

Irirangi Te Motu  
NZ On Air



# Investment Strategy

Effective from: 1 July 2023  
Release date: 3 April 2023  
Last updated: 10 October 2024



## DOCUMENT VERSION CONTROL TABLE

Version	Date	Updates
1.0	3 April 2023	Investment Strategy first released
1.1	10 October 2024	<ul style="list-style-type: none"> <li>• Updates Strategic Framework outlined in <a href="#">Statement of Intent 2024-2028</a></li> <li>• Embeds key documents <a href="#">Te Ipukarea</a> and <a href="#">Te Pae Tata – Rautaki Māori</a> (Māori Strategy)</li> </ul>

## TABLE OF CONTENTS

<b>Purpose</b> .....	<b>4</b>
<b>Introduction</b> .....	<b>4</b>
Our approach .....	5
The 'why' .....	6
Valued Content.....	6
Diverse Content.....	6
Discoverable content.....	7
<b>The 'what'</b> .....	<b>7</b>
The four pou of our investment strategy.....	8
<b>INSIGHTS</b> .....	<b>9</b>
Research .....	9
Data .....	9
<b>CAPABILITY</b> .....	<b>9</b>
<b>CREATION</b> .....	<b>10</b>
Non-fiction .....	10
Scripted .....	10
Children's content.....	11
Funding rounds (excluding Music).....	11
Music.....	11
Music funding rounds.....	12
Supporting platforms (excluding Music) .....	12
Feature films.....	13
Interactive and games .....	13
Podcasts .....	13
<b>Discoverability</b> .....	<b>13</b>
Platforms .....	14
Marketing and media agency partnership.....	14
Events and industry awards support.....	15
<b>What we won't fund</b> .....	<b>15</b>
<b>The 'how': investment principles</b> .....	<b>16</b>

## Purpose

This document presents NZ On Air's Investment Strategy implemented in July 2023. The previous strategy, the NZ Media Fund, was in place for five years, and during that time, the media environment and the way local audiences connect with the stories and songs of Aotearoa New Zealand experienced significant change. This change driven by demographic and technological changes continues at pace.

Audiences have an ever-growing choice of services and content with new platforms continually entering the market. But with the increasing content availability also come challenges. Local media platforms are struggling in the face of increased competition for advertising revenue from international operators, undermining their ability to invest in local content. This is impacting the viability of some in the independent production sector, and we are concerned that over time New Zealand audiences will have less opportunity to access local stories.

Continued disruption in the sector is likely to lead to a reduction in investment in local content as local platforms seek to right themselves for declining revenues. These reductions will likely include direct commissions, support for NZ On Air or Screen Production Rebate (NZSPR) supported content by way of license fees and the cessation of internally produced content, all impacting on audience choice.

This Investment Strategy acknowledges the complexity of the current media ecosystem and embraces a flexible, future-focused philosophy, whilst maintaining our legislated purpose to reflect and develop New Zealand identity and culture.

This paper provides details of the Investment Strategy and our vision for the growth and development of the sectors we support and represent. It's based on extensive kōrero, both formal and informal, that we've had with the sector over the past five years.

***He rangi tā matawhāiti, he rangi tā matawhānui***

*A person with narrow vision has a restricted horizon;  
a person with wide vision has plentiful opportunities*

## Introduction

NZ On Air | Irirangi Te Motu (the Broadcasting Commission) is an Autonomous Crown Entity established under the Broadcasting Act 1989. NZ On Air's primary function is to reflect and develop New Zealand identity and culture by promoting (funding) programmes about Aotearoa New Zealand and New Zealand interests and promoting Māori language and Māori culture.

Our primary function is to ensure New Zealand stories, songs and perspectives are not crowded out of a media landscape where excellent foreign content is easily and cheaply acquired. The Broadcasting Act requires us to specifically ensure content is available for local audiences, with an emphasis on delivering to communities that have been historically underrepresented in media, including women, rangatahi and tamariki, persons with disabilities, ethnic and other minorities. NZ On Air's role is to ensure media reflects the many different interests and perspectives of an increasingly diverse Aotearoa New Zealand.

### Our purpose

*Kia huritao me te whakapakari ake i te tuariki me te ahurea o Aotearoa.*

To reflect and develop the identity and culture of Aotearoa New Zealand

## Our vision

*Mā ngā pūrākau me ngā waiata e hono mai ngā tāngata o Aotearoa*

New Zealanders connected through our stories and songs

## Our Te Tiriti o Waitangi Commitment

As an autonomous Crown Entity, we acknowledge Te Tiriti o Waitangi as foundational to our identity as a country and the relationship with Māori at its heart. We acknowledge Māori right to tino rangatiratanga and will seek to integrate into our mahi, the following principles of Te Tiriti of Waitangi:

*Mana Taurite* – Equity: Equitable outcomes for Māori creatives and audiences

*Whakamarumarutia* – Active Protection: Encouragement of te Reo Māori and Tikanga Māori both within the agency and in funded content

*Kōwhiringa* – Options: The right of choice for Māori to engage with te ao Māori and te ao Pākehā

*Mahi Tahi* – Partnership: Partnership with Māori stakeholders and iwi to ensure mutually beneficial outcomes for all audiences.

## He Awa Whiria – Our Commitment to Equity and Representation

We celebrate the rich tapestry of cultures within our country through our model of He Awa Whiria, the braided river. We are committed to serving the many audiences outlined in the Broadcasting Act and those represented in the changing face of Aotearoa New Zealand. We embrace and celebrate an inclusive and multi-cultural society, as evidenced by our Equity and Representation Strategy, fostering connection at every opportunity.

## Our approach

***Kohikohi ngā kākano, whakaritea te pārekereke, kia puāwai ngā hua***

*Gather the seeds, prepare the seedbed carefully, and you will be gifted with abundance of food*

The audiences of Aotearoa New Zealand sit at the heart of our purpose. While the strategies to reach them may change as technology, platforms and services change, our job of supporting creators to bring to life the stories and songs of Aotearoa remains vital to reflecting and developing our culture and identity as New Zealanders.

We also acknowledge the need to uplift creators, to ensure content for our audiences is created by, for and about them. This means being more purposeful in ensuring the growth and development of our Māori creators and production businesses, as well as other important communities such as Pasifika, Pan-Asian, youth, the rainbow community, and persons with disabilities.

The Investment Strategy takes a holistic approach to cultivating our sector, balancing investments in research and insights, talent development, content creation, distribution, and enhancing the discoverability of funded content.

## The 'why'

Our strategy is built upon fundamental principles of public media and Te Tiriti o Waitangi. These encompass enhancing the culture of Aotearoa New Zealand, expanding the variety and inclusivity of local content accessible to New Zealanders, guaranteeing that content is easily accessible, strengthening social cohesion, and promoting well-informed discussions.

In essence, public media funding must be granted for a clear cultural or social purpose, in addition to the standard expectation that content will captivate and/or entertain an audience. These objectives set public media apart from commercial media.

Our investment strategy aims to inspire, engage, and entertain local audiences with the stories and songs of Aotearoa. We do this by investing in valued, diverse, and discoverable content.

The Broadcasting Act 1989 s.36(1) requires us

- (a) to reflect and develop New Zealand identity and culture by
  - (i) promoting programmes about New Zealand and New Zealand interests; and
  - (ii) promoting Māori language and Māori culture.

We are required to meet a range of performance measures agreed to with Government.

## Valued Content

*New Zealand audiences value local content that matters.*

- Funded content will reflect Aotearoa New Zealand in engaging, innovative and informative ways.
- Funded content will be seen to be different to similar local content made without public funding.

## Diverse Content

*New Zealand audiences value local content made for a range of communities.*

- Creators will have equitable access and opportunities to make local content, ensuring that the principle of by, for and about is upheld and that diverse perspectives are represented.

## Our Goals/Impacts



### Our Investment Goals

Ā MĀTOU WHĀINGA HAUMI

Our goals and the impacts we seek are:

#### Valued

Local audiences watch, listen, and love local content that matters to them.

#### Diverse

Local audiences connect with a diversity of content made by, for and about their cultures and communities.

#### Discoverable

New Zealand audiences can find and appreciate local content.

- Audiences will have access to a diverse range of local content, representing a variety of perspectives and reflecting the diversity of Aotearoa New Zealand.

## Discoverable content

*New Zealand audiences can find and appreciate local content.*

- Funded content will be easily discoverable and available to audiences on the platforms they use.
- Our default stance is that content should be freely accessible to watch or listen to as an intrinsic part of a project's distribution plan.

## The 'what'

NZ On Air plays a key role in the public media fabric, alongside other funders such as Te Māngai Pāho (TMP) and the NZ Film Commission (NZFC), as well as local platform partners. Our challenge is to reflect all New Zealanders and to reach them on platforms they use, with authentic and meaningful content they want to engage with.

The ethnic make-up of our nation is also changing and as such NZ On Air must ensure that authentic content is delivered by, for and about the various audiences that make up Aotearoa New Zealand. We have a vital role in supporting creators who reflect the communities and stories they are depicting, and we invest in growing this capability.

### **Our investment strategy aims to achieve the following:**

- To fund bold and distinctive local stories and songs for any platform.
- To collaborate and support the Māori music and screen sector in conjunction with Te Māngai Pāho and Te Tumu Whakaata Taonga / NZ Film Commission, with the goal of creating comprehensive outcomes for Māori content, production companies, and creatives. We are guided in this mahi by [Te Pae Tata](#), our Māori strategy, or rautaki Māori, which we updated in 2024.
- To integrate principles of equity and representation into all aspects of our work. We believe that local content should be a true reflection of our people, showcasing the diverse walks of life that are uniquely found here, in Aotearoa New Zealand.
- To explore opportunities to integrate and align funding for music, video, and interactive content to enhance the quality, scale, and impact of our funded projects.
- To gain a deeper understanding of the behaviours and needs of audiences that are traditionally difficult to reach, and to provide them with local content that resonates with them and fosters a meaningful connection.
- To ensure that local stories and songs are discovered and easily accessible by local audiences across various platforms through marketing and promotion.
- To support the development of talented local creators and encourage growth and innovation in domestic Intellectual Property (IP).
- To make our processes accessible, straightforward, and adaptable for all applicants.

The Investment Strategy is based on four pou that point to the interconnected nature of our funding ecosystem. Our pou create a strong strategic foundation and support the long-term endurance and vitality of our sectors.

## The four pou of our investment strategy



**Insights:** Gaining deep understanding and insights into our audiences, their needs, preferences, and behaviours in relation to local content, and using this knowledge to inform our funding decisions and content strategies.

**Capability:** Building the skills, knowledge, and capacity of our team and our funded creators to adapt to changing media landscapes and emerging technologies, and to drive innovation and creativity in the production and distribution of local content.

**Creation:** Supporting the development, production, and distribution of high-quality and distinctive local content across a range of platforms and formats, with a focus on diversity, cultural authenticity, and excellence.

**Discoverability:** Promoting the discoverability and accessibility of local content through effective marketing, distribution, and audience engagement strategies, and leveraging the power of digital technologies to reach and engage with audiences wherever they are.



## Insights

Audiences moving away from traditional local broadcasters means that local content is increasingly hard to access and find. Ensuring audiences can discover the content we fund is a significant focus of our investment strategy. Continuing to track changing audience behaviour, and using this to inform what content we fund for different platforms and how it is promoted, is vital to ensure our funded content has the best chance of being discovered and enjoyed.

Our unique position affords us relationships across the music, screen production, media and game development sectors. With this comes an ability to bring a broad understanding of what's happening in the local media ecosystem. We take a leadership role in commissioning or producing important research and insights that inform our own work, and that of content creators and platforms.

## Research

To ensure that we continue to invest in content that resonates with our audiences, we regularly conduct research both internally and in partnership with external experts.

Our research efforts aim to better understand the needs and behaviours of audiences, with a particular focus on under-served groups. We also analyse the composition of the screen and music industries to identify trends and opportunities for growth and diversity. In our research, we track representation of gender, ethnicity, disability, region, and genre to ensure that we are funding content that reflects the diversity of our society.

Insights gained from research are shared with the wider industry to help foster a more vibrant and responsive media sector in Aotearoa New Zealand. Recent and ongoing research initiatives include *Where Are The Audiences*, Diversity Reports (Music and Screen), Stakeholder survey, Public Awareness Survey and various audience deep dives and policy reviews and reports.

## Data

NZ On Air *VIEW* is a proprietary audience measurement system developed by NZ On Air. It gathers online data on the content that we fund and presents it in a dashboard. Most of this data is commercially sensitive and intended for internal use only. However, we will share high-level trends and information publicly, whenever possible.

Platforms that distribute NZ On Air-funded content (excluding music) must provide us with regular and accurate performance metrics across all media distribution aspects. This reporting is a crucial requirement for funding and must be taken into consideration before submitting any applications.

We will implement a dual system of passive measurement, currently through NZ On Air *VIEW*, and third-party syndicated research, such as Nielsen. In addition, we will also gather data supplied by producers and platforms across owned and earned channels outside of the primary distribution platform.

## Capability

We identify capability and capacity gaps through research and monitoring, and then target initiatives to grow a diverse, talented sector, and to create equitable opportunities to tell stories from an authentic perspective. We mostly partner with sector guilds and experts to deliver this development and training where our research and monitoring has identified gaps.

We are guided by the Broadcasting Act directive to provide for specific audiences that are under-served by commercial media<sup>1</sup>. New Zealand is increasingly diverse, and our challenge is to reflect the many perspectives and faces.

Within this pou we are also tasked with administering the Game Development Sector Rebate scheme to support the development and growth of this sector.

## Creation

We provide funding to support quality diverse content. In **Music** we support artists to write and record songs, adding diversity and choice to New Zealand music on radio and streaming platforms. Through this support we boost the volume of local music New Zealanders enjoy every day. Our funding supports not only the music artists, but the recording studios, producers, video content makers, music managers and publicists who help to promote the songs. We have specific initiatives to increase participation and success by Māori, Pasifika, and Pan Asian artists as well as those creating songs for tamariki. We also work hard to create equitable outcomes for women and non-binary artists. Funding rounds for singles (including focus rounds) run nine times a year and for multi-song projects three times a year.

Through three contestable funding rounds a year we seek and support quality public media content, both **Scripted** and **Non-fiction**, for a wide variety of audiences. This is largely audio-visual content, although also includes podcasts, and games for tamariki, the latter being an increasingly important way to engage this audience with local stories. Drama is expensive to make, and local drama must compete with a tsunami of international content with eye-watering budgets. We aim to support local drama production that has both local and international ambitions; the addition of domestic productions broadly to eligibility for the SPR has had a marked impact on our ability to stretch limited funds further, increasing opportunities for local storytellers.

## Non-fiction

**Non-fiction** is defined as any media content that attempts, in good faith, to convey information about the real world, rather than being grounded in imagination or fictionalisation. It includes genres like documentaries, public interest journalism, events coverage, comedy panel shows, unscripted comedy.

Non-fiction pūtea focuses on audio/visual/interactive projects made for audiences including those that are underserved by local content. Funded content may involve different regions and cultures across Aotearoa, investigate significant topics of current or historic interest, may involve public interest journalism, provide useful local information in an engaging way, or cover an event or issue important to culture and identity in Aotearoa.

Non-fiction may also include content that empowers a democratic society, supporting the public's right to know and be informed on issues that affect them and their communities.

## Scripted

We define **Scripted** as any media content with a fictional, scripted storyline, including genres such as drama, dramedy, and comedy. Scripted pūtea focuses on audio/visual/interactive projects made for audiences including those that are underserved. Our funding levels for Scripted have been redefined as tiers:

- **Tier 1:** Projects seeking >\$3m

- **Tier 2:** Projects seeking \$1m - \$3m
- **Tier 3:** Projects seeking <\$1m

There is no funding cap for online first or digital-only-release projects. However, we encourage networks to support secondary linear release windows where suitable to reach the widest possible audience and to support the business case for the funding requested.

These changes will allow us to invest more sustainably in the scaling up of Scripted series in Tier 1 and the smaller-scale digital-first series (circa \$500k – \$1m). This will deliver a breadth of compelling and entertaining content to local audiences, grow the capability and capacity of our screen sector, and hopefully continue the trend of domestic IP projects succeeding overseas.

We welcome applications from both Scripted and Non-Fiction productions seeking access to the NZ Screen Production Rebate (NZSPR), especially those for which we would be ‘last in’ funders, to provide the final piece of the finance plan as these projects can most quickly enter preproduction and provide large-scale employment opportunities for the sector. If you have any questions about the genre of your project during the submission stage, please do not hesitate to contact our Funding Team at [funding@nzonair.govt.nz](mailto:funding@nzonair.govt.nz).

## Children’s content

We seek a range of local songs and stories to reach and engage tamariki and have a positive impact on their lives. We invest approximately \$13 million annually in distinctive, culturally rich content from Aotearoa New Zealand that sparks creativity and curiosity. We believe that as young citizens, children have a right to easy access to stories and songs that are appropriate for their age and stage, which contributes to their growth and their role as future participants in our democracy.

Our [Children's Content Funding Framework](#) is based on these principles.

## Funding rounds (excluding Music)

We will run **three funding rounds per year** (excluding Music) and we endeavour to evenly spread the pūtea across these rounds. Each round will be open to targeted audiences’ content (i.e. children) alongside general audiences’ content.

## Music

Puoro (music) pūtea supports the development, recording, and promotion of single songs and multi-song projects. We actively promote local music to streaming services, local radio and media to increase its discovery in a crowded market.

We run multiple puoro funding rounds per year. For the best chance of a successful application, intending applicants should first read about the funding they are applying for: [New Music Single](#), [New Music Project](#), [Waiata Takitahi](#), [New Music Pasifika](#), [New Music Pan-Asian](#), [New Music Kids](#), [New Music Project Kids](#).

We also accept waiata submissions for our [NewTracks](#) compilation which promotes latest releases to streaming services, local radio and media.

Several groups have historically been under-represented in music funding including women, Māori, Pasifika and Pan-Asian. We will conduct regular reviews with the wider music community to inform strategies required to support and uplift historically underserved artists and audiences.

## Music funding rounds

We run multiple puoro funding rounds per year:

- New Music Project – three rounds per year
- New Music Single – five rounds per year
- New Music Pasifika – one round per year
- New Music Pan-Asian – one round per year
- New Music Project Kids – one round per year
- New Music Kids – one round per year
- Waiata Takitahi – one round per year
- New Music Project Kids – one round per year

## Supporting platforms (excluding Music)

Our default requirement for content intended for general audiences remains that Scripted and Non-fiction applications require local market attachment and applications must be supported by a local broadcaster or platform with demonstrated local audience reach.

However, we are open to funding content directly to international platforms if there is a clear evidence base for connecting with local audiences.

We encourage multi-platform distribution of content wherever possible.

As a general rule, content should be available free to New Zealand viewers and listeners as an intrinsic part of a project's distribution plan.

Supporting platforms should be/provide:

- free access to the content
- audience data and insights
- a well-considered and well-resourced marketing plan for reaching audiences
- an audience for funded content that is appropriate for the size of pūtea sought
- an established, viable business
- a sustained commitment to local content for New Zealand audiences
- co-investment in screen content as this strengthens the business case of an application by demonstrating committed market attachment
- an understanding of NZ On Air's [Te Pae Tata - Rautaki Māori](#) (Māori Strategy).

Please be aware that if supporting platforms require exclusivity for screen content, appropriate co-investment in the production budget will be necessary.

## Feature films

As we are witnessing significant changes in the release and windowing of feature films, we acknowledge the need for better coordination with the NZ Film Commission for films with significant cultural value for local audiences. We do not have a cap for feature film funding, however, we anticipate remaining a minority funder in a modest number of feature films and documentaries that are typically co-funded by the NZFC.

## Interactive and games

We acknowledge that our current budget constraints limit our ability to support a large number of interactive and games projects, outside of our administration of the Game Development Sector Rebate scheme. However, we remain committed to working with the sector to facilitate the development of local games that can engage and connect with younger audiences.

## Podcasts

A podcast is a series of digital audio files that can be downloaded or streamed and listened to at the listener's convenience.

We accept podcast applications for both Scripted and Non-fiction funding rounds. However, due to limited funds, we have to carefully select which podcasts to support. We give priority to podcasts that require significant research and address public media topics that are not covered elsewhere.

We are less likely to consider funding interview-style podcasts with low production costs. The podcasts we fund should have a well-defined distribution plan to reach a sizable and/or targeted audience.

We are open to supporting podcasts that have partnered with global podcast networks. In certain cases, we may consider funding projects behind a paywall if there is a significant contribution from the platform and if the content will also be made available for free.

Please contact the Funding Team ([funding@nzonair.govt.nz](mailto:funding@nzonair.govt.nz)) if you have questions about your podcast project's eligibility.

## Discoverability

In this pou we focus on the promotion of content across a range of platforms so audiences know about and can access that content. We also provide operational funding for vital public media platforms and services that provide access to important content that would otherwise not be provided; this includes Pacific radio, community access media (radio), student radio, captions and audio description on screen content, and popular culture websites NZ on Screen and AudioCulture. This is a closed fund – we do not accept applications for funding other than from entities we already fund. In addition we support a number of events in relevant sectors to celebrate and showcase excellent content.

## Platforms

Platforms pūtea provides operating funding to specially targeted services to create and deliver audio/visual public media content of cultural or social value. We will rarely fund new platforms and will not accept unsolicited applications to this stream.<sup>2</sup> Current entities we support:

- RNZ (Radio New Zealand)
- 12 community access radio stations from Auckland to Invercargill plus the podcast platform [accessmedia.nz](https://www.accessmedia.nz)<sup>3</sup>
- Student Radio Network - supporting five student stations to champion local music
- National Pacific Radio Trust (Niu FM and 531 Pi) and Samoa Capital Radio
- NZ On Screen and AudioCulture (through the Digital Media Trust) - showcasing NZ screen and music history
- Able - providing captions and audio description to make screen content accessible to all.

We require annual funding applications from each funded Platform, except RNZ, to ensure excellent content is provided efficiently and enjoyed by diverse audiences. RNZ's non-contestable funding is guaranteed, and the amount is set by Government.

## Marketing and media agency partnership

NZ On Air Music funding allows for the cost of the marketing and promotion of a song or a body of work (i.e., an EP or album) to be included in the budget submitted for funding.

In terms of screen funding, NZ On Air provides production funding to producers to produce content. The majority of those projects have a local platform attached that among other things:

- provides a promotions plan for the funded content
- can reach an audience that is appropriate for the size of the content investment.

Historically, all the promotion has been done by the commissioning platform, using primarily owned channels, but also earned and paid channels depending on the size of the project.

Increasingly however - as the media landscape and media consumption changes (starkly and rapidly in the case of children, youth, and Asian audiences) - local commissioning platforms are struggling to fulfil that promotion role to the fullest extent necessary to reach the intended target audiences.

To address this, NZ On Air is open to providing funding for marketing alongside funding for production for content. We intend this funding to augment rather than replace platform marketing where there is a local platform involved.

One of the key issues that the sector faces is that screen producers do not have access to the expertise of a media agency. Media agencies brief in paid channels, evaluate these, and manage the media buying and placement process. They also have the scale to unlock lower rates or higher profile placements.

<sup>2</sup> We are unlikely to change this policy unless we receive specific funding for this purpose or decide, after consultation, that market shifts mean that content is best delivered in a new way. In such a case we will likely seek expressions of interest.

<sup>3</sup> Twelve stations are currently funded: Planet FM Auckland, Free FM Waikato, Access Radio Taranaki, Access Manawatu, Radio Hawke's Bay, Arrow FM Wairarapa, Coast Access Radio Kapiti, Wellington Access Radio, Fresh FM Nelson, Plains FM Canterbury, Otago Access Radio, and Radio Southland.

Providing projects directly with a media budget is difficult as the size of each individual budget is not enough to effectively engage the services of a media agency or buy advertising directly.

For these reasons, we have designed and introduced a discoverability initiative in partnership with Contagion. What makes this initiative effective is the ability to combine many small campaigns into one overall budget. This initiative includes the provision of funding for paid marketing and promotion - media buying and channel planning. This allows us to leverage scale and build shared tools and knowledge. At the application stage Scripted and Non-fiction projects (including Children's projects) can indicate if they would like to be considered for a discoverability campaign through NZ On Air's appointed media agency.

In recognition of production companies with proven experience running their own successful marketing campaigns, a limited number of projects may be granted the funds directly to self-manage their own marketing.

Projects considered for media support will be evaluated and categorised into three tiers based on established criteria:

- **Tier 1** - Flagship content with high funding levels, assessed to have a high likelihood of success if barriers to discovery are removed.
- **Tier 2** - Strong content with one or more indicators of potential success if barriers to discovery are removed.
- **Tier 3** – Content for hard-to-reach audiences with lower funding levels that has not yet proven itself with an audience.

The over-arching aim is to improve discoverability of NZ On Air funded content, maximising the impact of funding.

## Events and industry awards support

We sponsor industry events, awards, and conferences to promote the quality of local content among New Zealanders and to support our creative sectors in consistently producing valued content. We have a limited amount of pūtea available for sponsorships annually.

The sponsorships we offer are for:

- National events and awards that recognise high quality creative and technical work.
- Industry conferences and events intended to connect and upskill media professionals and strengthen the sector's collaboration and coordination.

Our preference is for sponsorships to directly support one of the key sectors we fund, and for NZ On Air to be minority funders.

Funding is contestable and there should be no expectation of ongoing funding.

## What we won't fund

Certain projects are not eligible for funding. These include:

- Scripted and Non-fiction projects seeking completion funding without securing platform investment.

- Scripted and Non-fiction projects that are assessed by staff to have a high probability of securing commercial funding.
- More than four series of the same Non-fiction idea or more than six series of the same Scripted idea, except under exceptional circumstances (e.g., series with special audience and cultural appeal that maintain acceptable platform support, significant levels of third-party funding etc.). This is to create space for new ideas.
- Music applications from artists or music projects that have received three New Music Single grants (excluding Focused Rounds) or one New Music Project within a 12-month period.
- Applications from entities that are not registered in New Zealand.

## The 'how': investment principles

We will consistently use nine investment principles to guide in assessing decisions, based both on Broadcasting Act requirements and the need to manage public funds wisely.

Principle	
<b>Cultural value</b>	<p>We will prioritise songs and stories that:</p> <ul style="list-style-type: none"> <li>• contribute to Te Pae Tata – Rautaki Māori (our Māori strategy)</li> <li>• support a range of voices and experiences, including those of people from varying ages, races, ethnicities, abilities, genders, religions, cultures, and sexual orientations</li> <li>• effectively communicate captivating social, cultural, political, or historical aspects of Aotearoa New Zealand</li> <li>• have strong appeal to audiences who are currently under-served with local content</li> <li>• ensure that the key creative team has a deep understanding and connection to the stories and songs they wish to create.</li> </ul>
<b>Balance</b>	<p>We will continue to balance investment in content intended for both general and priority audiences, however, our primary focus is on public media content that highlights aspects of Aotearoa New Zealand that are less frequently covered in local media.</p>
<b>Risk</b>	<p>We will adopt a generous approach towards creative risk-taking and innovation in funded content while exercising caution when it comes to business risk.</p>
<b>Competition</b>	<p>We will support a range of content and creators, both to encourage multiple views and voices, and to encourage competition for the best ideas.</p>
<b>Value for money</b>	<p>We will use efficient processes and focus on cost-effective content with a reasonable shelf-life that attracts audiences of an appropriate size.</p>
<b>No duplication</b>	<p>We will invest in content and entities that add diversity to content already available and which the market alone cannot support.</p>



<b>Leverage</b>	We will invest in content and entities that attract third-party investment (for market validation and to help offset the cost to the taxpayer). Furthermore, we will strive to leverage other aspects of our mahi, such as opportunities to fund content that brings together local screen and music goals and partnering with other funding agencies where possible.
<b>Capability</b>	We will give preference to content, creators and entities that are run or supported by capable partners. This approach enables efficient monitoring while maintaining robust accountability for public funds with minimal red tape. It is unlikely that investment support will be extended to unsupported start-ups.
<b>Fairness</b>	We will require accurate, reliable information from all applicants to ensure fair and good decision-making in a contestable environment.