓ "Thinking young New Zealanders" are newly served by Radio New Zealand's new website <i>The Wireless</i> targeted at the hard-to-reach 18-30 year old audience. We funded a special inaugural strand of content for the site. 	

³NZ On Air Communications Survey June 2014

⁴Nielsen Audience Measurement

⁵Tracks funded in the year that had been released by August 2014

How we have performed against our three main impact measures

We measure our three key impacts as seen in Fig. 7. In a fast-changing environment where audiences have wide choice and strong opinions, and commercial competition for mainstream funds has intensified, we are especially pleased with these results.

Fig 7 Key impact measures

Impact	Impact Measure	2013/14 Actual	2013/14 Target	2012/13 Actual	2011/12 Actual	2010/11 Actual
Investment matches the changing audience environment	Increase investment in online content and platforms as NZ audiences grow	2.7%	2.5%	1.8%	0.7%	1.4%
Mainstream content is well-balanced with special interest content	At least half of television contestable fund expenditure is for prime time content.	54%	50%	55%	62%	64%
	Funded music is balanced between mainstream/alternative audience appeal	58/42	60/40	54/46	52/48	Not measured
The audience is generally satisfied with our investments	The majority of New Zealanders believe NZ On Air supports content important to New Zealanders	72% ⁶	74%	69%	73%	70%

Improving our performance

In the Statement of Intent 2013-16 we identified a number of actions, in addition to our usual functions, to continue improving our performance.

These actions resulted in:

- Publication of new television Channel Preference guidelines, a new Documentary strategy and a new Drama strategy.
- Continued collaboration with other agencies involved in music funding, as an active participant in the Contemporary Popular Music Group, with Creative NZ, Te Māngai Pāho and the NZ Music Commission.
- Development of an approach to assessing the economic impact of our television investments and a new performance measurement framework to assess our overall impact.
- Seeking the feedback and opinions of our direct stakeholders to ensure we are responsive to the industry. The stakeholder survey revealed overwhelming support from our industry stakeholders (content creators, broadcasters, sector leaders and wider industry personnel).
- Beginning an assessment of the impact of our new projects for Pacific audiences funded through the Digital Media Fund (a planned Pacific content forum was deferred until after this work).



⁶ The slight drop in this measure may be due to a change in the survey methodology.

OUR STORIES AND PEOPLE ON TELEVISION

Television has retained the biggest audiences in New Zealand, alongside increasing online options. Our own comprehensive research (*Where are the audiences?*) showed more New Zealanders tune in to linear television, more often, and for longer, than other mediums.

NZ On Air’s challenge remains to support New Zealand stories that cannot be generated by the market, in an environment where purchasing ready-made international content is cheaper than creating similar local fare. As well as supporting a diverse range of great New Zealand shows, we increasingly need to think about how we help audiences to find that content.

We fund programmes that otherwise would not be seen because they are too expensive or risky for broadcasters to invest in by themselves. We balance priorities across audiences and programme types so that New Zealanders can find a variety of locally made programmes. And we ensure all funded content is available online for a period.

This year 1,544 hours of first run content funded by NZ On Air screened on the top six free-to-air channels. We funded 876.5 hours of new programming during the financial year.

Fig. 8 shows the funding split between broadcasters. (See producer figures at Fig. 5)

Fig 8 TV funding percentages by broadcaster

	Audience Share [^]	2014*	2013*	2012*	2011*	2010*	2009	2008	2007	2006	2005	2004	2003
TVNZ (TV One + TV2)	38.64	72	58	64	58	55	58	65	60	65	74	75	80
MediaWorks (TV3 + FOUR)	15.35	13	32	29	36	39	32	29	33	30	26	25	20
Prime	4.59	11	7	3	3	2	2	1	2	3	-	-	-
Māori TV	0.54	4	3	4	3	4	7	4	4	1	-	-	-
Regional channels±		-	-	-	-	-	1	1	1	1	-	-	-
	%	100	100	100	100	100	100	100	100	100	100	100	100

* Includes Platinum Fund investments (excludes Captioning/Audio Descriptioning and development)

± Regional channels funded from Community Broadcasting from 2010

[^] Average 5+ Share 02:00 – 25:59, 1/7/13 to 30/6/14. Source The Nielsen Company

CASE STUDY – STEP DAVE

We invested \$6.6 million in the 13 episode comedy-drama series *Step Dave*. This South Pacific Pictures production for TV2 was for a younger prime time audience. The central character Dave, a 24-year-old Kiwi slacker, faces major life changes when he falls in love with Cara, an older woman with three kids and ‘baggage’.

In its first season *Step Dave* achieved an average rating among 18-49 year olds of 7.74%*. A second series has been funded for 2014/15.

“Pride in our own stories, characters, our talent, our music – that matters.” (Kate McDermott, series creator)



Jono Kenyan and Sia Trokkenheim as Dave and Cara

*Source: Nielsen Audience Measurement seven day rating

A feast in prime time

One of our key performance measures is to invest at least half of the general contestable television fund on prime time content. This year we committed 54% of the general television fund here. 80% of television viewing happens within this time slot, so prime time provides the best value for money for the most expensive content. Our Top 25 funded programmes (see Fig 9) were provided at an average cost to the taxpayer of \$0.48c per viewer per hour.

Most funded prime time content was drama (*Step Dave*, *The Brokenwood Mysteries*), comedy (*Agent Anna*, *7 Days*) and documentary (*This Town*, *Country Calendar*, *Nigel Latta On Ice*). Other projects were designed to appeal to specialist audiences such as the arts series *Behind the Brush* and Māori Television's documentary strand *Pakipūmeke*, which provides a home for one-off documentaries.

New Zealanders remain faithful to *Country Calendar*, which we have funded for 24 years. In 2014/15 the programme celebrates its 50th year on air. It is consistently one of our highest rating programmes.

Local producers use innovation and creativity to bring their stories to screen. They recreated the muddy World War 1 battlefields of France in Auckland in the middle of a drought for *Field Punishment No.1*, and used skilful blending of acted and actual footage to dramatise the Christchurch quakes and aftermath in *Hope And Wire*. *The Art Of The Architect* endured multiple set-backs due to the vagaries of real-life building projects but produced a series that won both audience and critical acclaim.

Two of our most tragic national events will be explored in one-off documentaries funded this year. *Diamonds In The Rough*, will tell the stories of the women who lost their loved ones in the Pike River mine and *The Day That Changed My Life* will feature heart-felt original interviews captured in the immediate aftermath of the February 2011 Canterbury earthquake.

We have supported a number of projects focussed on World War 1. They range from the telefeature *Field Punishment No. 1*, and funding for Māori Television's live Anzac day broadcast from Gallipoli in both 2014 and 2015, to the prime time vignettes *Great War Stories* in TV3 News. Screening next year as part of the Anzac 2015 commemorations are the documentary *Waves Of Anzac Cove*, and drama series *When We Go To War*.

Other historical subjects that screened this year to engaged and appreciative audiences included *Erebus - Operation Overdue* which, for the first time, told the story of the police officers sent to recover the bodies from the ill-fated Air NZ flight in 1979. *Making New Zealand* on Prime explored the stories behind key infrastructure projects that helped build our nation, and the *Descent From Disaster* series on TV One covered events such as the Hawke's Bay earthquake and the 1918 influenza epidemic.



Hope And Wire, GPP-H&W for TV3



Erebus - Operation Overdue, Rogue Productions for TV One



Nothing Trivial, South Pacific Pictures for TV One



The Secret Lives Of Dancers, Eyeworks New Zealand for TV3

From Kaitaia to Bluff

Television is a great way to explore the country and our communities. The likes of *This Town*, *NZ Story* and *Topp Country* turned the spotlight on a wide variety of communities and characters all over New Zealand.

Talent shows *The X Factor* and *New Zealand's Got Talent* auditioned thousands of hopeful performers throughout the country, drew some of our strongest television audiences, and ultimately gave new artists a major break.

Fig 9 Top 25 highest rating funded programmes

#	Title	Channel	Average Audience ⁷ - All People 5+
1	<i>New Zealand's Got Talent 2</i>	TV One	693,200
2	<i>Hyundai Country Calendar</i>	TV One	577,100
3	<i>Topp Country</i>	TV One	513,000
4	<i>The X Factor (NZ)</i>	TV3	451,000
5	<i>This Town</i>	TV One	423,200
6	<i>Coasters</i>	TV One	412,900
7	<i>The Art Of The Architect</i>	TV One	406,100
8	<i>NZ Story</i>	TV One	398,000
9	<i>Wild About New Zealand</i>	TV One	395,700
10	<i>Inside New Zealand Special Report - Mind The Gap</i>	TV3*	382,100
11	<i>High Country Rescue (R)</i>	TV One	379,600
12	<i>Agent Anna 1</i>	TV One	376,300
13	<i>Street Hospital</i>	TV2	373,400
14	<i>NZ Detectives 2</i>	TV One	348,400
15	<i>First Crossings 2</i>	TV One	340,700
16	<i>7 Days</i>	TV3	336,700
17	<i>Descent From Disaster 1</i>	TV One	329,800
18	<i>The Life And Times Of Temuera Morrison</i>	TV One	312,000
19	<i>Comedy Gala</i>	TV3	304,000
20	<i>Prison Families</i>	TV3	299,900
21	<i>Jono And Ben At Ten</i>	TV3	288,000
22	<i>Billy T: Te Movie</i>	TV3	265,500
23	<i>Nothing Trivial</i>	TV One	265,000
24	<i>Family Secret</i>	TV3	261,800
25	<i>Step Dave</i>	TV2	259,300



The X Factor NZ, Mediaworks TV for TV3



NZ Story- Parris Goebel, Jam TV for TV One



The Festival, Notable Pictures for TV 3



Country Calendar, Television New Zealand for TV One

⁷Nielsen Audience measurement seven day rating

A wide range of audiences

Our support for special interest programmes helps reflect the lives of New Zealand's diverse cultural and regional communities. These programmes have high cultural value but lower commercial value, and would not be made without our support.

The 46% of our general television budget committed to off-peak programmes was mostly spent on content for special interest audiences and children. All this content can be found online.

Cultural diversity is embraced, explored and celebrated in programmes such as *Tagata Pasifika*, *Fresh*, *Real Pasifik*, *Neighbourhood*, *Both Worlds* and *The Festival*. We supported two new programmes featuring Māori – *2Kaha* for a youth audience, and entertainment show *Happy Hour*.

We continued to support *Attitude*, a weekly documentary-style programme for and about people living with a disability, as well as providing additional funding to cover the Paralympics.

Our funding support for *Able* provided nearly 260 hours of captioned programmes and 28 hours of audio descriptioning a week, making television more accessible for the hearing and vision impaired.

Read more in Special Focus Audiences on page 24.

Entertaining and educating young minds

We fund television programmes for young New Zealanders, from preschoolers to teenagers on TV2 and FOUR. The range is diverse, from drama and animation to long-run magazine series. There is a local option for young people to watch on television almost every day of the week.

This year we invested \$12.9m in 10 different projects.

There was much interest in news that we would fund a reprise of *Terry Teo*. The tale of a savvy teenager surviving the mean streets of Auckland was first a comic in 1982, then a much-loved live-action series in 1985.

We also supported a second series of the popular prime time drama *Girl Vs Boy*. We continued with the long-running shows *Operation Hero*, *Just the Job*, *What Now* and *Sticky TV*, while *The Erin Simpson Show* was successfully revamped into *The 4.30 Show*.

For younger viewers there were new animated series, *Little Monstar*, a second series of *Wiki The Kiwi* and the return of *The Moe Show*. These programmes are both entertaining and educational, allowing our youngest citizens to hear their own accent, and experience uniquely New Zealand situations.



The 4.30 Show, Whitebait Productions for TV3

CASE STUDY – THE MOE SHOW

A pre-school puppet series about the joy of discovery. Loveable puppet Moe and his group of puppet friends help young New Zealanders understand themselves, the people around them, and the country they live in. Moe gets out and about introducing young New Zealanders to all sorts of interesting topics.

Made by Pop Up Workshop for FOUR, the 52 episode series received \$2 million in funding from NZ On Air.

Despite being targeted at an audience that is not counted in the ratings *The Moe Show* attracts an average audience of more than 33,000.



Moe meets a real live kiwi

Ginny Blackmore & Stan Walker



Sheep Dog & Wolf



The Naked And Famous

CHAMPIONING NEW ZEALAND MUSIC

Our music mission is to get more New Zealand music played on radio, on television and online. We do this by funding songs and videos for broadcast and then helping to promote them.

In the 2013 calendar year 20.5% of music on all radio was local, with 17.27% on commercial radio. It was just 2% back in 1991 when NZ On Air began music funding. Funded music featured prominently on the music charts, with the most successful being the duet *Holding You* by Stan Walker and Ginny Blackmore which was Number One on the RadioScope NZ40 airplay charts for three months.

More mileage for music

Technology is changing how we consume music. Our own research (*Where are the audiences?*) gave us an insight to this changing behaviour, also seen for a few years in the declining sales of CDs.

We have updated our music strategy to put a strong focus on connecting with audiences online. Digital music platforms provide an opportunity to connect audiences directly with music they enjoy. At the same time broadcasters can track a song with online momentum and consider its potential on radio.

We are active on Spotify, YouTube and Soundcloud. This year we also partnered with The Radio Network for an exclusive New Zealand music channel on the new iHeartRadio platform. These four platforms are where most New Zealanders are finding their music online.

Radio remains an important part of our music strategy. We have new music features on all the major commercial and alternative music radio stations. These music shows help to break new artists and to champion difference and diversity in New Zealand music.

Making it

Demand from artists for support through our Making Tracks funding scheme remains strong. We received 1,284 Making Tracks funding applications this year, and were able to fund 252 projects. Of the 200 artists who received funding 82 were first-time Making Tracks recipients. 58% of the songs were for mainstream audiences and 42% were for alternative and niche audiences, reflecting a diversity of genres.

Local artists such as Lorde, Broods, and The Naked And Famous exploded onto the international scene and have paved the way for other local artists like The Wylde and Janine And The Mixtape to secure American record deals. Meanwhile NZ On Air-funded artists in every genre were hitting the local charts and were finalists or winners in every major music award. (See Top Making Tracks performers on page 20)

CASE STUDY – THE TWO JOELS

Assisting Lorde's meteoric rise this year were two quiet achievers. Joel Little is Lorde's co-writer and producer. He fronted pop-punksters Goodnight Nurse for 10 years from 2001 and was behind the chart-topping Kids Of 88 for four years. Both bands, backed by NZ On Air, were where Joel Little developed his pop smarts.

The other Joel is Joel Kefali. He made Lorde's stunning *Royals* music video, which won the NZ On Air Best Music Video at the 2013 Vodafone NZ Music Awards and a 2014 MTV Video Music Award. The video has had more than 384 million hits on YouTube.

Joel Kefali made one of Kimbra's first NZ On Air music videos in 2007, the award-winning *Simply On My Lips*. He went on to make music videos for The Naked And Famous, Zowie, Cut Off Your Hands, Aaradhna, The Mint Chicks, and in 2014, international pop star Katy Perry.



Joel Little (centre) in *Goodnight Nurse*



Che-Fu



Janine And The Mixtape



Delaney Davidson And Marlon Williams

Fig 10 Top Making Tracks performers

2013 Waiata Māori Music Awards	NZ On Air Radio Airplay Award, Stan Walker , for <i>Take It Easy</i> NZ On Air Best Music Video, Maisey Rika , for <i>Tangaroa Whakamautai</i> .
2013 NZ Music Awards Critics' Choice Prize	Daniel McBride aka Sheep, Dog & Wolf (Winner) Janine And The Mixtape Paquin
2013 Vodafone NZ Music Awards	Best Album : Aaradhna Best Group : Shapeshifter Best Male Solo Artist: Lawrence Arabia Best Female Solo Artist: Aaradhna Best Rock Album: Villainy Best Pop Album: Jamie McDell Best Alternative Album: Unknown Mortal Orchestra Best Urban/Hip Hop Album: Aaradhna Best Electronica Album: Shapeshifter Best Māori Album : Maisey Rika Best Folk Album : Great North Best Country Album: Delaney Davidson and Marlon Williams Best Pacific Album: Aaradhna
NZ On Air Radio Airplay Award	Stan Walker for <i>Take It Easy</i>
2014 Taite Music Prize	Won by Lorde , all other finalists were Making Tracks-funded – Unknown Mortal Orchestra, Beastwars, Sheep Dog & Wolf, The Phoenix Foundation, David Dallas, @Peace and Jonathan Bree from The Brunettes .
2014 Pacific Music Awards	NZ On Air Radio Airplay Award, David Dallas for <i>Runnin'</i> . NZ On Air Best Pacific Music Video, King Kapisi , for <i>Crush</i> Lifetime Achievement Award, Che-Fu

CASE STUDY – DEVILSKIN

Hamilton's Devilskin is a band with huge stage presence building a devoted following. With Jennie Skulander's powerful lead vocals, the red bearded 'evil twins' The Nail and Paul Martin on guitars, and young talent Nic Martin on drums, they've been thrilling audiences since 2010.

In July 2014 Devilskin claimed the #1 Album and #1 Kiwi Artist Album top spots with the release of their debut album *We Rise*.

Devilskin is a metal band. Metal's stronghold is the live stage and they proved that with a sold out 19-date national tour in 2014. But they also achieved cut through on radio, which is not easy for metal bands. Devilskin has received two Making Tracks funding grants from NZ On Air in 2013/14 totalling \$16,000.



OUR COMMUNITIES ON AIR

Community broadcasting is at the heart of the public broadcasting principles enshrined in the Broadcasting Act. Special interests of every kind are catered for – it is broadcasting by and for local communities. We fund 12 access radio stations around the country, nationwide Pacific radio networks, and local news programmes on nine regional television stations.

Moving with the times

As with all areas of broadcasting, technology is changing the way audiences want to access community programmes. Community broadcasters are embracing change and the new opportunities it presents.

Access radio stations now have the technical capability to share programmes easily with any broadcaster, through the platform Access Internet Radio (AIR), which we fund. This collaboration allows community broadcasters to make their rich, diverse content available to wider audiences. The AIR project has more than tripled the number of programmes available for sharing among stations.

Pacific communities now have more opportunity to hear their languages and their music on radio. 531pi listeners enjoyed more Pacific language programmes this year and NiuFM brought in minimum levels of Pacific music airplay. In December 2013, the National Pacific Radio Trust (NiuFM and 531pi) and Samoa Capital Radio signed a Memorandum of Understanding signalling their intention to form a strategic and operational alliance.

With the television digital switch over completed in November 2013, most regional television channels moved to Freeview. In Kaitaia, Te Hiku Television created an internet channel, due to the lack of Freeview coverage and satellite delivery being uneconomic. Triangle Television rebranded as Face TV and moved to Sky’s pay TV platform.

We helped fund more than 1,000 hours of regional television content for viewers from Kaitaia to Invercargill.

Our regional television funding is focused on local news and information programmes. Our own research shows these programmes are the primary reason people tune in to their regional television channel. Notably, Christchurch’s CTV became the first television station to have a regular scheduled news bulletin broadcast with Sign Language.



NZSL Signer Jeremy Borland on CTV news

CASE STUDY: ACCESS RADIO TARANAKI

Access Radio Taranaki is the newest of the 12 access radio stations, broadcasting since 2010.

Their shows reflect the diverse interests and needs of their community, from the *Puke Ariki Museum Show*, to *Mental Health Matters*, and *Chicks With Sticks* where young women recovering from strokes discuss regaining their lives, to *The Hive* dealing with sustainable living. They have the only radio show in the southern hemisphere hosted by a young man living with Down Syndrome, as well as programmes in many different languages.

Access Radio Taranaki broadcasts on 104.4FM and is online at www.accessradiotaranaki.com



Chris Whitmore on air at Access Radio Taranaki

KEEPING IT LOCAL ON RADIO

Radio New Zealand is New Zealand's only non-commercial public broadcaster. It is funded through NZ On Air so that it is arms-length from the government. Radio New Zealand National has maintained its position as the country's most listened to radio station.

NZ On Air also funds a small number of special interest programmes for commercial radio audiences, such as children and youth.

A new era for our public broadcaster

When veteran Radio New Zealand National broadcaster Geoff Robinson hung up his headphones for the final time in April 2014 it was the end of an era. He had hosted the flagship news programme *Morning Report* for the best part of 35 years.

His retirement came ahead of a revamp driven by new chief executive Paul Thompson. That revamp will see a new focus on multiple platforms. Radio New Zealand made their first move in that direction this year with the launch of *The Wireless*, supported through our Digital Media Fund for a strand of new content - *Fresh Voices*.

At the end of 2013/14 Radio New Zealand National had a weekly live cumulative audience of 503,000 or 14% of the population aged over 15 years, and Radio New Zealand Concert had 138,000 or 4%.

A place for special interests on commercial radio

We fund a small number of special interest programmes for commercial radio audiences. Our priority areas include children, youth, Māori and spiritual programmes.

One of our funded programmes, *The Crazy Christmas Kids Show*, won the Best Children's programme award at the 2014 NZ Radio Awards. Produced by the Christian Broadcasting Association, and broadcast on Newstalk ZB, the show has become appointment radio each year for thousands of kids and their families throughout New Zealand.

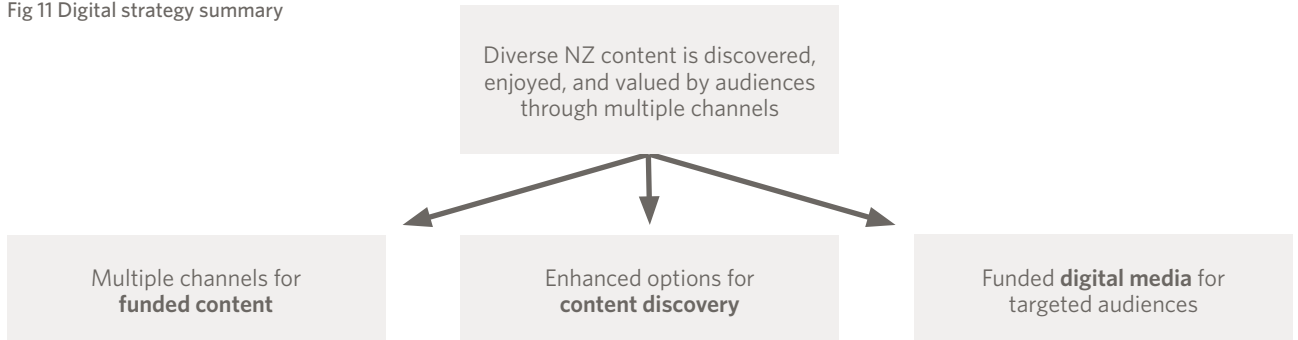


Geoff Robinson on Radio NZ National

NEW OPPORTUNITIES IN THE DIGITAL WORLD

Digital technologies mean we can enjoy and exchange local content in new ways. Our digital strategy aims to deliver a rich experience to audiences accessing content on any online platform. Our over-arching objective for digital media has three goals.

Fig 11 Digital strategy summary



Our contestable Digital Media Fund supports smart, innovative or experimental projects that make the most of opportunities offered by the internet and digital media to reach different New Zealand audiences. It is one of the few such funds in the world.

Collaborating and experimenting

While opportunities presented by digital media seem limitless, the funds are not. NZ On Air must balance innovation and experimentation, with responsible use of taxpayer money. The contestable Digital Media Fund (DMF) has three strands targeted at particular audiences.

A new strand of funding is DMF: Webseries, an evolving means of story-telling and an opportunity for innovation. We work with producers to find the best approach to structuring webisodes, creating narratives, working on relatively low budgets, and building and engaging audiences.

The webseries *Nia's Extra Ordinary Life* was our first Māori webseries and led to the establishment of a new Māori webseries fund in collaboration with Te Māngai Pāho. A second series of *Nia's* story has been supported through the fund.

We actively look for funding partners to collaborate with so dollars go further. In early 2014 we secured investment from Chorus, allowing us to fund one additional webseries. At year end we were finalising our first international funding partnership.

From the DMF: Ignite, an innovative app blended history, tourism and augmented reality technology. Visitors to iconic buildings and historic sites in Nelson can use the app to view photographs of the buildings or sites in the past, superimposed over the current day view. *The Heart of Nelson* app is a collaboration between the Nelson Provincial Museum, the Nelson Institute of Technology and developer KiwiAR.

DMF: Ignite also gave us *Loading Docs* where a diverse pool of filmmakers gained a platform and opportunity to hone their skills. The project produced 10 three minute documentaries on

the theme of *Home*. The filmmakers learned the art of crowd-funding, and using online publicity and distribution to find audiences for their stories.

New site *TheWireless*, part of Radio New Zealand, attracted 158,000 users, generating 450,000 page views. Our funding for the *Fresh Voices* strand created 200 feature stories, 108 blog posts and a six-part webseries, *New Zealand Idle*.

NZ On Screen and Audioculture, the sites we fund to showcase existing local content, continued to grow. NZ On Screen had more than 995,000 unique visitors generating more than 3 million page views and added 311 new titles to the site during the year. AudioCulture turned one year old in May 2014. With 290,000 page views from 113,000 unique visitors a solid user base can now start spreading the word about this unique site with stories of New Zealand music from those who were there.

CASE STUDY – SIGN NINJA

Sign Ninja is a fun interactive game that brings an innovative approach to Sign Language learning. Aimed at 7 to 12 year old children, the game exists in a world without spoken words, where people communicate with their hands. Players learn the New Zealand Sign Language finger spelling alphabet and lots of vocabulary as well as the history of this beautiful and unique language.

Sign Ninja received \$142,000 through DMF: Kickstart and was produced by Deaf Aotearoa. Feedback online about *Sign Ninja* indicates it has hit the mark with the target audience.



SPECIAL FOCUS AUDIENCE – MĀORI

Hunga Māori

We fund Māori programmes that will appeal to all New Zealanders. We look for programmes that make a conscious effort to reveal something of the past, present or future Māori world.

Putting our strategy into action

Te Rautaki Māori sets out our funding principles for Māori content, guiding our television investments in particular.

We will:

- make special provision for Māori programmes as required by the Broadcasting Act;
- focus on programming in English, to complement the work of Te Māngai Pāho;
- encourage the use of te reo in programming, as appropriate, particularly in normalising the language for audiences not fluent in te reo;
- undertake an ancillary and complementary role to Te Māngai Pāho, co-venturing on projects which meet our shared objectives and
- ring fence a budget of at least \$4m annually.⁸

We also encourage and celebrate Māori stories and songs in our general funding.

This year we teamed up with Te Māngai Pāho to seek applications for Māori webseries. Five projects were supported, two in te reo, which will be launched on Māori Television's website in 2015.

The *Pakipūmeka Aotearoa* documentary strand for Māori Television continues to showcase some of the finest one-off documentaries in the country. Programmes include a look back at the ground-breaking film *Once Were Warriors* 20 years on, and a comparison of the health of Māori children to Pākeha children in *Our Children Are Dying*.

We supported new programming for a Māori youth audience. *2Kaha*, launched in the second half of 2014, is a live studio-based entertainment programme.

A new seven-part series for Māori Television, *Te Araroa: Tales From The Trails* will follow Pio Terei as he travels the length of New Zealand on the Te Araroa trail, revealing our country, culture and history through a Māori lens. A telefeature on the making of one of New Zealand's most famous songs, *Poi E*, and the legendary man behind it Dalvanius Prime, will be made for Māori Television.

Many Māori artists have found success this year supported by our Making Tracks music funding scheme. They include Ahoribuzz, Stan Walker, Tama Waipara, Lizzie Marvely, Benny Tipene, Jayson Norris, Tiki Taane, and Sons Of Zion.

At the 2013 Waiata Māori Music Awards, Stan Walker won the NZ On Air Radio Airplay Award for his chart-topping song, *Take It Easy* and Maisey Rika won NZ On Air Best Music Video for her Making Tracks-funded video for *Tangaroa Whakamautai*.

Our total investment in Māori content was over \$5million. For full details see 'Special focus audiences – Māori' in Funding Details on page 97.

CASE STUDY – NIA'S EXTRA ORDINARY LIFE

The webseries, the first New Zealand webseries for children, tells the story of 10 year old Nia, living in a Northland town. It deals with the types of issues that occupy the mind of a girl her age, such as friendship and bullying. Nia uses her imagination to make her ordinary life extra ordinary.

Produced by Brown Sugar Apple Grunt Productions, the first series received \$45,000 through the Digital Media Fund. The series is offered in te reo and English. The first series of *Nia's Extra Ordinary Life* had 15,000 views in the first five months online. You can view it at www.maoritelevision.com and on Youtube.



⁸We note the significant public funding available for Māori content provided to Māori Television, and Te Māngai Pāho, and therefore allocate funding for Māori programmes as a relatively modest proportion, given NZ On Air's other statutory requirements.



Fresh, TVNZ for TV2



Maisey Rika



King Kapisi

SPECIAL FOCUS AUDIENCE – PACIFIC

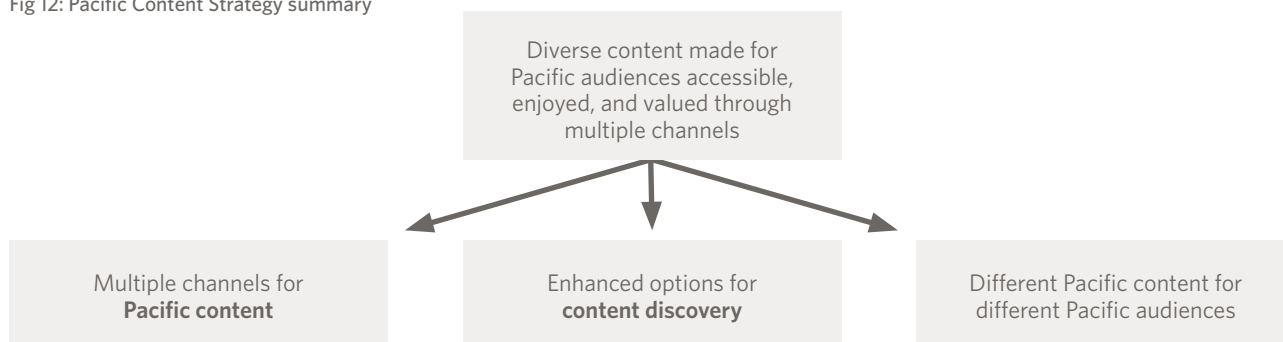
Hunga Te Moana-nui-a-kiwa

Our support for special interest programmes reflects New Zealand’s diverse culture. Pacific audiences are an important and sizable group in New Zealand who are not always well-served by mainstream media.

Putting our strategy into action

One challenge with serving special interest audiences is finding new ways to connect them with content. As part of our Pacific content strategy we look to widen the variety of content and ways to reach audiences.

Fig 12: Pacific Content Strategy summary



The tried-and-true and the new

Targeted digital funding allowed us to add to the suite of radio and television content relatively quickly. In just two years since we launched the Pacific content strategy we have prioritised a Digital Media Fund strand for Pacific-focused content. This led to two innovative online projects *TheCoconet.tv* and webseries *The Factory Story*.

We also continued to fund the much-loved *Tagata Pasifika* on TV One and *Fresh* on TV2. The talents of Pacific people have featured on screen in popular series as diverse as *New Zealand’s Got Talent*, *Both Worlds* and *Real Pasifik 2*. *Real Pasifik 1*, produced by Zoomslide for TV One, was a finalist in the New York Festival’s Best TV & Film Awards.

More than a fifth of the curators of the series *Neighbourhood* were Pacific people, such as Ladi6 who introduced us to her neighbourhood, Aranui, and Tofiga Fepulea’i of the Laughing Samoans who showed us around his home suburb Kilbirnie.

Pacific languages, culture and music keep audiences connected on NiuFM, 531pi and Samoa Capital Radio as well as Pacific content on the 12 Access radio stations. We have actively encouraged our funded Pacific stations to collaborate on content for Pacific audiences. During the year an inaugural Memorandum of Understanding was signed between the governing bodies of Niu FM/531pi and Samoa Capital Radio.

Pacific musicians have a strong presence on the New Zealand music scene. We’ve supported many directly through Making Tracks funding and indirectly through funded radio series *Backyard Beats* on Mai FM and *Fresh Produce* on Flava.

NZ On Air funded artists David Dallas and King Kapisi picked up the Best Radio Airplay and Best Music Video awards respectively at the 2014 Pacific Music Awards. Che-Fu, an artist NZ On Air has had a long and fruitful relationship with, was the worthy recipient of the Lifetime Achievement Award.

Our total investment in Pacific content for a variety of audiences was over \$6.5million: \$3million on television and \$3.4million on Pacific radio. For full details see ‘Special focus audiences – Pacific’ in Funding Details on page 98.

CASE STUDY – THECOCONET.TV

Launched in October 2013 *TheCoconet.tv* has helped to address major gaps in Pacific Island content available both online or through broadcast television. The site seeks to reconnect Pacific youth with their culture through music and video as well as blogs, and interactive and informative content.

TheCoconet.tv is funded through DMF:Kickstart, and received \$499,272 in the 2012/13 year. It was created by Tikilounge Productions. In its first three months the site had more than 100,000 unique visitors.



⁸ Average hours per week, including repeat broadcasts

SPECIAL FOCUS AUDIENCE – PEOPLE WITH DISABILITIES

Hunga Haua

Some people with disabilities face barriers to accessing media or have particular interests in content not usually provided by commercial broadcasters. NZ On Air plays a crucial public broadcasting role in providing for these audiences.

Making television accessible for all

This year saw significant change in the provision of captioning (for hearing impaired) and audio description (for vision impaired) services. NZ On Air led a working group that created Able.

Launched in November 2013 by the Minister of Broadcasting, Able is an independent entity run by the newly established Media Access Charitable Trust. We are very grateful for the

hard work put in by volunteer trustees Lewis Grant, Paul France, Mattie Wall, Lachlan Keating and Jonathan Godfrey, and Able chief executive Wendy Youens and her team.

As a stand-alone entity Able can now make efficiencies, expand services and continue to increase output. Find out more at www.able.co.nz

In the 2013/14 year, a total of 11,837 hours of captioned programming was broadcast across TV One, TV2, TV3 and FOUR, and 1202 hours of audio described programming was broadcast on TV One and TV2.

Fig 13 Captioning hours per week

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioning Hours Broadcast ⁹	Weekly Audio Description Hours Broadcast
2009/10	\$1,900,000	104	246	Nil
2010/11	\$2,271,110	109	245	13
2011/12	\$2,491,053	113	235	22
2012/13	\$2,610,148	113	252	23
2013/14	\$2,800,000	105	259	28

It's all about Attitude

We supported a 10th series of *Attitude*, an inspiring weekly programme for New Zealanders living with disabilities. The programme is an important way NZ On Air reflects diversity, and increases understanding of what it is like to live with a disability.

We were happy to support Attitude TV to take a team to Sochi for the Paralympics in 2014, allowing viewers back home to follow our athletes via a live stream. This was an innovative approach and the first time a non-broadcaster secured the rights from the Olympic Committee. The funding produced a television highlights programme, *Kiwi Blacks In The Winter White* and meant footage was available for news programmes that would not have been otherwise. *Kiwi Blacks In The Winter White* won the 2013 Asia-Pacific Broadcasting Union Special Jury Prize.

We continued our support for the televised *Attitude Awards*, which salute New Zealanders living with disabilities – a chance to shine a spotlight on many unsung heroes.



Kiwi Blacks In The Winter White Special, Attitude Pictures for TV One

Positive sign

One of the more innovative projects funded and released during the year was *Sign Ninja*. Developed by Deaf Aotearoa, it is a clear example of how digital media is an effective option for special interest audiences. See case study on pg 23.

Accessibility on the radio waves

Access radio stations throughout the country have a range of programmes made by and for disabled groups. Dealing with subjects ranging from mental health to stroke recovery the programmes provide an important way for communities of common interest to support each other and share information. We also continue to support the Radio Reading Service.

Funding

Our total investment in targeted television programmes, captioning and audio description, the *Sign Ninja* digital media project and the Radio Reading Service was \$4.94 million. Adding indirect public funding, for content played on funded public radio and access radio, takes the total even higher.



Artist Noël Ratapu on *Attitude*, Attitude Pictures for TV One

CASE STUDY – ABLE

Able provides captions for TV ONE news bulletins and a wide range of programming across TV ONE and TV2, and a selection on TV3 and FOUR. They also provide audio description on selected programming on TV ONE and TV2.

The service is free to viewers and fully funded by NZ On Air. In 2013/14 NZ On Air provided \$2.4million in funding.

Able captions more than 250 hours of programmes each week, and provides more than 20 hours a week of audio description.

Able Chief Executive Wendy Youens says the service is vital. *“In today’s world people rely heavily on broadcast and online media for their information and entertainment.”* See able.co.nz



OPERATIONS

Ngā Tikanga Whakahaere

Governance

Our board of six members is chaired by Miriam Dean QC. The board directly determines investments over certain amounts. Staff have delegated authority for funding decisions on television projects seeking up to \$1 million, and radio or digital media applications for \$300,000 or less. Music investment decisions are fully delegated.

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

We report to the Minister of Broadcasting who may not direct us on cultural or programming matters, but may issue directives through Parliament on more general matters. No such directives were issued this year.

Management

NZ On Air is a lean organisation of specialist staff. Including the Chief Executive Jane Wrightson, there are 18 staff, two of whom are shared with co-located agencies. Our staff manage annual funding of over \$7 million per FTE staff member.

During the year we farewelled long-serving television staffer Teresa Tito and Senior Communications Adviser Gina Rogers. We welcomed Allannah Kalafatelis as our new Communications Manager, Jess Jones as Television Payments Coordinator and Hannah Brewer in a new role as Online Promotions Assistant. At year end one staff member was on secondment to the Ministry for Culture and Heritage.

We share facilities and some back office services with the Broadcasting Standards Authority and being located in the same building as the NZ Film Commission encourages regular collaboration.

Good employer policies

The Crown Entities Act requires us to report on our Good Employer policies and on organisational health and capability. We also require funding recipients to follow EEO principles in accordance with the Broadcasting Act.

As required by the Human Rights Commission, our Good Employer framework is below. Our workplace profiling is necessarily limited because of the small size of our workforce and the need to protect privacy.

Fig 14 Good employer policies

HRC Good Employer Element	NZ On Air Policy/Action	Issues identified	Action taken
Leadership, accountability and culture	Staff involved in decision making relevant to their area. Staff encouraged to devise and manage own solutions	None	Regular feedback to staff, monthly management meetings and weekly staff meetings
Recruitment, selection and induction	All permanent senior staff vacancies advertised. Positions are mainly specialised: focus is on best range of skills for each job	No workplace profile provided	Size of agency makes workplace profiling difficult. We are mindful of diversity in recruitment.
Employee development, promotion and exit	Annual appraisal process and exit interviews	Few opportunities for promotion given size of agency	Performance assessment system maintained, and professional development encouraged
Flexibility and work design	Flexible work practices encouraged: focus on outputs not process	None	None needed
Remuneration, recognition and conditions	Equitable gender-neutral remuneration	None	None needed
Harassment and bullying prevention	Zero tolerance policy	None	None needed
Safe and healthy environment	Proactive health and safety approach	None	Policies reviewed annually
Workforce gender profile	Male: 33% Female: 67%		
Workforce ethnicity profile	Māori: 11% Asian: 5%		

Organisational health and capability

There are no issues to report. We have seven core measures which reflects our small size.

Fig 15 Organisational health and capability

Outcome sought	Measure	Result 2013/14
Recruitment, training and remuneration policies focus on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time turnover no more than three people per annum	Achieved
	Individual staff training needs assessed annually	Achieved
	External salary comparisons conducted regularly	Conducted biannually (last done in 2012/13)
Our office environment and equipment are safe and well maintained	Reported safety hazards are attended to promptly, significant hazards are attended to immediately	Achieved
	Zero tolerance of harassment, bullying and discrimination	Achieved
	Each new employee has an ergonomically suitable workspace within one week of beginning work	Achieved
Equal employment opportunity principles are incorporated 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	Achieved

We have five core measures to assess our operational efficiency.

Fig 16 Key efficiency goals and measures

Efficiency Goals	Efficiency Measures	2013-2014 Actual	2012-2013 Actual	2011-2012 Actual	2010-2011 Actual
Low administration costs to maximise broadcast funding	Administration costs as a % of total revenue	2.6%	2.4%	2.3%	2.2%
What we fund gets broadcast	% of funded projects broadcast within 15 months of formal delivery	99%	100%	100%	99%
Our processes are efficient and effective	% of complete applications received by deadline are considered by the Board at its next meeting	100%	100%	100%	100%
	% of funding decisions made in accordance with approved policies and procedures	100%	100%	100%	100%
We make the right decisions	Funding decision or process with a significant adverse judicial review or Ombudsman finding	0%	0%	0%	0%

Making New Zealand, Top Shelf Productions for Prime



A photograph of a crowd of people with their hands raised, set against a background of bokeh lights in shades of green and yellow. A large, semi-transparent grey diagonal shape is overlaid on the top left. At the bottom, there is a solid blue horizontal band containing white text.

AUDITED
FINANCIAL STATEMENTS

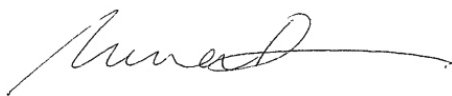
STATEMENT OF RESPONSIBILITY

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

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

In the Board's opinion these financial statements and the statement of service performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2014.

Signed on behalf of the Board:



Miriam Dean CNZM QC
Chair

30 October 2014



Stephen McElrea
Chair Audit & Risk Committee

30 October 2014

INDEPENDENT AUDITOR'S REPORT

AUDIT NEW ZEALAND
Mana Arotake Aotearoa

To the readers of the Broadcasting Commission's financial statements and non financial performance information for the year ended 30 June 2014

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

We have audited:

- the financial statements of NZ On Air on pages 34 to 55, that comprise the statement of financial position as at 30 June 2014, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date and notes to the financial statements that include accounting policies and other explanatory information; and
- the non financial performance information of NZ On Air that comprises the statement of service performance on pages 56 to 60 and the report about outcomes and impacts on pages 10 to 28.

Opinion

Financial statements and non financial performance information

In our opinion:

- the financial statements of NZ On Air on pages 34 to 55:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect NZ On Air's:
 - › financial position as at 30 June 2014; and
 - › financial performance and cash flows for the year ended on that date.
- the non financial performance information of NZ On Air on pages 10 to 28 and 56 to 60:
 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects NZ On Air's service performance, outcomes and impacts for the year ended 30 June 2014, including for each class of outputs:
 - its service performance compared with forecasts in the statement of forecast service performance at the start of the financial year; and
 - its actual revenue and output expenses compared with the forecasts in the statement of forecast service performance at the start of the financial year.

Our audit was completed on 30 October 2014. This is the date at which our opinion is expressed.

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

Basis of opinion

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

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and non financial performance information. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and non financial performance information. The procedures selected depend on

our judgement, including our assessment of risks of material misstatement of the financial statements and non financial performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of NZ On Air's financial statements and non financial performance information that give a true and fair view of the matters to which they relate. We consider internal control in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of NZ On Air's internal control.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the appropriateness of the reported service performance within NZ On Air's framework for reporting performance;
- the adequacy of all disclosures in the financial statements and non financial performance information; and
- the overall presentation of the financial statements and non financial performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and non financial performance information. Also we did not evaluate the security and controls over the electronic publication of the financial statements and non financial performance information.

We have obtained all the information and explanations we have required and we believe we have obtained sufficient and appropriate audit evidence to provide a basis for our audit opinion.

Responsibilities of the Board

The Board is responsible for preparing financial statements and non financial performance information that:

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

The Board is also responsible for such internal control as is determined necessary to enable the preparation of financial statements and non financial performance information that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements and non financial performance information, whether in printed or electronic form.

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

Responsibilities of the Auditor

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

Independence

When carrying out the audit, we followed the independence requirements of the Auditor General, which incorporate the independence requirements of the External Reporting Board.

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



Clare Helm
Audit New Zealand
On behalf of the Auditor General Wellington, New Zealand

Statement of comprehensive income

for the year ended 30 June 2014

	Note	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Income				
Crown revenue	2	128,226	128,226	128,333
Other revenue	3	2,626	2,350	3,069
Recovery of previously expensed debts	4	1	-	-
Total income		130,853	130,576	131,402
Operating expenditure				
Administration services	5	3,365	3,230	3,182
Total operating expenditure		3,365	3,230	3,182
Funding expenditure				
<i>Screen content</i>				
National television	6	80,792	81,291	80,924
Regional television	7	1,239	1,500	1,828
Web-only	8	2,558	2,130	2,325
<i>Sound content</i>				
Public radio	9	31,944	31,916	31,916
Special interest radio	10	6,554	6,744	6,562
Music and other content	11	3,801	4,674	5,014
Total funding expenditure		126,888	128,255	128,569
Total expenditure		130,253	131,485	131,751
Net (deficit)/surplus for the year		600	(909)	(349)
Other comprehensive income		-	-	-
Total comprehensive income		600	(909)	(349)

Explanations of major variances against budget are provided in Note 31

The accompanying notes form part of these financial statements

Statement of financial position

as at 30 June 2014

	Note	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Current assets				
Cash and cash equivalents	12	5,882	6,000	2,896
Investments	13	37,000	34,500	43,000
Debtors and other receivables - interest		230	650	318
Debtors and other receivables - other	14	116	500	99
Total current assets		43,228	41,650	46,313
Non-current assets				
Property, plant and equipment	15	406	300	78
Intangible assets	16	48	50	65
Total non-current assets		454	350	143
Total assets		43,682	42,000	46,456
Current liabilities				
Trade and other payables	17	639	500	988
Employee entitlements	18	175	120	126
Funding liabilities	19	37,519	37,918	40,593
Total current liabilities		38,333	38,538	41,707
Equity at 30 June - committed		167	2,508	1,426
Equity at 30 June - uncommitted		5,182	954	3,323
Equity		5,349	3,462	4,749
Total liabilities and equity		43,682	42,000	46,456

Explanations of major variances against budget are provided in Note 31

The accompanying notes form part of these financial statements

Statement of changes in equity

for the year ended 30 June 2014

	Note	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
<i>Balance at 1 July</i>				
Equity at 1 July - committed		1,426	2,508	2,508
Equity at 1 July - uncommitted		3,323	1,863	2,590
Total public equity at 1 July		4,749	4,371	5,098
Total comprehensive income		600	(909)	(349)
Total equity at 30 June		5,349	3,462	4,749
<i>Being</i>				
Equity at 30 June - committed		167	2,508	1,426
Equity at 30 June - uncommitted		5,182	954	3,323

Explanations of major variances against budget are provided in Note 31

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

- Committed equity reflects the level of commitments approved in the current or prior financial years but which have not been recorded as expenditure because the commitments are subject to substantive conditions yet to be met by the funding recipients. Note 19 details the conditions used to determine when a commitment can be recorded as expenditure. The \$0.167m (2013:\$1.426m) committed in this way is recorded as a contingent liability.
- Uncommitted equity is the amount remaining to fund future projects

The accompanying notes form part of these financial statements

Statement of cash flows

for the year ended 30 June 2014

	Note	Actual 2014 \$000	Budget 2014 \$000	Actual 2013 \$000
Cash flows from operating activities				
Receipts from crown revenue		128,226	128,226	128,226
Receipts from other revenue		609	-	1,196
Interest received		2,089	2,100	2,053
Payments to funded activities		(130,363)	(132,773)	(138,168)
Payments to suppliers and employees		(3,330)	(3,230)	(3,118)
Net GST		183	-	1,402
Net cash from operating activities	20	(2,586)	(5,677)	(8,409)
Cash flows from investing activities				
Net (payments to)/receipts from investments		6,000	-	(3,000)
Receipts from the sale of property, plant and equipment		-	-	-
Purchases of property, plant and equipment		(428)	(323)	(40)
Cash flows from investing activities		5,572	(323)	(3,040)
Net increase/(decrease) in cash and cash equivalents		2,986	(6,000)	(11,449)
Cash and cash equivalents at 1 July		2,896	12,000	14,435
Cash and cash equivalents at 30 June		5,882	6,000	2,896

The accompanying notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2014

Reporting entity

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

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

These financial statements reflect the operations of the Broadcasting Commission only and do not incorporate any other entities. These financial statements are for the year ended 30 June 2014 and have been approved by the Board.

Basis of preparation

Statement of compliance

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

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

Measurement base

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

Functional and presentation currency

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

Significant accounting policies

Revenue

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

Revenue from the Crown

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

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

Interest

Interest income is recognised using the effective interest method.

Television programme and music revenue

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

Leases

Operating leases

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

Cash and cash equivalents

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

Debtors and other receivables

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

Impairment of a receivable is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the receivable.

Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payment are all considered indicators that the debtor is impaired. Any impairment losses are recognised in the statement of comprehensive income.

Investments

Bank deposits

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

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

Property, plant and equipment

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

Additions

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

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

Disposals

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

Subsequent costs

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

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

Depreciation

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

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

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

Subsidiary Entities

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

Intangible assets

Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are recognised as an expense when incurred.

Costs associated with the development and maintenance of our website are recognised as an expense when incurred.

Amortisation

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

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

Acquired/ developed computer software	5 years	20%
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Impairment of non-financial assets

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

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

Creditors and other payables

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

Employee benefits

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

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

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

Superannuation schemes

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

Provisions

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

- The expenditure has been approved by the Board
- The funding recipient has been advised
- There are no substantive contractual conditions for the funding recipient to fulfil
- It is probable (more likely than not) that the funded proposal will be completed and that our commitment will crystallise.

At 30 June therefore, funding liabilities in the statement of financial position include both contracted liabilities and liabilities that are uncontracted, but have no substantive contractual conditions unfulfilled. The amount recorded for the uncontracted liabilities is the amount approved by the Board.

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

We are exempt from the payment of income tax (s51 Broadcasting Act 1989) therefore no charge for income tax has been provided for.

Budget figures

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

Critical accounting estimates and assumptions

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

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2014:

Funding expenditure

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

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

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

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

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

Changes in accounting policies

There have been no changes in accounting policies during the financial year. Where necessary, comparatives have been restated to reflect current classifications and presentation.

The Minister of Commerce has approved a new Accounting Standards Framework (incorporating a Tier Strategy) developed by the External Reporting Board (XRB). Under this Accounting Standards Framework, NZ On Air is classified as a Tier 1 reporting entity and it will be required to apply full Public Benefit Entity Accounting Standards (PAS). These standards have been developed by the XRB based on current international Public Sector Accounting Standards. The effective date for the new standards for public sector entities will be for reporting periods beginning on or after 1 July 2014. This means NZ On Air expects a transition to the new standards in preparing its 30 June 2015 financial statements.

Due to the change in the Accounting Standards Framework for public benefit entities, all new NZ IFRS and amendments to existing NZ IFRS will not be applicable to public benefit entities. Therefore, the XRB has effectively frozen the financial reporting requirements for public benefit entities up until the new Accounting Standard Framework is effective. Accordingly, no disclosure has been made about new or amended NZ IFRS that exclude public benefit entities from their scope.

2. REVENUE FROM THE CROWN

We have been provided with funding from the Crown for the specific purposes set out in the Broadcasting Act 1989 and the scope of the relevant Crown appropriations. Apart from these restrictions, there are no unfulfilled conditions or contingencies attached to government funding (2013: nil).

3. OTHER REVENUE

	Actual 2014 \$000	Actual 2013 \$000
Sales of television programmes and music	586	986
Interest	2,001	2,053
Net gain on sale of property, plant and equipment	-	-
Other	39	30
Total other revenue	2,626	3,069

4. RECOVERY OF PREVIOUSLY EXPENSED DEBTS

	Actual 2014 \$000	Actual 2013 \$000
Public broadcasting fee*	1	-
Total recovery of previously expensed debts	1	-

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

5. ADMINISTRATION SERVICES

	Actual 2014 \$000	Actual 2013 \$000
Personnel*	1,887	1,709
Legal, public relations and expert advice	392	354
Other costs	511	564
Travel and communication	91	93
Board members fees	135	135
Rent	180	171
Depreciation	99	68
Amortisation	17	18
Loss on Disposal	-	17
Audit fees - Financial statement audit	53	53
Total administration expenditure	3,365	3,182

* Personnel cost includes Kiwisaver employer contribution of \$53,574 (2013: \$49,313)

6. NATIONAL TELEVISION FUNDING EXPENDITURE

	Actual 2014 Hours	Actual 2013 Hours	Actual 2014 \$000	Actual 2013 \$000
<i>Funding expenditure</i>				
Drama and comedy	71.5	101.5	23,027	27,170
Documentary	111.0	94.9	11,053	9,187
Children and young people	380.8	447.6	16,215	14,377
Arts, culture and performance	40.8	44.5	3,339	2,737
Special interest and captioning	162.5	162.5	12,864	12,356
Development	N/A	N/A	438	247
Platinum fund	110.0	111	14,970	14,818
Total television funding expenditure	876.5	962	81,906	80,892
<i>Less approved funds not utilised so written back</i>			(1,364)	(283)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>			250	699
<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>			-	(384)
Total national television funding expenditure			80,792	80,924

7. REGIONAL TELEVISION FUNDING EXPENDITURE

	Actual 2014 \$000	Actual 2013 \$000
<i>Funding expenditure</i>		
Local news and information	1,262	1,722
Regional television digital switchover assistance fund	-	108
Total regional television funding expenditure	1,262	1,830
<i>Less approved funds not utilised so written back</i>	(23)	(2)
Total regional television funding expenditure	1,239	1,828

8. WEB-ONLY FUNDING EXPENDITURE

	Actual 2014 \$000	Actual 2013 \$000
Funding expenditure		
Digital – Digital Media Trust	1,130	1,000
Digital – Digital media	1,474	600
Total web-only funding expenditure	2,604	1,600
Less approved funds not utilised so written back	(46)	(43)
<i>Plus</i> impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	-	799
<i>Less</i> current year approved funds unable to be recognised as expenditure in current year as substantive contractual conditions have not been met (excludes write backs)	-	(31)
Total web-only funding expenditure	2,558	2,325

9. PUBLIC RADIO FUNDING EXPENDITURE

	Actual 2014 \$000	Actual 2013 \$000
Funding expenditure		
Radio New Zealand – RNZ National	27,131	27,131
Radio New Zealand – RNZ Concert	4,685	4,685
Total Radio New Zealand	31,816	31,816
Radio archiving – Sound archives / Ngā Taonga Kōrero	-	-
Resound – NZ classical music initiative (SOUNZ)	128	100
Total public radio funding expenditures	31,944	31,916
Less approved funds not utilised so written back	-	-
Total public radio funding expenditure	31,944	31,916

10. SPECIAL INTEREST RADIO FUNDING EXPENDITURE

	Actual 2014 \$000	Actual 2013 \$000
Funding expenditure		
Spoken content	658	523
Access and special interest radio	2,473	2,394
Pacific radio	3,430	3,645
Total special radio funding expenditure	6,561	6,562
Less approved funds not utilised so written back	(7)	-
Total special interest radio funding expenditure	6,554	6,562

11. MUSIC & OTHER CONTENT FUNDING EXPENDITURE

	Actual 2014 \$000	Actual 2013 \$000
Funding expenditure	4,677	5,085
Music content		
Total music funding expenditure	4,677	5,085
Less approved funds not utilised so written back	(876)	(71)
Total music funding expenditure	3,801	5,014

12. CASH AND CASH EQUIVALENTS

	Actual 2014 \$000	Actual 2013 \$000
Cash	90	26
Call and short term deposits	5,792	2,870
Total cash and cash equivalents	5,882	2,896

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

13. INVESTMENTS

	Actual 2014 \$000	Actual 2013 \$000
Term deposits	37,000	43,000
Total investments	37,000	43,000

The carrying value of term deposits approximates their fair value.

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

	Actual 2014 \$000	Actual 2013 \$000
Term deposits with maturities greater than 3 months and less than 6 months*	28,000	37,500
Term deposits with maturities of 6 months and over*	9,000	5,500
<i>weighted average effective interest rate</i>	4.19%	4.02%

*At 30 June 2014 average term is 101 days (30/6/13: 115 days)

Term deposit investments at 30 June 2014 are invested at fixed rates ranging from 3.85% – 4.53%. These deposits are at a fixed interest rate and measured at amortised cost, so an increase or decrease in interest rates during the period would not impact the measurements of the investments and hence there would be no impact on the surplus/deficit or equity.

14. DEBTORS AND OTHER RECEIVABLES – OTHER

	Actual 2014 \$000	Actual 2013 \$000
Other receivables	116	99
Total debtors and other receivables – other	116	99

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.

15. PROPERTY, PLANT AND EQUIPMENT

	Computer equipment	Furniture & fittings	Office equipment	Leasehold Improvements	Total
	\$000	\$000	\$000	\$000	\$000
Cost					
Balance at 1 July 2012	199	42	57	86	384
Additions	9	-	-	32*	41
Disposals	(1)	-	-	(71)	(72)
Balance at 30 June 2013	207	42	57	47	353
Balance at 1 July 2013	207	42	57	47	353
Additions	77	89	11	251	428
Disposals	(39)	(22)	(39)	-	(100)
Balance at 30 June 2014	245	109	29	298	681
Accumulated depreciation and impairment losses					
Balance at 1 July 2012	133	35	43	52	263
Depreciation	41	4	9	14	68
Impairment losses	-	-	-	-	-
Eliminate on disposal	(1)	-	-	(55)	(56)
Balance at 30 June 2013	173	39	52	11	275
Balance at 1 July 2013	173	39	52	11	275
Depreciation	36	14	4	45	99
Impairment losses	-	-	-	-	-
Eliminate on disposal	(38)	(23)	(38)	-	(99)
Balance at 30 June 2014	171	30	18	56	275
Carrying value					
At 30 June & 1 July 2012	66	7	14	34	121
At 30 June & 1 July 2013	34	3	5	36	78
At 30 June 2014	74	79	11	242	406

*Additions to leasehold improvement represent WIP at 30 June 2013.

16. INTANGIBLE ASSETS

Acquired computer software	2014 \$000	2013 \$000
Cost		
Balance at 1 July	87	87
Additions	-	-
Disposals	-	-
Balance at 30 June	87	87
Accumulated amortisation and impairment losses		
Balance at 1 July	22	4
Amortisation	17	18
Eliminate on disposal	-	-
Balance at 30 June	39	22
Carrying value		
At 1 July	65	83
At 30 June	48	65

17. CREDITORS AND OTHER PAYABLES

	Actual 2014 \$000	Actual 2013 \$000
Revenue in advance	336	336
PAYE and withholding tax payable	46	42
GST payable	7	225
Accrued expenses	250	385
Total creditors and other payables	639	988

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.

18. EMPLOYEE ENTITLEMENTS

	Actual 2014 \$000	Actual 2013 \$000
Accrued salaries and wages	63	46
Annual leave	112	80
Total employee entitlements	175	126

19. FUNDING LIABILITIES

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

	Actual 2014 \$000	Actual 2013 \$000
National television	33,277	35,765
Regional television	326	556
Web-only	935	588
Public radio	89	68
Special interest radio	81	30
Music & other content	2,811	3,586
Total funding liabilities	37,519	40,593

Movements for each class of funding liabilities are as follows:

	National Television \$000	Regional Television \$000	Web-only \$000	Public Radio \$000	Special Interest Radio \$000	Music & other content \$000	Total \$000
Balance at 1 July 2013	35,765	556	588	68	30	3,586	40,593
Additional provisions made	82,156	1,262	2,604	31,944	6,561	4,677	129,204
Amounts used	(83,280)	(1,469)	(2,211)	(31,923)	(6,503)	(4,576)	(129,962)
Unused amounts reversed	(1,364)	(23)	(46)	-	(7)	(876)	(2,316)
Balance at 30 June 2014	33,277	326	935	89	81	2,811	37,519

20. RECONCILIATION OF NET SURPLUS/(DEFICIT) TO NET CASH FROM OPERATING ACTIVITIES

	Actual 2014 \$000	Actual 2013 \$000
Net surplus/(deficit) from operations	600	(349)
Add non-cash items:		
Loss on disposal of assets	-	17
Depreciation/amortisation	117	84
Total non-cash items	117	101
Add/(less) movements in working capital items:		
Decrease/(increase) in accounts receivable	71	180
(Decrease)/increase in GST payable	(218)	(11)
(Decrease)/increase in accounts payable (incl. employee entitlements)	(82)	(37)
(Decrease)/Increase in funding liabilities	(3,074)	(8,293)
Net movement in working capital items	(3,303)	(8,161)
Net cash inflow/(outflow) from operating activities	(2,586)	(8,409)

21. CAPITAL COMMITMENTS AND OPERATING LEASES

	Actual 2014 \$000	Actual 2013 \$000
Operating leases as lessee		
Not later than one year	109	43
Later than one year and not later than two years	98	11
Later than two years and not later than five years	294	-
Total non-cancellable operating leases	501	54

There are no capital commitments as at 30 June 2014 (2013: Nil). Operating lease commitments reflect a 70% share of a lease agreement jointly signed with B.S.A. The balance of 30% is reflected in the B.S.A financial statements.

22. CONTINGENT LIABILITIES

At 30 June 2014 we have contingent liabilities totaling \$0.167m (2013: \$1.425m). 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.

23. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

Related party transactions

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

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

Significant transactions with government-related entities

We have received funding from the Crown of \$128.226m (2013 \$128.226m) to provide services to the public for the year ended 30 June 2014.

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

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

We also purchase goods and services from entities controlled, significantly influenced, or jointly controlled by the Crown. Purchases from these government-related entities for the year ended 30 June 2014 totalled \$0.103m (2013 \$0.122m). These purchases included the purchase of electricity from Genesis, air travel from Air New Zealand, and postal services from New Zealand Post.

We also provide funding to entities controlled, significantly influenced, or jointly controlled by the Crown. Payments to these government-related entities for the year ended 30 June 2014 totalled \$40.603m (2013 \$43.813m). These payments included payment to TVNZ, Radio NZ and National Pacific Radio Trust.

We also provide services to an entity controlled, significantly influenced, or jointly controlled by the Crown. Payments to the government-related entity for the year ended 30 June 2014 totalled \$0.036m (2013: \$0.03m). The services included financial services provided to Broadcasting Standards Authority.

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

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

In 2013/14 we provided \$1.13m (2013: \$1.379m) to a charitable trust, the Digital Media Trust, to maintain and develop the website nzonscreen.com. The trust is governed by up to seven trustees. During 2013/14 NZ On Air's chief executive Jane Wrightson was a trustee of the Digital Media Trust

	Actual	Actual
	2014	2013
	\$000	\$000
Salaries and other short-term employee benefits	625	591
Total key personnel compensation	625	591

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

24. BOARD MEMBER REMUNERATION

The Board fees paid or payable during the year were:	Actual	Actual
	2014 \$000	2013 \$000
Miriam Dean – Chair (appointed April 2012)	40	40
Nicole Hoey (retired December 2012)	-	10
Michael Glading (retired December 2013)	10	19
Stephen McElrea (reappointed December 2013)	19	19
Caren Rangi (reappointed May 2013)	19	19
Ross McRobie (reappointed June 2014)	19	19
Kim Wicksteed (appointed January 2013)	19	9
Donna Grant (appointed January 2014)	9	-
Total Board fees	135	135

Payment of \$4,594 was made to the independent member of the Audit and Risk Committee during the financial year. (2013:\$6,125).

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

25. EMPLOYEE REMUNERATION

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

	Number of Employees	Number of Employees
	2014	2013
\$110,000 - \$119,999	2	1
\$130,000 - \$139,999	-	1
\$140,000 - \$149,999	1	1
\$150,000 - \$159,999	1	1
\$170,000 - \$179,999	1	-
\$290,000 - \$299,999	-	1
\$310,000 - \$319,999	1	-

During the year ended 30 June 2014, no employees received benefits in relation to cessation (2013: \$25,962).

26. EVENTS AFTER THE BALANCE DATE

There were no significant events after the balance date.

27. CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

The carrying amounts of financial assets and liabilities in each of the NZ IAS 39 categories are as follows:

	Actual	Actual
	2014	2013
	\$000	\$000
Loans and receivables		
Cash and cash equivalents	5,882	2,896
Debtors and other receivables	346	417
Investments - term deposits	37,000	43,000
Total loans and receivables	43,228	46,313
Financial liabilities measured at amortised cost		
Creditors and other payables	38,333	41,707
Total financial liabilities measured at amortised cost	38,333	41,707

28. NON-CONSOLIDATION OF THE DIGITAL MEDIA TRUST

Digital Media Trust

The Digital Media Trust (The Trust), a charitable trust, was established on 7 September 2012 for the purpose of establishing and operating websites and governing the NZ On Screen and AudioCulture Websites.

The Trust's status as a controlled entity for accounting purposes, arising from the application of the test of control in section 5(2)(b) of the Public Audit Act 2001, is in the process of being assessed by the Office of the Auditor-General. While the Trust is independent and free to solicit funding from any source, its current funding is predominantly that received from NZ On Air. This funding is provided under contract for specific objectives and with agreed upon annual targets. The annual financial statements of the Trust are prepared and audited independently of NZ On Air.

No decision has yet been made about the status of the Trust as a controlled entity and the operations of the Trust have not been consolidated within the results of NZ On Air. However, to address the possibility that the Trust is deemed a controlled entity the following are the unaudited results for the year ended 30 June 2014;

The Trust had total revenue of \$1.196m (2013: \$1.198m) and total expenditure of \$1.233m (2013: \$1.185m). As at 30 June 2014 the Trust had total assets of \$0.162m (2013: \$0.231m) and total liabilities of \$0.074m (2013: \$0.104m).

As at 30 June 2014 the results of the Trust are not material for the purposes of NZ On Air's financial statements.

29. FINANCIAL INSTRUMENT RISKS

Our activities expose us to a variety of financial instrument risks, including market risk, credit risk and liquidity risk.

We have a series of policies to manage the risks associated with financial instruments that seek to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature.

Market risk

The interest rates on our investments and cash holdings are disclosed in notes 13.

Fair value interest rate risk

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

Cash flow interest rate risk

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

Sensitivity analysis

At 30 June 2014, 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 \$213,960 higher/lower (2013: \$229,350).

Currency risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. We make occasional, low value payments in foreign currencies that are converted to New Zealand dollars at the spot rate on the day of payment. We have no foreign currency creditors at 30 June 2014. (2013: nil)

Price risk

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

Credit risk

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

Our maximum credit exposure for each class of financial instrument is represented by the total carrying value of our cash and cash equivalents (note 12), investments (note 13) and accounts receivable (note 14). There is no collateral held against these financial instruments.

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

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

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 2014/15 Crown funding in equal installments on the first working day of each month from July 2014 to June 2015. In addition, at 30 June 2014 we hold call and term deposits that will mature within the 2014/15 financial year totalling \$42.792m (2013 \$45.87m).

We have funding liabilities of \$37.519m at 30 June (2013 \$40.593m). We expect these to be paid by 30 June 2015. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

30. 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.

31. EXPLANATION OF SIGNIFICANT VARIANCES AGAINST BUDGET

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

Statement of comprehensive income

	Actual 2014 \$000	Budget 2014 \$000	Difference \$000	Explanation of significant variances
Revenue	130,853	130,576	277	<i>Sales Revenue (+0.277m)</i> : Due to its variability we do not forecast sales revenue in the SOI.
Funding expenditure	126,888	128,255	(1,367)	<i>Variance related to:</i> <ul style="list-style-type: none"> • <i>Television Funding (-\$0.760m)</i>. One prior year funded programme not proceeding so written back and programmes that are completed under budget. • <i>Web-only Funding (+\$0.428m)</i>. Introduction of new funding scheme in the current year. • <i>Music Funding (-\$0.873m)</i>. Prior year funded projects not proceeding so written back.
Admin expenditure	3,365	3,230	135	• <i>Website development costs not initially budgeted for.</i>
Total comprehensive income	600	(909)	(1,509)	

Statement of financial position

	Actual 2014 \$000	Budget 2014 \$000	Difference \$000	Explanation of significant variances
Total assets	43,682	42,000	1,682	<i>Cash and Investments (+\$2.382m)</i> : Funding expenditure lower than budget. <i>Debtors and Receivables (-\$0.804m)</i> : Lower accrued interest at year end and better collection rates. <i>Property, plant and equipment (+\$0.106m)</i> : Due to delayed office relocation
Total liabilities	38,333	38,538	(205)	<i>Funding Liabilities (-\$0.399m)</i> : Contract payment dates occurring slightly ahead of forecast.
<i>Committed equity:</i>				
Opening	1,426	2,508	(1,082)	<i>Actual opening balance of committed equity lower than forecast (-\$1.082m)</i> . The forecast was completed in April 2012, before the end of the 2012/13 financial year.
Movement	(1,259)	-	(1,259)	
Closing	167	2,508	(2,341)	<i>Variance in the movement in committed equity (-\$1.259m)</i> is due primarily to the timing of recognition of current and prior year commitments based on when substantive contractual conditions are met. Such adjustments are reflected in the other notes to the financial statements.
<i>Uncommitted equity:</i>				
Opening	3,323	1,863	1,460	
Movement	(1,859)	(909)	(950)	<i>Variance in the movement in uncommitted equity (-\$0.943m)</i> is due to the net deficit being lower than forecast. The 2013/14 uncommitted equity balance will be carried forward to 2014/15 and used to fund the forecast 2014/15 SOI budget deficit of \$1.655m.
Closing	5,182	954	4,228	
Total equity	5,349	3,462	1,887	

STATEMENT OF SERVICE PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2014

The statements in this section provide the detailed results against targets, budgets and performance measures for the year ended 30 June 2014 as set out in our Statement of Intent for the period 2013/14 to 2015/16. There is one output split into two activities, Screen Content and Sound Content

Summary of Revenue Received	2013/14	2013/14	2012/13
	Actual \$'000	Budget (SOI) \$'000	Actual \$'000
Crown revenue	128,226	128,226	128,333
Interest revenue	2,001	2,050	2,053
Other revenue	626	300	1,016
Total Revenue	130,853	130,576	131,402
Funding commitments	126,888	128,255	128,569
Administration expenditure	3,365	3,230	3,182
Total Expenditure	130,253	131,485	131,751

ACTIVITY 1: SCREEN CONTENT

Activity description

Investing in digital content to increase range and diversity options for target audiences. Content is expected to screen on at least two platforms where practicable.

Commentary on screen funding results

All funding targets are subject to the receipt of satisfactory applications from viable entities. Target hours for most programme types were achieved.

Key performance measures

	Target	2014 Actual	2013 Actual
The majority of New Zealanders believe NZ On Air supports television programmes and activities important to New Zealanders*	74%	75%	78%
Almost all television projects are broadcast within 15 months of the finished programme being delivered to the broadcaster	99%	99%	100%
At least half of general contestable fund expenditure is for prime time (6pm - 10pm) programmes	50%	54%	55%
Target average prime time audience aged 5+ for programmes funded for the major free-to-air national channels - TV One, TV2, TV3 (Type 1 channels)			
Drama	315,000	225,579	272,305
Documentary/Factual	365,000	367,430	428,800
Comedy	240,000	284,636	282,643
Arts/Culture	315,000	378,511	601,332

*this question was worded differently to that of the previous year. The comparative figure included here relates to the same wording as that being used in the current year and was reported in the footnotes to last year's results.

Detailed measures

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

National Television	Target			Actual		
	Hours	\$000	% in prime time (6pm-10pm)	Hours	\$000	% in prime time (6pm-10pm)
Television Contestable fund by genre						
Programme type						
Drama/Comedy	90	27,460	100%	71.5	23,027	95%
Documentary/Factual	73	7,500	100%	90	8,979	100%
Children's Drama	-	-	-	6	2,299	-
Children and Young People	433	13,716	0%	362.5	12,891	0%
Māori Programmes	36	4,000	66%	45	4,509	50%
Arts/Culture/Identity	27	1,850	66%	29	1,982	66%
Minorities	130	6,962	0%	143.5	8,121	0%
Disability (including captioning)	18	4,472	0%	19	4,690	0%
Development	n/a	220	n/a	n/a	438	n/a
Total contestable fund	807	66,180		766.5	66,936	

Television Platinum fund by genre

Programme type

Drama	8	8,800	100%	8	8,858	100%
Documentary	93	5,231	20%	101	5,901	100%
Current Affairs			0%			0%
Arts and Culture	6	1,080	100%	1	211	100%
Total Platinum fund	107	15,111	45%	110	14,970	
Total national television funding	914	81,291	-	876.5	81,906	-

Regional television

	Target Hours	Actual Hours	Budget \$000	Actual \$000
Local news and information	1,200	844	1,500	1,262
Regional television digital switchover assistance fund	n/a	-	-	-
Total regional television funding	1,200	844	1,500	1,262

Web-only

	Target Quantity	Actual Quantity	Budget \$000	Actual \$000
Digital Media Fund	n/a	15	1,000	949
Digital Media Trust	n/a	1	1,130	1,130
Other	n/a	5	-	525
Total	n/a	n/a	2,130	2,604

ACTIVITY 2: SOUND CONTENT

Activity description

Investing in digital content to increase range and diversity options for target audiences. Content is expected to be heard on at least two platforms where practicable.

Commentary on Sound funding results

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

Commercial radio programme targets were exceeded.

Key performance measures

Radio and digital media

	2014 Target	2014 Actual	2013 Actual
The majority of New Zealanders believe NZ On Air supports local content for radio important to New Zealanders*	70%	68%	74%
Increased % of NZ music on commercial radio (% of NZ music on radio stations bound by the Radio Broadcasters Association NZ Music Code)	20%	17.47%	17.43%
Improved % of NZ music on alternative radio	31%	38.99%	38.14%

**this question was worded differently to that of the previous year. The comparative figure included here relates to the same wording as that being used in the current year and was reported in the footnotes to last year's results.*

Public radio:

Radio New Zealand quantitative measures

	RNZ National Annual Target Hours	RNZ Concert Annual Target Hours	RNZ National Actual Hours	RNZ Concert Actual Hours
Ensure Radio NZ provides programme types specified in the Broadcasting Act 1989				
- Māori Language and Culture	350	n/a	364	n/a
- Special Interest	400	n/a	472	n/a
- NZ Drama, Fiction and Comedy	250	n/a	302	n/a
Other Measures:				
- % of NZ music on rotate ¹	33%	n/a	34%	n/a
- % of NZ composition	n/a	3.5%	n/a	4.3%
- % of NZ music performance	n/a	16%	n/a	17%
- % of population able to receive transmission	97%	92%	97%	92%
NZ On Air funding provided	\$31.816m		\$31.816m	

1. In addition to New Zealand music on rotate, RNZ National produces and broadcasts feature programmes on New Zealand music.

Radio New Zealand: qualitative measures

	Target	Actual
General public who agree Radio New Zealand broadcasts programmes of interest to a wide cross-section of New Zealanders	84%	85%
Radio New Zealand National listeners who are very satisfied or quite satisfied with Radio New Zealand National programming	89%	84%
Listeners who agree Radio New Zealand National provides in-depth news and current affairs about New Zealand	94%	95%
Radio New Zealand Concert listeners who are very satisfied or quite satisfied with quality of RNZ Concert programming	80%	77%
The number of formal complaints about Radio New Zealand programmes each year that are upheld by the Broadcasting Standards Authority against any one of the broadcasting standards as a breach of fairness, balance, accuracy or privacy	No more than 3	one

Resound – NZ classical music initiative to increase broadcast of NZ-composed music (SOUNZ)

	Target Number	Actual Number *	Budget \$000	Actual \$000
Recordings of music works relicensed and approved for broadcast	260	**		
Recordings of music works relicensed and available online	240	**	100	128
Relicensed works scheduled for broadcast on RNZ Concert	30	33		

*Calendar year 2013

**In 2012 work on relicensing archived extant recorded music works for broadcast on RNZ Concert ("Phase 1" of the Resound project) was completed earlier than anticipated. The focus of the Resound project has shifted to "Phase 2" which entails the recording of important works and the video recording of new performances of New Zealand works.

Special Interest radio:

Community radio		Target Hours	Actual Hours	Budget \$000	Actual \$000
Access and special interest radio		24,500	24,673		
Pacific radio	Samoa Capital Radio				
	Niu FM and 531pi Total broadcast hours including programming in at least 9 Pacific Island languages	15,500	15,468	6,099	5,903
Total special interest radio		40,000	40,141	6,099	5,903

Commercial radio and Alternative radio:

Spoken content		Target Hours	Actual Hours	Budget \$000	Actual \$000
Children and Youth		212	265	350	396
Spiritual		90	60	120	117
Ethnic / Special Interest		24	104	100	70
Māori issues (English language)		96	96	75	75
Total spoken content		422	525	645	658

Music content		Target	Actual	Budget \$000	Actual \$000	
Funding						
Making Tracks	Commercial	Projects funded	At least 160	139		
		% of songs that achieve a Radio Scope NZ40 Airplay Chart peak	60%	27%		
		% of music videos that achieve a Radio Scope Top 40 Chart peak	20%	20%	2,040	2,028
	Alternative	Projects funded	At least 100	99		
		% of songs that achieve a Radio Scope Alt 40 Airplay Chart peak	60%	23%		
		% of music videos that achieve a Radio Scope Top 40 Chart peak	20%	7%		

Music Promotion

Content promoting NZ music - sound	30	21	1,450	1,455
Content promoting NZ music - screen	3	2	350	350
Other promotion and digital media	n/a	-	834	843
Total music content and promotion	-	-	4,674	4,676




ON AIR ON AIR

STATEMENT OF PERFORMANCE EXPECTATIONS

2014-2015

This Statement of Performance Expectations reflects our proposed performance targets and forecast financial information for the year ahead. It is produced in accordance with s149E of the Crown Entities Act 2004.

The forecast financial statements and underlying assumptions in this document have been authorised as appropriate for issue by the Board of NZ On Air in accordance with its role under the Crown Entities Act 2004. It is not intended to update the forecast financial statements subsequent to presentation.



Miriam Dean CNZM, QC

Chair

8 May 2014



Stephen McElrea

Chair, Audit and Risk Committee

INTRODUCTION

This is the first Statement of Performance Expectations prepared by NZ On Air (the Broadcasting Commission).

The statement provides information directly associated with the performance targets which we have set for the year ending 30 June 2015. All information is provided in accordance with the Crown Entities Act 2004.

Results of performance against these targets will be provided in our Annual Report which will be published by 31 October 2015. It is intended that interim results will be provided on our website periodically during the year.

This Statement of Performance Expectations is provided in three parts:

1. Statement of output performance

This section provides information on how we deliver the outputs purchased by the Minister of Broadcasting through two activity classes: "Screen Content" (television and digital media) and "Sound Content" (radio and music).

Investment targets and performance expectations are subject to receipt of satisfactory funding applications from viable entities. If such applications are not received we will adjust targets accordingly to ensure taxpayer funds are spent wisely.

2. Performance assessment and annual expectations

Our annual performance expectations provide targets, budgets and performance measures for the year ending 30 June 2015 in accordance with s149E of the Crown Entities Act 2004. These targets, budgets and performance measures reflect the forecast financial statements set out in section 3.

Our activities contribute to the non-departmental output expense, Public Broadcasting Services, within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage.

NZ On Air does not propose to supply any class of outputs in the financial year that is not a reportable class of outputs. s149E(1)(c)

3. Forecast financial statements

The forecast financial statements provide all appropriate information and explanations needed to fairly reflect the forecast financial operations and financial position of NZ On Air for the year ending 30 June 2015 in accordance with s149G of the Crown Entities Act 2004.

1. STATEMENT OF OUTPUT PERFORMANCE

Figure 1 sets out the over-arching sector outcomes framework against which we develop our activities.

Figure 1: Outcomes framework

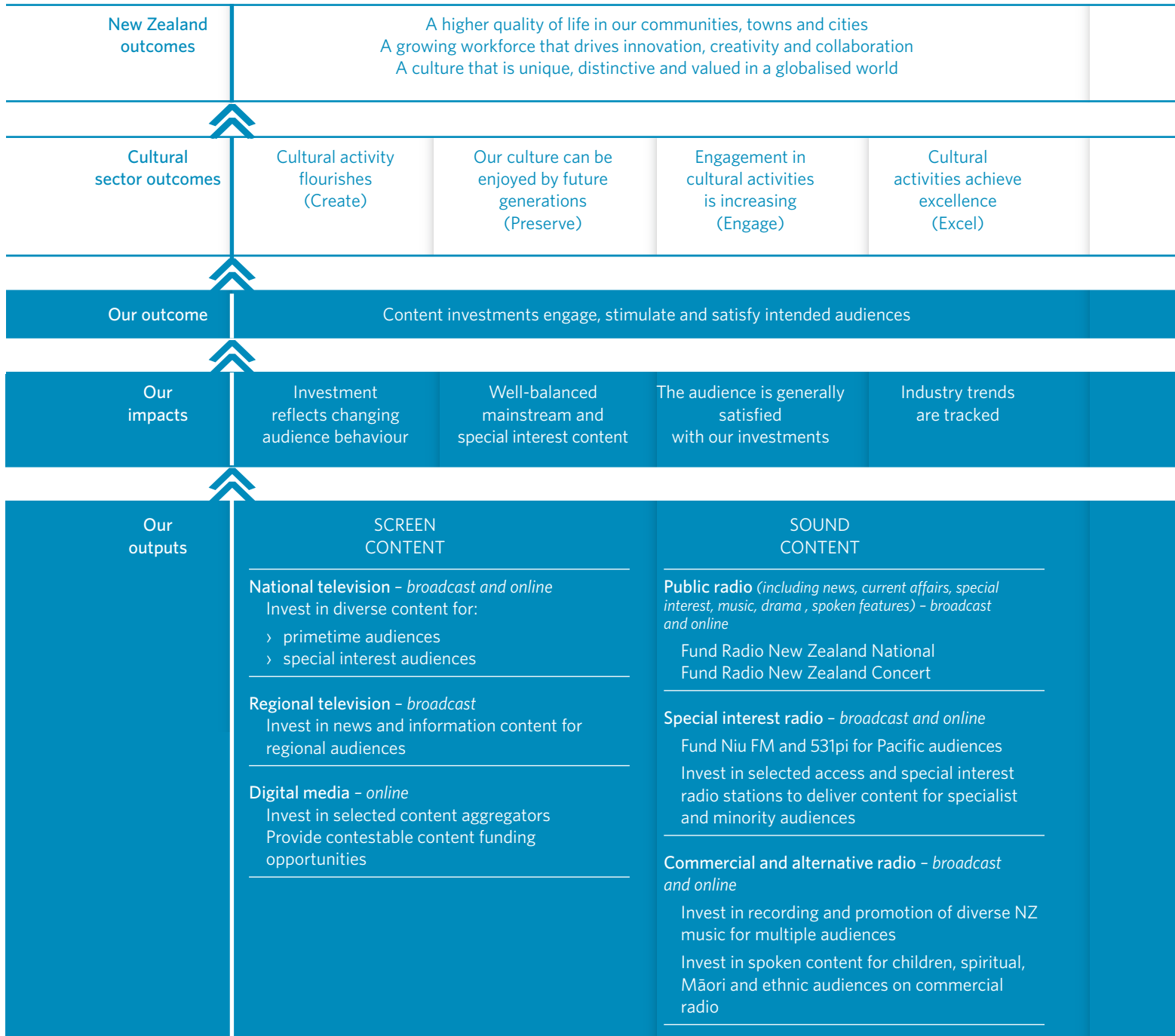


Figure 2 sets out a summary of our forecast output expenditure. All revenue and expenditure relates to one Output Class which is reported through two activities – Sound Content and Screen Content. In setting targets we have assumed that costs for the activities we fund will continue to rise, that we will be containing this rise where possible, and that our funding will remain around current levels.

Figure 2: Summary of forecast output expenditure

Forecast revenue and expenditure		2014/15	2013/14	2013/14	2012/13		
		Forecast \$000	SOI budget \$000	Estimated Actual \$000	Actual \$000		
Revenue							
Crown revenue		128,726 ¹	128,226	128,226	128,333		
Other revenue		2,650	2,350	2,430	3,069		
Total revenue		131,376	130,576	130,656	131,402		
Output Expenses							
Funding activity commitments	Screen content	National television audiences – content funding	81,411	81,291	81,192	80,924	
		Regional television audiences	Content funding	1,500	1,500	1,350	1,720
			Digital switchover assistance	-	-	-	108
		Online audiences	3,400	2,130	2,385	2,325	
	Sound content	Public radio audiences	31,816	31,816	31,816	31,816	
		Special interest radio audiences	6,050	6,099	5,954	6,039	
		Commercial and alternative radio audiences	640	645	640	523	
		Music audiences	4,814	4,774	4,773	5,114	
	Total funding commitments		129,631	128,255	128,110	128,569	
	Funding administration		3,400	3,230	3,230	3,182	
Total output expenses		133,031	131,485	131,340²	131,751²		

¹ The 2012/13 budget included a permanent baseline transfer of \$1million to MCH (plus a \$500,000 grant) to recognise the transfer of funding responsibility for radio archiving to MCH. The grant of \$500,000 was repeated for one final year in 2013/14 and was not a permanent baseline reduction.

² Actual figures include any adjustments for the effect of differences between the timing of the commitment being made and substantive contractual conditions being met. Full details are disclosed within the relevant year's annual reports.

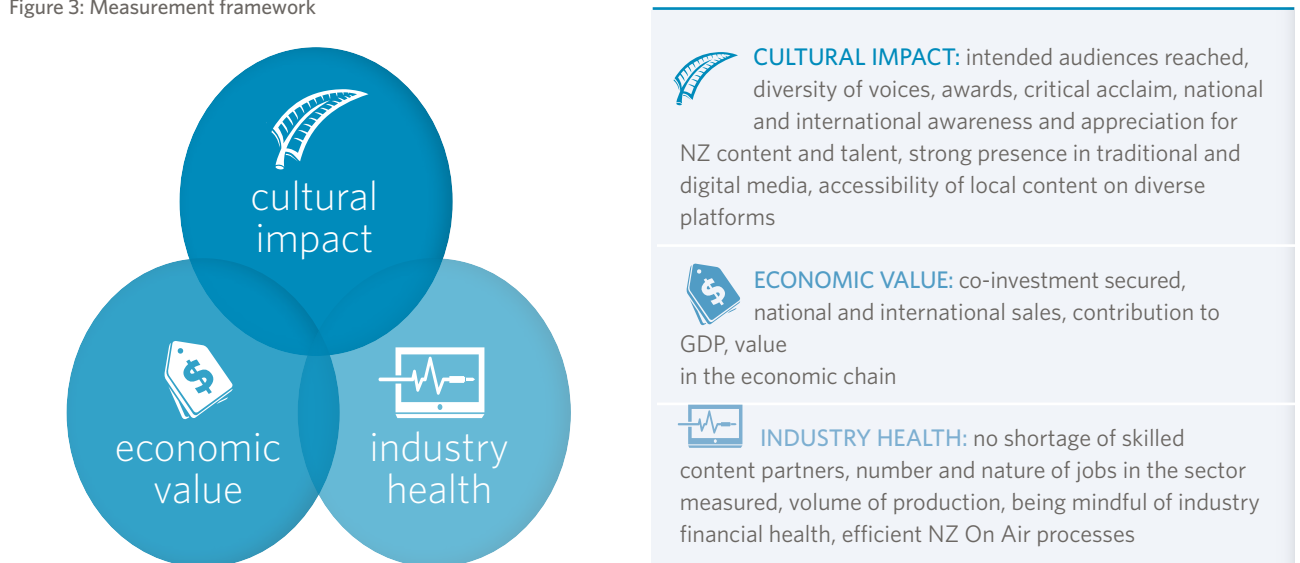
2. PERFORMANCE ASSESSMENT AND ANNUAL EXPECTATIONS

2.1 Overall framework

We are developing a framework to assess the wider impacts of our work. The framework considers the cultural, economic and industry impacts resulting from our investments. See Figure 6.

This is similar to an 'impact to outcome' model. It is adapted from a model used by funding agency Telefilm Canada. We will develop further measures in stages and ultimately hope to find useful international benchmarks.


Figure 3: Measurement framework



2.2 Effectiveness indicators

Figure 4 sets out over-arching effectiveness indicators. These consider the wider contribution of local content diversity to the cultural and social fabric of New Zealand. Refer to Figure 1 for the outcomes links. In all the figures below, * indicates a new measure for 2014/15.

Figure 4: Key effectiveness measures

Effectiveness indicator: Cultural impact 					
SOI strategies: <i>Better understand our intended audiences needs</i> <i>Seek more mileage for music</i>					
Impact	Impact measure	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual
Intended audiences are generally satisfied with our investments	The majority of New Zealanders believe NZ On Air supports content important to New Zealanders:				
	Television programmes	75%	74%	74%	78%
	Radio programmes	72%	70%	70%	74%
	Audience response to funded television projects is tracked to measure reach	100%	*	*	*
	Making Tracks funded songs will achieve a targeted average number of plays on: ³				
	Radio	750	*	*	*
	Music TV	150			
Online	50,000				

³ While the average number of plays on radio (and TV) appears significantly smaller than the number online, these plays have a significantly greater reach in that up to 400,000 people may be listening in any given week.

Effectiveness indicator: Cultural impact



SOI strategy: Maintain a balance of varied mainstream and special interest content

Impact	Impact measure	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual	
Well-balanced mainstream and special interest content	At least half of television contestable fund expenditure is for prime time content. ⁴	50%	50%	50%	55%	
	<i>This overall measure is a combination of the following genre targets:</i>					
	Genre targets for prime time Contestable Fund screening are:					
	Drama/Comedy	95%	100%	95%	92%	
	Documentary/Factual	100%	100%	100%	99%	
	Children & Young People	9%	0%	15%	7%	
	Māori Programmes	72%	66%	70%	-	
	Arts/Culture/Identity	52%	66%	63%	79%	
	Minorities	0%	0%	0%	0%	
	Disability	0%	0%	0%	0%	
	Genre targets for prime time Platinum Fund screening are:					
	Drama	100%	100%	100%	100%	
	Documentary/Current Affairs	67%	67%	72%	75%	
	Arts/Culture/Identity	100%	100%	100%	100%	
	At least one special interest audience is surveyed every two years to establish target audience satisfaction with funded content	Achieved	*	*	*	
	Funded music is balanced between mainstream/alternative audience appeal	60/40	60/40	58/42	54/46	
	For <i>MakingTracks</i> projects designated Commercial:					
	› % of songs that achieve a Radio Scope NZ40 Airplay Chart peak	65%	60%	60%	64%	
	› % of music videos that achieve a Radio Scope Top 40 Music Television Chart peak	25%	20%	25%	58%	
	For <i>MakingTracks</i> projects designated Alternative:					
› % of songs that achieve a Radio Scope Alt40 Airplay Chart peak	60%	60%	50%	48%		
› % of music videos that achieve a Radio Scope Top 40 Music Television Chart peak	20%	20%	25%	33%		

⁴ Prime time targets reflect anticipated outcomes.



Effectiveness indicator: Cultural impact

SOI strategy: Foster greater collaboration in community radio

Impact	Impact measure	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual
Well-balanced mainstream and special interest content	Funded special interest radio broadcast programmes in at least 40 different languages including at least 9 of Pacific origin	Achieve	*	*	*
	Maintain an active programme of community broadcasting collaboration discussions	Achieve	*	*	*

SOI strategy: Test different and diverse digital initiatives

Investment reflects changing audience behaviour	Expand the range of RFP's for digital media	Achieve	*	*	*
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Effectiveness indicator: Economic value



SOI strategy: Be a respected source of information and expertise

Impact	Impact measure	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual
Useful data informs both investment decisions and industry knowledge	Published analytical reports inform stakeholders about marketplace activity	Achieve	*	*	*

Effectiveness indicator: Industry health



SOI strategy: Industry trends are tracked

Impact	Impact measure	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual
There are sufficient potential content partners	Demand for funding exceeds supply in that the number of applications received exceeds the funding available.				
	% of successful applications for:				
	Television ⁵	75%	*	*	*
	Music	20%	*	*	*
	Digital	10%	*	*	*
Commercial television broadcasters fully fund a proportion of local content	First run free-to-air hours not funded by NZ On Air as a % of all local content <i>(Calendar year: excludes publicly-funded Māori Television)</i>	At least 75% (calendar year)	*	*	*

⁵ The percentage of successful television applications is highest due to the 'gatekeeper' role undertaken by broadcasters. NZ On Air will only consider television proposals that have secured a provisional broadcaster presale (to ensure funded content is actually broadcast). A much larger number of programme proposals do not pass this first step.

2.3 Annual service management indicators

We minimise overhead to maximise content investment, so being efficient is crucial. We also make decisions using nine consistent investment principles (set out in the SOI). Our measures are summarised in Figure 5.

Figure 5: Efficiency goals & measures

Efficiency goal: We make the right decisions using good processes					
SOI strategy: Ensure a sound business case supports each funding decision					
Relevant investment principle (see <i>Statement of Intent</i>)	Efficiency measures	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual
Cultural value Content balance Competition Value for money No duplication Leverage/Risk	Investment processes are objective, based on current policy, and include a robust assessment of the application	100%	*	*	*
Fairness	Investment decision or process with a significant adverse judicial review or Ombudsman finding	0	0	0	0
Efficiency goal: Content investments are delivered to broadcast quality					
Partner capability Risk	Almost all completed projects are broadcast or uploaded within 12 months of formal delivery (<i>previously a 15 month target</i>)	99%	99%	100%	100%
Efficiency goal: Our funding processes serve industry clients efficiently and well					
Fairness Value for money	% of complete applications received by deadline that are determined at the next funding round	100%	100%	100%	100%
	% of funding decisions notified to applicants within 5 working days of decision	100%	*	*	*
	% of funding contracts correctly issued within 15 working days once conditions precedent are met	100%	*	*	*
	% of funding payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	100%	*	*	*
Efficiency goal: We keep administration costs low to maximise available investment funds					
Cultural value Value for money	Administration costs are a low % of total revenue	<3%	2.4%	2.4%	2.4%

2.4 Annual organisational health and capability indicators

We are a small entity of 17 staff and rely on our staff being skilled, multi-functional and adaptable. We have formal good employer and personnel policies and a commitment to equal employment opportunities. We do not tolerate harassment or discrimination of any type.

Our goals and measures are summarised in Figure 6.

Figure 6: Health and capability performance measures

Goal	Measure	2014-15 target	2013-14 SOI target	2013-14 est. actual	2012-13 actual
Focus recruitment, training and remuneration policies on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time staff turnover is no more than three people per annum	Achieved	Achieved	2	2
	Individual staff training needs assessed annually	Achieved	Achieved	Achieved	Achieved
	External salary comparisons conducted regularly to ensure staff are paid fairly	Achieved	n/a	Completed previous year	Some positions assessed
Ensure staff are committed to the agency and its work	Staff engagement surveys conducted at least bi-annually; results target to be in the top quartile of the cultural sector (next survey 2015)	Achieved	n/a	n/a	Achieved
Ensure our office environment and equipment are safe and well maintained	Reported safety hazards attended to promptly, significant hazards attended to immediately	Achieved	Achieved	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if any instances are reported	Achieved	Achieved	Achieved	Achieved
	Each new employee has an ergonomically suitable workspace within one week of beginning work	Achieved	Achieved	Achieved	Achieved
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	Achieved	Achieved	Achieved	Achieved
	A workforce diversity summary is included in the Annual Report	Achieved	*	*	*
As vacancies arise in each agency, options are considered for improving capability that might result from the new co-location of three media agencies	NZ On Air will endeavour to consult NZFC and BSA as vacancies arise	100%	*	*	*

2.5. Annual output performance measures

This section covers the detailed targets, budgets and measures for the year ending 30 June 2015.

One output is split into two activities: screen content (television and digital media) and sound content (radio and music). Target hours are indicative only, given our contestable environment.

Activity 1: Screen content

Activity objective: invest in diverse, relevant content; maximise available funding through skilful investment and collaboration opportunities; explore and maximise digital opportunities.

Figure 7: Key performance measures - screen

	2014/15 target	2013/14 estimated actual	2012/13 actual	2011/12 actual
The majority of New Zealanders believe NZ On Air supports television programmes and activities important to New Zealanders	75%	74%	78%	78%
At least half of general contestable fund expenditure is for prime time (6pm-10pm) programmes	50%	50%	55%	62%
The average number of New Zealanders watching funded television programmes that are broadcast during primetime on Type One channels	300,000	*	*	*
Every week at least half of all New Zealanders are reached by the broadcast of funded television programmes	55%	*	*	*
Increase investment in online content and platforms as NZ audiences grow	3%	2.5%	1.8%	*

Key performance measures are focused on the results of our funding (outcomes). The detailed investment measures and budgets in Figure 8 show how we intend to allocate funding to the various screen content areas (outputs).

Figure 8: Screen content investment measures and targets

National television	Hours				\$'000			
	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
General contestable fund								
Drama/Comedy	85.5	90	73.5	101.5	26,239	27,460	24,307	27,171
Documentary/Factual	66	73	74	94.9	7,500	7,500	7,979	9,187
Children & Young People	361.2	433	367.3	447.6	14,142	13,716	15,051	14,377
Māori programmes ⁶	35.5	36	43	-	4,000	4,000	4,318	-
Arts/Culture/Identity	31	27	30.8	44.5	1,850	1,850	1,803	2,736
Minorities	139.5	130	140.5	143.0	7,959	6,962	7,872	7,508
Disability services	18.5	18	18	19.5	4,300	4,472	4,530	4,848
Development	n/a	n/a	n/a	n/a	310	220	320	247
Total general fund	737.2	807	747.1	851	66,300	66,180	66,180	66,074

⁶ A separate Māori programmes category was first introduced in the 2013/14 financial year.

Figure 8 continued

National television cont'd	Hours				\$'000			
	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Platinum fund								
Drama	8	8	8	9	8,800	8,800	8,858	7,898
Documentary	98	93	99	102	5,231	5,231	6,221	6,920
Current Affairs								
Arts/Culture/Identity	6	6	1	0	1,080	1,080	211	0
Total Platinum fund	112	107	108	111	15,111	15,111	15,290	14,818
Total national television	849.2	914	855.1	962	81,411	81,291	81,470	80,892
Net effect of write-backs and accounting adjustments for timing differences	-	-	-	-	-	-	(278)	32
Total national television	849.2	914	855.1	962	81,411	81,291	81,192	80,924

Regional television	Hours				\$'000			
	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Local news and information	800	1,200	840	993	1,500	1,500	1,350	1,720
Regional television digital switchover assistance (<i>closed as at 30 June 2013</i>)	-	-	-	-	-	-	-	108
Total regional television	800	1,200	840	993	1,500	1,500	1,350	1,828

Online	Quantity				\$'000			
	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Contestable digital media fund	12	-	11	8	3,400	1,000	1,030	470
Digital platforms	2	2	2	2		1,130	1,130	1,130
General	2	-	2	-		-	225	-
Total	15	1	14	9	3,400	2,130	2,385	1,600
Net effect of write-backs and accounting adjustments for timing differences	-	-	-	-	-	-	-	725
Total online	15	1	14	9	3,400	2,130	2,385	2,325

Activity 2: Sound content

Activity objective: invest in diverse, relevant content; maximise available funding through skilful investment and collaboration opportunities; explore and maximise digital opportunities.

Figure 9: Key performance measures - sound

	2014/15 target	2013/14 estimated actual	2012/13 actual	2011/12 actual
The majority of New Zealanders believe NZ On Air supports local content for radio important to New Zealanders	72%	70%	74%	69%
NZ music content on radio and music television is at least 20% <i>(target % of NZ music on radio stations bound by the Radio Broadcasters Association NZ Music Code)</i>	20%	18%	17.43%	18.10%
Achieve an increasing % of NZ music on alternative radio	38.75%	38.25%	38.14%	36.59%

Key performance measures are focused on the results of our funding (outcomes). The detailed investment measures and budgets in Figure 10 show how we intend to allocate funding to the various sound content areas (outputs).

Figure 10: Sound content investment measures and targets

Radio New Zealand: Qualitative measures

Of New Zealanders independently surveyed, maintain the percentage of -	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
The general public that agrees Radio New Zealand broadcasts programmes of interest to a wide cross-section of New Zealanders.	88%	84	87%	87%
Radio New Zealand National listeners who are very satisfied or quite satisfied with quality of Radio New Zealand National programming.	88%	89	88%	90%
Listeners who agree Radio New Zealand National provides in-depth news and current affairs about New Zealand.	93%	94	93%	93%
Radio New Zealand Concert listeners who are very satisfied or quite satisfied with quality of Radio New Zealand Concert programming.	75%	80	75%	74%
The number of formal complaints about Radio New Zealand programmes each year that are upheld by the Broadcasting Standards Authority against any one of the broadcasting standards.	<3	<3	nil	1

Public radio

Radio New Zealand: Quantitative measures

Ensure Radio New Zealand provides programme types specified in the Broadcasting Act 1989:		2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
RNZ National	Māori Language and Culture (Hours)	350	350	350	342
	Special Interest (Hours)	400	400	400	462
	NZ Drama, Fiction and Comedy (Hours)	250	250	250	295
	% of NZ music on rotate	33%	33%	33%	34.6%
	% of population able to receive transmission	97%	97%	97%	97%
RNZ Concert	% of NZ composition	3.5%	3.5%	3.5%	4.1%
	% of NZ music performance	16.0%	16%	16.0%	16.8%
	% of population able to receive transmission	92%	92%	92%	92%
Total Radio New Zealand funding provided (\$'000)		31,816	31,816	31,816	31,816

Figure 10 continued

Community radio		Hours				\$'000			
		2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Access and special interest radio		24,000	24,500	24,000	26,160			2,309	2,394
Pacific Radio	Samoa Capital Radio				1,976			180	180
	Niu FM and 531pi				8,672	6,050	6,099		
	Total broadcast hours	15,000	15,500	15,000	3,952			3,465	3,465
Hours of programming in at least 9 Pacific languages									
Total community radio		39,000	40,000	39,000	40,760	6,050	6,099	5,954	6,039

Commercial and alternative radio		Hours				\$'000			
		2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Spoken content									
Children & Young People		264	212	220	212	375	350	402	261
Spiritual		60	90	80	84	115	120	115	114
Ethnic/special interest		104	24	104	104	75	100	48	73
Māori issues (English language)		96	96	95	96	75	75	75	75
Total spoken content		524	422	499	496	640	645	640	523

New Zealand music		Quantity ⁷				\$'000			
		2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Music funding									
Commercial projects funded		At least 120	At least 160	132	133				
Alternative projects funded		At least 80	At least 100	98	114	2,040	2,040	2,040	2,044

Music promotion		Quantity ⁷				\$'000			
		2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual	2014/15 target	2013/14 budget (SOI)	2013/14 est. actual	2012/13 actual
Content promoting NZ music – sound		58	30	50	22	1,400	1,450	1,450	1,487
Content promoting NZ music – screen		3	3	3	2	350	350	350	350
Other promotion and digital media		-	-	2	3	1,024	934	933	1,304
Total music promotion		61	33	55	27	2,774	2,734	2,733	3,141
Subtotal music		-	-	285	274	4,814	4,774	4,773	5,185
Net effect of write-backs and accounting adjustments for timing differences		-	-	-	-	-	-	-	(71)
Total music		-	-	285	274	4,814	4,774	4,773	5,114

3. FORECAST FINANCIAL STATEMENTS

Statement of forecast comprehensive revenue and expense

for the year ending 30 June 2015

	2014/15	2013/14	2013/14
Note	Budget \$000	Budget \$000	Estimated actual \$000
Revenue			
Crown revenue	128,726	128,226	128,226
Other revenue	2,650	2,350	2,430
Total revenue	131,376	130,576	130,656
Expenses			
<i>Operating expenditure</i>			
Funding administration	3,400	3,230	3,230
<i>Funding expenditure (net of write-backs of commitments not used)</i>			
<i>Screen content</i>			
National television	81,411	81,291	81,192
Regional television	1,500	1,500	1,350
Online	3,400	2,130	2,385
<i>Sound content</i>			
Public radio	31,816	31,816	31,816
Special interest radio	6,690	6,744	6,594
Music and other content	4,814	4,774	4,773
Total expenditure	133,031	131,485	131,340
Net (Deficit)/Surplus for the year	(1,655)	(909)	(684)
Other comprehensive revenue and expense	-	-	-
Total comprehensive revenue and expense	(1,655)	(909)	(684)

Statement of forecast movements in equity

for the year ending 30 June 2015

	2014/15	2013/14	2013/14
Note	Budget \$000	Budget \$000	Estimated actual \$000
Opening equity committed	1,426	2,508	1,426
Opening equity uncommitted	2,639	1,863	3,323
Plus: Net operating surplus (deficit)	(1,655)	(909)	(684)
Equity 30 June	2,410	3,462	4,065
<i>comprising</i>			
Equity 30 June committed	1,426	2,508	1,426
Equity 30 June uncommitted	984	954	2,639

Statement of forecast financial position

as at 30 June 2015

		2014/15	2013/14	2013/14
	Note	Budget \$000	Budget \$000	Estimated actual \$000
Current assets				
Cash and cash equivalents		1,168	6,000	2,369
Investments		41,326	34,500	40,936
Debtors and other receivables – interest		600	650	650
Debtors and other receivables – other		450	500	400
Total current assets		43,544	41,650	44,355
Non-current assets				
Property, plant and equipment		560	350	700
Total non-current assets		560	350	700
Total assets		44,104	42,000	45,055
Current liabilities				
Trade and other payables		600	500	400
Employee entitlements		130	120	120
Funding liabilities		40,964	37,918	40,470
Total current liabilities		41,694	38,538	40,990
Public equity				
Equity committed	2	1,426	2,508	1,426
Equity uncommitted		984	954	2,639
Total equity 30 June		2,410	3,462	4,065
Total liabilities and public equity		44,104	42,000	45,055

Statement of forecast cash flows

for the year ending 30 June 2015

	2014/15	2013/14	2013/14
Note	Budget \$000	Budget \$000	Estimated actual \$000
Cash flows from operating activities			
Receipts from Crown revenue	128,726	128,226	128,226
Receipts from other revenue	700	-	380
Payments to funded activities	(129,137)	(132,773)	(128,348)
Payment to suppliers and employees	(3,290)	(3,230)	(3,230)
Net cash flows operating activities	(3,001)	(7,777)	(2,972)
Cash flows from investing activities			
Interest received	2,050	2,100	2,050
Purchases of property, plant and equipment	(250)	(323)	395
Cash flows from investing activities	1,800	1,777	2,445
Net Increase/(Decrease) in cash	(1,201)	(6,000)	(527)
Opening cash and cash equivalents	2,369	12,000	2,896
Closing cash and cash equivalents	1,168	6,000	2,369

3.1 Notes to the financial statements

Note 1 Statement of accounting policies for the year ending 30 June 2015

Reporting Entity

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

Our functions and responsibilities are set out in the Broadcasting Act 1989. The primary objective of NZ On Air is to provide services to the public rather than making a financial return. Accordingly, we are a public benefit entity (PBE) for the purposes of Financial Reporting.

These forecast financial statements reflect the operations of the Broadcasting Commission only and do not incorporate any other entities. These forecast financial statements are for the year ending 30 June 2015.

Basis of Preparation

Statement of compliance

These forecast financial statements have been prepared in accordance with New Zealand generally accepted accounting practice. They have been prepared in accordance with Tier 1 PBE Standards including PBE FRS 42 Prospective Financial Statements.

These forecast financial statements have been prepared to comply with the Crown Entities Act 2004 and may not be appropriate for purposes other than complying with the requirements of this Act.

The actual financial results for the period covered are likely to vary from the information presented and the variations may be material.

Measurement basis

The measurement base adopted is that of historical cost.

The accrual basis of accounting has been used unless otherwise stated. These financial statements are presented in New Zealand dollars and rounded to the nearest thousand (\$000).

Judgments and estimations

The preparation of financial statements to conform with PBE Standards requires judgments, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses (where material information on major assumptions is provided in the relevant accounting policy or will be provided in the relevant note). The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods, if the revision affects both current and future periods.

Judgments that have significant effect on the financial statements and estimates, with a significant risk of material adjustment in the next year are discussed in Note 2.

Significant Accounting Policies

The accounting policies set out below have been applied consistently to all periods presented in these forecast financial statements.

Revenue

Revenue is measured at the fair value of consideration received.

Revenues are derived and recognised as follows:

- a. Revenue earned from the supply of outputs to the Crown is recognised as revenue when it is earned
- b. Sales revenue from NZ On Air funded programmes and music is recognised when it is earned to the extent that information is available to us at that time
- c. Interest income is recognised using the effective interest method
- d. If applicable, other income is recognised when it is earned

Cash and cash equivalents

Cash and cash equivalents include cash on hand and funds deposited with banks, with original maturities of three months or less.

Debtors and other receivables

Debtors and other receivables are initially 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. Impairment losses are recognised in the statement of comprehensive income.

Investments

At each balance date we assess whether there is any objective evidence that an investment is impaired.

Bank Deposits

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

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

Property, plant and equipment

Property, plant and equipment refers to 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 if, and only if, 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.

In most instances, an item of property, plant and equipment is recognised at its cost. Where an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value when control of the asset is obtained.

Disposals

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

Subsequent costs

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

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

Depreciation

Depreciation is provided on a straight line basis on all property plant and equipment at rates that will write off the cost of the asset 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%
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 assets carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an assets fair value less costs to sell and value in use. The total impairment loss is recognised in the statement of comprehensive income. Any subsequent reversal of an impairment loss is recognised in the statement of comprehensive income.

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

Creditors and other payables

Creditors and other payables are measured at fair value.

Employee benefits

Employee entitlements that NZ On Air expects 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, retiring and long service leave entitlements expected to be settled within 12 months, 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 it is contractually obliged to pay them, or where there is a past practice that has created a constructive obligation.

Superannuation schemes

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

Provisions for funding expenditure

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

- a. The expenditure has been 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 commitments will crystallise.

At 30 June forecast therefore, funding liabilities in the statement of financial position include both contracted liabilities and uncontracted liabilities that have no substantive contractual conditions unfulfilled. The amount recorded for the uncontracted liability is the value approved.

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, which 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.

Income tax

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

Contingent assets and contingent liabilities

A contingent liability is disclosed where broadcasting funding expenditure has been approved by the Board, but that expenditure is uncontracted, and has substantive conditions unfulfilled at 30 June. At the point the substantive conditions are fulfilled, the contingent liability is removed and the value is recorded as expenditure and as a liability in the financial statements.

A contingent liability is also disclosed where there is a possible obligation or present obligation that may, but probably will not, require an outflow of resources.

A contingent asset is disclosed where the inflow of an economic benefit is probable, but not virtually certain.

Commitments

Future expenses and liabilities incurred on contracts that have been entered into at balance date are disclosed as commitments to the extent that they are equally unperformed obligations. Commitments relating to employment contracts are not disclosed.

Cost allocation policy

All expenditure not used to fund broadcasting services has been allocated to administration expenditure.

Operating leases

An operating lease is a lease that does not transfer substantially all the risk and rewards incidental to ownership of an asset. Lease payments under an operating lease are recognised as an expense on a straight line basis over the lease term.

Financial instruments

NZ On Air is party to financial instruments as part of its normal operations. These financial instruments include bank accounts, short-term trade payables and trade and other receivables. There are no known significant concentrations of credit risks.

Financial assets and liabilities are initially measured at fair value plus transaction costs unless they are carried at fair value through profit and loss in which case the transaction costs are recognised in the statement of comprehensive revenue and expense.

NZ On Air has the following categories of financial assets:

a. *Loans and Receivables*

These are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market.

After initial recognition they are measured at amortised cost using the effective interest method. Gains and losses when the asset is impaired or derecognised are recognised in the statement of comprehensive revenue and expense. Loans and receivables are classified as "trade and other receivables" in the statement of financial position.

b. *Held to Maturity Investments*

Held to maturity investments are assets with fixed or determinable payments and fixed maturities that we intend to hold to maturity. After initial recognition they are measured at amortised cost using the effective interest method. Gains and losses when the asset is impaired or derecognised are recognised in the statement of comprehensive revenue and expense. Investments in this category are term deposits.

Other liabilities and provisions

Other liabilities and provisions are recorded at the best estimate of the expenditure required to settle the obligation. Liabilities and provisions to be settled beyond 12 months are recorded at their present value, if significant.

Statement of cash flows

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

Operating activities includes cash received from income sources excluding interest, and records the cash payments made for the supply of goods and services, and the funding to broadcasters and programme producers.

Investing activities are those activities relating to the acquisition and disposal of long-term assets, interest received and other investments not included in cash equivalents.

Financing activities comprise those activities relating to changes in equity.

Changes in accounting policies

Accounting policies are changed only if the change is required by a standard or interpretation or otherwise provides more reliable and more relevant information.

Comparatives

When presentation or classification of items in the financial statements is amended or accounting policies are changed voluntarily, comparative figures are restated to ensure consistency with the current period unless it is impracticable to do so.

Related parties

NZ On Air transacts with other Government agencies on an arm's-length basis. Any transaction not conducted at arm's-length will be disclosed in our financial statements (Annual Report).

Note 2 Critical judgments in applying our accounting policies

Our provisions for funding expenditure policy (Note 1) include four conditions on recording a funding liability. Two of these conditions require us to make critical judgments in applying this policy to the preparation of forecast financial statements:

There are no substantive contractual conditions for the funding recipient to fulfill.

A substantive contract condition that disallows a funding commitment from being recorded as a liability is where Board approval is subject to third party funding, and that funding is not in place at balance date. We have assumed the value of such commitments at 30 June 2015 and 30 June 2014 is \$1.426m, the actual value at 30 June 2013.

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

Although from time to time an approved commitment with no substantive contractual conditions to fulfill does not go ahead, such projects are a very small proportion of the total approved. Based on experience we judge that it is probable that all commitments at 30 June 2014 and 30 June 2015, without substantive contractual conditions to fulfill, will be completed.



PROGRAM LEFT



PROGRAM RIGHT

FUNDING DETAILS FOR THE YEAR 2013/14

He pūtea

Television

Contract Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
TV Captioning & Audio Description		Media Access Charitable Trust Establishment grant		Media Access Charitable Trust (ABLE)	0.0	400,000
		TV Captioning & Audio Description Q1 & Q2		TVNZ	0.0	850,000
		TV Captioning & Audio Description Q3 & Q4		Media Access Charitable Trust (ABLE)	0.0	1,550,000
Total TV Captioning & Audio Description					0.0	2,800,000
TV Development	Children	<i>Dinosaurs</i>	FOUR	Filmwork	0.0	61,312
	Children's Drama	<i>Cul-de-Sac</i>	TV2	Greenstone TV	0.0	15,000
		<i>Super Māori Fullas (additional)</i>	TV2	Brown Sugar Apple Grunt Productions	0.0	13,750
		<i>Sylvie & Arabella</i>	TV2	Sylvie & Arabella	0.0	5,000
	Comedy	<i>Agent Anna 3</i>	TV One	Great Southern Television	0.0	25,000
		<i>Sidelined</i>	TV One	The Gibson Group	0.0	12,000
	Documentary	<i>EDMC Pilot</i>		Education TV & Video Communications Trust	0.0	4,670
		<i>Too Much Love</i>	TV One	KHF Media	0.0	21,000
	Drama	<i>Black Poison</i>	TV One	KHF Media	0.0	15,000
		<i>Dear Murderer (additional)</i>	TV One	ScreenTime New Zealand	0.0	20,000
		<i>Filthy Rich</i>	TV2	Spoken Word	0.0	125,000
		<i>Harry 2</i>	TV3	Desert Road	0.0	20,000
		<i>Hillary</i>	TV One	Great Southern Television	0.0	50,000
<i>Horse Called Kiwi</i>		TV One	Rogue Productions	0.0	15,000	
	<i>West Side Story</i>	TV3	South Pacific Pictures	0.0	20,000	
Total TV Development					0.0	422,732

TV Platinum Fund	Arts/Culture	<i>Dreams Lie Deeper – Dave Dobbyn Pike River Special</i>	TV One	Satellite Media Group	1.0	210,520	
		Total TV Platinum Arts/Culture				1.0	210,520
	Documentary	<i>Back From The Death Zone</i>	Prime	Paua Productions	1.0	515,977	
		<i>Beneath NZ</i>	Prime	Making Movies	3.0	390,000	
		<i>Descent From Disaster 2</i>	TV One	Screentime New Zealand	6.0	1,170,000	
		<i>The Trouble With Murder</i>	Prime	The Gibson Group	3.0	478,500	
		<i>Too Much Love</i>	TV One	KHF Media	1.0	585,701	
		<i>War News (additional)</i>	Prime	The Gibson Group	0.0	165,000	
		<i>Waves Of Anzac Cove</i>	Māori Television	Frame Up Films	2.0	329,000	
		<i>Why Are We Fat?</i>	Prime	Razor Films	3.0	532,594	
		Total TV Platinum Documentary				19.0	4,166,772
	Drama	<i>How To Murder Your Wife</i>	TV One	Screentime New Zealand	2.0	2,837,627	
		<i>When We Go To War</i>	TV One	Jump Film and Television	6.0	6,020,770	
		Total TV Platinum Drama				8.0	8,858,397
	News / Current Affairs	<i>Q + A 2014</i>	TV One	TVNZ	40.0	835,356	
		<i>The Nation 2014</i>	TV3	MediaWorks TV	42.0	899,250	
		Total TV Platinum News/Current Affairs				82.0	1,734,606
	Total TV Platinum				110.0	14,970,295	
	TV Production	Arts/Culture	<i>Anzac 2014</i>	Māori Television	Māori Television	3.3	120,000
			<i>Anzac 2014 National Commemorative Service</i>	TV One	TVNZ	1.0	48,809
<i>Behind The Brush 2</i>			Māori Television	Awa Films	3.5	175,000	
<i>Chunuk Bair 2014 & 2015</i>			Māori Television	Māori Television	2.0	200,000	
<i>Happy Hour</i>			TV One	Pango Aotearoa	8.0	1,182,822	
<i>Kiri Te Kanawa – Breathing Is Singing</i>			TV One	Karamata Productions	2.0	300,000	
<i>New Zealand's Got Talent 2</i>			TV One	Imagination Television	16.5	800,000	
<i>Rock Chicks</i>			Prime	Kingfisher Films	1.0	179,957	
<i>The Dragon Story</i>			Prime	Notable Pictures	1.0	171,037	
<i>Vodafone NZ Music Awards 2013</i>			FOUR	MediaWorks TV	2.5	161,817	
Total Arts/Culture				40.8	3,339,442		

TV Production	Children	<i>2Kaha</i>	TV2	Whitebait Productions	12.5	1,025,000
		<i>Just The Job 9</i>	TV2	Dave Mason Productions	5.0	177,017
		<i>Little Monstar</i>	TV2	Tiki Tour (2010)	3.3	789,960
		<i>Operation Hero 4</i>	TV2	The Gibson Group	5.0	489,500
		<i>Smokefree Rockquest 2014</i>	FOUR	Commotion	3.0	319,050
		<i>Sticky TV 2014</i>	FOUR	Pickled Possum Productions	154.0	2,364,442
		<i>The 4.30 Show</i>	TV2	Whitebait Productions	100.0	3,080,400
		<i>The Moe Show</i>	FOUR	Pop-Up Workshop	9.5	1,999,620
		<i>TV2 Kids Awards</i>	TV2	Whitebait Productions	1.0	142,000
		<i>What Now 2014</i>	TV2	What Now	80.0	3,189,000
		<i>Wiki The Kiwi 2</i>	TV2	Wiki the Kiwi	1.4	339,670
		Total Children			374.8	13,915,659
		Children's Drama	<i>Girl vs Boy 3</i>	TV2	KHF Media	3.0
	<i>Terry Teo</i>		TV2	Semi-Professional	3.0	1,310,781
	Total Children's Drama				6.0	2,299,483
	Comedy	<i>7 Days 2014</i>	TV3	MediaWorks TV	13.0	770,000
		<i>Agent Anna 2</i>	TV One	Great Southern Television	5.0	2,436,033
		<i>Best Bits 2</i>	TV One	The Downlowconcept	6.5	401,171
		<i>Comedy Gala 2014</i>	TV3	MediaWorks TV	2.0	121,401
		<i>Election Specials: 7 Days & Jono And Ben At Ten</i>	TV3	MediaWorks TV	1.0	85,940
		<i>Jono And Ben At Ten 2014</i>	TV3	MediaWorks TV	13.0	1,192,500
		<i>Last Laughs After Hours</i>	TV3	MediaWorks TV	4.0	165,364
		Total Comedy			44.5	5,172,409
	Documentary	<i>Bullies</i>	Prime	The Gibson Group	3.0	439,200
		<i>Country Calendar 2014</i>	TV One	TVNZ	15.0	425,036
		<i>Diamonds In The Rough</i>	TV One	Greenstone TV	1.0	229,968
		<i>Gloriavale: A World Apart (additional)</i>	TV One	Pacific Screen	0.0	15,000
		<i>Grand Designs NZ</i>	TV3	Imagination Television	10.0	550,000
		<i>Hikoi</i>	TV One	Scottie Douglas Productions	1.0	232,513
		<i>Inconceivable</i>	TV One	Screentime New Zealand	6.0	621,190
		<i>Intrepid New Zealand</i>	TV One	Eyeworks NZ	8.0	1,045,895
		<i>Keeping Up With The Kaimanawas</i>	TV One	Bravo Communications	4.0	493,800
		<i>Little Criminals</i>	Prime	White Balance Pictures	1.0	169,967

TV Production	Documentary	<i>Nigel Latta Blows Stuff Up</i>	TV One	Razor Films	4.0	722,930
		<i>Nigel Latta On Ice</i>	TV One	Razor Films	2.0	223,716
		<i>Poi E</i>	Māori Television	Jawbone Pictures	2.0	189,000
		<i>Radio Radio</i>	Prime	Perendale Productions	1.0	149,857
		<i>Reality Trip (additional)</i>	TV3	Top Shelf Productions Ltd	1.0	140,000
		<i>Shearing Gang 3</i>	Prime	Great Southern Television	5.0	404,834
		<i>Te Araroa: Tales From The Trails</i>	Māori Television	Scottie Douglas Productions	7.0	280,000
		<i>Te Radar's Chequered Past</i>	TV One	Zeitgeist Productions	4.0	576,168
		<i>The Day That Changed My Life</i>	TV One	Robbers Dog	1.0	174,927
		<i>The Innocent</i>	TV One	ScreenTime New Zealand	6.0	654,269
		<i>This Town 2</i>	TV One	Jam TV	8.0	968,820
		<i>Through The Lens</i>	Māori Television	Māori Television	1.0	122,082
		<i>Top Country (additional)</i>	TV One	Diva Productions	0.0	23,760
		<i>Who Am I?</i>	TV3	Eyeworks NZ	10.0	949,607
		PAKIPŪMEKA AOTEAROA				
		<i># Target Zero</i>	Māori Television	Top Shelf Productions Ltd	1.0	122,203
		<i>A Karakia For Alan Smith</i>	Māori Television	Blue Bach Productions	1.0	124,990
		<i>A New Zealand Way Of Death</i>	Māori Television	Pou Media Limited	1.0	125,000
		<i>Freezing Works</i>	Māori Television	Monsoon Pictures International	1.0	135,020
		<i>Get Your Butt Off The Table</i>	Māori Television	Itinui Productions	1.0	124,965
		<i>Mending The Makotuku</i>	Māori Television	Tawera Productions	1.0	124,790
		<i>Murupara Dreaming</i>	Māori Television	Bates Productions	1.0	125,596
		<i>Shovels And Guns</i>	Māori Television	Kahawai Productions	1.0	124,200
		<i>The Silent Soldiers</i>	Māori Television	Whitiara Productions	1.0	125,053
		<i>What Are We Going To Do About Koro?</i>	Māori Television	Ponsonby Productions	1.0	125,000
		Transfer from Pakipūmeka 2012/13 strand				(6,817)
Total Documentary			111.0	11,052,539		

TV Production	Drama	<i>Abandoned</i>	TV One	Abandoned	2.0	2,600,000	
		<i>Nothing Trivial: The Finale</i>	TV One	South Pacific Pictures	2.0	1,611,635	
		<i>Step Dave</i>	TV2	South Pacific Pictures	13.0	6,568,716	
		<i>The Brokenwood Mysteries</i>	Prime	South Pacific Pictures	8.0	4,276,000	
		<i>The Patriarch (additional)</i>	Māori Television	Jump Film and Television	0.0	150,000	
		<i>Venus And Mars</i>	TV One	ScreenTime New Zealand	2.0	2,663,397	
		Total Drama			27.0	17,869,748	
	Special Interest	<i>Attitude 2014</i>	TV One	Attitude Pictures	17.5	1,718,450	
		<i>Attitude Awards 2014</i>	TV One	Attitude Pictures	1.0	159,900	
		<i>Back Benches 2014</i>	Prime	TVNZ	20.0	599,712	
		<i>Both Worlds 3</i>	TV3	Notable Pictures	5.0	382,582	
		<i>Christchurch From The Streets 2</i>	TV One	Frank Film	3.0	248,425	
		<i>Fresh 2014</i>	TV2	TVNZ	12.5	1,143,848	
		<i>Kiwi Blacks In The Winter White - Attitude Special</i>	TV One	Attitude Pictures	0.5	261,710	
		<i>Media Take</i>	Māori Television	Top Shelf Productions Ltd	10.0	482,193	
		<i>Neighbourhood 2014</i>	TV One	Satellite Media Group	17.5	1,385,300	
		<i>Praise Be 2014</i>	TV One	TVNZ	20.0	329,996	
		<i>Pukana Subtitles 2014</i>	FOUR	Cinco Cine Film Productions	0.0	53,130	
		<i>Real Pasifik 2</i>	TV One	Zoomslide Media	3.5	350,000	
		<i>Rural Delivery 2014</i>	TV One	Showdown Productions	20.0	1,100,000	
		<i>Tagata Pasifika 2014</i>	TV One	TVNZ	26.0	1,598,872	
		<i>The Festival</i>	TV3	Notable Pictures	5.0	399,918	
		<i>Young Farmer Contest 2014</i>	TV One	Dexterity Productions	1.0	99,913	
		Total Special Interest			162.5	10,313,949	
		Total TV General Fund				766.5	63,948,229
		Total Platinum Fund				110	14,970,295
	Total Television				876.5	82,156,256	

Making Tracks

Recording and Video

Mainstream (79 tracks)	Alternative (61 tracks)
Anna Coddington - <i>Slate</i>	A Bit Nigel - <i>We Slept Over</i> (Rockquest Winner)
ATP - <i>Boss'n Up</i> featuring Ill Semantics	Ahoribuzz - <i>Providence</i>
Avalanche City - <i>I Need You</i>	Baitercell - <i>I Don't Believe In Ghosts</i> featuring Kevin Mark Trail
Avalanche City - <i>Keep Finding A Way</i>	Bruno Merz - <i>Set Of Wings</i>
Benny Tipene - <i>Make You Mine</i>	Bunnies On Ponies - <i>Baked</i>
Brooke Duff - <i>Something New</i>	Cairo Knife Fight - <i>Rezlord</i>
Brooke Duff - <i>What Can I Say</i>	Concord Dawn - <i>Moonlighting</i> featuring Tali
Cairo Knife Fight - <i>No Longer Silent</i>	Delaney Davidson - <i>Down On Me</i>
Chatchy - <i>You</i> (Wildcard Winner)	Die! Die! Die! - <i>Get Hit</i>
Cocoa Jackson Lane - <i>In Search Of Souls</i>	Die! Die! Die! - <i>Out Of Mind</i>
Dan Aux - <i>Kelly Bundy</i>	Doprah - <i>Lucid Visions</i>
Delete Delete - <i>Between The Lines</i>	Doprah - <i>Will I Be A Figure 8</i>
Devilskin - <i>Start A Revolution</i>	Fortafy - <i>Girls With Tattoos</i> (Wildcard Winner)
Diaz Grimm & Junior Voyage - <i>Light The Flame</i> (Wildcard Winner)	French For Rabbits - <i>The Other Side</i>
Dick Johnson - <i>Can't Get Him There</i> featuring Anna Coddington	Gareth Thomas - <i>All Eyes In The Room</i>
Drax Project - <i>Real</i> (Wildcard Winner)	Ghost Wave - <i>Who's Doin' The Talkin'</i>
Eden Mulholland - <i>Utopia</i>	Grand Rapids - <i>Wreck & Ruin</i>
Elizabeth Marvelly - <i>Generation Young</i>	Horsemen Family - <i>Me & You</i>
Elizabeth Marvelly - <i>My Own Hero</i>	Jonathan Bree - <i>Blur</i>
Five A - <i>My Fault</i>	Jonathan Bree - <i>Murder</i>
For Everyone First Xv - <i>Song For Everyone</i>	Jonathan Bree - <i>Weird Hardcore</i>
Fredericks Brown - <i>Can't Pretend</i>	Julien Dyne - <i>December</i> featuring Parks
Ginny Blackmore & Stan Walker - <i>Holding You</i>	Lawrence Arabia - <i>The Palest Of Them All</i>
Grand Rapids - <i>Go On</i>	Leno Lovecraft - <i>Universal Harmony</i>
Harry Parsons - <i>You'll Be Fine</i> (Rockquest Winner)	Luckless - <i>When You Asked Her To Stay</i>
Helen Corry - <i>Time</i>	Luke & Amberly - <i>Turn The Lights Down</i>
I Am Giant - <i>Razor Wire Reality</i>	Lydia Cole - <i>One Day Soon</i>
I Am Giant - <i>Death Of You</i>	Mulholland - <i>Before It All Falls Apart</i>
I Am Giant - <i>Standing On The Sun</i>	Myele Manzanza - <i>City Of Atlantis</i>
J Williams - <i>Breathe</i> featuring Brooke Duff	Mzwetwo - <i>Young Stunna</i>
J Williams - <i>Broken Love</i>	Paquin - <i>You're My Thrill</i>
Jackie Thomas - <i>Stars</i>	Popstrangers - <i>Country Kills</i>
Jamie Mcdell - <i>Dumb</i>	Popstrangers - <i>Rats In The Palm Trees</i>
Jan Hellriegel - <i>Bottom Of My Heart</i>	Princess Chelsea - <i>Is It All Okay?</i>
Jason Kerrison - <i>I Don't Care What They Think</i>	Princess Chelsea - <i>We Are Strangers</i>
Jeremy Redmore - <i>Bad Philosophy</i>	Princess Chelsea - <i>We Were Meant 2 B</i>
Jeremy Redmore - <i>Run Run</i>	Rackets - <i>Cult Of Rackets</i>
Johnnie Cameron - <i>Be My Lover</i> (Wildcard Winner)	Rackets - <i>Wash My Brain Out</i>

Mainstream (79 tracks)	Alternative (61 tracks)
Junica - <i>I Know A Place</i>	Rasela - <i>Summer Love</i>
K.one - <i>Love Don't Live Around Here</i>	Robert Scott - <i>Vertigo</i>
Katie Thompson - <i>Leave Your Hat On (Wildcard Winner)</i>	Sherpa - <i>So Hard</i>
Late Night Poets - <i>My Darling (Wildcard Winner)</i>	Signer - <i>Happiness Is A Mess</i>
Lightning Bells - <i>Make Change</i>	Sjd - <i>I Wanna Be Foolish</i>
Lightning On Me - <i>Just Too Cool</i>	Sola Rosa - <i>Can We Get It Together</i> featuring Noah Slee
Little Oceans - <i>Northern Eyes</i>	Strange Babes - <i>Come Back Around</i>
Louis Baker - <i>Back On My Feet</i>	Street Chant - <i>Coastguard</i>
Luke Thompson - <i>Keep Rolling On</i>	Sunken Seas - <i>Cataclysm</i>
Luke Thompson - <i>Oh Christina</i>	Surf City - <i>Leave Yer Worries</i>
Matthias Jordan - <i>Sharp Colour</i>	Surf Friends - <i>The Sea</i>
Maya Payne - <i>Submerge</i>	Tami Neilson - <i>Walk Back To Your Arms</i>
Moorhouse - <i>Take A Picture</i>	Terrible Sons - <i>Neptune</i>
Pnc - <i>Ride</i> featuring P Diggs	The Emilys - <i>Deal With The Devil</i>
Racing - <i>Fango (Carnivalize)</i>	The Eversons - <i>Emily</i>
Ratsmagic - <i>You Got Me So (Wildcard Winner)</i>	The Impending Adorations - <i>The Best Is Yet To Come</i>
Ria - <i>Knocking</i>	The Phoenix Foundation - <i>Bob Lennon John Dylan</i>
Savage - <i>Take These Shots</i>	The Sami Sisters - <i>August Song</i>
Shapeshifter - <i>Bloodstream</i>	The Veils - <i>In The Nightfall</i>
Sheep, Dog & Wolf - <i>Nothing, Probably (Critics' Choice Prize)</i>	Vince Harder - <i>Lonely Road</i>
Shihad - <i>Fvey</i>	Weird Together - <i>No Compromise</i> featuring Karima Madut
Shihad - <i>Song For No One</i>	Yumi Zouma - <i>The Brae</i>
Shihad - <i>Think You're So Free</i>	Zen Mantra - <i>Bodysurfers</i>
Sound The Ocean - <i>Run</i>	
Strangely Arousing - <i>Kupenga (Pacifica Beats Winner)</i>	
Swiss - <i>Lucky Man</i>	
Taye Williams - <i>Now Or Never</i> featuring Tyree & Drew	
The Kaleidoscopes - <i>Cherry Tree (Wildcard Winner)</i>	
The River Jesters - <i>Pony</i>	
Thee Rum Coves - <i>Baby Please</i>	
Tipene - <i>Pioneers</i> featuring Tyna Keelan, Dlt & Dam Native	
Titanium - <i>Unarmed</i>	
Tomorrow People - <i>Daydreamer</i>	
Trip Pony - <i>Daze</i>	
Tyna Keelan - <i>First Kiss</i> featuring Scribe	
Tyra Hammond - <i>So Good At Being In Trouble</i>	
Tyree - <i>I'm Ready</i> featuring Jae'O	
Tyson Tyler - <i>Universal Language</i>	
Villainy - <i>No Future</i>	
Weird Together - <i>Arcadia Africa</i>	
Whistlejacket - <i>She Likes Pop Art</i>	

Video Only

Mainstream (63 tracks)	Alternative (40 tracks)
Abby Lee - <i>Daylight</i>	@Peace - <i>Matter</i>
Alexander Wildwood - <i>Bad Blood</i>	A Dead Forest Index - <i>Summit Down</i>
All The Colours - <i>Where Did You Go</i>	Aldous Harding - <i>Stop Your Tears</i>
Ashei - <i>Bright Eyes</i>	Andrew Keoghan - <i>Queues At Danni Keys</i>
Avalanche City - <i>Take Me To The Wild Place</i>	Bailey Wiley - <i>Ixl</i> featuring Raiza Biza
Bangladesh - <i>Better Days</i>	Black Minnaloushe - <i>A Little Bit A Part Of Me</i>
Barker - <i>Haunted House</i>	Brown - <i>Kosmonavt</i>
Benny Tipene - <i>Lonely</i>	Doprah - <i>Stranger People</i>
Black River Drive - <i>Grenade</i>	Electric Wire Hustle - <i>Bottom Line</i>
Black River Drive - <i>Quicksand</i>	Flip Grater - <i>The Smell Of Strangers</i>
Breaks Co-Op - <i>Home</i>	Ginny Blackmore - <i>SFM</i>
Breaks Co-Op - <i>Sounds Familiar</i>	Grayson Gilmour - <i>Silence & Youth</i>
Brooke Duff - <i>Nothing Compares</i>	Imagine This - <i>Find A Way</i>
Clap Clap Riot - <i>Keep Me Up All Night</i>	Little Lapin - <i>Foreign Places</i>
Ctfd X P-Money - <i>New Love</i>	Lord Echo - <i>Molten Lava</i> featuring Leila Adu
Cydel - <i>I Love You</i>	Marlon Williams - <i>Strange Things</i>
David Dallas - <i>Southside</i> featuring Sid Diamond & Mareko	Mulholland - <i>Cry If You Want To</i>
Dead Beat Boys - <i>Robotronic</i>	Oakley 'O.G.' Grenell - <i>Happenin</i> featuring Stauny Pops & J Dubs
Deceptikonz - <i>Blood In Blood Out</i> featuring David Dallas	Opiuo - <i>Quack Fat</i>
Decortica - <i>Dihex</i>	Orchestra Of Spheres - <i>2,000,000 Years</i>
Drew - <i>Next Time</i> featuring Sid Diamond	Raiza Biza - <i>Flashbacks</i>
Fire At Will - <i>She'll Rev You Up</i>	Sheep, Dog & Wolf - <i>Breathe</i>
Ill Semantics - <i>You Got It</i>	Sheep, Dog & Wolf - <i>Glare</i>
Imagine This - <i>Hits The Fan</i> featuring Thomas Stowers	Sherpa - <i>Quit Time</i>
James Reid - <i>More Than I Was</i>	She's So Rad - <i>Breakout</i> featuring Grandmaster Caz, Coco Solid & J Kin
Janine And The Mixtape - <i>Little Bit</i>	Sorceress - <i>Treat The Feel</i>
Janine And The Mixtape - <i>Walk Away</i>	State Of Mind - <i>Mr Cover Up</i> featuring Perceive
Jason Eli - <i>DInty (Don't Let Nobody Tell You)</i>	Sunken Seas - <i>Seesaw</i>
Jayson Norris - <i>Save My Soul</i> featuring Tiki Taane & Cocoa Jackson Lane	Suren Unka - <i>Flee</i> featuring Dahnu Graham
Joseph & Maia - <i>Roll Up Your Sleeves</i>	T54 - <i>AC Parade</i>
Josh Leys - <i>Hold On To Your Love</i>	The Doqument - <i>Legacy</i> featuring David Dallas
Ladi6 - <i>Diamonds</i>	The Map Room - <i>Pilot</i>
Ladi6 - <i>Hold Tight</i>	The No Problemos - <i>Move On (Wildcard Winner)</i>
Laura Hunter - <i>Driving In A Straight Line</i>	The Shifting Sands - <i>All The Stars</i>
Liam Finn - <i>Burn Up The Road</i>	The Tiny Lies - <i>The Walls Came Down</i>
Lisa Crawley - <i>Stranger</i>	The Transistors - <i>Professional</i>
Little Moon - <i>Sparklehorse</i>	Tom Lark - <i>Haircut</i>
Midnight Gallery - <i>Memory</i>	Young Tapz - <i>Eminence</i> featuring The Wyld
Midnight Gallery - <i>Scars</i> featuring Raiza Biza	Yumi Zouma - <i>A Long Walk Home For Parted Lovers</i>
Midnight Gallery - <i>Stuck In Our Ways</i>	Zen Mantra - <i>Best Friends Forever</i>
No - <i>Hold On</i>	

Mainstream (63 tracks)

No – *North Star*
P-Money – *Baddest* featuring Gappy Ranks
Shapeshifter – *Endless*
Sid Diamond – *Show Me The Paper*
Sidekicknick – *You Can Fly Now*
Smashproof – *Survivors* featuring Pieter T
Sola Rosa – *Both Of Us*
Sola Rosa – *Never Too Far*
Sons Of Zion – *The Weekend*
Spycc – *Slow Down*
Stan Walker – *Bully*
Streets Of Laredo – *Hey Rose*
Supermodel – *Candy Rose*
Tama Waipara – *The Hunter*
Team Dynamite – *Coconut Lime* featuring Che Fu
The Chills – *Molten Gold*
The Feelers – *One Man Army (Never Give Up)*
The Heart Of Katherine – *Out Of Sight Out Of Mind*
The Map Room – *All You'll Ever Find*
The Naked And Famous – *Grow Old*
The Naked And Famous – *What We Want*
The Wyld – *Odyssey*

Music Promotion

NZ Music Promotion	NZ On Air funding
Music Awards Sponsorships	
<i>NZ Music Awards</i>	115,000
<i>Waiata Māori Music Awards</i>	11,000
<i>Pacific Music Awards</i>	16,000
<i>Taite Music Prize</i>	10,000
Music Digital	30,141
Music Advertising	35,251
Kiwi Hit Discs	99,344
kiwihits.co.nz	5,723
NZ Music Month	5,000
Local Music Promotions	36,210
Radioscope	11,750
Total NZ Music Promotion	375,418

Music radio and television programmes

Station	Programme	NZ On Air Funding
Alternative Radio Features		
95bFM	95bFM	180,000
	<i>Freak The Sheep</i>	
	<i>The 95bFM Top Ten</i>	
	<i>Fancy New Band Weekly</i>	
	<i>The Breakfast Club</i>	
	<i>Fancy New Band Showcase</i>	
	<i>Summer Series</i>	
	<i>Private Function</i>	
	<i>bStreet</i>	
	<i>Festivals: Laneway & BDO</i>	
Base FM	BASE FM	80,000
	<i>Turn It Up</i>	
	<i>Indigenous Dubs</i>	
	<i>Native Tongues</i>	
	<i>In The Neighbourhood</i>	
The Most FM	THE MOST FM	40,000
	<i>Kiwiana Music Show</i>	
	<i>Kiwi Spotlight</i>	
Radio Control	RADIO CONTROL	60,000
	<i>The Local Show</i>	
	<i>The Alteaora Breakfast</i>	
	<i>Live To Airs</i>	
Radio Active	RADIO ACTIVE	100,000
	<i>The NZ Music Show</i>	
	<i>The Garden Shed</i>	
	<i>Live To Airs</i>	
	<i>NZ Music Month</i>	
	<i>Hatched On The Flow</i>	
RDU 98.5FM	RDU	100,000
	<i>The Sheep Technique</i>	
	<i>The Green Room</i>	
	<i>Te Ahi Top 10</i>	
	<i>Local & Live</i>	
	<i>Homegrown Half-Hour</i>	
	<i>Roundup & Decknology</i>	
RDU 98.5FM	Making Tracks Exposed	30,160
RDU 98.5FM	The Anatomy Of A Song	25,260
Radio One	RADIO ONE	80,000
	<i>The Local</i>	
	<i>Remote Control</i>	
	<i>Band Wars</i>	

Station	Programme	NZ On Air Funding
	<i>NZ Music Week</i>	
Amplifier Holdings	theaudience Chart Show on 95bFM, Contact FM, The Most FM, Radio Control, RDU & Radio One	99,500
Kiwi FM	KIWI FM	300,000
	<i>Voice From The Wilderness</i>	
	<i>High Noon Tea</i>	
	<i>The Lounge</i>	
	<i>Songs From The Backyard</i>	
	<i>The Alt Top 20</i>	
	<i>The List</i>	
	<i>Afternoon Delight</i>	
	<i>Influential</i>	
	<i>A Kiwi Abroad: CMJ</i>	
	<i>A Kiwi Abroad: SXSU</i>	
	<i>A Kiwi Abroad: Great Escape</i>	
	<i>Short Sets 2014</i>	
	<i>Festivals: Homegrown</i>	
	<i>NZ Electronica Show</i>	
	<i>Saturday Morning with Charlotte Ryan</i>	
Total Alternative Radio Features		1,094,920
Commercial Radio Features		
Classic Hits	<i>As Kiwi As</i>	40,000
Mai FM	<i>Backyard Beats</i>	30,000
Flava FM	<i>Fresh Produce</i>	30,000
Radio Rhema	<i>Homegrown</i>	30,000
Radio Hauraki	<i>Locals Only</i>	30,000
The Rock	<i>Off The Record</i>	40,000
George FM	<i>The Jump</i>	20,000
The Edge	<i>The Slab</i>	50,000
ZM	<i>The Word</i>	50,000
More FM	<i>Wired</i>	40,000
Total Commercial Radio Features		360,000
Music Television Features		
FOUR	<i>FOUR Live (NZ Music) & Decent Exposure</i>	250,000
Juice Music Television	<i>NZOwn on C4</i>	100,000
Total Music Television Features		350,000
Total		1,804,920

Community Broadcasting

Access and Pacific radio

Access and Pacific Island Radio	Radio Station	Capital Fund	Access & Special Interest Radio Stations	Pacific Radio Station	Total NZ On Air Funding
Access Community Radio Auckland Inc	Planet FM		250,000		250,000
Access Radio Taranaki Trust	Access Radio Taranaki	6,958	170,000		176,958
Access Radio Wairarapa Charitable Trust	Arrow FM		135,000		135,000
Coast Access Radio Trust	Coast Access Radio	72,500	135,000		207,500
Hills Radio Trust	Otago Access Radio		169,000		169,000
Manawatu Access Radio Charitable Trust	Access Manawatu		165,000		165,000
National Pacific Radio Trust	Niu FM & 531pi			3,250,000	3,250,000
NZ Radio For The Print Disabled	Radio Reading Service		110,348		110,348
Radio Kidnappers Charitable Trust	Radio Kidnappers		170,000		170,000
Siufofoga ole Laumua Trust	Samoa Capital Radio			180,000	180,000
Southland Community Broadcasters	Radio Southland		165,000		165,000
Tasman Broadcasting Trust	Fresh FM		190,000		190,000
The Canterbury Communications Trust	Plains FM		230,000		230,000
Waikato Community Broadcasting	Free FM	47,254*	230,000		277,254
Wellington Access Broadcasting Society Inc	Wellington Access Radio		220,000		220,000
Total		126,712	2,339,348	3,430,000	5,896,060

*Access Internet Radio project

Regional Television

Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
39 Dunedin News & Southern Newsweek	Dunedin Television	Allied Press	144.0	175,000
Central News	TV Central	Kaimai Family Television Network Trust	120.0	175,000
Channel North News	Channel North TV	Northland TV Charitable Trust	53.8	90,000
Chatroom	Television Hawke's Bay	Television Hawke's Bay	69.0	90,000
City News	TV Rotorua	Rotorua Television Trust	120.0	115,000
CTV News	Canterbury Television	Canterbury Television	125.0	240,000
Haukainga 2	Te Hiku TV - streamed	Te Reo Irirangi o Te Hiku O Te Ika (Incorporated)	12.5	40,000
Mainland TV - Local News	Mainland Television	Mainland Television Ltd	55.8	85,000
South Today	Cue Television	Cue Television	88.0	175,000
Tonight at 7 2013	Triangle Television	Triangle Television	30.0	75,000
Total Regional			818.0	1,260,000

Public and commercial radio

Commercial radio programmes

Genre	Programme Name	Broadcaster	Producer	Total Total Hours	NZ On Air Funding
Youth & Children	<i>Sealed Section</i>	The Radio Network	The Radio Network	60.0	49,000
	<i>Te Puutake Youth Radio Show</i>	Mediaworks Radio	Stretchmark Productions	100.0	190,000
	<i>That's The Story</i>	The Radio Network	Loud Mouth Productions	52.0	39,000
	<i>The Great Big Kids Show</i>	The Radio Network	Treehut	53.0	118,175
	Total			265.0	396,175
Special Interest	<i>Christmas 2013</i>	NewstalkZB	Christian Broadcasting Association	18.0	17,326
	<i>Easter 2014</i>	NewstalkZB	Christian Broadcasting Association	12.0	18,000
	<i>Paakiwaha</i>	Radio Waatea	UMA Broadcasting	96.0	75,000
	<i>Real Life</i>	NewstalkZB	Christian Broadcasting Association	24.0	12,000
	<i>Scrubcutter</i>	NewstalkZB	Christian Broadcasting Association	6.0	70,000
	<i>The Nutters Club Radio Show 2014/15</i>	NewstalkZB	The Key to Life Charitable Trust	104.0	69,400
	Total			260.0	261,726
Total				525.0	657,901

Digital Media

Funding Type	Activity	Contractor Name	NZ On Air Funding
Digital General	2013 NZ Film Awards Streaming	2 Brothers Films	28,087
	<i>The Wireless: Fresh Voices</i>	Radio New Zealand	197,000
Digital Media - Ignite	<i>Heart of Nelson</i>	Kiwi AR	45,000
	<i>If These Walls Could Talk</i>	Trustme	42,523
	<i>Little Legends</i>	Luke Nola & Friends	44,080
	<i>Nia's Extra Ordinary Life</i>	Brown Sugar Apple Grunt Productions	45,000
	<i>The Pantograph Punch</i>	The Pantograph Punch	30,715
Digital Media - Kickstart	<i>Road Trip</i>	KHF Media	300,000
	<i>Sign Ninja</i>	Deaf Aotearoa	142,000
Digital Media - Webseries	General Webseries		
	<i>Flat3</i>	Flat3 Productions	100,000
	<i>High Road Season 2</i>	Tomorrowland	100,000
	<i>Outward Bound</i>	Brown Sugar Apple Grunt Productions	100,000
	<i>Yeti</i>	Perendale Productions	100,000
	Less - Chorus contribution		(100,000)
	Māori Webseries		
	<i>Kete Korero</i>	Tūmanako Productions	99,485
	<i>Mahinga Kai</i>	Te Rūnanga o Ngāi Tahu	100,000
	<i>Mai A Mua</i>	Screentime New Zealand	100,000
	<i>Nia's Extra Ordinary Life Series 2</i>	Brown Sugar Apple Grunt Productions	100,000
	<i>Only in Aotearoa</i>	Kura Productions	100,000
	Less - Te Māngai Pāho contribution		(200,000)
NZ Music Digital	<i>iHeart Radio - Launch Live To Air</i>	The Radio Network	48,000
	<i>iHeart Radio - NZ Music Channel</i>	The Radio Network	50,000
	<i>The Audience Website 13/14</i>	Amplifier Holdings	370,000
NZ On Screen	<i>NZ On Screen and AudioCulture 2013/14</i>	Digital Media Trust	1,130,000
Total Digital Media			3,071,890

Special focus audience – Māori

Funding Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding		
Television	Arts/Culture	<i>Behind The Brush 2</i>	Māori Television	Awa Films	3.5	175,000		
		<i>Happy Hour</i>	TV One	Pango Aotearoa	8.0	1,182,822		
	Children	<i>2Kaha</i>	TV2	Whitebait Productions	12.5	1,025,000		
	Documentary	<i>Hikoi</i>	TV One	Scottie Douglas Productions	1.0	232,513		
		<i>Poi E</i>	Māori Television	Jawbone Pictures	2.0	189,000		
		<i>Te Araroa: Tales From The Trails</i>	Māori Television	Scottie Douglas Productions	7.0	280,000		
		<i>Through The Lens</i>	Māori Television	Māori Television	1.0	122,082		
		Pakipūmeka Aotearoa						
		<i># Target Zero</i>	Māori Television	Top Shelf Productions Ltd	1.0	122,203		
	<i>A Karakia For Alan Smith</i>	Māori Television	Blue Bach Productions	1.0	124,990			
<i>A New Zealand Way Of Death</i>	Māori Television	Pou Media Limited	1.0	125,000				
<i>Freezing Works</i>	Māori Television	Monsoon Pictures International	1.0	135,020				
<i>Get Your Butt Off The Table</i>	Māori Television	Itinui Productions	1.0	124,965				
<i>Mending The Makotuku</i>	Māori Television	Tawera Productions	1.0	124,790				
<i>Murupara Dreaming</i>	Māori Television	Bates Productions	1.0	125,596				
<i>Shovels And Guns</i>	Māori Television	Kahawai Productions	1.0	124,200				
<i>The Silent Soldiers</i>	Māori Television	Whitiora Productions	1.0	125,053				
<i>What Are We Going To Do About Koro?</i>	Māori Television	Ponsonby Productions	1.0	125,000				
Special Interest	Pukana Subtitles 2014	FOUR	Cinco Cine Film Productions	0.0	53,130			
Total Television					45.0	4,516,364		
Radio Programme	Youth & Children	<i>Te Puutake Youth Radio Show</i>	Mediaworks Radio	Stretchmark Productions	100.0	190,000		
	Special Interest	<i>Paakiwaha</i>	UMA Broadcasting	UMA Broadcasting	96.0	75,000		
Total Radio Programme					196.0	265,000		
Digital	Māori webseries	<i>Kete Korero</i>		Tumanako Productions		99,485		
		<i>Mahinga Kai</i>		Te Runanga o Ngai Tahu		100,000		
		<i>Mai A Mua</i>		ScreenTime New Zealand		100,000		
		<i>Nia's Extra Ordinary Life 2</i>		Brown Sugar Apple Grunt Productions		100,000		
		<i>Only in Aotearoa</i>		Kura Productions		100,000		
		Less – Te Māngai Pāho contribution					(200,000)	
Total Digital						299,485		
Total Māori broadcasting funding					241.0	5,080,849		

Special focus audience – Pacific

Funding Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
Television	Special Interest	<i>Fresh 2014</i>	TV 2	TVNZ	12.5	1,143,848
	Special Interest	<i>Real Pasifik 2</i>	TV One	Zoomslide Media	3.5	350,000
	Special Interest	<i>Tagata Pasifika 2014</i>	TV One	TVNZ	26	1,598,872
Total Television					42.0	3,092,720
Radio	Pacific		Niu FM & 531pi	National Pacific Radio Trust		\$3,250,000
	Pacific		Samoa Capital Radio	Siufofoga ole Laumua Trust		180,000
Total Radio						\$3,430,000
Total Pacific broadcasting funding*					42.0	6,552,720

Industry support

Event	Recipient	2013/14
TV Captioning Awards	The National Foundation For The Deaf	3,000
NZ Radio Awards	Radio Industry Awards Committee	7,500
Screen Edge Forum	The Documentary NZ Trust	5,000
NZ Music Awards	PPNZ Music Licensing Ltd	115,000
Waiata Māori Music Awards	Waiata Māori Awards Charitable Trust	11,000
Pacific Music Awards	Pacific Music Awards Trust	16,000
Tait Music Prize sponsorship	Independent Music NZ	10,000
NZ Youth Reference Group	NZ Children's Screen Trust	2,000
Big Screen Symposium	Big Screen Symposium	15,000
Screen Hub	Screenhub Pty	5,000
Canterbury Communication Trust (Plains FM)	Strategic Planning Project	4,500
Total		194,000

DIRECTORY

Members

Miriam Dean	of Auckland, Chair
Michael Glading	of Auckland (until December 2013)
Stephen McElrea	of Auckland
Caren Rangi	of Napier
Ross McRobie	of Wanaka
Kim Wicksteed	of Havelock North
Donna Grant	of Rotorua (from January 2014)

Staff

Jane Wrightson	Chief Executive
Nicky Andrew	Executive Assistant
Allanah Kalafatelis	Communications Manager
Brenda Leeuwenberg	Digital Strategist
Brendan Smyth	Music Manager
Sarah Crowe	Assistant Music Manager
Hannah Brewer	Online Promotions Assistant
Jeff Newton	Broadcast Promotions Executive (Auckland)
Tania Dean	Repertoire Coordinator (Auckland)
Glenn Usmar	Television Manager
Benedict Reid	Television Contracts Executive
Fiona Mulder	Television Funding Coordinator
Jessica Jones	TV Payments Coordinator
Keith Collins	Community Broadcasting Manager
Alan Shaw	Chief Financial Officer
Hui-Ping Wu	Accountant
Claire Clement	Assistant Accountant
Trish Cross	Receptionist/Administrator (shared with BSA)

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