



PŪRONGO A TAU  
**ANNUAL  
REPORT**  
2021



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*Cremerie,  
Cremerie Ltd  
for TVNZ 2*



HE RĀRANGI TAKE

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## HE TĪPAKO WHAKAHIRA

## HIGHLIGHTS



**76%**  
OF MUSIC  
AWARDS  
FINALISTS  
SUPPORTED  
BY NZ  
ON AIR

HIGHEST STREAMED  
ON DEMAND  
PROGRAMME

SIS

**155,182**  
STREAMS



**22.7%**  
MUSIC ON  
COMMERCIAL  
RADIO IS  
NZ MUSIC



FUNDED TV  
PROGRAMMES  
REACHED **82%**  
OF NZERS



**MOST STREAMED SONG –  
IN THE AIR BY L.A.B.  
28 MILLION STREAMS**  
(at Aug 2021)



NZ MUSIC  
SHARE OF  
STREAMING  
IN NZ –  
**9.16%**

**58%**



OF WINNERS  
AT 2020 NZ  
TV AWARDS  
WERE NZ ON AIR-  
FUNDED PROJECTS

THE TOP 10  
FUNDED TV  
PROGRAMMES  
REACHED  
AUDIENCES  
OF OVER  
**300,000**  
ON FIRST RUN

**TOP  
10**



ACCESSMEDIA  
PODCASTS  
– 3.1 MILLION  
UP **15%**



HIGHEST RATING TV  
PROGRAMME REACHED

609,160 NZers  
Country Calendar



**24,001** HOURS

of content in more than  
54 languages available on

**12 ACCESS  
RADIO STATIONS**

# HE TIROHANGA WHĀNUI OVERVIEW

In a year marked by the challenges of a global pandemic, NZ On Air has been at the forefront of change and innovation in New Zealand’s media sector.

The year saw new challenges and opportunities emerge. For the screen sector the restrictions of working in a COVID-19 environment were offset by new opportunities such as Te Puna Kairangi, the \$50m Premium Productions for International Audiences Fund. For the music sector the loss of live performances for many months was offset by an increase in recording and promotion funds, and a surge in airplay on commercial radio.

The many local media platforms and services we directly fund, or fund content for, were in the thick of it, keeping New Zealanders informed and entertained through uncertain times. And as the future of news media looked in peril, we were tasked to swiftly put together a funding programme to support at-risk public interest journalism, with new funds.

The NZ On Air funding model has shown again the importance of a nimble approach – allowing the agency to quickly adapt strategies to ensure quality local content can be found by the increasingly diverse audiences of Aotearoa.

FIGURE 1: Funding strategy summary







TŌ TĀTOU TAU

# OUR YEAR

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Singer/Songwriter  
Georgia Lines  
Single –  
*Call Me By My Name*

## NĀ TE NOHOANGA RANGATIRA

# FROM THE CHAIR

It's been a huge year. When it began our sectors were struggling to get back to some kind of 'normal' after the initial stages of the COVID-19 response. With Auckland impacted several times by alert level restrictions, screen productions and the music industry were operating in a very uncertain environment. NZ On Air's role has been to advocate for the audio-visual sector in order to secure and deliver additional funds.

We were very appreciative of the support from Government to enable us to meet the needs of our sector. NZ On Air was able to respond rapidly with delivery of targeted funding initiatives that resulted in significant outcomes for the sector and audiences alike.

A particular stand-out was the incredible uplift of New Zealand music on commercial radio and streaming platforms. Our Music team designed and delivered additional funding rounds and new funding initiatives, contributing to a significant lift in awareness and appreciation of a wide range of local music artists. That these artists packed out local summer music festivals without international artists as drawcards speaks volumes.

Another substantial injection of Government funding enabled the creation of Te Puna Kairangi, the \$50m Premium co-fund with NZ Film Commission and Te Māngai Pāho. Its purpose is to create premium content for local and international audiences. The New Zealand screen sector was among the first to be back up and running last year after COVID

lockdowns hit the global industry, giving us a timing advantage too good not to capitalise on. The benefits will be seen on screens and in production revenue for several years to come.

One of the most challenging and vital of the new developments this year was the allocation of \$55m in February 2021 towards supporting at-risk public interest journalism. This is the single biggest new funding allocation and mandate entrusted to NZ On Air since its inception 31 years ago. NZ On Air invested heavily in developing a strategy to secure this funding. In only six weeks following confirmation of the Public Interest Journalism Fund the programme was operational, and the first tranche of funding was delivered prior to year end. The Public Interest Journalism Fund will build capability and capacity in New Zealand journalism and critically, it has the potential to increase trust in local journalism. Trust in a robust fourth estate is a pillar of democracy. NZ On Air's well-established funding processes will ensure the funds are distributed where they can have the most impact, at arms-length from Government.

So much has changed in the past year, and still our mandate is clear; supporting content that reflects New Zealanders and connects them with their culture and identity. It requires NZ On Air to be open to observing and responding to the winds of cultural, social and technological change. As Aotearoa continues to embrace and understand its past and navigate an uncertain future, Irirangi Te Motu has a vital role to play in ensuring citizens are able to participate in informed democracy, and enjoy media that holds a mirror up to ourselves. We are committed to ensuring quality public media contributes to a pluralist, vibrant and well-informed nation.

I offer my thanks to my fellow board members for their engagement and diligence in extraordinary times. I pay tribute to the staff of NZ On Air who have gone way beyond reasonable expectations as they strove to deliver programmes to support our sector and deliver outcomes valued by our audiences. In particular I salute the outstanding contribution of our Chief Executive Cameron Harland who has led our team with courage, rigor and compassion.



DR RUTH HARLEY, CNZM OBE

## OUR BOARD

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

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

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

**LEFT TO RIGHT:**  
**SARONA AIONO-IOSEFA**  
**DR RUTH HARLEY, CNZM OBE**  
**JOHN MCCAY**  
**LINDA CLARK**  
**PHILIP BROUGHTON**  
**HELEN GRATTAN**





## TE RĪPOATA A TE TUMU WHAKARAE

# CHIEF EXECUTIVE'S REPORT

It's been a year of challenges and silver linings, outstanding achievements and intense focus. Never has our agency's nimble funding model been more valued and valuable – it has meant we could quickly adapt to change and new opportunities, and successfully serve New Zealand audiences with quality public media content.

The COVID-19 pandemic impact has continued through the year, with alert level changes throwing up challenges for the screen and music industries. We were fortunate to secure additional funding to ease screen production cost issues caused by shooting delays, ensure platforms could continue to commission new local content, and significantly increase our music investment.

The music industry arguably experienced a silver lining, despite national and international touring being hit hard. With our music budget doubled, we've supported more songs by Pasifika artists, more songs in Te Reo Māori, and a new scheme to pair emerging artists with experienced music producers. With borders remaining closed to international acts it has been a time for local music artists to shine. Commercial radio played 22.7% local music this year – proof that there is an audience hungry for local music, and with smart, targeted investment through NZ On Air, the industry can deliver.

The screen sector also has new opportunities, such as Te Puna Kairangi – the \$50m fund we are

co-administering with the NZ Film Commission (NZFC) and Te Māngai Pāho. The three screen agencies have embraced the opportunity and ambition to create bold local stories with international appeal. The full impact of the fund has yet to be seen, but alongside our usual funding and that of our sister agencies, we expect very positive outcomes for audiences.

We continue to stretch the boundaries of our funding model to find new ways to deliver content to underserved audiences. This year a content funding round for youth took a social media-first approach. The content from this initiative will start to emerge late in 2021 on platforms youth use, and we will be monitoring the outcomes closely for successes and lessons.

### LOOKING BACK TO LOOK FORWARD

July 2020 marked three years since the creation of the platform-neutral NZ Media Fund. As promised at the outset of the fund, we undertook a comprehensive review this year – conducted by media consultant Hal Crawford. His encouraging and informative findings endorsed actions we were taking or were



planning to take. In particular we were urged to implement a more robust performance measurement framework. Our new Audience and Media Strategist is working with industry partners to pilot new data measurement frameworks focused on quality and quantum of audience engagement with funded content. A further review outcome is a focus on improving diversity and inclusion, including the appropriate handling of stories within productions, the make-up of production teams and identity of audiences. These are areas we are committed to.

We published another round of the highly regarded *Where Are The Audiences?* research which gave a fascinating insight to what media consumption changes occurred during the post-lockdown period, and what didn't change. Among many interesting points was a new question around trust and confidence in news media.

This interest in news media foreshadowed the government's decision to entrust NZ On Air with \$55m to establish a new fund supporting at-risk public interest journalism. Allocated in February 2021, there was \$10m provided for the 2020/21 year, \$25m in 2021/22 and \$20m in 2022/23. Following sector consultation our team pulled together an entirely new funding scheme, to ensure the first year's funding could be allocated to applicants before the financial year end. I can't overstate the effort this took, nor the sector's appreciation when we announced the first funded initiatives. The Public Interest Journalism Fund/Te Puna Whakatongarewa now has a dedicated team comprising Head of Journalism Raewyn Rasch Ngāi Tāhu, Kai Tāhu, along with a Journalism Manager and Funding Advisor.

These new roles have contributed to the growth of our agency's workforce this year. When you are a funding

agency new funds mean more work, which requires more staff. Our agency remains firmly focused on value for taxpayer dollars, but is now adequately resourced for the coming year to meet industry needs. NZ On Air has been fortunate to be able to attract the high quality staff we need to deliver the programmes.

### **A STRONGER FUTURE**

The significant time-limited investment in at-risk public interest journalism is testament to NZ On Air's funding model and shows great confidence in the agency. With the Broadcasting Act's direction precluding editorial oversight of content our agency is able to provide the arms' length funding appropriate for public media. We continue to engage constructively with the Strong Public Media programme led by the Ministry for Culture and Heritage, to ensure the wider media eco-system can thrive in a new future framework for public media.

We recognise that we are stronger when we collaborate. We work closely with all supported platforms, producers and creators, industry guilds and our sister agencies such as the NZFC and the Music Commission. A close and powerful relationship has been forged with Te Māngai Pāho, through various co-funds and cooperation on the Public Interest Journalism Fund/Te Puna Whakatongarewa and Te Puna Kairangi.

### **SERVING THE UNDER-SERVED**

It is a fundamental premise of public media that audiences not well-served by the mainstream are able to find and enjoy content for them. The many platforms and services we support in this space experienced a very welcome funding boost this year. This resulted in a 15% increase of captioned hours per week on free-to-air broadcasters for the hearing-impaired

(average 400 hours per week), and a 26% increase of audio-described programmes for the sight impaired (average of 83 hours per week). It also threw a much-needed lifeline to our community access media, student radio stations, and the Pacific Media Network.

We continue to work on targeted initiatives to bring authentic stories and perspectives to screens. We have worked with the Pan Asian Screen Collective (PASC) to address screen sector inequities. This year we funded six documentary projects that reflect the diversity of experiences of Pan Asian peoples in Aotearoa, and at year end were working with PASC on a further initiative to boost the technical and business capability of Pan Asian creatives.

The strength of NZ On Air is our independence. Our unique position gives us an umbrella view of the many creative, innovative public media proposals available for audiences. It enables us to fairly and transparently spread funding across various production entities and platforms, delivering content to audiences where they are. We are able to identify areas where audiences may be under-served and direct funds to deliver content to them. We have stood the test of time and continue to be proud of the function we fulfil – as a collaborator, advocate for the under-served and for our positive impact on the culture of our country.

**We are privileged to be charged with reflecting and developing New Zealand's identity and culture.**

Ngā mihi nui



**CAMERON HARLAND**

KO MĀTOU TĒNEI

# WHO WE ARE

**VISION:  
CONNECTING  
AND REFLECTING  
AOTEAROA**

NZ On Air is an agency passionate about New Zealand culture and identity. We ensure New Zealanders can see and hear themselves authentically reflected in media.

Through the public media content and platforms we fund we help create a sense of national identity, greater understanding among the people who call Aotearoa home, and support a strong democracy.

Our unique contestable funding model allows us to achieve a wide range of media content for the spectrum of New Zealanders. This ensures audiences under-served by the mainstream can find content for them on platforms they use, at the same time serving more broadly appealing content on platforms such as linear TV which can still deliver substantial audiences.

## OUR GOALS



**QUALITY CONTENT**

NZ audiences enjoy well-made local content that matters



**DIVERSE CONTENT**

NZ audiences value local content made for a range of communities



**DISCOVERABLE CONTENT**

NZ audiences can find and appreciate local content

We work closely with Te Māngai Pāho to support the normalisation of Te Reo Māori and ensure stories and songs that celebrate Māori voices and perspectives are created and shared. We complement and assist the work of RNZ, and frequently collaborate with the NZFC.

Our funding is delivered through the NZ Media Fund (NZMF), which supports broad access to content on platforms that demonstrate a commitment to local audiences. Funding falls into four categories – Scripted (Drama and Comedy), Factual (Documentary, Information and Events coverage), Music (recording, promotion and development) and Platforms (vital services such as captioning, community access media, student and Pacific radio). Sitting within the NZMF Factual stream is the newly created Public Interest Journalism Fund.

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



## NGĀ MAHINGA WHAIHUA

# OUR PERFORMANCE

New Zealand audiences need and appreciate having an array of content available on multiple platforms that reflect who we are, and our place in the world. Authentic local content has the power to connect people with their cultures and build social cohesion, inclusion, and connection.

To measure our success we look at a range of indicators that show how we are meeting our funding strategy goals of **quality, diversity and discoverability**. The table shows how we are performing against key indicators. Funded content can take a year or more from date of funding to delivery so we take a long view. The following sections highlight some of the many successes amongst funded content and initiatives delivered to audiences through the year.

**WE ENDED THE YEAR WITH A SURPLUS OF \$1.131m**  
**COMPARED WITH A BUDGET DEFICIT OF \$4.378m**

due mainly to timing differences in recognising funding expenditure and some funds carried forward for funding rounds in the 2021/22 year.



	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
<b>QUALITY CONTENT</b> NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	78%	75%	80%	81%
New Zealanders aware of our support for content like that content	65%	70%	67%	69%
Completed productions are accepted for broadcast or uploading	100%	99%	99%	99%
<b>DIVERSE CONTENT</b> NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of public media funded by NZ On Air	74%	75%	77%	75%
<b>DISCOVERABLE CONTENT</b> NZ audiences can find and appreciate local content				
Over 50% of first run funded prime time (6pm to 10.30pm) content for TV achieves average audiences of 100,000 or higher (excludes on demand audiences)	57%	More than 50%	58%	60%
50% of funded digital content will achieve more than 50,000 views in its first 6 months online	49%	More than 50%	43%	51.9%

Ā TĀTOU KAWENGA NĀ NGĀ TUHINGA TOTOKO

# OUR STORIES ON SCREEN

New Zealand’s stories are unique. Our talented screen content creators engage and entertain us with stories that aim to reflect the many different faces, perspectives and experiences of New Zealanders.

The success of these projects is measured in audience numbers, international sales, local and international screen awards, critical acclaim and the online buzz they create. In 2020/21 we invested \$52m in **quality, diverse, discoverable** Scripted content for 12 different platforms.

*“It’s hard to know where to begin with all the elements that make Creamerie so good – in fact, possibly the best piece of New Zealand television since Flight of the Conchords...”*

Guy Somerset reviews *Creamerie* for Newsroom.co.nz

## **CREAMERIE**

The fantastically bizarre story of three Kiwi-Asian women dairy farmers in a dystopian post-plague world in which 99% of men have been wiped out.

**Funded 2019 and released April 2021**  
Creamerie Limited for TVNZ 2 and TVNZ OnDemand





## VEGAS

An action thriller following a young untested leader who wants to free his people from the curse of methamphetamine but finds he can't do it on his own. The show built an audience across linear and OnDemand.

**Funded 2020 and released April 2021**

Greenstone TV & Steambox for TVNZ 2 and TVNZ OnDemand

Scripted content takes viewers into many different worlds. It is appointment viewing in prime time or on demand. It also showcases different parts of the country, resulting in both cultural and economic benefits.



## BLACK HANDS

A dramatisation of the lives of the Bain family in the lead up to the controversially unsolved Dunedin family murders. The series attracted a linear audience of over 313,000 on average across the five episodes.

**Funded 2019 and released November 2020**

Warner Bros. Int. NZ for TVNZ 1



## TOKE

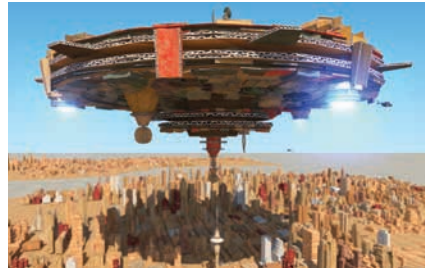
A mad-cap tele-feature based in a fictional small town, where three kiwifruit workers grow a super strain of cannabis. It proved almost as popular on demand as on linear broadcast.

**Funded 2019 and released September 2020**

ScreenTime NZ for THREE



Young viewers demand stories about the things that interest and entertain them. We fund content for children that ranges from pre-school up to teens, and can include the likes of games, animation or live action.



### **WELCOME TO CARDBOARD CITY, S2**

In a world created entirely of cardboard there's an ever present threat of disaster. Thankfully there are many unlikely heroes. This innovative series now funded for a third season, has been sold for international distribution.

**FS2 funded in 2019 and released Oct 2020**  
Vinewood t/a Foundation Animation for HEIHEI

Audiences feel a special connection to content when they recognise themselves. Many projects we fund make such a connection and two we are particularly proud of were co-funded alongside the NZFC (not yet screened free-to-air). The ground-breaking transgender drama series and

feature film, *Rūrangi*, won multiple international film awards, and was picked up by US streaming giant Hulu. Meanwhile, feature film *Poppy* stars young actress Libby Hunsdale in the leading role of a young woman with Down syndrome who refuses to be defined by disability.

A full list of content funded in the year can be found in Part 3, Pg 79 and released content can be found at [www.nzonair.govt.nz/watch-and-listen/](http://www.nzonair.govt.nz/watch-and-listen/)



### **MYSTIC**

A stylish adaptation of the NZ author Stacey Gregg's beloved Pony Club Secrets series, made for a teen/young adult audience. A second season has been funded.

**Funded 2018 and released Aug 2020**  
Libertine Pictures for TVNZ 2



### **BRUTAL LIVES**

The world's first Tongan bilingual drama series centres on a former boxing champion's battles with an ancestral spirit. Created after a call out for stories told by and for Pasifika peoples, a second series has been funded.

**Funded 2019 and released August 2020**  
Kingston Productions for The Coconet.TV



### **TEINE SĀ THE ANCIENT ONES**

A contemporary horror series based on supernatural legends of from the Pacific Islands. Teina Sā played out as a telefeature and webisodes allowing it to find two distinct audiences.

**Funded 2019 and released May 2021**  
Tikilounge Productions for Prime & The Coconet.TV

## NGĀ TATAURANGA MŌ NGĀ HUNGA MĀTAKITAKI

# THE NUMBERS



Linear television continues to be where audiences spend the most time consuming media. And audiences of a significant size are still to be found here. After a peak in audiences in 2019/20 due to COVID-19 restrictions keeping most New Zealanders at home, audiences have remained strong although easing back a little from the lockdown peak.



# 1

**COUNTRY  
CALENDAR**

TVNZ 1  
**609,160**

# 2

**FRIEND OF THE  
FRIENDLESS**

TVNZ 1  
**416,940**

# 3

**PATRICK GOWER:  
ON WEED 2020**

THREE  
**372,020**

# 4

**PATRICK GOWER:  
ON LOCKDOWN**

THREE  
**347,480**

# 5

**DAVID LOMAS  
INVESTIGATES**

THREE  
**344,480**

# 6

**THE CHECK UP 2**

TVNZ 1  
**337,330**

# 7

**PATRICK  
GOWER: ON P**

THREE  
**332,840**

# 8

**HEAVEN AND HELL  
THE CENTREPOINT  
STORY**

TVNZ 1  
**328,140**

# 9

**BLACK HANDS**

TVNZ 1  
**313,610**



# 10

**KIDS:  
AN INSTRUCTION MANUAL  
WITH NIGEL LATTA**

TVNZ 1  
**303,270**



With remote controls firmly in hand, audiences decide when and how they will watch content. On Demand viewing growth continues to be strong with the top viewed content now firmly rivalling linear audience numbers. Local drama performed very well On Demand this year.



**1** SIS  
PRIMETV / SKYGO  
**155,180** Ave. Streams Per Ep.

**2** PATRICK GOWER: ON WEED  
THREE NOW  
**131,690** Ave. Streams Per Ep.

**3** VEGAS  
TVNZ ONDEMAND  
**92,660** Ave. Streams Per Ep.

**4** TOKE  
THREE NOW  
**92,660** Ave. Streams Per Ep.

**5** PATRICK GOWER: ON P  
THREE NOW  
**86,190** Ave. Streams Per Ep.

**6** WESTSIDE  
THREE NOW  
**73,630** Ave. Streams Per Ep.

**7** HEAD HIGH  
THREE NOW  
**64,290** Ave. Streams Per Ep.

**8** BLACK HANDS  
TVNZ ONDEMAND  
**62,550** Ave. Streams Per Ep.



**9** PATRICK GOWER: ON LOCKDOWN  
THREE NOW  
**46,840** Ave. Streams Per Ep.

**10** MATCH FIT  
THREE NOW  
**41,550** Ave. Streams Per Ep.

Source: Google Analytics as provided by each platform



## AOTEAROA, KO WAI KOE?

# REVEALING AOTEAROA

Quality Factual storytelling has the power to inform and challenge. It allows us to see into the lives of others, or places we might not normally get to go and provides an important record of history.

Our Factual funding grew significantly this year with the addition of the \$55m Public Interest Journalism Fund over three years to support at-risk journalism. As the first funding was announced at year end the outcomes from this journalism funding will be reported in subsequent years.

New Zealanders love true stories. Nine of the Top 10 funded linear television programmes were Factual (and the 10th a dramatisation of a true story.)



### **PATRICK GOWER ON:**

The inimitable Patrick Gower followed up his top rating two-part 2019 *On Weed* series with a further episode preceding the 2020 Cannabis referendum, along with one on lockdown and one on P. The episodes averaged 330-370,000 linear viewers, and tens of thousands more on demand.

**S2 & 3 funded in 2019 and 2020 and released 2020 and 2021**

Ruckus Media for Three

Factual content was funded for 23 different platforms this year, serving many different targeted audiences.



## MATCH FIT

With an all-star lineup of former All Blacks this series delves deep into health and mental health issues facing men of a certain age in Aotearoa. A second season has been funded.

**Funded July 2020 and released Oct 2020**  
Pango Productions for Three

*Even All Blacks struggle, Match Fit says, so it's OK if you do too. In this era, after this year, that seems about as powerful a message as any cultural product, let alone reality TV, could hope to convey.*

Duncan Greive reviews *Match Fit* for The Spinoff



## NATIONAL TREASURES

New Zealand's history seen through personal and family taonga, *National Treasures* brought emotions and little known oral histories together on screen.

**Funded March 2020 and released Feb 2021**  
Pango Productions for TVNZ 1



## HEAVEN AND HELL: THE CENTREPOINT STORY

Former members of the infamous 1970's Centrepoint cult in Albany gave a staggering and intimate insight into what went on there. It was appointment viewing for 328,000 people.

**Funded Dec 2019 and released May 2021**  
Warner Bros Int NZ for TVNZ 1



## SCRATCHED – AOTEAROA'S LOST SPORTING LEGENDS 2

After a successful first season, *Scratched* presented more stories celebrating NZ sporting heroes who never got their due. With millions of views across a range of platforms, a third season has been funded.

**Funded May 2020 and released Feb 2021**  
Hex Work for The Spinoff



## GETTING BETTER: A YEAR IN THE LIFE OF A MĀORI MEDICAL STUDENT

A podcast series following writer and trainee doctor Emma Espiner *Ngāti Tukorehe, Ngāti Porou* as she travels to the front lines of NZ healthcare, where the statistics show Māori are suffering. 2021 Voyager Awards winner – Best Serial Podcast.

**Funded May 2019 and released July 2020**  
Bird of Paradise Productions for RNZ.co.nz





### **CODE FUN**

A fun, highly interactive programme helping preschoolers take their first steps into the exciting world of digital technology and robotics.

**S2 funded Sept 2020 and released May 2021**

Pickled Possum Productions for TVNZ 2

Reaching and engaging young New Zealanders with local content is increasingly difficult. Eleven innovative youth projects were funded in 2021 for a variety of online platforms.



### **SHIT YOU SHOULD CARE ABOUT PRESENTS: EXTREMELY ONLINE**

An explainer video series unravelling the chaos and complexities of the internet for a young Kiwi audience. With 3.3m global followers the Shit You Should Care About team has huge potential to engage young New Zealanders.

**Funded May 2021 and released July 2021**  
HexWork Productions for Instagram



### **TARANAKI HARD**

A documentary series chronicling the lives of a group of young people growing up in small-town Taranaki. The series resonated with young people because it showed real lives they could relate to.

**Funded Dec 2019 and released Dec 2020**  
WorkParty for Three



NGĀ PŪORO ME NGĀ RONGO RŌREKA

# MUSIC TO OUR EARS 🎵

Our local music mission aims to get more local music on radio and streaming services for audiences to enjoy. This year not only was the 20% local music on commercial radio goal exceeded for the second year (22.7%), but there was also a steady rise in NZ music consumed on streaming services.

A significant funding boost supported 54 additional New Music Singles and five additional multi-single projects. We also created our first

music co-fund with Te Māngai Pāho Waiata Takitahi, our first music development fund, and were able to increase the maximum grants for Single funding to \$10,000 and Project funding to \$40,000.

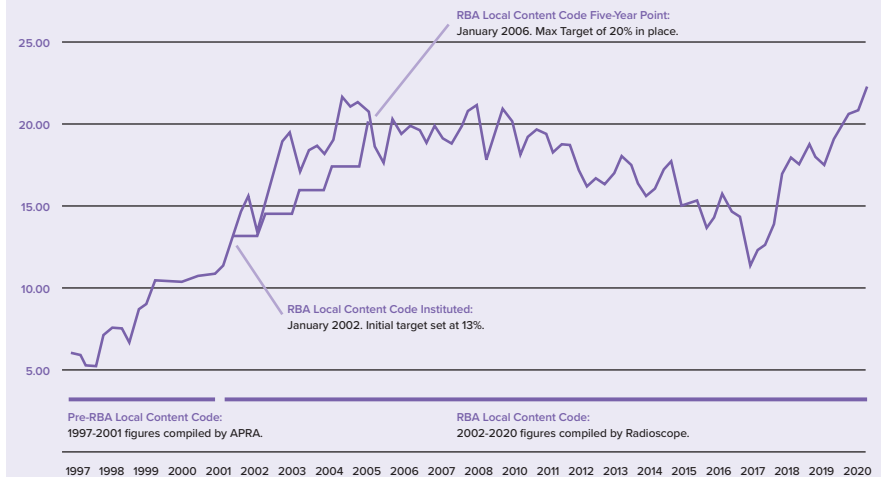
Our closed borders presented a unique opportunity for local artists to own the stages at summer music festivals across the motu, helping drive an increase in chart, airplay and streaming success over the year.

The Number 1 position on the weekly RadioScope100 Airplay was held by a local song on 38 occasions out of 52 chart weeks in 2020/21.

**167** ARTISTS SUPPORTED THROUGH NEW MUSIC SINGLE GRANTS (UP FROM 119 IN 2019/20)

**14** WAIATA TAKITAHI REO MĀORI SONGS CREATED

## NZ MUSIC CONTENT AS A PROPORTION OF ALL AIRPLAY ON COMMERCIAL RADIO



Source: Data courtesy Radioscope/Recorded Music NZ.



Our New Music Project funding provides significant support for artists to go into the studio and create magic.

## REB FOUNTAIN

Reb Fountain released her critically acclaimed self-titled album in May 2020, featuring three stunning singles. The album won the 2021 Taite Music Prize, beating Troy Kingi, Ria Hall, L.A.B., The Beths, Wax Chattels, Tami Neilson, The Phoenix Foundation, Anna Coddington and Nadia Reid – all supported by NZ On Air.

### **New Music Project funding Oct 2018**

for debut LP Reb Fountain. A 2nd album Project funded in May 2021.



**9.16%**  
**OF ALL STREAMING  
IN NZ IS NZ MUSIC**



## TEEKS

Soulful Northland sensation TEEKS had a stellar year with the release of his long-anticipated debut LP *Something To Feel* topping the album charts. Along with breathtakingly beautiful music videos, commercial radio hits, and over 16 million Spotify streams across the album, TEEKS sold out a nationwide album tour.

### **New Music Project funding July 2019**

for debut LP *Something To Feel* released March 2021



## L.A.B.

Bay of Plenty 5-piece L.A.B. dominated the airwaves for months in 2020 with their hit single *In The Air*. With more than 28 million streams on Spotify for that one track, their follow-up album IV received New Music Project funding and features another smash *Why Oh Why*.

### **New Music Project funding May 2020**

for LP IV released December 2020



### **KAYLEE BELL**

Waimate born and raised, Kaylee Bell is one artist flying the flag for country music in Aotearoa and offshore. In 2021 she crossed into mainstream with the catchy singalong anthems like *That Summer* and *Before I Met You*.

**New Music Single funding October 2020**

The New Music Single scheme creates opportunities for newer and emerging artists to make a name for themselves. A new Artist Creation Fee in the funding grants now recognises artists' time in creating original works.

We added 35 new music tracks and videos for tamariki through our New Music Kids funding and continued the successful New Music Pasifika scheme supporting 20 new songs this year.



A new initiative funded with the 2020 Budget boost is New Music Development which pairs up-and-coming artists with experienced music producers to work on new material. We've funded 80 collaborations in the year.

We were able to almost double (to \$1.8m) our investment in music features to promote new releases. This also provided useful income to a number of media platforms who created and carried the features.



### **MAUDE MINNIE MORRIS**

Producer Maude Minnie Morris has paired with artist Possum Ploughs to create an unorthodox realist-fantasy album about XEMO, an extraterrestrial lifeform trying to communicate through music. Possum says, "Before this grant we never had the opportunity to put real energy into working together."

**New Music Development funding March 2021**

**ITTY BITTY BEATS**

Jennifer Payne and Lucy Hiku aka Itty Bitty Beats from Christchurch have been releasing kids music since 2014. Their latest EP *Itty Bitty Bubbles* is supported by New Music Kids.

**New Music Kids funding March 2021**



HEI ATAMIRA MŌ Ō TĀTOU IWI

# PLATFORMS FOR OUR PEOPLE ((人))

A range of vital public media platforms and services depend on NZ On Air for operational funding. They provide content to audiences that are not well-served by the mainstream.

A boost of \$6.25m<sup>1</sup> in Budget 2020 for these services made a substantial difference as they had all been operating on limited funding for a number of years.

The oldest of these services is community access media, which began as community access radio 40 years ago. Minister of Broadcasting Hon.

Kris Fa'afoi marked the anniversary hosting an event in the Grand Hall at Parliament, also launching an NZ On Air-funded book on the history of access radio. Access radio content is now also shared as podcasts available on accessmedia.nz. In the past year there were 3.1m downloads of podcasts, up 400,000 on the previous year.

The Digital Media Trust sites NZOnScreen and AudioCulture grow awareness of pop culture through their collections of articles, interviews and iconic clips about NZ screen and music history. The sites have had a combined 1.64m unique users over the past year and 4.7m page views.

Hon. Min Kris Fa'afoi launched *Sharing The Mic: Community Access Radio In Aotearoa NZ* with authors Dr Brian Pauling and Dr Bronwyn Beatty of Ara Polytech/ NZ Broadcasting School.



<sup>1</sup> \$6.25m per year for four years beginning 2020/21



Artificial intelligence captioning has sped up Able's captioning process, and a number of live events were covered during the year including the 2020 Elections, the 2021 America's Cup, COVID briefings, and daily captions on TVNZ's Breakfast show.



In its first full year in its new home on TVNZ On Demand the children's content platform HEIHEI had a total reach of 112,772. The most popular content this year was *Young Riders* with 313,211 streams across all episodes, followed by *The Drawing Show*.



## \$6.25m MORE FUNDING FOR PUBLIC MEDIA PLATFORMS AND SERVICES IN BUDGET 2020

The team at Able make screen content accessible for people with sight and hearing impairment. With their funding doubled this year as a result of the 2020 Budget boost they were able to increase captioned hours broadcast by 15% and audio description hours by 26%.<sup>2</sup>

Radio continues to be a trusted place to find information and company. RNZ became the first radio station to record more than 700,000 different listeners each week in the GfK radio industry survey as both RNZ National and RNZ Concert experienced unprecedented audience growth. While live listening figures have eased back since the peak, the figures provided a snapshot of how audiences respond during periods of uncertainty such as a pandemic. Online audiences continued to grow also with 1.09 million users accessing RNZ.co.nz in a typical week. RNZ continues to lead the Local Democracy Reporter Scheme funded by NZ On

Air which expanded from eight to 14 regions and reporters in 2021.

The National Pacific Radio Trust, through its Pacific Media Network (PMN), has continued to cement its place as a trusted voice for Pasifika communities. This has been especially valuable for getting reliable, timely information about COVID-19 to Pacific peoples. PMN has invested more in its news service, with its newsroom expanded by three journalists, and its first Election Unit in 2020.

It was a challenging year for the five stations of the Student Radio Network, with their advertising revenue hit hard by COVID-19 lockdowns and restrictions. Additional funding to relieve these impacts boosted their operational funds to ensure the stations could continue to operate well through testing times. Student radio scaled new levels of local music support, with a record 69.81% NZ music on their playlists (up from 60.24% in 2019/20).

In June 2021 NZOnScreen launched the John Clark Collection featuring a wealth of content not seen on screens since the '70s, quickly becoming one of the sites most viewed collections. The collection has reignited awareness of Clark's significant contribution to our comedy industry and national psyche.



<sup>2</sup> In order to increase output Able is investing in more staff and resources and outputs will increase over time.

## HEI WHAKATAIRANGA I NGĀ RĀNGAI WHAKAPĀOHO

# SUPPORTING OUR SECTORS

It's important to our goals of **quality, diverse, discoverable** content that the industry continues to develop talents, capacity and capability. This is especially important in areas where there is under-representation of some sectors of New Zealand.

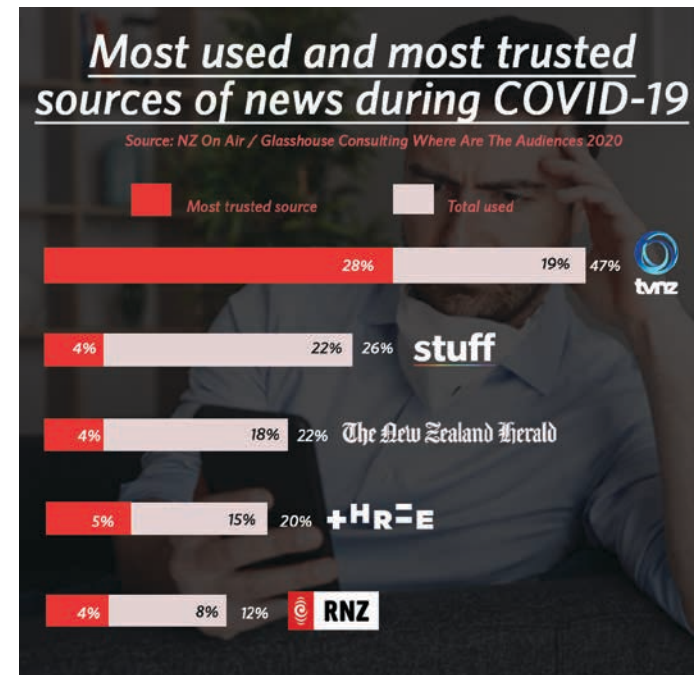
We are ideally placed to understand the industry's health and its needs, and we inform this position with research. Research like the *Where Are The Audiences?* series and our annual *Diversity Report* give us and the industry vital information for planning. We add to this specific research projects on an as-needs basis to understand different audiences.

*Where Are The Audiences 2020* was an intriguing snapshot of human behaviour in a pandemic but it also showed the trend lines continue to grow for digital platforms, and for young audiences decline markedly for linear platforms. Because 2020 was an 'unprecedented' year we have repeated the research in 2021 (due to release August 2021).

Our *Diversity Report* tracks the ethnic and gender diversity among directors, producers and writers of screen content and music artists. In screen content we continue to see a deficit of women as directors and Pan-Asian creatives in all three roles we track. Women continue to make up just 20-30% of music funding applicants.

In response we have built a strong relationship with the Pan Asian Screen Collective. During the year they assisted

NZ On Air's 2020 *Where Are The Audiences?* survey was conducted following the first national lockdown. It provided a fascinating insight to media use during an 'unprecedented' time.





us with a call for proposals for content made by and for Asian peoples, and we have worked on a capability building programme for the 2021/22 year.

In music, we have a development programme pairing up-and-coming artists with experienced producers, and initiatives such as *SongHubs* with

APRA. We weight these programmes in favour of female and gender diverse artists to try to correct the gender imbalance. We have also instituted Safe Spaces agreements for all who participate in funded activities, and supported SoundCheck Aotearoa, both initiatives aimed at creating a safe and inclusive music community.

An issue identified in the NZ Media Fund Review was better promotion of funded content. The *A to Z of Publicity* programme was developed by a group of experienced screen publicists, and supported with additional funding through the Arts Recovery Package Cultural Capability Fund. Another supported through this fund was

a unique workshop *Drawing Science*. The workshop used the talents of The Spinoff's creative director Toby Morris and microbiologist and New Zealander of the year Dr Siouxie Wiles to increase skills in clear, accessible science communication.



A stellar line-up of New Zealand's top screen publicists came together at the *A to Z of Publicity* workshop to build the capability of content creators to reach and engage audiences.

TĀ TE PŪTEA ME NGĀ WHĀINGA KA TAEA

# OUR FINANCES AND PERFORMANCE

The Collective,  
Boxed Media for  
[RNZ.co.nz](http://RNZ.co.nz)



## **NZ ON AIR**

### **STATEMENT OF RESPONSIBILITY**

for the year ended 30 June 2021

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

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

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

In our opinion, these financial statements and the statement of performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2021.

**Signed on behalf of the Board:**



**DR RUTH HARLEY, CNZM OBE**  
Chair

16 December 2021



**PHILIP BROUGHTON**  
Chair of Audit & Risk Committee

16 December 2021



## **NZ ON AIR**

### INDEPENDENT AUDITOR'S REPORT

#### To the readers of the Broadcasting Commission's financial statements and statement of performance for the year ended 30 June 2021

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

#### **OPINION**

We have audited:

- the financial statements of NZ On Air on pages 31 to 55, that comprise the statement of financial position as at 30 June 2021, the statement of financial performance, statement of comprehensive revenue and expense, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and

- the statement of performance of NZ On Air on pages 56 to 63.

In our opinion:

- the financial statements of NZ On Air on pages 31 to 55:
  - present fairly, in all material respects:
    - » its financial position as at 30 June 2021; and
    - » its financial performance and cash flows for the year then ended; and
  - comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards; and
- the statement of performance on pages 56 to 63:
  - presents fairly, in all material respects, NZ On Air's performance for the year ended 30 June 2021, including:
    - » for each class of reportable outputs:

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

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

- complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 16 December 2021. This is the date at which our opinion is expressed.

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

**AUDIT NEW ZEALAND**

Mana Arotake Aotearoa

#### **BASIS FOR OUR OPINION**

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

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

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

**RESPONSIBILITIES OF THE BOARD FOR THE FINANCIAL STATEMENTS AND THE STATEMENT OF PERFORMANCE**

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

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

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

**RESPONSIBILITIES OF THE AUDITOR FOR THE AUDIT OF THE FINANCIAL STATEMENTS AND THE STATEMENT OF PERFORMANCE**

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

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

For the budget information reported in the financial statements and the statement of performance, our procedures were limited to checking that the information agreed to NZ

On Air’s statement of performance expectations.

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

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

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

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

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

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

## OTHER INFORMATION

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 102, but does not include the financial statements and the statement of performance, and our auditor's report thereon.

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

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

## INDEPENDENCE

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

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



**REHAN BADAR**  
Audit New Zealand

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



## NZ ON AIR

### STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 30 June 2021

	Note	Actual 2021 \$000	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
<b>Revenue</b>					
Crown revenue			176,084	180,572	147,266
Other revenue	2		2,965	1,800	2,524
<b>Total revenue</b>			<b>179,049</b>	<b>182,372</b>	<b>149,790</b>
<b>Operating expenditure</b>					
Administration services	3,4		4,321	4,867	3,692
<b>Total operating expenditure</b>			<b>4,321</b>	<b>4,867</b>	<b>3,692</b>
<b>Funding expenditure</b>					
<b>NZ Media Fund</b>					
Scripted			52,024	59,285	40,950
Factual – Other		46,459			
Factual – Public Interest Journalism		8,758			
Factual – Total			55,217	52,125	43,676
Platform			58,152	61,637	55,113
Music			7,005	7,386	4,155
<b>Total NZ Media Fund</b>			<b>172,398</b>	<b>180,433</b>	<b>143,894</b>
<b>Development and support</b>					
Capability Fund			888	1,000	–
Industry Development			311	450	376
<b>Total Development and support</b>			<b>1,199</b>	<b>1,450</b>	<b>376</b>
<b>Total funding expenditure</b>	5		<b>173,597</b>	<b>181,883</b>	<b>144,270</b>
<b>Total expenditure</b>			<b>177,918</b>	<b>186,750</b>	<b>147,962</b>
<b>Net surplus/(deficit) for the year</b>			<b>1,131</b>	<b>(4,378)</b>	<b>1,828</b>
<b>Other comprehensive revenue and expense</b>			<b>–</b>	<b>–</b>	<b>–</b>
<b>Total comprehensive revenue and expense</b>			<b>1,131</b>	<b>(4,378)</b>	<b>1,828</b>

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

## NZ ON AIR

### STATEMENT OF FINANCIAL POSITION

as at 30 June 2021

	Note	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
<b>Current assets</b>				
Cash and cash equivalents	6	4,111	5,199	3,939
Investments	7	76,000	30,000	46,500
Receivables – interest		120	200	173
Receivables – other	8	4,003	1,300	1,169
<b>Total current assets</b>		<b>84,234</b>	<b>36,699</b>	<b>51,781</b>
<b>Non-current assets</b>				
Property, plant and equipment	9	61	551	24
Intangible assets	10	40	139	89
<b>Total non-current assets</b>		<b>101</b>	<b>690</b>	<b>113</b>
<b>Total assets</b>		<b>84,335</b>	<b>37,389</b>	<b>51,894</b>
<b>Current liabilities</b>				
Creditors and other payables	11	16,722	300	157
Employee entitlements	12	209	150	160
Funding liabilities	13	58,412	36,184	43,716
<b>Total current liabilities</b>		<b>75,343</b>	<b>36,634</b>	<b>44,033</b>
<b>Net assets</b>		<b>8,992</b>	<b>755</b>	<b>7,861</b>
<b>Equity</b>				
Equity at 30 June		8,992	755	7,861
<b>Total Equity</b>		<b>8,992</b>	<b>755</b>	<b>7,861</b>

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

**NZ ON AIR****STATEMENT OF MOVEMENTS IN EQUITY**

for the year ended 30 June 2021

	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
Balance at 1 July	7,861	5,133	6,033
<b>Total comprehensive revenue and expense for the year</b>	<b>1,131</b>	<b>(4,378)</b>	<b>1,828</b>
<b>Balance at 30 June</b>	<b>8,992</b>	<b>755</b>	<b>7,861</b>

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



## NZ ON AIR

### STATEMENT OF CASH FLOWS

for the year ended 30 June 2021

	Note	Actual 2021 \$000	Budget 2021 \$000	Actual 2020 \$000
<b>Cash flows from operating activities</b>				
Receipts from the Crown		190,372	180,572	147,266
Receipts from other revenue		1,948	900	1,196
Interest received		1,061	1,164	1,669
Payments to funded activities		(158,901)	(190,079)	(141,142)
Payments to suppliers and employees		(1,930)	(4,680)	(3,573)
Net GST		(2,825)	(100)	365
<b>Net cash from operating activities</b>	<b>14</b>	<b>29,725</b>	<b>(12,223)</b>	<b>5,781</b>
<b>Cash flows from investing activities</b>				
Net (payments to)/receipts from investments		(29,500)	12,500	(7,000)
Purchases of property, plant and equipment		(53)	(75)	(17)
Purchase of intangible assets		–	(605)	–
<b>Net cash flows from investing activities</b>		<b>(29,553)</b>	<b>11,820</b>	<b>(7,017)</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>		<b>172</b>	<b>(403)</b>	<b>(1,236)</b>
<b>Cash and cash equivalents at 1 July</b>		<b>3,939</b>	<b>5,602</b>	<b>5,175</b>
<b>Cash and cash equivalents at 30 June</b>		<b>4,111</b>	<b>5,199</b>	<b>3,939</b>

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

## **NZ ON AIR**

### **NOTES TO THE FINANCIAL STATEMENTS**

#### **1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2021**

##### **REPORTING ENTITY**

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

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

NZ On Air has designated itself as a public benefit entity (PBE) for financial reporting purposes. These financial statements are for the year ended 30 June 2021 and have been approved by the Board on 16 December 2021.

##### **COVID-19**

As a result of COVID-19, additional Crown funds were received as reflected in the Statement of Performance Expectations for the year. In March 2021, further funding of \$55m over three financial years for investing in Public Interest Journalism was confirmed by the Government. \$9m was allocated to and received in 2020/21. Other than managing the additional funds, COVID-19 has not impacted these financial statements.

##### **BASIS OF PREPARATION**

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

##### **Statement of compliance**

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

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

##### **Presentation currency and rounding**

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

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

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

##### ***Amendment to PBE IPSAS 2 Statement of Cash Flows***

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

##### ***PBE IPSAS 41 Financial Instruments***

The XRB issued PBE IPSAS 41 Financial Instruments in March 2019. This standard supersedes PBE IFRS 9 Financial Instruments, which was issued as an interim standard. It is effective

for reporting periods beginning on or after 1 January 2022. Although NZ On Air has not assessed the effect of the new standard, it does not expect any significant changes as the requirements are similar to PBE IFRS 9.

##### ***PBE FRS 48 Service Performance Reporting***

PBE FRS 48 replaces the service performance reporting requirements of PBE IPSAS 1 and is effective for reporting periods beginning on or after 1 January 2022. NZ On Air has not yet determined how application of PBE FRS 48 will affect its statement of performance. NZ On Air does not plan to early adopt the standard.

##### **SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

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

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

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

#### Income tax

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

#### Budget figures

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

#### Critical accounting estimates and assumptions

In preparing these financial statements we have made estimates and

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

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

#### Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2021:

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

Disclosure of Interests in other entities: NZ On Air has concluded that it has

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

## 2. REVENUE

### ACCOUNTING POLICY

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

#### Revenue from the Crown

We are primarily funded through revenue received from the Crown, restricted in its use for the purpose of meeting our objectives as specified

in the Broadcasting Act 1989 and the scope of appropriation of the funder.

Time-limited Crown funding for COVID-19 specific purposes is recognised to the extent that it has been applied to the designated purpose. Unspent funds time-limited to 30 June 2021 is recognised as a liability at that date.

Other than time-limited funds noted above, we consider there are no conditions attached to the funding and it is recognised as revenue at the point of entitlement.

#### Interest revenue

Interest revenue is recognised by accruing on a time proportion basis the interest due for the investment.

#### Television programme and music revenue

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

Breakdown of other revenue and further information	Actual 2021 \$000	Actual 2020 \$000
Sales of television programmes and music	1,957	968
Interest revenue	1,008	1,553
Other revenue	–	3
<b>Total other revenue</b>	<b>2,965</b>	<b>2,524</b>



### 3. PERSONNEL COSTS

#### ACCOUNTING POLICY

##### Superannuation schemes

Obligations for contributions to Kiwisaver and State Sector Retirement Savings Scheme are accounted for as defined contribution superannuation schemes and are recognised as an expense in the surplus or deficit as incurred.

Breakdown of personnel costs and further information	Actual 2021 \$000	Actual 2020 \$000
Salary and wages	2,423	2,130
Kiwisaver employer contributions	89	82
Increase in employee entitlements	14	13
<b>Total personnel costs</b>	<b>2,526</b>	<b>2,225</b>

#### EMPLOYEE REMUNERATION

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

	Number of Employees 2021	Number of Employees 2020
\$100,000 – \$109,999	1	1
\$110,000 – \$119,999	–	1
\$120,000 – \$129,999	1	2
\$140,000 – \$149,999	1	–
\$150,000 – \$159,999	–	1
\$170,000 – \$179,999	2	2
\$180,000 – \$189,999	1	–
\$190,000 – \$199,999	1	1
\$250,000 – \$259,999	–	1
\$320,000 – \$329,999	1	–

During the year ended 30 June 2021, no employees received benefits in relation to cessation (2020: nil).

**BOARD MEMBER REMUNERATION**

The Board fees paid or payable during the year were:	Actual 2021 \$000	Actual 2020 \$000
Dr Ruth Harley – Chair (reappointed March 2021)	36	39
Helen Grattan (reappointed May 2019)	18	19
John McCay (reappointed May 2019)	18	18
Sarona Ai'ono-Iosefa (appointed September 2019)	18	15
Kim Wicksteed (retired August 2020)	–	3
Linda Clark (appointed May 2019)	18	18
Philip Broughton (appointed June 2019)	18	18
<b>Total Board fees</b>	<b>126</b>	<b>130</b>

Payment of \$6,250 was made to the independent members of the Audit and Risk Committee during the financial year. (2020: \$6,250).

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

## 4. OTHER EXPENSES

### ACCOUNTING POLICY

#### Operating leases

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

Breakdown of other expenses and operating lease commitments	Actual 2021 \$000	Actual 2020 \$000
Legal, public relations and expert advice	435	204
IT Costs	255	248
Research	259	235
Other costs	295	235
Travel and communication	109	94
Board members fees	126	130
Rent	194	195
Depreciation	16	19
Amortisation	49	49
Audit fees – Financial statement audit	57	58
<b>Total other expenses</b>	<b>1,795</b>	<b>1,467</b>
Operating leases as lessee	Actual 2021 \$000	Actual 2020 \$000
Not later than one year	145	145
Later than one year and not later than two years	19	145
Later than two years and not later than five years	–	19
<b>Total non-cancellable operating leases</b>	<b>164</b>	<b>309</b>

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



## 5. FUNDING EXPENDITURE

### ACCOUNTING POLICY

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

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

### Critical judgement in applying accounting policies

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

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

Total funding expenditure	Actual 2021 \$000	Actual 2020 \$000
Total funding approved	174,361	144,317
Less approved funds not utilised so written back	(2,108)	(725)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	2,575	3,253
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(1,231)	(2,575)
<b>Total funding expenditure</b>	<b>173,597</b>	<b>144,270</b>

**Breakdown of funding expenditure and further information**

Scripted funding expenditure	Actual 2021 \$000	Actual 2020 \$000
Scripted funding approved	51,077	40,623
Less approved funds not utilised so written back	(1,053)	(476)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	2,200	3,003
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(200)	(2,200)
<b>Total Scripted funding expenditure</b>	<b>52,024</b>	<b>40,950</b>
Factual funding expenditure	Actual 2021 \$000	Actual 2020 \$000
Factual – Other	47,552	44,007
Factual – Public Interest Journalism	8,758	–
<b>Total Factual funding approved</b>	<b>56,310</b>	<b>44,007</b>
Less approved funds not utilised so written back	(437)	(206)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	375	250
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(1,031)	(375)
<b>Total Factual funding expenditure</b>	<b>55,217</b>	<b>43,676</b>

Platform funding expenditure	Actual 2021 \$000	Actual 2020 \$000
Radio New Zealand	42,606	42,606
Access, Student and other special interest radio	4,721	3,218
Pacific radio	4,700	4,140
HEIHEI	422	1,016
Captioning & Audio Description	4,900	2,950
NZ On Screen & Audio Culture	1,399	1,193
<b>Total Platform funding expenditure approved</b>	<b>58,748</b>	<b>55,123</b>
Less approved funds not utilised so written back	(596)	(10)
<b>Total Platform funding expenditure</b>	<b>58,152</b>	<b>55,113</b>
Music funding expenditure	Actual 2021 \$000	Actual 2020 \$000
Music funding approved	7,026	4,185
Less approved funds not utilised so written back	(21)	(30)
<b>Total Music funding expenditure</b>	<b>7,005</b>	<b>4,155</b>
Development and support funding expenditure	Actual 2021 \$000	Actual 2020 \$000
Capability Fund	888	–
Industry Development and support	312	379
<b>Total Development and support funding approved</b>	<b>1,200</b>	<b>379</b>
Less approved funds not utilised so written back	(1)	(3)
<b>Total Development and support funding expenditure</b>	<b>1,199</b>	<b>376</b>

## 6. CASH AND CASH EQUIVALENTS

### ACCOUNTING POLICY

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

Breakdown of cash and cash equivalents and further information	Actual 2021 \$000	Actual 2020 \$000
Cash	791	221
Call and short term deposits	3,320	3,718
<b>Total cash and cash equivalents</b>	<b>4,111</b>	<b>3,939</b>

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

## 7. INVESTMENTS

### ACCOUNTING POLICY

#### Bank deposits

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

Breakdown of investments and further information	Actual 2021 \$000	Actual 2020 \$000
Term deposits	76,000	46,500
<b>Total investments</b>	<b>76,000</b>	<b>46,500</b>

The carrying value of term deposits approximates their fair value.



## 8. RECEIVABLES – OTHER

### ACCOUNTING POLICY

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

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

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

Breakdown of other receivables and further information	Actual 2021 \$000	Actual 2020 \$000
GST refund	3,960	1,135
Other receivables	43	34
<b>Total debtors and other receivables – other</b>	<b>4,003</b>	<b>1,169</b>

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

## 9. PROPERTY, PLANT AND EQUIPMENT

### ACCOUNTING POLICY

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

### Additions

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

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

### Disposals

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

### Subsequent costs

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

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

### Depreciation

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

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

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

### Impairment of non-financial assets

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

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

### Capital commitments

There are no capital commitments as at 30 June 2021 (2020: Nil).

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

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
<b>Cost</b>					
Balance at 1 July 2019	268	109	44	298	719
Additions	10	7	–	–	17
Disposals	–	–	–	–	–
<b>Balance at 30 June 2020</b>	<b>278</b>	<b>116</b>	<b>44</b>	<b>298</b>	<b>736</b>
Balance at 1 July 2020	278	116	44	298	736
Additions	36	17	–	–	53
Disposals	–	–	–	–	–
<b>Balance at 30 June 2021</b>	<b>314</b>	<b>133</b>	<b>44</b>	<b>298</b>	<b>789</b>
<b>Accumulated depreciation and impairment losses</b>					
Balance at 1 July 2019	255	105	38	295	693
Depreciation	9	4	3	3	19
Eliminate on disposal	–	–	–	–	–
<b>Balance at 30 June 2020</b>	<b>264</b>	<b>109</b>	<b>41</b>	<b>298</b>	<b>712</b>
Balance at 1 July 2020	264	109	41	298	712
Depreciation	11	3	2	–	16
Eliminate on disposal	–	–	–	–	–
<b>Balance at 30 June 2021</b>	<b>275</b>	<b>112</b>	<b>43</b>	<b>298</b>	<b>728</b>
<b>Carrying value</b>					
At 30 June & 1 July 2019	13	4	6	3	26
<b>At 30 June &amp; 1 July 2020</b>	<b>14</b>	<b>7</b>	<b>3</b>	<b>–</b>	<b>24</b>
<b>At 30 June 2021</b>	<b>39</b>	<b>21</b>	<b>1</b>	<b>–</b>	<b>61</b>

## 10. INTANGIBLE ASSETS

### ACCOUNTING POLICY

#### Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

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

#### Amortisation

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

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

Acquired/developed computer software	5 years	20%
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#### Breakdown of intangible assets and further information

Acquired computer software	Actual 2021 \$000	Actual 2020 \$000
<b>Cost</b>		
Balance at 1 July	321	321
Additions	–	–
<b>Balance at 30 June</b>	<b>321</b>	<b>321</b>
<b>Accumulated amortisation and impairment losses</b>		
Balance at 1 July	232	183
Amortisation	49	49
<b>Balance at 30 June</b>	<b>281</b>	<b>232</b>
<b>Carrying value</b>		
At 1 July	89	138
<b>At 30 June</b>	<b>40</b>	<b>89</b>



## 11. CREDITORS AND OTHER PAYABLES

### ACCOUNTING POLICY

Short term payables are recorded at the amount payable.

Breakdown of creditors and other payables and further information	Actual 2021 \$000	Actual 2020 \$000
PAYE payable	44	29
Accrued expenses	247	128
Return of unspent COVID-19 relief funding to the Crown	16,431	–
<b>Total creditors and other payables</b>	<b>16,722</b>	<b>157</b>

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

## 12. EMPLOYEE ENTITLEMENTS

### ACCOUNTING POLICY

#### Employee benefits

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

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

Breakdown of Employee entitlements and further information	Actual 2021 \$000	Actual 2020 \$000
Accrued salaries and wages	76	41
Annual leave	133	119
<b>Total employee entitlements</b>	<b>209</b>	<b>160</b>

**13. FUNDING LIABILITIES**

**ACCOUNTING POLICY**

**Provision**

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

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

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

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

Breakdown of funding liabilities and further information	Actual 2021 \$000	Actual 2020 \$000
Scripted	17,390	14,531
Factual	32,945	23,749
Platform	879	865
Music	6,584	4,295
Development & support	614	276
<b>Total funding liabilities</b>	<b>58,412</b>	<b>43,716</b>

Movements for each class of funding liabilities are as follows:

	Scripted \$000	Factual \$000	Platform \$000	Music \$000	Development & support \$000	Total \$000
Balance at 30 June 2020	14,531	23,749	865	4,295	276	43,716
Additional provisions made	53,077	55,654	58,748	7,026	1,200	175,705
Amounts used	(49,165)	(46,021)	(58,138)	(4,716)	(861)	(158,901)
Unused amounts reversed	(1,053)	(437)	(596)	(21)	(1)	(2,108)
<b>Balance at 30 June 2021</b>	<b>17,390</b>	<b>32,945</b>	<b>879</b>	<b>6,584</b>	<b>614</b>	<b>58,412</b>

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

	Actual 2021 \$000	Actual 2020 \$000
<b>Net surplus from operations</b>	<b>1,131</b>	<b>1,828</b>
<b>Add non-cash items:</b>		
Depreciation/amortisation	65	68
<b>Total non-cash items</b>	<b>65</b>	<b>68</b>
<b>Add/(less) movements in working capital items:</b>		
Decrease in accounts receivable	44	341
(Decrease)/increase in GST payable	(2,825)	365
Increase in accounts payable (incl. employee entitlements)	16,614	51
Increase in funding liabilities	14,696	3,128
<b>Net movement in working capital items</b>	<b>28,594</b>	<b>3,953</b>
<b>Net cash inflow from operating activities</b>	<b>29,725</b>	<b>5,781</b>

**15. CONTINGENT LIABILITIES**

At 30 June 2021 we have contingent liabilities totaling \$1.34m (2020: \$2.68m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted as funding conditions are not yet fulfilled.

**16. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL**

**RELATED PARTY TRANSACTIONS**

NZ On Air is controlled by the Crown.

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

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

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

Key management personnel compensation	Actual 2021 \$000	Actual 2020 \$000
Board Members Remuneration	126	130
Full-time equivalent members	0.23	0.16
Leadership Team Remuneration	1,040	970
Full-time equivalent members	5.1	5
<b>Total key management personnel compensation</b>	<b>1,166</b>	<b>1,100</b>
<b>Total full time equivalent personnel</b>	<b>5.33</b>	<b>5.16</b>



## BOARD MEETING ATTENDANCE

NZ On Air Board meets 5 times per year plus a planning day, each meeting taking approximately 1 – 1.5 day. In addition, the board had 3 shorter meetings in the 2021 year, each taking approximately 0.5 days.

	July 20	September 20	December 20	February 21	March 21	March 21	March 21	May 21	June 21
R Harley	√	√	√	√	√	√	√	√	√
H Grattan	√	√	√	√	√	√	√	√	√
J McCay	√	√	√	√	√	–	–	–	√
L Clark	√	√	√	√	√	√	–	√	√
P Broughton	√	√	√	√	√	√	–	√	√
S Aiono-Iosefa	√	√	√	√	√	√	–	√	√

## 17. EVENTS AFTER BALANCE DATE

There were no significant events after balance date.

## 18. CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

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

	Actual 2021 \$000	Actual 2020 \$000
<b>Financial assets measured at amortised cost</b>		
Cash and cash equivalents	4,111	3,939
Receivables	163	207
Investments – term deposits	76,000	46,500
<b>Total financial assets measured at amortised cost</b>	<b>80,274</b>	<b>50,646</b>
<b>Financial liabilities measured at amortised cost</b>		
Other payables (less PAYE payable)	16,678	128
Employee entitlement	209	160
Funding liabilities	58,412	43,716
<b>Total financial liabilities measured at amortised cost</b>	<b>75,299</b>	<b>44,004</b>

## 19. FINANCIAL INSTRUMENT RISKS

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

### CREDIT RISK

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

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

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

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

### LIQUIDITY RISK

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2021/22 Crown funding in pre-scheduled installments on the first working day of each quarter from July 2021 to June 2022. In addition, at 30 June 2021 we hold call and term deposits that will mature within the 2021/22 financial year totaling \$79.32m (2020: \$50.218m).

We have funding liabilities of \$58.412m at 30 June (2020: \$ 43.716m). We expect these to be paid by 30 June 2022. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

## 20. CAPITAL MANAGEMENT

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

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

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

## 21. EXPLANATION OF SIGNIFICANT VARIANCES AGAINST BUDGET

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

Statement of comprehensive revenue and expense	Actual 2021 \$000	Budget 2021 \$000	Difference \$000	Explanation of significant variances \$000
Crown revenue	176,084	180,572	4,488	<i>Variance relates to:</i> <ul style="list-style-type: none"> <li>• Additional funding received for Public Interest Journalism \$9.8m</li> <li>• Less: Unspent timebound COVID-19 relief funds to be returned to the Crown \$14.3m</li> </ul>
Administration services	4,321	4,867	(546)	<i>Variance relates to:</i> <ul style="list-style-type: none"> <li>• Staff costs are under budget by \$86 due to timing of additional staff to manage increasing workloads being later in the year than expected</li> <li>• Technology costs below budget by \$64 due to timing of roll out of IT projects, affected by workloads. This also impacted on consulting and related fees for IT and other project costs which are below budget by \$165</li> <li>• Travel and associated costs for staff and Board continue to be under budget in the COVID-19 environment by \$59</li> <li>• Similarly, function and publicity costs remain below budget as more of this activity takes place on line \$57</li> <li>• Research projects committed in late 2019/20 reduced the spend in 2020/21, combined with external contributions to some projects, bringing this below budget by \$73</li> <li>• Legal costs below budget by \$19 based on low level of need for external legal advice in the year</li> <li>• Other cost savings due to careful management</li> </ul>
Funding expenditure	173,597	181,883	(8,286)	<i>Variance relates to:</i> <ul style="list-style-type: none"> <li>• Unspent funds in scripted and factual streams relating to COVID-19 relief \$14.3m</li> <li>• Unspent Platform funding carried forward to 2021/22 \$1.1m</li> <li>• Additional funding for Public Interest Journalism allocated in the year \$8.8m</li> <li>• Timing differences in recognising Scripted and Factual funding commitments</li> </ul>

Statement of financial position	Actual 2021 \$000	Budget 2021 \$000	Difference \$000	Explanation of significant variances \$000
Total assets	84,335	37,389	46,946	Variance relates to: <ul style="list-style-type: none"> <li>Cash and investment balances include funding received for Public Interest Journalism \$9.8m</li> <li>Balances held for repayment of unspent COVID-19 relief funds \$16.5m (GST incl.) to the Crown</li> <li>Timing of drawdowns of funding commitments with COVID-19 continuing to delay some productions.</li> </ul>
Total liabilities	75,343	36,634	38,709	<ul style="list-style-type: none"> <li>Public Interest Journalism funding allocated but unpaid at 30 June \$8.8m</li> <li>Other funding liabilities \$29.9m higher than budget due to timing differences as noted above.</li> </ul>
Equity	8,992	755	8,237	Variance relates to: <ul style="list-style-type: none"> <li>Opening equity \$2,728 higher than budget due to timing differences in the previous year.</li> <li>Net (deficit)/surplus for the year \$5,509 higher than budget for the reasons noted above.</li> </ul>
Statement of cash flows	Actual 2021 \$000	Budget 2021 \$000	Difference \$000	Explanation of significant variances \$000
Net cash flows from operating activities	29,725	(12,223)	41,948	<ul style="list-style-type: none"> <li>Receipts from the Crown higher by \$9.8m due to Public Interest Journalism funding received</li> <li>Payments to funded activities were \$31.2m lower than budget due to timing of drawdowns, as noted above</li> <li>Other receipts were \$1.0m higher than budget due to additional revenue from NZ On Air's share of content sales being higher than budget</li> </ul>
Net cash flows from investing activities	(29,553)	11,820	(41,373)	Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit.
Net increase/(decrease) in cash and cash equivalents	172	(403)	575	Net decrease compared with budget for the reasons noted above.



## STATEMENT OF PERFORMANCE

for the year ended 30 June 2021

### OVERVIEW

Our aim and impacts are set out in our strategic framework and funding strategy (Figures 2 and 3 below), delivered through the NZ Media Fund (NZMF). These are activities purchased by the Minister of Broadcasting, Communications and Digital Media under the appropriation Public Broadcasting Services.<sup>1</sup>

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

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

**FIGURE 2:** Our Strategic framework against which we develop our activities

### OUR VALUES

#### NGĀ MĀTĀPONO

**CREATIVITY  
TE WAIRUA AUAHA**  
New ideas, innovation, quality production standards

**DIVERSITY  
TE KANORAU O TE TANGATA**  
People, projects, platforms

**SKILFUL INVESTMENT  
TE WHAKANUI PŪTEA**  
Cost effective content reaching intended audiences

### OUR VISION

#### TĀ MĀTOU WHAKAKITENGA

Connecting and reflecting Aotearoa

### OUR AIM

#### TĀ MĀTOU WHĀINGA ROA

Great New Zealand public media is valued and enjoyed by New Zealand audiences

### WHAT WILL WE DO?

#### KA AHA TĀTOU?

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

#### INVESTMENT GOALS NGĀ UARA MŌ TE PŪTEA PENAPENA

#### WE USE THE NZ MEDIA FUND TO

 **SUPPORT QUALITY CONTENT**  
GOAL 1

 **SUPPORT DIVERSE CONTENT**  
GOAL 2

 **ENSURE DISCOVERABLE CONTENT**  
GOAL 3

### HOW WILL WE DO IT?

#### ME PĒHEA KIA OTI AI?

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

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

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

Increase promotion of funded content to help audience discovery.

### OUR PROMISE

#### TĀ MĀTOU OATI

**INCLUSIVE**  
Content reflects our diverse communities

**CLEARLY FOCUSED**  
On content outcomes

**INFORMED CONTRIBUTORS**  
Public media experts

**LOOKING FOR CONTINUAL IMPROVEMENT**  
Open to new ideas

**RESPONSIBLE STEWARDS**  
Careful with public funds

**FRIENDLY FACES**  
Collaborative and people-focused

**POSITIVE**  
We love what we do

**ECONOMIC CONTRIBUTORS**  
Actively consider economic growth goals

**FAIR**  
Transparent and simple processes, fair to all

### WHAT WE WILL ACHIEVE?

#### Ā MĀTOU WHĀINGA

#### IMPACTS

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

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

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

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

FIGURE 3: Funding strategy summary



## MEASURING WELLBEING – CULTURAL IDENTITY

### PERFORMANCE INFORMATION

The statements in this section provide detailed results against targets, budgets and performance measures set out in our Statement of Performance Expectations for the year ending 30 June 2021. NZ On Air has one output, the New Zealand Media Fund, which comprises four funding streams.

### IMPACT OF COVID-19

In 2019/20, COVID-19 had an immediate and significant impact on the public sector media and music industries. In response, part of the Government's COVID-19 recovery packages included funding through NZ On Air, initially allocating for 2020/21 additional funding for the NZ Music Fund, Screen Production Fund, Platform Contribution Initiative and Capability funding. Later in the year, the Government added funding for Public Interest Journalism, focused on sustainable journalism in New Zealand in an environment under considerable pressure.

Internally, this required NZ On Air to increase resourcing to administer the additional funds.

### SUMMARY OF REVENUE AND EXPENDITURE

TABLE 1: Revenue and expenditure

		Actual 2020/21 \$000	Budget 2020/21 \$000	Actual 2019/20 \$000
<b>Revenue</b>				
Crown revenue		176,084	180,572	147,266
Other revenue		2,965	1,800	2,524
<b>Total revenue</b>		<b>179,049</b>	<b>182,372</b>	<b>149,790</b>
<b>Output expenses</b>				
	%			
New Zealand Media Fund investments	96.9	172,398	180,433	143,894
Capability Fund	0.5	888	1,000	0
Industry development	0.2	311	450	376
<b>Total funding</b>	<b>97.6</b>	<b>173,597</b>	<b>181,883</b>	<b>144,270</b>
Administration services	2.4	4,321	4,867	3,692
<b>Total output expenses</b>	<b>100</b>	<b>177,918</b>	<b>186,750</b>	<b>147,962</b>

## MEASURING IMPACT

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

**TABLE 2: Impact Measures**

	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
<b>Cultural vitality and vibrancy</b>				
<b>Strategic impact: Quality and Diversity</b>				
<b>Indicator: Public media is valued and contributes positively to belonging and different NZ cultural experiences</b>				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	78%	75%	80%	81%
New Zealanders aware of our support for content like that content <sup>2</sup>	65%	70%	67% <sup>3</sup>	69%
New Zealanders agree that RNZ provides a valuable service to New Zealand <sup>4</sup>	56%	70%	59%	57%
Percentage of completed productions of sufficient quality to be accepted for broadcast or uploading	100%	99%	99%	99%
NZ audiences appreciate the diversity of public media funded by NZ On Air	74%	75%	77%	75%
Content in more than 40 languages (including 9 Pacific) is funded	Achieved (54 languages including 10 Pacific)	Achieve	Achieved (49 languages including 9 Pacific)	Achieved (49 languages including 9 Pacific)
Pacific people agree PMN Niu and PMN 531 broadcast culturally relevant content	Biennial measure	Biennial measure	94.8%	Biennial measure
Percentage of NZ Music content on commercial radio: target agreed by the Minister of Broadcasting, Communications and Digital Media and the Radio Broadcasters Association	22.69%	20%	19.27%	18.04%
Percentage of NZ Music content on alternative radio	69.81% <sup>5</sup>	At least 50%	60.24%	53.61%

<sup>2</sup> This is reflective of a changing media environment and changing audience behaviours. NZ On Air is constantly changing its strategies in response.

<sup>3</sup> This was reported as 69% in the 2019/20 annual report in error.

<sup>4</sup> 56% agree, 9% disagree and the remaining people were neutral or didn't know. The same survey also found that 71% of New Zealanders agree that it is important for New Zealand to have a public service broadcaster. RNZ is working on a strategy to improve this result. Source: Colmar Brunton, RNZ value Indices Report, August 2021. The survey was fully nationwide with a sample of 2,000 people aged 18 years and over.

<sup>5</sup> The steady increase in the levels of NZ music play across the Student Radio Network and other niche stations has continued throughout the year.

	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
<b>Cultural efficacy and competence</b>				
<b>Strategic impact: Discoverability</b>				
<b>Indicator: Professionally-made public media finds its audience and contributes to a quality cultural experience</b>				
Percentage of first run <sup>6</sup> funded prime time (6pm to 10.30pm) content for TV achieving average audiences of 100,000 or higher (excludes on demand audiences)	57%	More than 50%	58%	60%
Percentage of funded content achieving more than 50,000 views in its first 6 months online <sup>7</sup>	49%	More than 50 %	43%	51.9%
Percentage of released singles from New Music Projects achieving at least 250,000 <sup>8</sup> online plays within 12 months <sup>9</sup>	60.7%	60%	64.6%	68.6%
Percentage of released singles from New Music Singles achieving at least 50,000 online plays within 12 months of release	65.5%	60%	58.5%	56.0%
Average number of NZ radio plays achieved by singles from New Music Projects within 12 months of release:				
• Mainstream	689 <sup>10</sup>	750	710	New measure
• Niche	192	250	Included above	New measure
Average number of NZ radio plays achieved by singles from New Music Singles within 12 months of release:				
• Mainstream	650 <sup>11</sup>	250	317	New measure
• Niche	190	100	Included above	New measure

6 Content not previously shown on TV.

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

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

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

10 Although below expectations, overall NZ music content on radio targets were achieved across both mainstream and niche radio (see note 11 below).

11 Actual result is above target due to some singles receiving high levels of support across both mainstream and niche radio, raising the average for the year.



**MEASURING ACTIVITY – HE AROTAKENGA MŌ NGĀ MAHI**

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

Measures are all subject to our receiving sufficient quality applications.

**TABLE 3: Funding measures**

	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
<b>What we will do</b>				
Our Investment Principles are followed for all funding decisions (cultural value, content balance, risk, competition, value for money, no duplication, leverage, partner capability, fairness)	100%	100%	100%	100%
A majority of the NZ Media Fund is invested in contestable content	66%	At least 55%	61%	63%
Percentage of production funding from the Scripted and Factual streams for targeted audiences including s36(1)(c) <sup>12</sup> of the Broadcasting Act 1989	50%	At least 25%	40%	40%
Percentage of total funded hours for Scripted and Factual content that is diverse <sup>13</sup>	66%	At least 60%	72%	74%
Number of individual songs funded through Single and Project applications will be at least: <sup>14,15</sup>				
• Mainstream	205	210	159	123
• Niche	142	140	102	115
• Focus rounds <sup>16</sup>	59	60		
			New measure in 2020/21. Figures above are the number of applications funded rather than the number of individual songs	
The number of average weekly hours of captioning and audio description produced for broadcast and online will be at least: <sup>17</sup>				
• Captioning	181	160	New measure	
• Audio description	35	27		
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio)	904	At least 1,020	1,135	1,222
The number of hours funded for features promoting NZ Music	2,474	At least 2,500 hours	2,477	2,529.5

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

13 Diverse content is content that showcases the stories and interests of particular NZ cultural and community groups and/or demonstrates a particular innovation of format or style.

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

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

16 Includes focus rounds for Pasifika, Children’s music, Te Reo Māori.

17 New measure in 2020/21. Information for previous years measured the number of hours broadcast. In 2020/21, an average of 440 hours of captioning and 83 hours of audio-description were broadcast each week. In order to increase output Able is investing in more staff and resources and outputs will increase over time.

	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
Number of targeted development activities for NZ artists in conjunction with streaming platforms [estimated 3 streaming platforms involved]	2 <sup>18</sup>	At least 3	1	New measure
Number of pieces of industry research published	4 <sup>19</sup>	At least 2	New measure	
Number of RFPs issued for targeted industry capability development	3	Up to 2	New measure	
Consultation on Investing in Sustainable Journalism with key stakeholders will be completed	Achieved: Initial stakeholder consultation completed and presented March 2021; Māori media consultation completed and presented April 2021	Achieve	New measure	
Investing in Sustainable Journalism: Number of rounds completed with funds allocated by 30 June 2021	One round substantially completed with 34 out of 35 decisions made and funds allocated at 30 June 2021 <sup>20</sup>	One round completed with funds allocated	New measure	

<sup>18</sup> In 2019/20, two planned development activities did not go ahead due to COVID-19. The ongoing impact on international travel contributed to achieving two activities in 2020/21, rather than the target of three.

<sup>19</sup> Children's Media Use; Diversity Report; Where Are The Audiences 2020; Stakeholder Survey 2020.

<sup>20</sup> The outstanding decision required approval at Board level at the July Board meeting. All other decisions were made and funds allocated by 30 June.

Table 4 sets out core operating measures.

**TABLE 4: Operating measures**

	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
<b>How we will do it (operating goals)</b>				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
% of complete applications received by deadline determined at the next funding round	99.5%	99%	99.7%	99%
% of funding decisions notified to applicants within 5 working days of decision	100%	99%	99%	99%
% of funding contracts correctly issued within 15 working days once conditions precedent are met	99%	99%	93% <sup>21</sup>	90%
% of payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	99%	99%	99%	99%

<sup>21</sup> We contracted external resource to help cover a period of high workload.

## ANNUAL ORGANISATIONAL HEALTH AND CAPABILITY INDICATORS

We remain a small entity of 25 staff although we have grown from 20 staff at 30 June 2020. We rely on our staff being skilled, multi-functional and adaptable. We value fairness, equity and diversity, have formal good employer and personnel policies, and a commitment to equal employment opportunities. We measure ourselves against the key elements of the Human Rights Commission's Good Employer framework.

The following tables provide human resource reporting.

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

	2020/21	2020/21 %	2019/20
<b>Gender</b>			
Female	16	64	12
Male	9	36	8
<b>Ethnicity – our staff identify as:</b>			
Māori	4	16	1
Pacific Island	4	16	2
Asian	3	12	2
Pākehā	19	76	16
Other	0	0	1
Age profile	Under 40 yrs 56%; over 40 yrs 44%		
Disability profile	One staff member reported a disability		
Pay Gap Information	<p>Remuneration is based on ability and role size without any bias, including gender or ethnicity. External strategic pay reviews show no anomalies between pay to different genders or ethnicities. Remuneration is based on job role, ability and performance.</p> <p>Using average pay information, the gender pay gap between male and female pay at 30 June 2021 is 15% (male average higher than female). In 2020 it was 26% (male average higher than female). The fluctuations show how small changes in staffing impact statistics for a small organisation. Removing CE remuneration from the data results in a gender pay gap of 7% (female higher than male).</p> <p>Ethnic pay gaps between European males and non-European females are not publicly reported as small numbers create privacy issues.</p>		

\* Totals more than 25/100% as some staff identify with more than one ethnicity

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

Goal	Measure	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 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 <sup>22</sup>	2	Achieve	2	5
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	Achieved. Leadership Team positions assessed	Some positions assessed	Next planned for 2020-21	68% of positions assessed; other positions benchmarked against external data
Staff are committed to the agency and its work	Staff engagement surveys conducted at least biennially; we aim to be in the top quartile of the cultural sector	Survey completed July 2021 <sup>23</sup>	Survey to be conducted	Next planned for 2020-21	Survey to be conducted in 2019-20
Health and safety best practice is well-implemented and appropriately reported	Health and safety plan in operation; reported safety hazards are attended to promptly; significant hazards are attended to immediately	Achieved	Achieve	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved	Achieve	Achieved. No instances	Achieved. No instances
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%

<sup>22</sup> Excludes fixed term contracts ending in the year.

<sup>23</sup> With a new survey tool implemented, benchmarking against the cultural sector was not possible. Refer to Pg 67 for further details.



Goal	Measure	2020/21 Actual	2020/21 Target	2019/20 Actual	2018/19 Actual
All staff are offered lessons in te reo Māori and/or tikanga Māori at least annually	Minimum of annual lessons in tikanga Māori and te reo Māori offered	Treaty of Waitangi training (all staff) – September 2020 and (staff and Board) in February 2021. Te reo Māori lessons – fortnightly for Wellington staff in 2021. Auckland staff are still sourcing a provider for te reo lessons	All staff	New measure	

**LEADERSHIP, ACCOUNTABILITY AND CULTURE**

We have weekly staff meetings and team days for all staff. A key focus in 2020/21 was on improving staff understanding of te ao Māori and our role in supporting the Crown as a Treaty partner. This is an ongoing journey and includes introducing a formal welcome for new staff as appropriate (mihimihi, mihi whakatau or pōwhiri); regular waiata sessions and regular discussions about the opportunities and challenges we face on this journey.

We work collaboratively across the organisation to identify improvements to systems and processes, encouraging staff to take a lead in their areas of expertise. We encourage a positive and inclusive culture, based on shared values and providing open opportunities for everyone to contribute.

**RECRUITMENT, SELECTION AND INDUCTION**

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

**EMPLOYEE DEVELOPMENT, PROMOTION AND EXIT**

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

**FLEXIBILITY AND WORK DESIGN**

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

**REMUNERATION, RECOGNITION AND CONDITIONS**

Remuneration is equitable and gender-neutral. This is regularly tested through external job-sizing exercises, the latest one taking place during the 2020/21

year. We remedy any anomalies found through our annual performance management and remuneration review process. Recognition of performance is both formal and informal, taking into account overall business performance, affordability, equity, and advice from the Public Service Commission.

**HARASSMENT AND BULLYING PREVENTION**

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

**SAFE AND HEALTHY ENVIRONMENT**

NZ On Air takes its responsibility to provide a healthy and safe workplace seriously, supported by monthly meetings of the Health and Safety Team to review risks and actions. We have annual training on health and safety roles and responsibilities. All staff are offered first aid training, with over 50% holding current certificates. We held an annual Shake-Out event in October 2020 to test emergency procedures. Both the Auckland and Wellington offices are equipped with earthquake supplies and equipment as well as comprehensive first aid supplies and an AED. All staff have 'grab and go' earthquake and disaster-preparedness

kits. Support is available to staff and their immediate families through the Employee Assistance Programme; regular reminders are given about the availability of this service. Staff are also offered free annual flu vaccinations.

Health and Safety under COVID-19: NZ On Air, in consultation with co-tenants, the Broadcasting Standards Authority, continue to respond to the varying COVID-19 alert levels with detailed plans to ensure safety of staff and adherence to government requirements and guidance. Our approach takes into account staff physical safety such as physical distancing, together with the potential impact on mental wellbeing of our people.

**INVOLVEMENT SURVEY**

In July 2021 we ran our staff involvement survey. For this survey, we partnered with Ask Your Team for the first time. This survey shifts the focus from a traditional employee engagement survey concerned with how people feel, to directly asking them about what matters most, focusing on improving NZ On Air's effectiveness and productivity. This tool will enable NZ On to conduct temperature checks to track momentum in key areas.

The overall staff involvement survey result was 77% (92% participation). This compares positively with other agencies in our sector (66%) in 2020 using the same survey methodology.

3

TE TOHA PŪTEA

# FUNDING DETAILS FOR THE YEAR 2020/21



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*Frickin Dangerous*  
*Bro On the Road,*  
Kevin & Content for  
TVNZ OnDemand

## SCRIPTED AND FACTUAL STATISTICS

Total Scripted and Factual Statistics	Number of applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared with requested)	
	2020/21	2019/20	2020/21	2019/20	2020/21	2019/20	2020/21	2019/20	2020/21	2019/20
Approved	218	182	30%	31%	98,615,098	90,081,169	106,373,224	87,049,373	108%	97%
Cancelled	1	5	0%	1%	88,440	3,012,808	–	–	–	–
Declined	494	394	69%	67%	177,744,287	98,490,059	–	–	–	–
Deferred	0	2	0%	0%	0	1,362,725	–	–	–	–
Withdrawn	2	2	0%	0%	207,989	255,000	–	–	–	–
	<b>715</b>	<b>585</b>	<b>100%</b>	<b>100%</b>	<b>276,655,814</b>	<b>193,201,761</b>	<b>106,373,224</b>	<b>87,049,373</b>		

Increase in submitted applications year on year 22%

Increase in requested funding year on year 43%

The increase in applications and requested funding is in part a result of the new Public Interest Journalism Fund, the RFP's we ran through the year, along with general increase in demand from more platforms. The reason more funding was approved than requested is because of the two COVID-19 initiatives provided by the Government – Platform and COVID relief funding.

## CONTENT FUNDING (SCRIPTED AND FACTUAL)

Percentages by primary platform provider

	2021 %	2020 %	2019 %	2018 %	2017 %	2016 %	2015 %	2014 %	2013 %	2012 %	2011 %
<b>By primary platform provider*</b>											
TVNZ	52	52	45	50	59	57	67	72	58	64	58
MediaWorks	19	23	21	21	24	26	20	13	32	29	36
Prime	8	5	6	9	9	11	10	11	7	3	3
HEIHEI	7	6	8	6	0	0	0	0	0	0	0
RNZ <sup>†</sup>	2	3	6	1	0	0	0	0	0	0	0
Māori TV	4	2	4	4	6	4	3	4	3	4	3
NZME	1	1	2	2	0	0	0	0	0	0	0
Stuff	2	3	1	1	0	0	0	0	0	0	0
Choice TV	0	0	1	1	0	0	0	0	0	0	0
Other	5	5	6	5	2	2	0	0	0	0	0
	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

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

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

Other includes 14 different platforms in 2021



**ACCESSIBILITY – FUNDED TV CAPTIONS AND AUDIO DESCRIPTION**

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioned Hours Broadcast	Weekly Audio Description Hours Produced	Weekly Audio Description Hours Broadcast
2020/21	4,900,000*	181	440	35	83
2019/20	2,900,000	142	382	21	66
2018/19	2,950,000**	138	347	22	57
2017/18	2,800,000	140	322	22	53
2016/17	2,800,000	132	306	19	47
2015/16	2,800,000	139	300	20	40
2014/15	2,400,000	116	265	16	32
2013/14	2,800,000	105	251	12	26
2012/13	2,602,933	114	253	14	22
2011/12	2,491,053	113	247	0	13

\* Additional funding for Able possible as a result of increased funding in Budget 2020 for sustaining vital public media platforms

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

## FACTUAL FUNDING

For the financial year 2020/21

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
CHILDREN	<i>Bug Hunter! – Aotearoa</i>	HEIHEI	The Gibson Group	60	303,368			303,368
	<i>Extreme Cake Sports</i>	HEIHEI	Good Times Company	150	378,715			378,715
	<i>KEA Kids News 2021/22</i>	HEIHEI	Luke Nola & Friends	280	608,461		36,320	644,781
	<i>K-Pop Academy 2</i>	HEIHEI	Greenstone TV	152	425,146			425,146
	<i>Life Savers</i>	HEIHEI	Scottie Douglas Productions	100	300,000			300,000
	<i>Young Riders 3</i>	HEIHEI	Greenstone TV	200	477,764			477,764
	<i>Brain Busters</i>	TVNZ 2	Whitebait Productions	–	–	59,549		59,549
	<i>Brain Busters 2021</i>	TVNZ 2	Whitebait Productions	3,970	2,685,500		140,000	2,825,500
	<i>Code Fun</i>	TVNZ 2	Pickled Possum Productions	–	–	13,748		13,748
	<i>Code Fun 2</i>	TVNZ 2	Pickled Possum Productions	450	497,367			497,367
	<i>What Now 2021</i>	TVNZ 2	Whitebait Productions	4,680	3,248,800		80,240	3,329,040
<b>Total</b>				<b>10,042</b>	<b>8,925,121</b>	<b>73,297</b>	<b>256,560</b>	<b>9,254,978</b>
CURRENT AFFAIRS	<i>Shit You Should Care About Presents</i>	YouTube	Hex Work t/a The Spinoff	50	71,622		188,760	260,382
	<i>Circuit 2</i>	Fairfax – Stuff	Stuff	60	369,614			369,614
	<i>Newsroom Investigates 2021</i>	Newsroom NZ	Newsroom NZ	90	328,217			328,217
	<i>The Detail 2021</i>	Newsroom NZ	Newsroom NZ	2,480	311,269			311,269
	<i>Stuff Circuit 2021</i>	Stuff.co.nz	Stuff	90	324,200		352,918	677,118
	<i>Newshub Nation 2021</i>	THREE	MediaWorks TV	2,496	926,092		277,876	1,203,968
	<i>The Hui 2021</i>	THREE	Great Southern Television	1,120	624,375		200,000	824,375
	<i>Q+A 2021</i>	TVNZ 1	TVNZ	2,436	842,775		80,000	922,775
	<i>Tagata Pasifika 2021</i>	TVNZ 1	Sunpix	1,196	1,781,974			1,781,974
<b>Total</b>				<b>10,018</b>	<b>5,580,138</b>	<b>–</b>	<b>1,099,554</b>	<b>6,679,692</b>

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
DEVELOPMENT	<i>Manifesto For Murder (development)</i>		Kimihia Films	–	14,920			14,920
	<i>Riddle Me This (development)</i>	HEIHEI	A Grain Of Rice Production	–	15,000			15,000
<b>Total</b>				<b>–</b>	<b>29,920</b>	<b>–</b>	<b>–</b>	<b>29,920</b>
DOCUMENTARY	<i>Taringa Podcast</i>	Spotify	Te Wānanga o Aotearoa	264	125,152			125,152
	<i>Tribal – Inside New Zealand's Wildest Music Scenes</i>	Fairfax – Stuff	Fairfax New Zealand	60	170,900		29,920	200,820
	<i>Once A Panther</i>	Fairfax – Stuff	Stuff	300	22,522		89,230	111,752
	<i>Loading Docs: Tumanako/Hope</i>	Loadingdocs.net	Notable Pictures	64	195,342			195,342
	<i>Aotearoa Hip Hop: The Music The People The History</i>	Mai FM	Mediaworks Radio	182	21,550			21,550
	<i>Portrait of A Quiet Revolutionary</i>	Mana Trust/ e-Tangata	Tawera Productions	46	158,606		1,320	159,926
	<i>A Reason To Rhyme</i>	Māori Television	Three Feathers Productions	–	–	15,000		15,000
	<i>Chatham Islanders</i>	Māori Television	Black Iris	182	374,850			374,850
	<i>Fighting Chance</i>	Māori Television	Fire Fire	208	344,236			344,236
	<i>Giants</i>	Māori Television	Fire Fire	182	255,578			255,578
	<i>Hato Tipene – A Legacy Reborn</i>	Māori Television	Te Imurangi	52	121,381			121,381
	<i>Legacy</i>	Māori Television	Brave Star Media	52	153,000			153,000
	<i>Meng</i>	Māori Television	Uhz t/a WAYFR	52	99,915			99,915

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>Queer &amp; Here</i>	Māori Television	Jack Media	156	224,000			224,000
	<i>Toa Hunter Gatherer 4</i>	Māori Television	Hi Mama	208	306,510			306,510
	<i>The Drawing Board</i>	Māori Television	Faultline Films	200	321,325			321,325
	<i>Whānau 2021 (Part 4)</i>	Māori Television	Tūmanako Productions	112	212,777			212,777
	<i>When Haka Meets Bhangra</i>	Māori Television	Nomadz Unlimited 2018	45	369,600			369,600
	<i>The NZ-VR Project – South</i>	NZ Geographic	Kowhai Media	120	70,000			70,000
	<i>Loko</i>	NZ Herald	Useful Media	60	142,469		6,420	148,889
	<i>A Living Hell: Apartment Disasters</i>	Prime	E2 Productions	44	179,133		16,000	195,133
	<i>A Question Of Justice</i>	Prime	Red Sky Film & Television	180	840,970	71,747	96,000	1,008,717
	<i>Designing Dreams</i>	Prime	Imagination Television	264	750,284		96,000	846,284
	<i>A Mild Touch Of Cancer</i>	Prime	Occasional Productions	44	232,880		12,500	245,380
	<i>Project Brave</i>	Prime	Storymaker	132	877,300		72,000	949,300
	<i>The Black Ferns – Wahine Toa</i>	Prime	Warner Bros. Int. TV Production NZ	90	386,167	64,148	84,000	534,315
	<i>Waharoa Portal To The Past, Gateway To The Future</i>	Prime	Frame Up Films	–	–	83,213		83,213
	<i>2000s Baby</i>	Re:	Re:	50	190,980		39,600	230,580
	<i>Milk And money: The True Cost Of Dairy In Aotearoa</i>	Re:	TVNZ	–	–	20,850		20,850
	<i>One For The Boys: Modern Day Masculinity In Aotearoa</i>	Re:	TVNZ	75	133,143		60,768	193,911
	<i>Still Here</i>	Re:	Ursula Grace Films	52	195,430			195,430

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	1984	RNZ	Fire Fire	60	184,288			184,288
	Asian Art Stars Aotearoa	RNZ	Diva Productions	132	276,049	40,939		316,988
	Duality	RNZ	Fire Fire	132	109,674			109,674
	He Kākano Ahau 2	RNZ	Four and Five Films	315	79,435		9,200	88,635
	He Waka Eke Noa	RNZ	Aotearoa Media Collective	60	97,275			97,275
	Matangireia 2	RNZ	Aotearoa Media Collective	576	198,000			198,000
	NZ Hip Hop Stand Up 2	RNZ	The Downlowconcept	49	315,417			315,417
	NZ Wars: Stories Of Tainui	RNZ	Great Southern Television	45	484,922			484,922
	The Collective	RNZ	Boxed Media	80	264,274			264,274
	Breaking Silence 2	Stuff.co.nz	Magnetic Pictures	96	242,364	10,549	4,000	256,913
	Faces Of Extinction	Stuff.co.nz	Stuff	35	58,285		86,165	144,450
	The Lake	Stuff.co.nz	Marama Media (t/a Hihi Media)	240	105,610		36,800	142,410
	What's Wrong With You?	Stuff.co.nz	Stuff	210	39,300		32,440	71,740
	Hair Now	The Spinoff	A Grain Of Rice Production	30	107,932			107,932
	Make it 16	The Spinoff	Storybox	20	30,000			30,000
	Scratched Aotearoa's Lost Sporting Legends 2	The Spinoff	Hex Work t/a The Spinoff	-	-	23,000		23,000
	Takeout Kids	The Spinoff	Hex Work t/a The Spinoff	40	259,974			259,974
	The Side Eye 3	The Spinoff	Hex Work Productions	60	62,031			62,031
	The Single Object	The Spinoff	Hex Work Productions	35	187,833			187,833
	#Digital Fagogo	TheCoconet.tv	Tikilounge Productions	40	134,700			134,700
	Arranged 3	THREE	Notable Pictures	-	-	61,820		61,820
	David Lomas Investigates 2	THREE	Warner Bros. Int. TV Production NZ	528	1,100,818		528,000	1,628,818



Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>Match Fit</i>	THREE	Pango Productions	198	1,072,490		198,000	1,270,490
	<i>Match Fit 2</i>	THREE	Pango Productions	220	935,915		286,000	1,221,915
	<i>Patrick Gower On.... 2 (additional eps)</i>	THREE	Ruckus Media	88	447,124	31,750	88,000	566,874
	<i>Taranaki Hard</i>	THREE	Workparty	–	–	33,558		33,558
	<i>The Gangs... 12 Years Later</i>	THREE	Sunpix	90	311,832		88,000	399,832
	<i>The Hustle</i>	THREE	Notable Pictures	132	368,633		96,000	464,633
	<i>Attitude 2021</i>	TVNZ 1	Attitude Pictures	690	1,876,967			1,876,967
	<i>Black Magic</i>	TVNZ 1	Rogue Productions	65	379,077		78,000	457,077
	<i>Centrepont</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	–	–	25,740		25,740
	<i>Country Calendar 2021</i>	TVNZ 1	TVNZ	920	573,537		472,648	1,046,185
	<i>Ki Mai Ae</i>	TVNZ 1	Great Southern Television	–	–	49,444		49,444
	<i>I Am... 3</i>	TVNZ 1	Screentime New Zealand	264	770,236		288,000	1,058,236
	<i>Origins 2</i>	TVNZ 1	Scottie Douglas Productions	86	530,745		113,446	644,191
	<i>Six Angry Women</i>	TVNZ 1	Emmeline Pictures	–	–	32,985		32,985
	<i>Unbreakable 2</i>	TVNZ 1	Storymaker	264	727,904		264,000	991,904
	<i>When A City Rises – The People's Story</i>	TVNZ 1	Frank Film	66	67,580		66,000	133,580
	<i>Down For Love</i>	TVNZ 2	Attitude Pictures	132	294,529		132,000	426,529
	<i>Sik Fan Lah!</i>	TVNZ 2	Phoebe Shum	138	417,364			417,364
	<i>Gowns And Geysers</i>	TVNZ OnDemand	Te Noni	96	256,311		45,566	301,877
	<i>O'Town Dreaming</i>	TVNZ OnDemand	O'Town Dreamers	120	358,743		31,888	390,631

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>Panthers – The Next Chapter</i>	TVNZ OnDemand	Tavake	91	270,041		24,003	294,044
	<i>Scribe – The Return Of The Crusader</i>	TVNZ OnDemand	The Downlowconcept	96	464,312		41,272	505,584
	<i>Young And famous</i>	YouTube	Manaia M	80	230,088			230,088
<b>Total</b>				<b>10,095</b>	<b>22,167,609</b>	<b>564,743</b>	<b>3,613,186</b>	<b>26,345,538</b>
EVENT	<i>Anzac Dawn Service &amp; National Wreathlaying Service</i>	TVNZ 1	Screentime New Zealand	120	137,191			137,191
	<i>Tokyo 2021 Paralympics</i>	TVNZ 2	TVNZ	–	–	101,597		101,597
	<i>Tokyo 2021 Paralympics – We All Participate</i>	TVNZ 3	Attitude Pictures	276	500,000			500,000
	<i>Best Foods Christmas Gala 2020</i>	TVNZ 2	Greenstone TV	–	–	8,852		8,852
	<i>Comedy Gala 2021</i>	TVNZ 3	TVNZ	132	128,212		102,569	230,781
<b>Total</b>				<b>528</b>	<b>765,403</b>	<b>110,449</b>	<b>102,569</b>	<b>978,421</b>
INFORMATION	<i>Easter 2021</i>	NewstalkZB	Christian Broadcasting Association	648	32,492			32,492
	<i>Soul Sessions</i>	TP+	Sara-Jane (t/a ECG)	184	99,414			99,414
	<i>Christmas 2020</i>	NewstalkZB	Christian Broadcasting Association	918	34,174			34,174
	<i>Real Life With John Cowan 2021</i>	NewstalkZB	Christian Broadcasting Association	1,056	38,448			38,448
	<i>The Nutters Club 2021</i>	NewstalkZB	The Key to Life Charitable Trust	4,320	81,680		46,080	127,760
	<i>Rural Delivery 2021</i>	TVNZ 1	Showdown Productions	230	156,109	5,533		161,642
	<i>The Check Up 2</i>	TVNZ 2	Great Southern Television	–	–	31,200		31,200
	<i>Fresh 2021</i>	TVNZ 2	Tikilounge Productions	805	1,765,000		12,000	1,777,000
<b>Total</b>				<b>8,161</b>	<b>2,207,317</b>	<b>36,733</b>	<b>58,080</b>	<b>2,302,130</b>

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector COVID Relief Fund	Platform Relief Fund	Total NZ On Air Funding
MUSIC	<i>Check Check</i>	Re:	MTCO	432	100,000			100,000
	<i>Amplified</i>	RNZ	Vetiver Pictures	48	211,646			211,646
<b>Total</b>				<b>480</b>	<b>311,646</b>	<b>-</b>	<b>-</b>	<b>311,646</b>
REGIONAL MEDIA	<i>The South Today 2020/21</i>	Allied Press	Allied Press	960	400,000			400,000
	<i>Southern Lens 2</i>	Crux	Crux Publishing	88	199,780			199,780
	<i>Frank – Changing South 3</i>	Frank Film	Frank Film	110	340,891			340,891
	<i>Local Focus 2020/21</i>	NZ Herald	Very Nice Productions	960	400,000		20,800	420,800
	<i>Haukāinga 2020/21</i>	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	3,680	200,000			200,000
<b>Total</b>				<b>5,798</b>	<b>1,540,671</b>	<b>-</b>	<b>20,800</b>	<b>1,561,471</b>
RNZ JOINT INNOVATION FUND	<i>Widows Of Shuhada</i>	RNZ	The Canterbury Communications Trust	-	6,344			6,344
	<i>House Talk</i>	RNZ	Crux Publishing	-	-	9,633		9,633
	<i>NZ Hip Hop Stand Up</i>	RNZ	The Downlowconcept	-	-	9,590		9,590
	<i>Fight For The Wild</i>	RNZ	Fisheye Films	-	39,926	22,900		62,826
<b>Total</b>				<b>-</b>	<b>46,270</b>	<b>42,123</b>	<b>-</b>	<b>88,393</b>
<b>Total</b>				<b>45,122</b>	<b>41,574,095</b>	<b>827,345</b>	<b>5,150,749</b>	<b>47,552,189</b>

## SCRIPTED FUNDING

For the financial year 2020/21

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Platform Relief Fund	Total Amount Approved
CHILDREN	<i>Bird's Eye View</i>	HEIHEI	Birds Eye View Productions	40	344,500			344,500
	<i>Endling</i>	HEIHEI	Tomorrow Rain	48	325,215			325,215
	<i>Goodbye A.I</i>	HEIHEI	Vinewood Ltd t/a Foundation Animation	80	252,410			252,410
	<i>Island Of Mystery 2</i>	HEIHEI	Adrenalin	90	385,079			385,079
	<i>Riddle Me This!</i>	HEIHEI	A Grain of Rice Production	32	265,950			265,950
	<i>Taiohi Gods</i>	HEIHEI	Mahi Tahī Media	48	499,778			499,778
	<i>The Drawing Show 3</i>	HEIHEI	Mukpuddy	52	260,000			260,000
	<i>The Feijoa Club 2</i>	HEIHEI	Brown Sugar Apple Grunt Productions	60	500,000	3,100		503,100
	<i>Tumeke Space S1: Part 1</i>	HEIHEI	Mukpuddy	110	–	217,400		217,400
	<i>Buzzo</i>	HEIHEI	Ready Steady Studio	132	300,000			300,000
	<i>Welcome To Cardboard City 3</i>	HEIHEI	Vinewood Ltd t/a Foundation Animation	50	271,400			271,400
	<i>Yap Trap 2</i>	HEIHEI	Sad Patrol	30	154,815			154,815
	<i>Critters – An Adventure Puzzle Game</i>	HEIHEI Games	Gamelab Limited t/a Gamefroot	–	69,675			69,675
	<i>Handle The Jandal</i>	HEIHEI Games	Watermark Creative	–	70,000			70,000
	<i>Kunekune Shopkeeper</i>	HEIHEI Games	Tough Love Tonic (t/a TL-Tonic)	–	50,477			50,477
	<i>Mitts</i>	HEIHEI Games	RESN Global	–	70,000			70,000
	<i>Mū Tōrere</i>	HEIHEI Games	Adrenalin	–	45,878			45,878
	<i>Postcards From Aotearoa</i>	HEIHEI Games	Method Studios	–	75,000			75,000
	<i>Moe &amp; Friends</i>	Prime	Pop-Up Workshop	132	904,556			904,556
	<i>Suzy &amp; Friends 2021</i>	Various Stations	Treehut	2,385	136,000			136,000
<b>Total</b>				<b>3,289</b>	<b>4,980,733</b>	<b>220,500</b>	<b>–</b>	<b>5,201,233</b>

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Platform Relief Fund	Total Amount Approved
COMEDY	<i>I Got You</i>	Instagram	Cadness Street	30	200,183			200,183
	<i>Raised By Refugees</i>	Prime	Kevin & Content	132	1,078,630		144,000	1,222,630
	<i>SIS 1</i>	Prime	Sis The Show	132	1,751,342	30,232	285,760	2,067,334
	<i>7 Days 2021</i>	THREE	Discovery NZ	460	792,375		633,900	1,426,275
	<i>Dox</i>	THREE	Piki Films	90	300,000		40,000	340,000
	<i>Mean Mums 3</i>	THREE	South Pacific Pictures	176	1,110,000		192,000	1,302,000
	<i>New Zealand Today 2</i>	THREE	Kevin & Content	220	861,879		240,000	1,101,879
	<i>Creamerie</i>	TVNZ 2	Creamerie	–	–	199,175		199,175
	<i>Patriot Brains</i>	TVNZ 2	The Downlowconcept	–	–	130,798		130,798
	<i>Taskmaster NZ 2</i>	TVNZ 2	Kevin & Content	440	792,119		649,732	1,441,851
	<i>Te Ao Marama</i>	TVNZ 2	Brown Sugar Apple Grunt Productions	22	250,163		28,000	278,163
	<i>Wellington Paranormal 2</i>	TVNZ 2	New Zealand Documentary Board	–	–	3,218		3,218
	<i>Wellington Paranormal 4</i>	TVNZ 2	New Zealand Documentary Board	132	2,590,000		168,000	2,758,000
	<i>Frickin Dangerous Bro On The Road</i>	TVNZ OnDemand	Kevin & Content	–	–	44,700		44,700
	<i>Hui Hoppers</i>	TVNZ OnDemand	Three Feathers Productions	70	255,293		45,385	300,678
	<i>Kura 2</i>	TVNZ OnDemand	PLUS6FOUR Entertainment	90	500,000	17,009	46,000	563,009
	<i>Bouncers</i>	YouTube	Culture Factory	40	289,638			289,638
	<i>Here If You Need</i>	YouTube	Tumblin' Cheek Productions	60	248,994			248,994
	<i>Self Help</i>	YouTube	Wrestler	56	300,000			300,000
<b>Total</b>				<b>2,150</b>	<b>11,320,616</b>	<b>425,132</b>	<b>2,472,777</b>	<b>14,218,525</b>

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Platform Relief Fund	Total Amount Approved
DEVELOPMENT	<i>Armed Offenders</i>		Jack Media	–	25,000			25,000
	<i>Happy Valley</i>		Diva Productions	–	25,000			25,000
	<i>Headlands</i>		DJ Stories	–	25,000			25,000
	<i>Homebound 3.0</i>		Kevin & Content	–	25,000			25,000
	<i>Ngā Hau E Whā</i>		Te Ua Lab	–	25,000			25,000
	<i>Queen Street</i>		Ghost House Productions	–	24,990			24,990
	<i>Code Avengers</i>	HEIHEI	Hi Mama	–	15,000			15,000
	<i>Agents 2K</i>	Māori Television	Adrenalin	–	7,500			7,500
	<i>Eke</i>	Māori Television	Pātiki Media	–	7,500			7,500
	<i>Chasing Pure</i>	Prime	Filthy Productions	–	20,000			20,000
	<i>Dry Creek</i>	Prime	Great Southern Television	–	15,000			15,000
	<i>The Ark</i>	Prime	POP Film	–	20,000			20,000
	<i>Brutal Lives 2</i>	The Coconet TV	Kingston Productions	–	20,000			20,000
	<i>The Male Gayz Untitled</i>	The Spinoff	Hex Work t/a The Spinoff	–	10,000			10,000
	<i>Inky Pinky Ponky</i>	TheCoconet.tv	Tikilounge Productions	–	15,000			15,000
	<i>Cheryl</i>	THREE	South Pacific Pictures	–	10,000			10,000
	<i>Dox</i>	THREE	Piki Films	–	10,000			10,000
	<i>New Zealand Today 2</i>	THREE	Kevin & Content	–	15,000			15,000
	<i>The Snowman (additional)</i>	THREE	Warner Bros. Int. TV Production NZ	–	10,000			10,000
	<i>Toke 1</i>	THREE	Screentime New Zealand	–	15,000			15,000



Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Platform Relief Fund	Total Amount Approved
DEVELOPMENT cont.	<i>Waituhua Black Waters</i>	THREE	Tauihu Media	–	30,000			30,000
	<i>The Bishop</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	–	15,000			15,000
	<i>Vegas 2 (additional)</i>	TVNZ 2	Greenstone TV	–	30,000			30,000
	<i>Vegas 2</i>	TVNZ 2	Greenstone TV	–	15,000			15,000
	<i>Coven</i>	TVNZ OnDemand	Kura Productions	–	10,000			10,000
	<i>Kid Sister</i>	TVNZ OnDemand	Greenstone TV	–	7,500			7,500
	<i>Night Vision</i>	TVNZ OnDemand	Firefly Films	–	10,000			10,000
	<i>Talkback</i>	TVNZ OnDemand	Righto Productions	–	7,500			7,500
<b>Total</b>				–	<b>464,990</b>	–	–	<b>464,990</b>

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Platform Relief Fund	Total Amount Approved
DRAMA	<i>Ahikāroa 4</i>	Māori Television	Kura Productions	520	425,000	88,050		513,050
	<i>The Mountain</i>	Māori Television	Piki Films	90	200,000			200,000
	<i>The Untold Tales Of Tuteremoana</i>	Māori Television	Sweet Shop and Green	78	147,338			147,338
	<i>Teine Sa – The Ancient Ones</i>	Prime	Tikilounge Productions	–	–	55,389		55,389
	<i>Someday Stories 2021</i>	Stuff.co.nz	Connected Media Trust	60	230,000		800	230,800
	<i>Head High 2</i>	THREE	South Pacific Pictures	352	6,070,000		416,000	6,486,000
	<i>One Lane Bridge 2</i>	TVNZ 1	Great Southern Television	220	5,465,571	70,026	300,000	5,835,597
	<i>Princess Of Chaos</i>	TVNZ 1	Chaos Films	90	2,549,000		123,200	2,672,200
	<i>The Panthers*</i>	TVNZ 1	Tavake	264	5,522,500	123,149	336,000	5,981,649
	<i>26:29</i>	TVNZ 2	Tusitala Media	23	500,000		28,000	528,000
	<i>Albularyo: The Witch Doctor</i>	TVNZ 2	MHM Productions	22	500,057		28,000	528,057
	<i>From The Mist AKA Te Pao O Te Patupaiarehe</i>	TVNZ 2	10000 Company	22	254,027		28,000	282,027
	<i>Mystic</i>	TVNZ 2	Libertine Pictures	–	–	30,578		30,578
	<i>Mystic 2</i>	TVNZ 2	Libertine Pictures	448	999,999		64,000	1,063,999
	<i>Tappy</i>	TVNZ 2	Steambox Collective Charitable Trust	22	250,328		28,000	278,328
	<i>Taumanu</i>	TVNZ 2	Sweet Shop and Green	22	250,418		28,000	278,418
	<i>Vegas</i>	TVNZ 2	Greenstone TV	264	5,703,000	42,000	336,000	6,081,000
<b>Total</b>				<b>2,497</b>	<b>29,067,238</b>	<b>409,192</b>	<b>1,716,000</b>	<b>31,192,430</b>
<b>Total</b>				<b>7,936</b>	<b>45,833,577</b>	<b>1,054,824</b>	<b>4,188,777</b>	<b>51,077,178</b>

\* Funded from additional one-off funding 2020/21

## TE MĀNGAI PĀHO CO-FUND

For the financial year 2020/21

Funding Type	Genre	Content Title*	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Platform Relief Fund	Total Amount Approved
SCRIPTED	Comedy	<i>Te Ao Marama</i>	TVNZ 2	Brown Sugar Apple Grunt Productions	22	250,163		28,000	278,163
		<i>Hui Hoppers</i>	TVNZ OnDemand	Three Feathers Productions	70	255,293		45,385	300,678
	Drama	<i>The Untold Tales of Tuteremoana</i>	Māori Television	Sweet Shop and Green	78	147,338			147,338
		<i>From The Mist AKA Te Pao o te Patupaiarehe</i>	TVNZ 2	10,000 Company	22	254,027		28,000	282,027
		<i>Tappy</i>	TVNZ 2	Steambox Collective Charitable Trust	22	250,328		28,000	278,328
		<i>Taumanu</i>	TVNZ 2	Sweet Shop and Green	22	250,418		28,000	278,418
<b>Total</b>					<b>236</b>	<b>1,407,567</b>	<b>–</b>	<b>157,385</b>	<b>1,564,952</b>
FACTUAL	Documentary	<i>Origins 2</i>	TVNZ 1	Scottie Douglas Productions	86	530,745		113,446	644,191
		<i>Taringa Podcast</i>	Spotify	Te Wānanga o Aotearoa	264	125,152			125,152
		<i>Hato Tipene – A Legacy Reborn</i>	Māori Television	Te Imurangi	52	121,381			121,381
		<i>Match Fit 2</i>	Three	Pango Productions	220	935,915		286,000	1,221,915
		<i>Meng</i>	Māori Television	Uhz t/a WAYFR	52	99,915			99,915
		<i>The Drawing Board</i>	Māori Television	Faultline Films	200	321,325			321,325
		<i>Duality</i>	RNZ	Fire Fire	132	109,674			109,674
		<i>He Waka Eke Noa</i>	RNZ	Aotearoa Media Collective	60	97,275			97,275
		<i>Gowns and Geysers</i>	TVNZ OnDemand	Te Noni	96	256,311		45,566	301,877
		<b>Total</b>					<b>1,162</b>	<b>2,597,693</b>	<b>–</b>
<b>Total</b>					<b>1,398</b>	<b>4,005,260</b>	<b>–</b>	<b>602,397</b>	<b>4,607,657</b>

\*All projects in this table are also included under Scripted and Factual.

## JOURNALISM FUNDING

For the financial year 2020/21

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
JOURNALISM IDF	<i>BusinessDesk Cadet Training Programme</i>		Content Limited (t/a BusinessDesk)	–	191,000
	<i>Disability Roadshow</i>		Attitude Pictures	–	121,420
	<i>Newsroom (PIJF)</i>		Newsroom NZ	–	50,610
	<i>Photo Aotearoa</i>		Kowhai Media	–	98,256
	<i>The Pipi Paopao Project</i>		Aotearoa Media Collective	–	361,815
	<i>Training: Multi-Lens Journalism*</i>		Fairfax New Zealand	–	300,800
	<i>Current Affairs and Culture Magazine Mentorship</i>	The Spinoff	Hex Work t/a The Spinoff	–	287,310
	<i>Coconet Reporter Training</i>	TheCoconet.tv	Tikilounge Productions	–	49,324
<b>Total</b>				–	<b>1,460,535</b>
JOURNALISM PROJECT	<i>Being Teen</i>		Kowhai Media	–	98,533
	<i>Cybersecurity In Aotearoa</i>		Techday	–	73,152
	<i>Fault Lines: Preparing For The Rupture</i>		Vanishing Point Studio	15	166,600
	<i>Forever A Foreigner</i>		Fairfax New Zealand	25	214,360
	<i>Haukainga</i>		Te Reo Irirangi O Te Hiku O Te Ika (Inc)	2,955	460,000
	<i>How Good Is Our Public Service?</i>		Content Limited (t/a BusinessDesk)	–	174,092
	<i>Ifoga</i>		Sunpix	88	181,118
	<i>Maisuka</i>		Sunpix	44	131,139
	<i>Rotorua Weekender – Te Wahanga Reo Rua</i>		NZME. Radio	–	440,000
	<i>System Overhaul</i>		North & South Media	–	42,500
	<i>Te Ao Marama – Salient Magazine</i>		VUWSA (t/a Salient)	–	7,291
	<i>Te Awa</i>		Te Reo Irirangi O Whanganui (t/a AwaFM)	–	498,370
	<i>The Hui: Summer Edition</i>		Great Southern Television	40	178,729
	<i>The Living Forest</i>		Lifestyle Publishing	–	4,250
	<i>The South Today</i>		Allied Press	622	675,000
<i>The Whole Truth</i>		Fairfax New Zealand	20	591,465	

\* Training: Multi-Lens Journalism subsequently received \$52,630 additional funding after 30/6/21, total funding provided to this project is \$353,430

Genre	Content Title	Platform	Producer	Minutes	NZ On Air Funding
JOURNALISM PROJECT cont.	<i>Whakatupuria Te Moana A Toi</i>		Radio Bay Of Plenty	4,150	97,000
	<i>Deep South</i>	Crux	Southern Community Media Trust t/a Crux	35	189,522
	<i>Local Focus</i>	NZ Herald	Very Nice Productions	1,500	840,000
	<i>Paakiwaha 2021</i>	Radio Waatea 603AM	UMA Broadcasting	28,800	433,000
	<i>Party People</i>	RNZ	Aotearoa Media Collective	1,170	236,930
	<i>The Detail 2022</i>	RNZ	Newsroom NZ	1,980	806,135
	<i>IRL</i>	The Spinoff	Hex Work t/a The Spinoff	–	335,746
	<i>Ne?</i>	The Spinoff	Hex Work t/a The Spinoff	875	217,325
	<i>Inside Child Poverty 10 years On</i>	THREE	Red Sky Film & Television	45	204,970
<b>Total</b>				<b>42,364</b>	<b>7,297,227</b>
<b>Total</b>				<b>42,364</b>	<b>8,757,762</b>

## MUSIC FUNDING

For the financial year 2020/21

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS	<i>Aaradhna – Sweet Surrender</i>	Aaradhna Music	40,000
	<i>Alae – 2020 project</i>	Commotion	22,640
	<i>Alisa Xayalith -EP</i>	Alisa Xayalith	40,000
	<i>Bakers Eddy – Debut LP</i>	Bakers Eddy	35,000
	<i>Balu Brigada – Superdrug EP</i>	Amy Goldsmith T/A Goldie Management	40,000
	<i>BAYNK 2020</i>	Jock Nowell-Usticke	40,000
	<i>Bic Runga – Album</i>	Bric Music	40,000
	<i>BLKCITY – Album 2020</i>	Mo Muse	40,000
	<i>BROODS – Goodbye World, Hello Space Island</i>	Broods Live	40,000
	<i>CHAI – 2020 project</i>	Delete	24,000
	<i>Daffodils – EP</i>	Vice New Zealand	31,960
	<i>Dawn Raid – A Soundtrack by BROTHA D &amp; Y.D.N.A</i>	1979 Management	40,000
	<i>Dead Favours – Sophomore Album</i>	Hot Tequila Music	40,000
	<i>Dick Johnson aka Magik J – Twenty</i>	Dick Johnson	40,000
	<i>Donell Lewis – Uce Wayne</i>	Five AM Artists Management	40,000
	<i>Finn Andrews/The Veils – Album 6</i>	Calliope Music	40,000
	<i>Georgia Lines – 2020 project</i>	Nahla and Nala	40,000
	<i>Harry Parsons – 2021 project</i>	Five AM Artists Management	40,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	<i>HIGH HOOPS – Personal Paradise</i>	A Label Called Success	40,000
	<i>Jason Kerrison – Home In Me</i>	Noise Control Entertainment	40,000
	<i>Jenny Mitchell – If You Were A Bird</i>	Jenny Mitchell T/A Jenny Mitchell Music	30,000
	<i>Kimbra – The Reckoning</i>	August Avenue	40,000
	<i>KINGS – Raplist</i>	Archangel Entertainment	39,120
	<i>Ladyhawke – Album 4</i>	Ladyhawke	32,800
	<i>Lilly Carron – EP 2</i>	Amy Goldsmith T/A Goldie Management	40,000
	<i>Louis Baker – Love Levitates EP</i>	Louis Baker	32,000
	<i>MAALA – 2021 project</i>	CRS Music Management	40,000
	<i>Mel Parsons – 2021 Album</i>	Cape Road Recordings	30,000
	<i>Miss June – Sophomore Album</i>	CRS Music Management	30,000
	<i>Montell2099 – EP</i>	Sniffers	40,000
	<i>Mousey – My Friends</i>	Winegum Records (t/a Mousey)	40,000
	<i>Muroki – 2021 project</i>	CRS Music Management	40,000
	<i>Niko Walters – 5 Track EP</i>	Universal Music New Zealand	39,200
	<i>NOURI – Handle with care EP</i>	Salwa Hemdad Nouri	37,720
	<i>ONE LOVE ALL-STARS – 2020 project</i>	1979 Management	40,000
	<i>Play It Strange 2020 Recordings</i>	Play It Strange Trust	39,500



Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	<i>Purple Pilgrims – LP III</i>	Purple Pilgrims	39,720
	<i>Reb Fountain – IRIS</i>	Flying Nun Records	32,000
	<i>Rei – 2021 project</i>	Kog Mastering	40,000
	<i>Salmonella Dub – Return to our Kowhai</i>	Salmonella Dub	40,000
	<i>Shepherds Reign – Awaken the Ancestors</i>	Shepherds Reign	30,000
	<i>SHIHAD – 2020 project</i>	Shihad	40,000
	<i>Sit Down In Front – EP</i>	Carl Newman	29,528
	<i>Summer Thieves – Paradise Down The Road</i>	Loop Media	40,000
	<i>Tami Neilson – Country Music Is Dead</i>	Monkey Music	40,000
	<i>Terrible Sons – LP</i>	Play Nicely	40,000
	<i>The Black Seeds – Album 7</i>	Triple M Management	39,824
	<i>Thomston – Crushed</i>	Amy Goldsmith t/a Goldie Management	40,000
	<i>Troy Kingi &amp; choicevaughan – The Panthers</i>	Tavake	40,000
	<i>Vayne – EP 2</i>	Sony Music Entertainment	30,000
<b>Total</b>			<b>1,865,012</b>

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS	<i>Anna van Riel – Christmas in NZ</i>	Anna van Riel Music	10,000
	<i>Anna van Riel – Waste Free Wanda</i>	Anna van Riel Music	10,000
	<i>Captain Festus McBoyle – 2020 project</i>	Pea-Knuckle Production	10,000
	<i>Captain Festus McBoyle – Wot The Cat Dragged In</i>	Pea-Knuckle Production	10,000
	<i>Chester Travis – New Zoo</i>	Chester Travis	10,000
	<i>Chris Lam Sam – Song About Nothing</i>	Chris Lam Sam	10,000
	<i>Chris Lam Sam – ‘The Octopus Song’ Music Video</i>	Chris Lam Sam	10,000
	<i>Chris Sanders – The Songs And The Stories For Kids</i>	Angel Star Publishing House	10,000
	<i>Claudia Robin Gunn – Seasons Video Quartet</i>	Little Wild Music	10,000
	<i>Claudia Robin Gunn – Sing Your Feelings</i>	Little Wild Music	10,000
	<i>Deano Yipadee – Deano Yipadee The Singing Author</i>	Yipadee Entertainments	10,000
	<i>Deano Yipadee – The Singing Author Album Collection</i>	Dean O'Brien	10,000
	<i>fleaBITE – A Pirate Meets A Flea</i>	Robin Nathan	10,000
	<i>fleaBITE – MY TEETH</i>	Robin Nathan	10,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS cont.	<i>Gerry Paul – We All Got Bones/Magic Of The Circus</i>	Gerry Paul	10,000
	<i>HMG Kids – 2020 Project</i>	Harder Music Group	10,000
	<i>Itty Bitty Beats – Itty Bitty Bubbles EP</i>	Itty Bitty Beats	10,000
	<i>Jackie B And The Mini Band – Back In Time</i>	Jackie Bristow	10,000
	<i>Jaqualyn Taimana Williams – Waiata Tamariki</i>	Taimana Publishing	10,000
	<i>Jed Parsons – Jeff Parsnip</i>	Jed Parsons	10,000
	<i>Judi Cranston – Grandad's Farm</i>	Famous Fish Music	10,000
	<i>Judi Cranston – Happy Minds – 3 Music Videos</i>	Famous Fish Music	10,000
	<i>Kath Bee – The Teddy Bear Team</i>	Kath Bee	10,000
	<i>Kath Bee – What's Bugging You?</i>	Cheeky Dragon Collaborations	10,000
	<i>Little Ripples – Little Bee</i>	The Little Ripples	10,000
	<i>Loopy Tunes Preschool Music – Papatūānuku</i>	Loopy Tunes Preschool Music	10,000
	<i>Moana Maniapoto and Paddy Free – Island of Mystery</i>	Adrenalin	10,000
	<i>Moe &amp; Friends – Moe Makes Music – 2 x Music Videos</i>	Pop-Up Workshop	10,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS cont.	<i>Mr Roberelli – Where's The Piwakawaka?</i>	Mr Roberelli	10,000
	<i>Music with Michal – Good Morning And Good Night</i>	Michal Bush	10,000
	<i>Music with Michal – I Feel...</i>	Michal Bush	10,000
	<i>Rainbow Rosalind – The Sign Language Song</i>	Rosalind Manowitz	10,000
	<i>The Front Lawn – Kiri And Lou Singalongsongs 2</i>	Kiri And Lou	10,000
	<i>The Kane &amp; Regan Show – The KaRs</i>	Hokozoo Productions	10,000
	<i>The Nukes – Nukes 2020 Album and Video project</i>	The Nukes	10,000
<b>Total</b>			<b>350,000</b>

## **MUSIC FUNDING – FEATURE**

For the financial year 2020/21

<b>Contract Type</b>	<b>Station</b>	<b>Content Title</b>	<b>NZ On Air Funding</b>
MUSIC FEATURE	Base FM	<i>Base FM 2019/20 additional</i>	120,000
	George FM	<i>George FM The Profile 20/21</i>	30,000
	Mai FM	<i>Mai FM Backyard Beats 20/21</i>	50,000
	More FM	<i>More FM Wired 20/21</i>	50,000
	ZM, The Hits, Radio Hauraki. iHeart Radio, NZHerald	<i>NZME Locals Only 20/21</i>	300,000
	Pulzar FM	<i>Pulzar 20/21</i>	60,000
	RNZ	<i>Resound 20/21 – SOUNZ</i>	130,000
	RNZ	<i>RNZ Music Live Sessions</i>	59,280
	The Edge	<i>The Edge &amp; The Edge TV Uncover Discover 20/21</i>	100,000
	The Most FM	<i>The Most FM features20/21</i>	60,000
	The Rock	<i>The Rock Kiwi Rock Soundcheck 20/21</i>	50,000
	ZM, Watch Me, YouTube	<i>Smokefree Rockquest On The Road</i>	100,000
<b>Total</b>			<b>1,109,280</b>

<b>Contract Type</b>	<b>Project Name</b>	<b>Producer</b>	<b>NZ On Air Funding</b>
MUSIC FEATURE	<i>Coup De Main NZ Music Features</i>	Coup De Main	15,000
	<i>FIRST – The Spinoff</i>	Hex Work t/a The Spinoff	99,870
	<i>Under Cover – Series two</i>	An Emerald City t/a Banished Music	106,730
	<i>UTR Spotlight</i>	Model Media t/a UnderTheRadar	31,740
<b>Total</b>			<b>253,340</b>

Contract Type	Platform	Content Title	NZ On Air Funding
MUSIC EVENT	THREE	<i>Aotearoa Music Awards 2020</i>	293,880
<b>Total</b>			<b>293,880</b>

Contract Type		NZ On Air Funding
NZ MUSIC PROMOTION	Music Digital	128,140
	Music Advertising	49,292
	NewTracks	8,450
	NZ Music Month	31,639
	Local Music Promotions	63,606
	Radioscope	17,000
<b>Total</b>		<b>298,127</b>
NZ MUSIC PROFESSIONAL DEVELOPMENT	Accounting	500
	Legal	1,000
	Marketing	6,150
	Mentoring	4,360
	Release Planning	1,000
<b>Total</b>		<b>13,010</b>

## MUSIC SINGLES

Artist and Song	Artist and Song	Artist and Song	Artist and Song
0800 – <i>Coupe</i>	Chelsea Jade – <i>Good Taste</i>	Emily C. Browning – <i>Wasn't Into You Anyway</i>	Jackson Owens – <i>Just Loving You</i>
Abby Christo – <i>Bring Your Body</i>	Clap Clap Riot – <i>It's Alright</i>	Eno x Dirty – <i>GETURSELF2GETHA</i>	Jam & Jelly – <i>Jam &amp; Jelly</i>
Abby Lee ft. Vince Harder – <i>Look What You Made Me Do</i>	Cody Wave ft. Jake Murphy – <i>100</i>	Eseta Vaomotou – <i>Family Forever</i>	Jamie McDell – <i>Not Ready Yet</i>
Abby Wolfe – <i>Lose Myself</i>	Dallas Tamaira – <i>Spider</i>	Fazerdaze – <i>Break!</i>	JARNA – <i>If Only You Knew</i>
Aidan Fine – <i>Something New</i>	DARTZ – <i>Pray for Prey</i>	Fazerdaze – <i>Overthink It</i>	JARNA – <i>On Your Mind</i>
Aidan Fine ft. Church & AP – <i>CLV</i>	DARTZ – <i>Toyota Corolla</i>	Flowidus – <i>Shelter</i>	Jazmine Mary – <i>Move Me</i>
Alae – <i>Forever</i>	Dateline – <i>Do It Right</i>	FRED – <i>Higher</i>	Jed Parsons – <i>Feeling Sad</i>
Alien Weaponry – <i>Buried Underground</i>	Dateline – <i>Dumb For My Age</i>	French for Rabbits – <i>Ouija Board</i>	Jenny Mitchell – <i>Somehow</i>
Alien Weaponry – <i>Down The Rabbit Hole</i>	Dbldbl ft. PollyHill and LVJ – <i>Big Mike</i>	Gino October – <i>New Day</i>	JessB – <i>Waiting Patiently</i>
Amamelia ft. Junny – <i>Love Is Useless</i>	Deadbeat – <i>Diamonds</i>	Gino October ft. CHAI – <i>About That</i>	Jol – <i>Theorize</i>
Amiria Grenell – <i>Romeo</i>	Deadbeat – <i>Rage</i>	GRACE – <i>I'm A Liar</i>	Jonathan Bree – <i>Pre-Code Hollywood</i>
And That – <i>Sailing Again</i>	Denel – <i>Let It Happen</i>	Grace Kelly – <i>She Walks</i>	Juno Is – <i>Floating</i>
Ant Utama – <i>Any Other Way</i>	Deva Mahal ft. Zoe Moon – <i>Sister</i>	Hamo Dell – <i>Nobody's D.A.T.</i>	Kane Strang – <i>Moat</i>
Asta Rangu – <i>Too-Zooma</i>	Diaz Grimm – <i>Manuka</i>	Hans Pucket – <i>Misery Loves Company</i>	Kaylee Bell – <i>Before I Met You</i>
Bailey Wiley – <i>Put D'Angelo on</i>	Dick Move – <i>Feel Better</i>	Hans Pucket – <i>My Brain Is A Vacant Space</i>	Kaylee Bell – <i>Hearts Don't Break Like That</i>
Bandi – <i>Ain't Nobody</i>	Die! Die! Die! – <i>Feed</i>	Harper Finn – <i>She Said</i>	Kédu Carlö – <i>Let's Get To It</i>
Beastwars – <i>Cold Wind</i>	Die! Die! Die! – <i>Keep on (kicking)</i>	Harry Parsons – <i>Anything</i>	Kora – <i>Gone</i>
Ben & Brody – <i>On My Conscience</i>	Dr. Reknaw – <i>Sunrise Lullaby</i>	Holly Arrowsmith – <i>Desert Dove</i>	Kylie Price – <i>Perfect</i>
Ben & Brody – <i>Open Up</i>	DUAL – <i>Honey</i>	Holly Arrowsmith – <i>Neon</i>	Kylie Price – <i>Stay</i>
BEXY – <i>Not the One I Want</i>	DUAL – <i>Two Hands Up</i>	House of Shem – <i>Higher</i>	La Felix – <i>My Kinda Love</i>
Capital Theatre – <i>People</i>	Earth Tongue – <i>Imminent Brain</i>	indi – <i>Crushed</i>	La Felix – <i>Take Care of You</i>
Carb on Carb – <i>Be My Mirror</i>	Earth Tongue – <i>The Corridor</i>	Indyah – <i>Dynamite</i>	La Felix – <i>Unlovable</i>
CASES – <i>Feel Like This</i>	EDY – <i>Oo La La</i>	Isla Noon – <i>I need to go home</i>	LAIKA – <i>Any Way You Want It</i>
Cassie Henderson – <i>Complacent</i>	Ekko Park – <i>Bassano Sky</i>	Isla Noon – <i>Talk About Us</i>	Lévyne – <i>I Don't Think It's Me</i>
Cee Blu, EDY – <i>Trying</i>	eleven7four – <i>What's Hannin'</i>	jack berry – <i>Always</i>	Lévyne – <i>Losing Sleep</i>
Charity Children – <i>She Still Wants You</i>	Emily C. Browning – <i>Andy</i>	Jack Page – <i>Halfway</i>	Lévyne – <i>Misconceptions</i>

Artist and Song
Lion Rezz – <i>Rockin</i>
Lips – <i>Your Deodorant Doesn't Work</i>
Lost Tribe Aotearoa – <i>Lost Generation</i>
Louisa Nicklin – <i>Moving Slow</i>
Louisa Nicklin – <i>There Will Be Times</i>
Lucky Boy <sup>^</sup> ft. Phoebe Rings – <i>Burned Out</i>
Luke Buda – <i>Here Comes The Wind</i>
Luke-W – <i>U</i>
Maisey Rika – <i>Waiti Waitā</i>
Mako Road – <i>Helicopter</i>
Marlin's Dreaming – <i>Trophies</i>
Mazbou Q – <i>Don't Stop Regardless</i>
Mazbou Q ft. Cee Blue – <i>Best of You</i>
Mazbou Q ft. Raiza Biza – <i>G.O.A.T Problems</i>
MCK – <i>Tide Change</i>
Mel Parsons – <i>Carry On</i>
Mermaidens – <i>I Like to be Alone</i>
Mermaidens – <i>Soft Energy</i>
Miles Calder – <i>Pushing &amp; Pulling</i>
Mo Muse ft. David Dallas- <i>Lighters Up</i>
Molly & The Chromatics – <i>Expectations</i>
Na Noise – <i>Waiting For You</i>
Nadia Reid – <i>Woman, Apart</i>
Name UL & Vallé ft. Harry Parsons – <i>Who Do You Love</i>
Nganeko – <i>Facade</i>
Nicholas Franchise – <i>Worry Bout</i>

Artist and Song
NLC – <i>Good Times</i>
Noah Slee – <i>GOLDEN</i>
Noah Slee – <i>Seuke</i>
NOURI – <i>Yalla Yalla*</i>
OD – <i>Seattle</i>
OSQAR – <i>Company</i>
Otosan & Shadow Child – <i>Right Here</i>
Otosan ft Julia Lostrom – <i>Nowhere (Radio Edit)</i>
Pacific Heights – <i>Domino</i>
Pacific Heights ft. Ni/Co – <i>Frontlines</i>
Pacific Heights ft. Georgia Lines – <i>In Bloom</i>
Paddy Echo – <i>The View</i>
Paddy Echo – <i>Valley Kids</i>
Park Rd – <i>Control</i>
Phodiso – <i>Usain</i>
Phodiso – <i>War</i>
Pickle Darling – <i>Achieve Lift!</i>
Pieces Of Molly – <i>Dead Sky</i>
Plastic – <i>On Hold To Instinct</i>
PollyHill – <i>Chilly</i>
Popstrangers – <i>In Spirit</i>
PRINS – <i>Follow Me</i>
RAZÉ ft. OMEGA LEVINE – <i>DO ME ONE</i>
Red Wav – <i>Mother Lovers</i>
Rhombus – <i>Treat You So Right</i>
RIKI – <i>In The Moment</i>

Artist and Song
Rob Ruha ft. Jhaymeān – <i>Lost in the Queue</i>
Sally – <i>Bad Mood</i>
Sally – <i>High School</i>
Sam V – <i>Sex &amp; Pain</i>
Sam V – <i>Wired</i>
Sea Mouse – <i>Side B, Track 1</i>
Shannon Matthew Vanya ft. Ives – <i>Saw It In Your Eyes</i>
Shannon Matthew Vanya ft. Lévyne – <i>It Gets Better</i>
Sheep, Dog & Wolf – <i>Periphescence</i>
Shepherds Reign – <i>The Cup has Spilt</i>
Sid Diamond – <i>Don't Run</i>
Silas Futura ft. Tei – <i>Compulsion</i>
Sit Down In Front – <i>Don't Push The Button</i>
So Below – <i>Fear</i>
Solomon Crook – <i>Rains</i>
STNDRD – <i>Let's Roll</i>
Swiss – <i>Emergencies</i>
Swiss – <i>Iwantyou</i>
Sylvee – <i>Retrograde World</i>
Tei – <i>Primal</i>
Terrible Sons – <i>You Are The Gold</i>
The Datsuns – <i>Brain To Brain</i>
The Datsuns – <i>Dehumanise</i>
Theia – <i>Freak</i>

Artist and Song
There's A Tuesday – <i>Bus Stop</i>
Tiki Taane ft. DubFX, Tali & Pdigsss – <i>Soldiers of Fire</i>
Tom Verberne – <i>Tangled</i>
Tomorrow People – <i>Say My Name</i>
Transistor – <i>Fear In All</i>
Tree ft. Junior Soqeta – <i>No Fear</i>
TREI x Lee Mvtthws ft. Nu – <i>Lights Out</i>
Troy Kingi – <i>First Take Strut</i>
Truth ft. Lelijveld – <i>Pass Me By</i>
Upper Hutt Posse – <i>Say Do Don't Do People</i>
Vallé – <i>Prodigy</i>
Vallé – <i>Swing Low</i>
Wayne ft. JessB – <i>Basic</i>
Victoria Girling-Butcher – <i>The Giver and The Gift</i>
Vince Harder – <i>Love Will Find You</i>
Vince Harder & Abby Lee – <i>Closer</i>
Voom feat Fazerdaze – <i>Magic</i>
Waazzoo and the vibes – <i>Juice and lemonade</i>
Wells* – <i>Therapy Summer</i>
Weta – <i>So Far, So Close</i>
Womb – <i>Dust to dust</i>
Written By Wolves – <i>Oh No</i>
Y\$O ft. EDY, JARNA & Sam V – <i>Cotton Candy</i>
Zac Taylor – <i>Lay</i>

## NEW MUSIC DEVELOPMENT

Producer name	Producer name	Producer name	Producer name
Abigail Knudson	Guy Harrison	Nik Brinkman	Toby Lloyd
Abraham Kunin	Harry Charles, Sophie Bialostocki	Noema Te Hau	Tom Broome
Alex Wildwood	Indira Force	Paddy Hill	Troy Kelly
Alistair Deverick	Jack Berry	Peter Ruddell	Vivek Gabriel
Amamelia	James Goldsmith	Pierre Beasley	Wayne Bell
Anna Edgington	Jazmine Rose Phillips	Reti Hedley	Will Henderson
Anonymouz	Jesse Austin Stewart	Rory Noble	Will McGillivray
Ben Edwards	Jol Mulholland	Ryan Fisherman	Woodcut Productions
Ben King	Joseph Corban-Banks	Sam Johnson	
Ben Malone	Joseph Faris	Sarena Close	
choicevaughan	Josh Edmonds	Scott Seabright	
Chris (Mu) Fai'umu	Josh Naley	Seth Haapu	
Cody Wave	Joshua Strand	Shannon Matthew Vanya	
Dan Martin	Malcolm Welsford	Simon Gooding	
Dave Khan	Maree Sheehan	Simon Oscroft	
Delaney Davidson	Marika Hodgson (Sorrento)	Smoke	
Devin Abrams	Mark Perkins	Solomon Crook	
Edyonthebeat	Marley Sola	Sophie Bialostocki	
Elena Šiljić	Maude Minnie Morris	Stephen Small	
Emily Wheatcroft-Snape	Mazbou Q	Steven Marr	
Estère Dalton	McKenzie Comer	Struan Finlay	
Frank Eliesa	Morgan Allen	Te Omeka Perkins	
Geoff Ong	Nathan Haines	The Response	
Graham Gilleberg	Neil Baldock	Timon Martin	



**WAIATA TAKITAHU  
(WITH TE MĀNGA PĀHO)**

Artist and Song
Anna Coddington – <i>Mana-Wā-Hine</i>
Aro – <i>Baby Beat</i>
Ed Waaka – <i>Āhuru Mōwai</i>
Emily Rice – <i>Kanohi ki te Kanohi</i>
Eno x Dirty – <i>Utu</i>
House of Misfits – <i>Tā Te Manawa</i>
Lion Rezz – <i>Waikato</i>
Louis Baker – <i>Kapakapa</i>
Matiu Walters & Bic Runga – <i>Nōu te Hē</i>
Rob Ruha ft. Ka Hao – <i>Tāka Rawa</i>
Seth Haapu – <i>Whai Ora</i>
Tomorrow People – <i>Oku Ra</i>
Tyna Keelan – <i>And I Know</i>
Waimārama Reo Songhubs Whānau – <i>Āio nuku</i>

**NEW MUSIC PASIFIKA**

Artist and Song
Adam Snow – <i>Maybe Lean</i>
Diggy Dupé – <i>Nesian</i>
Disciple Pati – <i>Serious</i>
Elias – <i>Don't stop</i>
Hawkins – <i>Lost Ones</i>
KENZIE FROM WELLY ft. POETIK – <i>No Hype</i>
La Coco – <i>Gone</i>
Lani Alo – <i>Tua i man?</i>
Liana Frangipani – <i>Crusin' Part 1</i>
LIVELY – <i>Climbing</i>
Mikey Mayz – <i>Lost</i>
Noah – <i>Dancing in the Sun</i>
Ozki Band – <i>Si Ona Paopao</i>
Ponifasio Samoa & Junior Soqeta – <i>Can't Wait</i>
Samson Squad – <i>Kiaku (To Me)</i>
Soul Brown ft. Kabin Bread Boyz – <i>Fire</i>
Tree – <i>Even If</i>
Vallé – <i>675 ft. STNDRD</i>
Victor J Sefo – <i>My Baby</i>
Wayno – <i>Tautunu</i>

## PLATFORM FUNDING

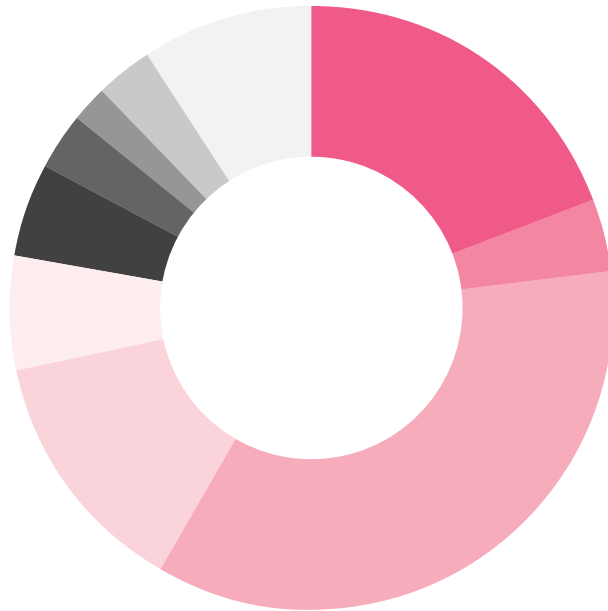
For the financial year 2020/21

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding	Sustainable Platforms Fund	Total NZ On Air Funding
RADIO ACCESS STATION	Access Radio Taranaki 2020/21	Access Radio Taranaki Trust	200,000	40,000	240,000
	accessmedia.nz project 2020/21	Waikato Community Broadcasting		74,468	74,468
	Arrow FM 2020/21	Access Radio Wairarapa Charitable Trust	150,000	37,000	187,000
	CAMA Coordinator 2020/21	Community Access Media Alliance (CAMA)		70,000	70,000
	Coast Access Radio 2020/21	Coast Access Radio Trust	155,000	30,000	185,000
	Free FM 2020/21	Waikato Community Broadcasting	250,000	52,000	302,000
	Fresh FM 2020/21	Tasman Broadcasting Trust	180,000	42,000	222,000
	Manawatu People's Radio 2020/21	Manawatu Access Radio Charitable Trust	184,000	46,000	230,000
	Otago Access Radio 2020/21	Hills Radio Trust	178,000	57,000	235,000
	Plains FM 2020/21	The Canterbury Communications Trust	235,000	54,000	289,000
	Planet FM 2020/21	Access Community Radio Auckland Inc	250,000	46,000	296,000
	Radio Kidnappers 2020/21	Radio Kidnappers Charitable Trust	200,000	40,000	240,000
	Radio Southland 2020/21	Southland Community Broadcasters Charitable Trust	185,000	42,500	227,500
	Wellington Access Radio 2020/21	Wellington Access Broadcasting Society Inc	235,000	60,000	295,000
<b>Total</b>			<b>2,402,000</b>	<b>690,968</b>	<b>3,092,968</b>
NZ ON SCREEN & AUDIOCULTURE	NZ On Screen And AudioCulture 2020/21	Digital Media Trust	1,193,000	206,102	1,399,102
<b>Total</b>			<b>1,193,000</b>	<b>206,102</b>	<b>1,399,102</b>
PACIFIC MEDIA	National Pacific Radio Trust 2020/21	National Pacific Radio Trust	3,250,000	1,260,000	4,510,000
	Samoa Capital Radio 2020/21	Siufofoga o le Laumua Trust	190,000		190,000
<b>Total</b>			<b>3,440,000</b>	<b>1,260,000</b>	<b>4,700,000</b>
HEIHEI	HEIHEI 2020/21	TVNZ	416,773		416,773
	HEIHEI Games Solution	Gamelab t/a Gamefroot	5,000		5,000
<b>Total</b>			<b>421,773</b>		<b>421,773</b>

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding	Sustainable Platforms Fund	Total NZ On Air Funding
PLATFORM CAPITAL	National Pacific Radio Trust Capital Expenditure	National Pacific Radio Trust		330,000	330,000
	NZ On Screen And Audio Culture 2020/21 Capital	Digital Media Trust	38,600		38,600
	Samoa Capital Radio-Capital	Siufofoga o le Laumua Trust		69,907	69,907
<b>Total</b>			<b>38,600</b>	<b>399,907</b>	<b>438,507</b>
CAPTIONING & AUDIO DESCRIPTION	TV Captioning & Audio Description 2020/21	Media Access Charitable Trust (ABLE)	2,800,000	2,100,000	4,900,000
<b>Total</b>			<b>2,800,000</b>	<b>2,100,000</b>	<b>4,900,000</b>
STUDENT RADIO	95bFM 2020/21	Campus Radio BFM	220,000	248,301	468,301
	Radio Active 2020/21	Radio Active FM	140,000	60,000	200,000
	Radio Control 2020/21	Massey University Students Association	75,000	10,000	85,000
	Radio One 91FM 2020/21	Otago University Students' Association	120,000	10,000	130,000
	RDU 98.5FM 2020/21	RDU 98.5FM	140,000	165,780	305,780
<b>Total</b>			<b>695,000</b>	<b>494,081</b>	<b>1,189,081</b>
RNZ	RNZ 20/21	Radio New Zealand	42,606,000		42,606,000
<b>Total</b>			<b>42,606,000</b>		<b>42,606,000</b>
<b>Total</b>			<b>53,596,373</b>	<b>5,151,058</b>	<b>58,747,431</b>

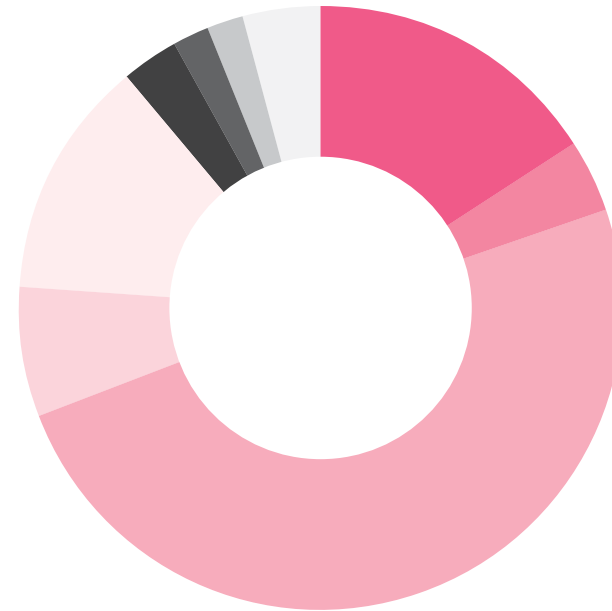
**TARGET AUDIENCE PROJECT COUNT AND FUNDING 2020/21**

TARGET AUDIENCE – PROJECT COUNT 2020/21



Children	19%
Disabled	4%
General	36%
Māori	13%
Pacific	6%
Pan-Asian	5%
Regional	3%
Spiritual	2%
Targeted Other	3%
Youth	9%

TARGET AUDIENCE – FUNDING 2020/21



Children	16%
Disabled	4%
General	49%
Māori	7%
Pacific	13%
Pan-Asian	3%
Regional	2%
Spiritual	0%
Targeted Other	2%
Youth	4%

## INDUSTRY DEVELOPMENT AND CULTURAL SECTOR CAPABILITY FUNDS

For the financial year 2020/21

Contract Type	Project Name	Producer	Industry Development Fund	Cultural Sector Capability Fund	Total NZ On Air Funding
SUPPORTS AWARDS	<i>APRA Silver Scroll Awards 2020</i>	APRA		30,000	30,000
	<i>Doc Edge Awards 2021</i>	The Documentary New Zealand Trust	10,000		10,000
	<i>New Zealand Music Awards 2020</i>	RecordedMusic.co.nz		250,000	250,000
	<i>NZ Radio Awards 2021</i>	Radio Broadcasters Association	7,500		7,500
	<i>NZ Television Awards 2020</i>	J & A Productions		150,000	150,000
	<i>NZ Television Awards 2021</i>	J & A Productions	60,000		60,000
	<i>Pacific Music Awards 2021</i>	Pacific Music Awards Trust	24,000		24,000
	<i>Show Me Shorts 2020</i>	Show Me Shorts Film Festival Trust	3,000		3,000
	<i>SPADA Screen Industry Awards 2020</i>	Spada	7,000		7,000
	<i>Taite Music Prize 2021</i>	Independent Music NZ (IMNZ)	10,000		10,000
	<i>Voyager Media Awards 2021</i>	Newspaper Publishers' Association	15,000		15,000
<b>Total</b>			<b>136,500</b>	<b>430,000</b>	<b>566,500</b>
SUPPORTS DEVELOPMENT	<i>Applicant Workshop for Pan Asian Creatives RFP</i>	Pan-Asian Screen Collective Inc	1,800		1,800
	<i>Doc Edge Industry: Clinics 2021</i>	The Documentary New Zealand Trust	15,000		15,000
	<i>Drawing Science: Scientists x Illustrators Workshop</i>	Hex Work t/a The Spinoff		48,500	48,500
	<i>Emerging Storytellers (Scripted)</i>	Pan-Asian Screen Collective Inc	39,450		39,450
	<i>Going Local 2021</i>	Independent Music NZ (IMNZ)		4,500	4,500
	<i>Ha ki Roto</i>	Nga Aho Whakaari	4,500		4,500
	<i>Māoriland industry development – He Uru Maire</i>	Māoriland Charitable Trust		80,000	80,000
	<i>Parachute Music Producer Development Programme</i>	Parachute Arts Trust	30,000		30,000
	<i>ScreenSafe – Working with Children Guidelines</i>	Screen Industry Guild of Aotearoa NZ	4,000		4,000
	<i>Share The Knowledge</i>	Share the Knowledge		10,000	10,000
	<i>SongHubs Aotearoa</i>	APRA		100,000	100,000
<i>SoundCheck Aotearoa</i>	RecordedMusic.co.nz		80,000	80,000	

Contract Type	Project Name	Producer	Industry Development Fund	Cultural Sector Capability Fund	Total NZ On Air Funding
SUPPORTS DEVELOPMENT cont.	<i>The A-Z of Publicity – Connecting Your Story 2021</i>	Script to Screen		134,563	134,563
	<i>The NZ Music Producer Series 2020</i>	Greg Haver	10,000		10,000
	<i>WeCreate 2021</i>	WeCreate Incorporated	10,000		10,000
	<i>YAMI Sounz Summit 2021</i>	Lake Wanaka SouNZ Incorporated	6,000		6,000
<b>Total</b>			<b>120,750</b>	<b>457,563</b>	<b>578,313</b>
SUPPORTS CONFERENCES	<i>Aotearoa Sync-Posium</i>	Mind Your Music NZ	10,000		10,000
	<i>Doc Edge Industry: Forum 2021</i>	The Documentary New Zealand Trust	15,000		15,000
	<i>Māoriland Film Festival 2021</i>	Māoriland Charitable Trust	10,000		10,000
	<i>Rotorua Indigenous Film Festival 2021</i>	Aronui Arts Festival Charitable Trust	10,250		10,250
	<i>NZ Web Fest 2021</i>	NZ Web Fest	10,000		10,000
<b>Total</b>			<b>55,250</b>		<b>55,250</b>
<b>Total</b>			<b>312,500</b>	<b>887,563</b>	<b>1,200,063</b>

NGĀ MIHI KUA TAE MAI

# THE ACCOLADES



## THE BAD SEED

SOUTH PACIFIC PICTURES

**SILVER FOR BEST ENTERTAINMENT PROGRAMME/DRAMA**

NEW YORK FESTIVALS –  
FILM AND TV AWARDS 2020

## RUNAWAY MILLIONAIRES

FEARLESS PRODUCTIONS

**GOLD FOR BEST CAMERAWORK**

NEW YORK FESTIVALS –  
FILM AND TV AWARDS 2020

**SILVER FOR BEST ENTERTAINMENT SPECIAL/TV MOVIE**

NEW YORK FESTIVALS –  
FILM AND TV AWARDS 2020

**BRONZE FOR BEST SCREENPLAY & BEST DIRECTION**

NEW YORK FESTIVALS –  
FILM AND TV AWARDS 2020

## GAME CHANGE: NZ'S BURGEONING VIDEO GAME INDUSTRY

VANISHING POINT STUDIO AND RNZ

**BEST INNOVATION IN DIGITAL STORYTELLING**

VOYAGER MEDIA AWARDS 2021

## RNZ JOURNALISTS

**7 VOYAGER MEDIA AWARDS + 10 NZ RADIO AWARDS ACROSS BROADCAST AND DIGITAL CATEGORIES 2021**

## EDUCATORS

SOUTH PACIFIC PICTURES

**BRONZE FOR BEST STREAMING COMEDY**

NEW YORK FESTIVALS –  
FILM AND TV AWARDS 2020

## EMMA

STUFF CIRCUIT

**BEST DOCUMENTARY/SERIES**

VOYAGER MEDIA AWARDS 2021

## GETTING BETTER – A YEAR IN THE LIFE OF A MĀORI MEDICAL STUDENT

BIRD OF PARADISE AND RNZ

**BEST PODCAST**

NARRATIVE/SERIAL, VOYAGER  
MEDIA AWARDS 2021

## TOBY MORRIS FOR THE SIDE EYE

THE SPINOFF

**CARTOONIST OF THE YEAR**

VOYAGER MEDIA AWARDS 2021

## MIHINGARANGI FORBES/THE HUI

GREAT SOUTHERN TELEVISION  
FOR NEWSHUB/DISCOVERY NZ

**BEST REPORTING**

MĀORI AFFAIRS, VOYAGER  
MEDIA AWARDS 2021



## STANDING OVATION

The **2020 Aotearoa Music Awards** saw NZ On Air-supported artists pick up the majority of awards for their amazing work, including The Beths, Benee, Church & AP, L.A.B., Lee Mvttthews, Mel Parsons, SWIDT, City of Souls, Anika Moa and Reb Fountain.

A high number of NZ On Air-supported artists accepted awards at the **2020 Pacific Music Awards** including Church & AP, Disciple Pati, Lani Alo, Jordan Gavet and Tomorrow People.

All 10 finalists for the **2021 Taite Music Prize** were supported by either New Music Project or New Music Single funding. They were Anna Coddington, L.A.B., Nadia Reid, Ria Hall, Tami Neilson, The Beths, The Phoenix Foundation, Troy Kingi, Wax Chattels and the 2021 Taite Prize winner Reb Fountain.

The **2020 APRA Silver Scroll top five** included three NZ On Air-funded songs – tracks by Reb Fountain, L.A.B. and Nadia Reid. Benee won the Silver Scroll for her song *Glitter*.



# HE MAHERE TĀ NGATA DIRECTORY

## OUR STAFF

NZ On Air has a small team of 25, most located in Wellington with five in Auckland.

### Chief Executive – Cameron Harland

**Executive Assistant** – Hilaire Carmody

### Head of Music – David Ridler

#### **Music Promoter (Platforms)**

– Jeff Newton *Tainui Awhiro/  
Ngati Kahungunu*

#### **Music Promoter (Content)**

– Ash Wallace

**Music Contracts and Administration  
Assistant** – Sylvia Betham

#### **Music Promotions Assistant**

– Casey Yeo

### Head of Funding – Amie Mills

**Associate Head of Funding  
(Applications)** – Glenn Usmar

#### **Business Affairs Assistant (Legal)**

– Conall Aird

**Funding Advisor** – Anna Currie  
(parental leave)

**Funding Advisor** – Nicole Rex

**Funding Advisor** – Heperi Mita  
*Ngāti Pikiao, Ngāti Whakahemo,  
Ngāi Te Rangī*

**Funding Analyst** – Steven Gannaway

#### **Audience and Media Strategist**

– Cat Goodwin

**Head of Journalism** – Raewyn Rasch  
*Ngāi Tahu/Kāi Tahu*

### Head of Corporate Services – Clare Helm

**Associate Head of Corporate  
Services** – Hui-Ping Wu

**Assistant Accountant** – Lisa Han

**Assistant Accountant** – Nick Sodergard

**Assistant Accountant** – Luke Campbell

#### **Receptionist/Administrator**

– Rebecca Morgan (on secondment to BSA)

#### **Human Resources Advisor (P/T)**

– Sarai Hemara *Ngāti Raukawa*

### Head of Communications – Allannah Kalafatelis

#### **Communications Advisor**

– Sophie Howard

**Researcher** – Gabrielle Smith

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

### **CONTACT US**

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