

Irirangi Te Motu
NZ On Air



PŪRONGO A TAU

Annual Report

2024





HE RĀRANGI TAKE

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After The Party
After The Party
Productions
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HE TĪPAKO WHAKAHIRA

Highlights



Corella – *Blue Eyed Māori*
– the most consecutive weeks at #1 on NZ Singles Chart EVER – at over a year



40,100 pieces
of Public Interest Journalism content created

17.9%
of music on commercial radio is NZ Music



Highest streamed On Demand programme

225,380 ave streams
Black Coast Vanishings



Funded TV programmes reached

77%
of NZers aged 5+



Most streamed song

COWBELL WARRIORS! by SXMPRA feat. Ski Mask The Slump God with **13,883,766** streams



HeiHei kids games were played

639,109
times



36% of Aotearoa Music Awards finalists and **67%** of the winners funded by NZ On Air



2,222
Hours of new funded content played out on TV

The Top 10 funded TV programmes reached audiences of over

2.9
million on first run

TOP 10



Access media podcast content was accessed

1.34 million times



Highest rating TV programme reached

2.55 million NZers,
Country Calendar

97.8

million views of public interest journalism content



HE TIROHANGA WHĀNUI

Overview

After a year of bedding in a new Investment Strategy, we have now produced a new Statement of Intent (SOI) for the coming four years. This SOI expresses how the Investment Strategy supports our purpose, vision and values. It embodies a holistic approach to the delivery of content outcomes for the audiences of Aotearoa New Zealand, informed by insights and research, supported by capability growth and highlighting the importance of discoverability. Alongside our SOI, we published a refreshed and expanded Rautaki Māori, after consultation with the Māori media sector.

We have continued to build closer ties and collaboration initiatives with fellow funding agencies, Te Māngai Pāho and the NZ Film Commission. Reflected in this report are the ongoing outcomes of the Premium Productions for International Audiences Fund (Te Puna Kairangi Premium Fund) which has boosted the scope and quality of local drama and premium documentary productions. This year also saw a change to the NZ Screen Production Rebate (NZSPR) to allow local productions to seek NZ On Air funding alongside the rebate, encouraging greater scale and ambition for local content for audiences.

Underpinned by research, we have been taking innovative digital and social media-first approaches to content for youth and children. We responded to a comprehensive independent review of Music funding with changes to the music funding streams that were welcomed by the music sector. And we built a team and delivered the first year of the Game Development Sector Rebate scheme (GDSR).

As the year came to an end, we farewelled our Chair of six years, Dr Ruth Harley, and welcomed in her place Andrew Caisley.

Throughout the year, audience response to funded content has remained positive, as reflected in the following pages.



TĀ MĀTOU KITENGA

Our Vision

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

**New Zealanders connected
through our stories and
songs**

Aaradhna
Funded New Music Project
Sweet Surrender



TŌ TĀTOU TAU

Our Year



Creamerie S2,
Creamerie Ltd
for TVNZ+ and
TVNZ 2

NĀ TE NOHOANGA RANGATIRA

From the Chair

The challenges experienced in local media over the past year have brought into sharp focus the importance of public media funding that can span platforms and formats and reach audiences where they are. The strength of NZ On Air's mandate is in its ability to focus on audiences and great local content, rather than running a platform.

Having been appointed to this role right on year end, my observations are largely those of an external observer, albeit informed by the summary of the year's work and achievements presented in this report. It is clear that 2023/24 has been exceptionally hard for the sectors that NZ On Air serves. The agency has worked hard to meet the growing needs of those sectors, always with New Zealand audiences at the heart of its decisions. As local platforms struggle to find new business models for success, NZ On Air's role in continuing to support content important to New Zealanders has grown. As talented music artists and content creators bring their ideas to life, and as game developers seek to grow and create weightless exports, the agency's work underpins their survival and success.

There is no silver bullet to the issues facing the local content, music, games and media sectors.

However, NZ On Air's newly published SOI sets out a clear and confident strategy for its role in supporting great content and delivering it to audiences, regardless of the headwinds. Keeping abreast of changing audiences and technology, the agency takes a nimble and informed approach to strategy.

I want to express my thanks to Cameron Harland for managing a passionate team who have worked tirelessly to deliver against the goals set in the Statement of Performance Expectations, and my fellow Board members for their contributions. I also acknowledge my predecessor, Dr Ruth Harley, in particular. She has helmed the organisation through some turbulent times, and her steady hand has provided an invaluable contribution over more than half a decade.

As I look ahead to the 2024/25 year, I am excited by the prospect of leading this agency forward, collaborating with other funding agencies, platforms and content creators in service to the audiences of Aotearoa New Zealand.



ANDREW CAISLEY



TE POARI

Our Board

Our Board of six members and a Future Director meets at least six times a year. They have both a decision-making and strategic role. Board members bring a wealth of skills and experience from legal, accounting, screen and music industry, and community backgrounds. They also bring strong Māori and Pasifika representation to the agency.

During the year, Andrew Shaw left the Board and, at year end, Chair Dr Ruth Harley's six-year term came to an end. Her replacement, Andrew Caisley, began at the start of the 2024/25 financial year. At year end there was one vacancy.

The Board has two standing committees – Audit and Risk, and Remuneration and Human Resources. In addition, there is a GDSR sub-committee and a Te Māngai Pāho Co-Fund joint sub-committee.

LEFT TO RIGHT

Philip Broughton, Christina Milligan (seated), Petrina Togi Sa'ena, Sarona Aiono-Iosefa, Dr Ruth Harley (seated), John McCay.



TE RĪPOATA A TE TUMU WHAKARAE

Chief Executive's Report

The challenges faced by Aotearoa New Zealand's media businesses have continued at pace this year which for many has been unsettling and challenging. But, through it all, great content continued to be made and delivered to appreciative audiences.

While our research has now monitored for a decade the audience shift from linear to online media, the rapid decline in advertising revenue flowing to local platforms over the past year has resulted in retrenchment and a reduction in investment in local content. Our local music community has also struggled to achieve radio airplay and cut-through among the millions of listening options on global streaming platforms. The game development sector has faced challenges too, seeing talent tempted offshore with attractive rebate offers.

Against this backdrop, our agency is driven to achieve its vision – “New Zealanders connected through our stories and songs”. This year we have bedded in changes to our Investment Strategy, and we now group our activities into Creation, Capability, Discoverability and Insights. Creation of content remains at the heart of our purpose, but the

strategy recognises the challenge of getting our content in front of fragmented audiences. Creation without Discoverability is futile. Underpinning these two activities are Insights, which ensures we know where audiences are, what they want, and how our content is doing; and Capability, which invests in talent development so that we receive strong funding applications from creators who can deliver content that will be enjoyed by audiences.

Our funding is finite, however it ensures a breadth of content is available that otherwise would not be. In the past year we saw a 12% increase in applications for Scripted and Non-Fiction funding, alongside a 34% increase in funding sought. Our baseline budget for the year was static, aside from a one-off additional \$10m announced in Budget '23 to invest in the creation of innovative content that represents and connects with hard-to-reach audiences.



We invested the \$10m in a number of targeted Capability projects; the goal being to uplift creatives to tell stories that are authentic and relatable for their audience. We also set out to address a growing gap – content for youth, who are largely consuming international content on global platforms. *The Within My Reach* project was underpinned by extensive research into what youth want and their media behaviours. It put the creative power in the hands of exciting young creators, with experienced oversight, and will see relatable content available to young audiences on the digital platforms they use.

In this report, we celebrate the outstanding quality and success of a number of Te Puna Kairangi Premium Fund¹ projects that have been broadcast this year. The fund proved that our production sector can create ambitious content for local and international audiences, and attract foreign investment.

Off the back of these successes, a change to the NZSPR was announced this year. With domestic productions now able to access NZ On Air funding alongside the rebate, we are seeing producers attract international third-party investment allowing the creation of more ambitious content.

The result is a win win win; for audiences, for the production sector and for NZ On Air, as we are able to stretch a finite budget further.

An independent Music Funding Review created an outstanding piece of insights work that articulated the challenges the music industry faces, and how we could ensure our music funding schemes remain fit-for-purpose. As a result, we identified a number of changes we could make including ensuring music artists receive a mandatory 10% payment on top of the funding allocated to their Single or Project, and an increase to the New Music Project grants. We also made it easier to get paid, while not compromising on fiscal responsibility. The changes were warmly welcomed by the music sector.

This year we commenced the administration of the new GDSR scheme, aimed at keeping game development talent in New Zealand and growing the sector. We quickly pulled in expertise alongside existing staff and created a rebate process, based on policy work done by the Ministry of Business Innovation and Employment. Within months a pilot phase was open, allowing us to test our processes, and then successfully complete the full inaugural annual rebate process by financial year end.

As we neared the year end, we published a new SOI for 2024-28 articulating what we are here to achieve and how we do it, as well as an expression of our values and commitment to Te Tiriti o Waitangi principles, and alongside this a revised Rautaki Māori. We've also started a plan to reduce carbon emissions.

My closing thoughts are that once again it has been a huge year – for the Board, staff and all our stakeholders. I am grateful to the wise heads on our Board who guide this agency, and to the staff who work incredibly hard and are deeply invested in the successes of the content. But we could not do any of it without the trust, goodwill and extraordinary talents of the creative sector. New Zealand's audiences are very well-served.

Ngā mihi nui



CAMERON HARLAND
CEO | Tumu Whakarae

¹ Te Puna Kairangi was a \$50m fund to stimulate quality domestic productions with international ambition post-Covid and was administered jointly by the NZFC, NZ On Air and Te Māngai Pāho.

KO MĀTOU TĒNEI

Who we are

There is immense cultural value in seeing and hearing stories and songs that reflect who we are and our place in the world. Stories and songs have the ability to connect us, create social cohesion, entertain and inform us and, importantly, reflect who we are.

NZ On Air’s purpose is to reflect and develop the identity and culture of Aotearoa New Zealand. Created under the Broadcasting Act 1989 as an Autonomous Crown Entity, we are charged with achieving this purpose by promoting (funding) programmes about New Zealand and New Zealand interests, and promoting Māori language and culture.

With 35 years of experience working directly with the creative community and broadcast platforms to deliver quality public media content, our focus is on the audiences. The NZ On Air model is designed to be flexible. Our relationships span across the industry; increasingly these cross-sector relationships and strategies make sense as media consumption and formats converge and intermingle.

Creation is at the core of our purpose. The content we fund is broad in topic, format and reach: from quality screen drama to long-form documentaries, children’s content, songs, podcasts, games and content in a variety of languages; the focus is on reaching audiences not well-served by media more

generally. Our support ensures high-cost content that can’t be made commercially is available on platforms with a significant audience, and also ensures content is available for audiences identified in s.36(c) of the Broadcasting Act – Māori, women, youth, children, persons with disabilities and minorities in the community.

Our work is underpinned by research and **insights** that inform both our strategy and day-to-day funding decisions. As the media landscape transforms, our funding can follow audiences to the platforms they use. In this fragmented environment, this means that **discoverability** of content is increasingly vital. Funded content needs to be found to be enjoyed.

The final element of our work is supporting creatives who have the skills and ideas to create content audiences want to consume. Investing in this **capability** building leads to great content outcomes for audiences, in particular ensuring that communities feel reflected in the media they consume. This investment also ensures the content can stand against the best in the world. In 2023 we also commenced the administration of the new GDSR, which supports the development and growth of New Zealand’s game development sector. In doing this we are enabling game developers to create great games that are a growing weightless export for the economy.

These four concepts; Insights, Creation, Discoverability and Capability make up our Investment Strategy.



We work closely and collaboratively with other agencies in the screen, music and creative sector spaces, in particular Te Māngai Pāho, the NZ Film Commission and Creative NZ. We also work in partnership, where appropriate, with government-owned media RNZ, TVNZ and Whakaata Māori; and deliver content through, and have strong relationships with, platforms spanning national, regional, niche, linear, digital, commercial and non-commercial media.

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 other matters. None were issued this year.

NGĀ MAHINGA WHAIHUA

Our Performance

Measuring the success of our work can take many forms. Audience numbers are one useful metric, but so too are critical acclaim, awards and social media buzz.

We measure our work against the three goals of **quality**¹, **diverse** and **discoverable** content. Key indicators in the table show how we are performing (with more detailed measures in Part 2 of this report).

In the following sections we highlight just some of the many successes funded content and initiatives achieved this year, along with detailed lists of every project funded in the year (Part 3). Due to the time it takes to produce great content, the year in which content is funded is not always the year in which it is broadcast to audiences. In the following narrative section, we highlight content that has been available to audiences this year but may have been funded in previous years.

We ended the year with a surplus of **\$1.95m** compared with a budget deficit of **\$6.421m**

due to timing of approved funds being unable to be recognised as expenditure until substantive contractual conditions are met. We received higher interest revenue due to interest rate increases and we also received higher content royalties due to increased overseas programme sales.

	2023/24 Actual	2023/24 Target	2022/23 Actual	2021/22 Actual
CULTURAL VITALITY AND VIBRANCY				
QUALITY AND DIVERSITY Public media is valued and contributes positively to belonging and different NZ cultural experiences				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	78%	75%	73%	76%
New Zealanders aware of our support for content like that content	67%	70%	63%	68%
Completed productions of sufficient quality to be accepted for broadcast or uploading	99%	99%	99%	100%
NZ audiences appreciate the diversity of public media funded by NZ On Air	67%	75%	75%	66%
DISCOVERABILITY Professionally made public media finds its audience and contributes to a quality cultural experience				
First run funded linear TV content for prime time achieves audiences greater than the average channel prime time audience (excluding News)	56%	At least 35%	Amended measure	Amended measure
Funded content achieving more than 50,000 views in its first 6 months online	53%	At least 45%	43%	35%

2 In the new Statement of Intent 2024-2028, following a comprehensive review of our performance measurement and strategic framework, we have redefined “Quality” as “Valued”. This is the final year we will report against the “Quality” goal.

AUAHATANGA Creation

Authentic media content that reflects Aotearoa New Zealand identity and culture, made by talented New Zealand creators and funded by NZ On Air spans a wide range of topics and formats.

Increasingly, content is delivered on multiple platforms, offering audiences choice about how and when they consume, and increasing the chances of the content being discovered.

Content creation including Scripted, Non-Fiction and Music is at the very core of our mahi. We also report on the ongoing outcomes from the Public Interest Journalism Fund³. The following are just some of many highlights of the year. Full funding lists are in Part 3.

In 2023/24 we invested
\$54.5 million
in Scripted content across
15 different platforms.

Scripted

This was a year in which big, bold, dramatic New Zealand stories burst onto local and international screens in both quantity and outstanding quality.

Some of these were supported by the Te Puna Kairangi Premium Fund, jointly administered by NZ On Air, NZFC and Te Māngai Pāho to reignite large-scale local productions with international ambition. NZ On Air then contributed additional funds to extend the number of projects funded for local release. With larger budgets than NZ On Air funding alone can achieve, these productions made a big impact on audiences, and won significant critical acclaim.

“No one impresses more than Malcolm, who really gets under your skin and pinches you from the inside.... It’s no overstatement to say that this great performance ranks among the best television portrayals in years, from anywhere in the world.”

Source: Luke Buckmaster, in The Guardian (UK)



After The Party (Te Puna Kairangi)

After The Party Productions for TVNZ + and TVNZ 1

One of the most talked about dramas on our screens this year was *After The Party*. Robyn Malcolm starred in and co-created this gritty, morally complex story exploring what happens when a woman utterly believes she has witnessed her husband sexually offend against a young, intoxicated male. The story gripped audiences, with average linear viewership per episode of 290,300 and 219,672 average streams per episode on demand.

Funded July 2022. Launched Oct 2023

³ The allocation phase of the PIJF ended June 30, 2023 however funded projects and roles have continued through the 23/24 year so new content continues to be released.



Dark City – The Cleaner (Te Puna Kairangi)

Endeavour Ventures for SkyGo, Neon and SoHo

Based on best-selling novels by Christchurch author Paul Cleave, the unsettling story of Joe – cleaner by day and serial killer by night – was another drama creating audience buzz and critical hype. It was described by Duncan Greive in *The Spinoff* as validating a thesis “that if you give our drama creators more money, you’ll get far superior product”. It was the top local show on demand on SkyGo and Neon.

Funded May 2022. Launched March 2024

Compelling local drama takes many different forms. New Zealand audiences respond to seeing familiar places and relatable characters, but they also want unpredictable stories, great acting and quality production. This year audiences were spoiled for choice.

We’re a nation of people who like to laugh, so comedy features strongly in the local slate. This year we saw comedy shows from relatable personal perspectives, and reflecting the uniquely New Zealand sense of humour.



Friends Like Her

Great Southern Television for ThreeNow and Three

Featuring breathtaking Kaikoura scenery, a stellar cast and all-too-familiar shaky terrain, *Friends Like Her* brought a plot-twisting friendship-gone-sour storyline to provincial Aotearoa New Zealand. Written by Sarah-Kate Lynch, the story follows the breakdown of a formerly close friendship after a surrogacy deal implodes, and a dark back-story is revealed.

Funded July 2022. Launched April 2024



Miles From Nowhere

Homegrown Pictures and Gibson Group for Sky Open and Neon

The experiences of a young Muslim man in New Zealand were the basis of this dramedy series about a young Muslim songwriter who forms an unexpected friendship with the secret agent monitoring him. The show became a case study in how to tell a story of diversity and inclusion with integrity and authenticity.

Funded Sept 2022. Launched Feb 2024



Testify

Warner Bros. Int. TV Production NZ for TVNZ + and TVNZ 2

A bold drama about a wealthy evangelical family rocked by a scandal, the show dared to venture into hard topics such as sexual abuse, sexuality and gender diversity, and the mega-church phenomena. It featured a diverse cast and characters, including many newcomers, and an exciting local music soundtrack.

Funded July 2022. Launched March 2024



Spinal Destination

Great Southern Television for SkyOpen and SkyGo

Proving obstacles can be overcome, writer and director Paula Whetu-Jones created this comedy which takes a darkly humorous approach to life in a wheelchair. Drawing heavily on her own experiences, Whetu-Jones also ensured she gave opportunities to other cast and crew in wheelchairs when making this deeply human story for screens.

Funded Nov 2022. Launched March 2024



Only In Aotearoa S3 – Wahine edition

Kura Productions for MĀORI+ and Whakaata Māori

A sketch comedy show featuring and written by wahine Māori, *Only In Aotearoa* truly could only ever be made in Aotearoa. Distinctly Māori humour had audiences cracking up over the Tikanga Police and running gags that riff on modern versus traditional perspectives.

Funded Nov 2022. Launch May 2023



Little Apocalypse

Tomorrow Rain for TVNZ+ and YouTube

When a trio of tweens befriend a poltergeist from an apocalyptic future, their mundane summer plans turn into mischief and mayhem. The first locally scripted children's series by, for and about rainbow young people, *Little Apocalypse* was conceived to ensure young queer people could see themselves on screen and relate, and to remove stigma.

Funded Sept 2021. Launched July 2023

Content for young New Zealanders needs to work hard to be found. NZ On Air looks for innovative content and promotional strategies to help ensure stories reflecting children and youth are successful.



Fresh Fairy Tales S2

Tikilounge Productions for TVNZ 2, TVNZ+ and TheCoconet.TV

What happens when you take classic fairy tales and give them a Pasifika twist? You get the 'Wizard of Otara', 'Goldibots and the Three Fahu's' and 'Pinotito'. The series includes music videos and TikTok reversions as well as the TV episodes – taking the content to tamariki and rangatahi on the platforms they use.

Funded Sept 2022. Launched March 2024

Non-Fiction

Non-Fiction content holds a mirror up to New Zealand, creates conversations, records important moments in our history, reflects on current events, and provides a lens into the lives of others. On many levels, this content is able to promote understanding and social connection. It can also be light entertainment for young and old – it doesn't have to be serious.

As with the Scripted content this year, audiences enjoyed powerful big-budget Non-Fiction stories funded through Te Puna Kairangi alongside NZ On Air-funded content, for a wide variety of audiences.

In 2023/24 we invested

\$45.5m

in Non-Fiction content for 23 different platforms.



Black Coast Vanishings (Te Puna Kairangi)

Dark Doris Five, for ThreeNow and Three

A compelling true-crime docu-series investigating the mysterious disappearance of six people at Piha since 1992. True-crime series are massive hits internationally, and this local version certainly engaged audiences and prompted extensive social media conversations speculating on the reasons for the disappearances. It was the most-viewed funded On Demand content this year.

Funded Dec 2021. Launched Jan 2024



Troy Kingi's Desert Hikoi

Tavake for TVNZ+

Award-winning, multi-talented musician Troy Kingi journeyed to Joshua Tree National Park in the US, in search of inspiration from the desert and its indigenous people for the eighth in a 10-album series. His 'desert hikoi' let viewers into his creative process and spiritual journey.

Funded July 2023. Launched May 2024

The Lost Boys of Dilworth

ScreenTime NZ for TVNZ+ and TVNZ 1

Heart-wrenching personal accounts of years of torture and abuse of young boys at Auckland's Dilworth College were laid bare in this docu-drama. Abuse survivor, author and screenwriter Mark Staufer wrote and provided the main narrative for this incredibly powerful story that was among the highest-rating local Non-Fiction stories on screen this year. With an average per episode audience of over 298,000 on linear alone, it was the third-highest rating linear programme this year.

Funded July 2023. Launch April 2024



Taskmaster NZ S4

Kevin & Co for TVNZ+ and TVNZ 2

Keeping comedians off the streets and viewers in stitches, *Taskmaster NZ* has shown that Kiwi humour pulls audiences. Taskmaster Jeremy Wells and his loyal assistant Paul Williams have also been renewed for a fifth season, following on from winning Best Entertainment Show at the 2023 NZTV Awards.

Funded Nov 2022. Launched Aug 2023



Endangered Species Aotearoa

Warner Bros Intl Production NZ for TVNZ + and TVNZ 1

A primetime nature documentary series presented by conservationist Nicola Toki and comedian and professed “armchair wildlife enthusiast” Pax Assadi. The show took viewers to extraordinarily beautiful and remote locations to get a close-up look at the most vulnerable species in Aotearoa, in an entirely relatable way. It attracted a very solid average linear audience of 237,800 per episode.

Funded July 2021. Launched July 2023



Into The Valley

Wheke Group, for ThreeNow and Three

A documentary follow-up to the earlier funded feature film *Muru*, *Into The Valley* sought to unmask the truth behind the 2007 government raids on Tuhoe in remote Te Urewera, and traverse the journey of healing since for Tuhoe.

Funded Nov 2022. Launched Sept 2023



Haka Life – Te Matatini 2023

Mako Media for TVNZ+, MĀORI+ and Whakaata Māori

The place of Kapa Haka as a cultural centrepiece for Māori continues to grow year-on-year and has a huge following. In this observational series, viewers were taken behind the scenes to experience the trials, tribulations and triumphs of defending Te Matatini champs, Ngā Tūmanako.

Funded April 2022. Launched Feb 2024



Shot with high-class cinematic production values that capture some stunning landscapes and aurally punctuated by a collection of evocative country tunes by American-born, Canterbury-raised folk singer Holly Arrowsmith, *Shepherdess* is a fascinating snapshot of New Zealand today that is well worth seeking out.

Source: James Croot reviewing for The Post



Shepherdess

Overactive Imagination for SkyOpen and SkyGo

A series celebrating the resourcefulness and depth of talent of the women of the land in Aotearoa. Each episode took viewers to a different town or settlement, unearthing stories of women connected by a sense of place, and sharing their stories of courage, commitment and community.

Funded Nov 2022. Launched Oct 2023



Family, Faith, Footy: A Pasifika Rugby Story

Great Southern Television for TVNZ+ and TVNZ 1

A powerful story of the big dreams and the sacrifices made by Pasifika rugby players, many of whom are among the world's best. There was a big response to the emotional observations of players struggling to reach the top, and all those who supported them along the way. Screening in the build up to the Men's Rugby World Cup 2023 it was watched by an average 155,294 per episode on TVNZ 1.

Funded Nov 2022. Launched Sept 2023



Chewing The Facts

Boriss & Co for NZ Herald

A 10-episode podcast series hosted by columnist Sasha Borissenko explored the complexities and misconceptions around weight, and asked how did New Zealand become third in the OECD for obesity? The series delved into topics such as advertising and food choices, discrimination against fat people, and weight loss surgery. It won an award for 'Reporting Excellence' at the 2024 New Zealand Science Journalism Awards.

Funded Nov 2022. Launched Aug 2023



Extreme Cake Sports 2

Good Times Company for SkyOpen and YouTube

Combining the sweetness of cakes and the action of sport, *Extreme Cake Sports* is a truly unique competition format that isn't afraid of being serious and silly. The sugar-rush laden content for children has had a radical-sharing release in Season 2, alongside promotion from NZ On Air to ensure it connected with its audience.

Funded July 2023. Launched May 2024

Music

Our support for the creation of songs aims to achieve more local music on radio and streaming services, but the impacts are often seen in funded artists achieving both local and international success.

Ensuring our funding remains relevant was the driver behind a comprehensive, independent review of NZ On Air’s Music funding scheme in 2023 undertaken by Victoria Kelly. The review delved into the challenges the music sector faces, and the effect these have on artists’ ability to release quality music. As a result of the review, we implemented changes that were well-received by the industry. These

included ensuring artists are paid a mandatory 10% creation fee on top of their grant to create a single or multi-single project, and increasing the total funding available for each multi-single project to \$50,000. We also used some of the \$10m additional funds from Budget ’23 to create a New Music Project Kids round to extend Project funding to children’s artists.

In 2023/24, we invested \$6.712m in the recording, promotion and development of local music across 17 funding rounds.

246 singles funded
56 projects funded

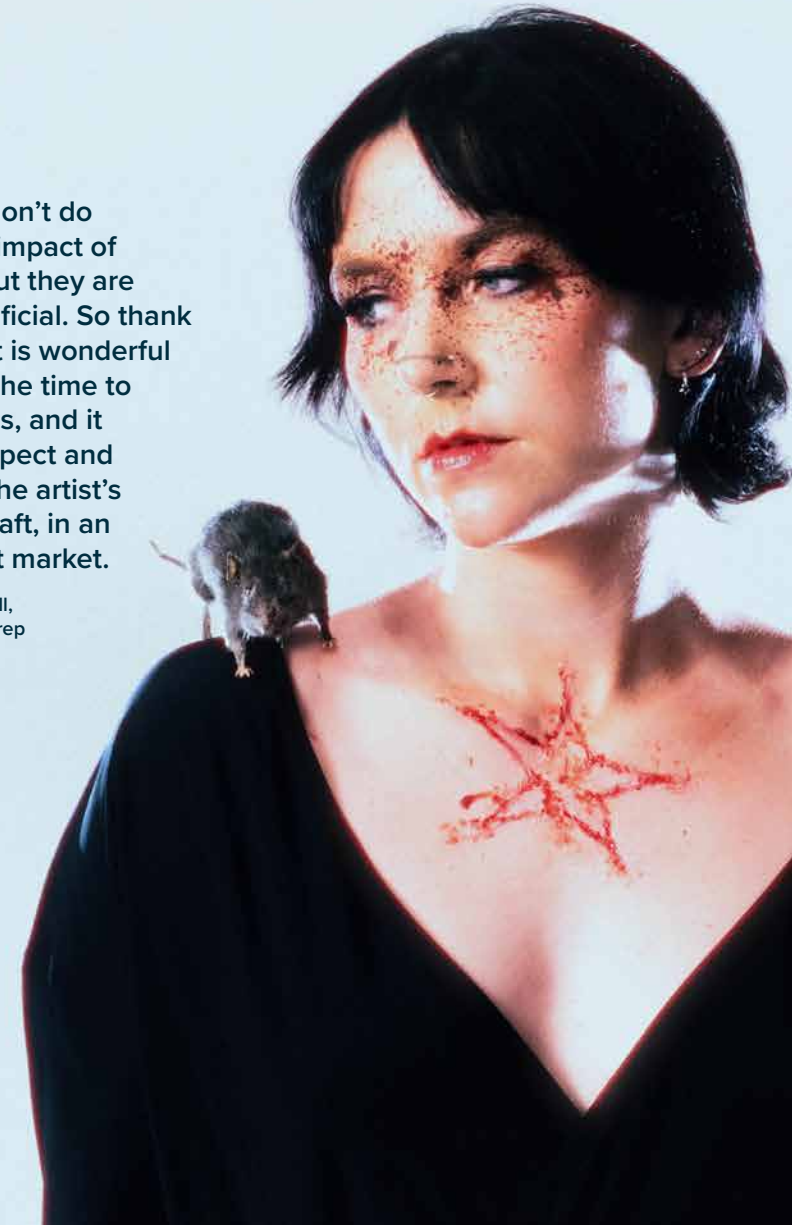
Rita Mae

An exciting talent emerging from the Auckland music scene, Rita Mae’s music is charged with emotion and intricate hooks. Her NZ On Air funded song *Kiss The Sky* was met with overwhelming local support, featured on Rolling Stone AU/NZ, Sniffers, RNZ, Radio Hauraki and more, and reached #14 on the Hot 20 NZ Singles Chart.

New Music Single funding April 2024

“My words really don’t do justice to the full impact of these changes, but they are significantly beneficial. So thank you once again. It is wonderful that you do take the time to listen to our needs, and it demonstrates respect and appreciation for the artist’s dedication and craft, in an extremely difficult market.

Email from a grateful small, independent music label rep





17.9%

local music on commercial radio

73.6%

local music on alternative radio

55%

local music on iwi radio

6.7%

local music on streaming services



MOHI

MOHI's ability to seamlessly interweave English and te reo Māori lyrics in his songs reflects his commitment to preserving and celebrating his cultural heritage while embracing the diversity of the modern world. He was nominated in the 2024 Aotearoa Music Awards for *Best Māori Artist* and *Mana Reo*, and shortlisted in APRA's 2024 Silver Scroll Awards.

Waiata Takitahi funding April 2024



Claudia Robin Gunn

From learning songs for littlies to fun family jams and soothing lullabies, Claudia Robin Gunn creates music about all the seasons of childhood. She now has two *APRA Best Children's Song* awards to her name and is a voice for the Kiwi kids' music community.

New Music Project Kids funding June 2024



MAYJUN

MAYJUN was formed on a shared realisation that their musical preferences extended beyond the typical genres of their Polynesian upbringings. Their debut single *Jealous* – a fiery pop-punk anthem – racked up nearly 100K views on TikTok for teasers alone. They've gone on to perform at One NZ's *Ones To Watch* and recently taken part in the NZ Herald's *Locals Only* series.

New Music Pasifika funding April 2024



Tei

A bold presence in the Auckland underground music scene, Tei. is a fearless talent who stands tall, confident and strong in her direction. As a recipient of New Music Pan-Asian funding, it was important to Tei. that she reflected on her identity to authentically capture certain elements of her family stories and their shared experiences.

New Music Pan-Asian funding June 2024



Corrella

Known for their infectious energy and captivating melodies, Corrella has been setting stages ablaze and captivating audiences with their sun-soaked reggae-inspired sound. In a groundbreaking achievement, their hit song *Blue Eyed Māori* has shattered records, sitting at #1 in the NZ charts for more than 56 weeks.

New Music Project funding April 2024



Levity Beet

Award-winning children's music producer Levity Beet has been creating offbeat humorous music for kids since 2008 and is a two-time winner of *APRA New Zealand Children's Musician of the Year*. Alongside Judi Cranston, he collected the 2024 *APRA Best Children's Preschool Song* award for their New Music Kids funded song *Funny Little Bunny – The Springtime Action Song*, which has amassed over 400,000 streams online.

New Music Kids funding Sept 2023

Public Interest Journalism Fund

While the allocation phase of the Public Interest Journalism Fund ended at 30 June 2023⁴, some of the content created with the funding was released through 2023/24.

In total 40,100 new pieces of funded public interest journalism content were created and published during the year attracting 97.8m unique views. Funded content continued to hold those in power to account, allow communities to see and hear their own stories and issues, and win accolades and awards.

The year also saw a number of graduates emerge from bespoke journalism training programmes creating a tangible contribution to New Zealand journalism. These included four from the Te la Ka Oho programme in Taranaki, six via the Allied Press Journalism Cadet Programme – Te Waraki in Dunedin and four Chinese language journalists from Go Global, as well as Te Rito.



Te Rito Year 2

The final cohort of 11 Te Rito Journalism cadets graduated in April 2024. The programme, established through a unique partnership of NZME, Whakaata Māori, Newshub and Pacific Media Network, set out to address the lack of Māori, Pacific and diverse voice journalists in New Zealand newsrooms. Te Rito was recognised in the 2023 Deloitte Top 200 Award for Diversity and Inclusion Leadership.

Funded Nov 2022. Graduated April 2024



The Boy In The Water

Newsroom

The podcast *Boy In The Water* surpassed two million downloads as well as scooping awards for Best Podcast and Best Investigation at the 2024 Voyager Media Awards. The multi-year investigative series by veteran journalist Melanie Reid digs for answers in the mysterious death of Gore toddler Lachlan Jones, whose body was found face up in a sewage oxidation pond in 2019.

Season 2 Funded Nov 2023. Launched May 2024



Our Country's Shame

Sunpix for TP+

Following the story of six abuse survivors, the documentary aimed to raise awareness about the abuse Pacific peoples faced in care, provide a platform for survivors to share their experiences, and inspire societal change and accountability. It was a 2024 Voyager Media Awards finalist for Best Current Affairs (long) or Documentary.

Funded July 2021. Launched Dec 2023

4 The PIJF was a short-term Covid-related fund of \$55m to be distributed over 2½ years in support of public interest journalism through turbulent times for the media.

NGĀ TATAURANGA MŌ NGĀ HUNGA MĀTAKITAKI

The Numbers

Linear Top 10

The Top 10 funded TV programmes this year reached audiences of more than 2.9m New Zealanders. *After The Party* was the only drama to make the Top 10 this year, as New Zealanders continue their thirst for Non-Fiction content.



1 HYUNDAI Country
Calendar
TVNZ 1
579,700

2 David Lomas
Investigates
THREE
325,700

3 The Lost Boys
Of Dilworth
TVNZ 1
298,100



4 After The Party
TVNZ 1
290,300

5 The Restaurant
That Makes
Mistakes
TVNZ 1
274,900

6 The Casketeers
TVNZ 1
264,100



7 Endangered
Species Aotearoa
TVNZ 1
237,800



8 Origins 2
TVNZ 1
236,800

9 Cold Case (NZ)
TVNZ 1
233,500

10 Patrick Gower:
On Vaping
THREE
195,100



Source: Nielsen Television Audience Measurement (TAM) – all NZ On Air funded content running between 1 July 2023 and 30 June 2024. Average per episode.

Note: The Restaurant That Makes Mistakes & Cold Case NZ ran the same season across both FY23 & FY24 and appeared in the Top Programmes for FY23 as well.

On Demand Top 10

This year, viewing of local shows on demand hit new heights. There were a total 12m views of first-run funded programmes on demand. And five shows averaged more than 100,000 streams per episode, while three averaged more than 200,000 streams

per episode. These are numbers previously only seen for local content on linear. Drama was popular viewing on demand.



1 Black Coast Vanishings
THREENOW
225,380

2 After The Party
TVNZ+
219,672



3 Far North
THREENOW
205,743

4 Friends Like Her
THREENOW
115,300

5 Patrick Gower: On Vaping
THREENOW
101,786

David Lomas Investigates 3
THREENOW
91,463



7 David Lomas Investigates 4
THREENOW
90,080

8 The Lost Boys Of Dilworth
TVNZ +
68,866



9 Muru
THREENOW
61,531

10 Taskmaster NZ S4
TVNZ +
60,328



Note: All data supplied by the networks – ways of measuring data may vary. Based on average streams.

AHEITANGA

Capability

Our Capability funding stream acknowledges the need to fund and design initiatives to better support emerging creatives, particularly those who create content for minority and underserved audiences⁵.

We identify capability gaps through research and monitoring, and then select initiatives – mainly supported by guilds and experts – through a contestable process, to address these gaps in order to create great content. A number of Capability initiatives address a lack of diversity and inclusion in key content creation roles.



Aotearoa New Zealand Pacific Media Fund

The first-ever initiative matching New Zealand-based Pasifika producers and Pacific-based producers to co-create content shot in the Pacific Islands, and primarily in Pacific languages, resulted in six successful projects being selected. The five Non-Fiction and one Scripted project will create stories based in Niue, Samoa, Vanuatu, Rarotonga and the Solomon Islands, and build capability and skills in the Pacific screen production sector.

Funded July 2024 from the \$10m Budget '23 additional funds

This is important in ensuring authentic content is created for a range of New Zealand audiences. In this year, we supported 28 capability projects with \$1,462,253 funding, including \$296,524 from an additional one-off \$10m in funding allocated to NZ On Air in Budget 2023.



Niu Waves 2024 (Pacific Island Screen Artists)

Aimed at upskilling a historically marginalised group of content makers, Niu Waves 2024 focused on detailed education on topics such as funding processes, Intellectual Property and story development. Run in two phases, the first was open to any Pasifika screen practitioners with a second stage for three selected teams that included content development funding to advance a script.

Funded Dec 2023



Kōpere Ake (NZ Writers Guild)

This was the second time NZ On Air had supported this initiative to enable two teams of local screenwriters to create high quality world-class scripted proposals. Kōpere Ake aims to give screenwriters an opportunity to take risks and upskill in the development of high-quality stories for screen. In the pilot scheme for this initiative there were 161 applications for two places, demonstrating the high demand for this type of development support.

Funded Dec 2023

⁵ S 36c Broadcasting Act 1989 directs us to 'ensure that a range of broadcasts is available to provide for the interests of women, youth, children, persons with disabilities and minorities in the community including ethnic minorities.'



Big Fan Pan-Asian Fan Camp

Big Fan’s Pan-Asian Fan Camp gave nine Pan-Asian creatives the opportunity to collaborate on new songs in a professional-grade recording studio every day for a week, free. Participants were given the opportunity to work and collaborate with their peers, with no commercial release expectations. Fan Camp aims to inspire the creatives to build connections to their culture and community, and help them to come away with demo-quality songs to use to further their musical journey.

Funded April 2024

“Representation matters. More so than ever in this ever-changing landscape, we need a range of perspectives and diverse voices coming through to enrich and reimagine what the industry and the future can be.

Source: Savina Fountain, GM of BIG FAN



Record Enable

The initiative aimed to help women and non-binary people create sustainable careers as audio engineers and music producers. It included two workshops, in Auckland and Wellington, with a focus on up-skilling and developing confidence for participants to utilise their skills at home and in large studio settings.

Funded April 2024

Game Development Sector Rebate

Announced as part of Budget '23, the GDSR is an initiative within our Capability workstream, aimed at accelerating the growth and development of the game development sector. With \$40m available each year, game development studios are able to claim reimbursement of 20% of eligible expenses up to a maximum of \$3m per year.

The first year of the rebate focused on establishing the systems, processes and a dedicated team to deliver the rebate. In late 2023, we successfully piloted the programme with nine studios, allowing us to refine the administrative process. This initial phase was a success, distributing \$10.2 million. In the

first General Registration round which followed, 32 studios were approved for rebates of over \$12 million. All studios accepting the rebate are required to carry accreditation on their websites and on games developed to which the rebate applied, ensuring transparency for taxpayers.

A comprehensive review of the procedures in the first year was undertaken to enhance the rebate's delivery in coming years. Implementing the GDSR on a tight timeline was a collaborative effort, with invaluable support from the NZ Game Developers Association. Their assistance has been

crucial in reaching out to the sector and educating studios about the rebate, ensuring the initiative's positive impact is widely felt.

In future years, NZ On Air will be able to report on impacts.

Beyond These Stars
Balancing Monkey Games
GDSR Year One,
June 2024



TE PUNA KITEA

Discoverability

With audiences fragmented across a multitude of platforms, both local and global, the biggest challenge today is connecting audiences with funded local content.

The Discoverability stream of our strategy approaches this challenge in three ways – funding the operations of a number of vital public media platforms to enable the discovery of content by audiences; promotion of content; and sponsorship of events that celebrate and highlight great local content.

RNZ

When much-loved RNZ host Kim Hill hung up her headphones for the final time in October 2023, it was after a stellar 38-year career at the national broadcaster, the last 21 hosting RNZ National’s Saturday Morning. Listeners mourned and critics opined on the huge hole she would leave. Former Morning Report host Susie Fergusson was anointed with the huge task of filling her shoes while Kim went on to record a new interview series for RNZ Podcasts.



Vital public media platforms

The closed funding stream for supported platforms includes operational funding for RNZ, Pacific Media Network, regional access radio stations, Samoa Capital Radio and the Student Radio Network.

Also funded is Able, providing captioning and audio description for audiences with hearing or vision impairment, as well as content discovery platforms NZ On Screen and AudioCulture.



The 12 funded community access radio stations around the motu created content this year in 42 languages and covering every topic imaginable for both broadcast and podcast. Podcasts on accessmedia.nz were accessed 1.34m times in the year. This is down on recent years, in large part due to operating system changes by Apple that hit podcast numbers negatively worldwide.

One show that was a winner was *Cult Chat* on PlainsFM in Christchurch. The survivor-centric show unpacks the cult playbook and shares the stories of leavers. It won Best Access Radio programme at the 2024 NZ Radio Awards.

Cult Chat
Plains FM
Christchurch
Photo credit Joseph
Johnson/The Listener



Ginette McDonald Collection

NZ On Screen

The sister sites NZ On Screen and AudioCulture, run by the Digital Media Trust, showcase screen content and stories of our popular music history. In April 2024 NZ On Screen launched *The Ginette McDonald Collection*, celebrating the extensive career of the woman still fondly recognised as 'Lynn of Tawa'. Containing over 60 titles, it showcases the many projects of the multi-talented actor, director and producer, and is one of NZ On Screen's largest collections to date.

511
hours
captioned
broadcast
weekly
(up from 505)

144*
hours
audio
description
broadcast
(up from 136)

*does not include On Demand content
Source: Able

Discoverability campaigns

We promote funded content through social media channels and electronic newsletters to raise awareness of local content on a wide range of platforms. We also work with a media agency, Contagion, and with producers and platforms to plan and run advertising campaigns that increase discoverability for selected funded content with target audiences. In this financial year, we have supported 44 discoverability campaigns that were either funded in, or have gone to air in, this period.



These campaigns have promoted (or are planned to promote) 13 projects for tamariki audiences, 14 projects for rangatahi audiences and 17 projects for general audiences. We monitor the reach of these campaigns and have created a new measure for success from these in the 2024/25

performance measures. All projects to date have exceeded the planned media campaign delivery metrics. All have seen significant awareness created for the content, with returning seasons achieving a year-on-year lift in viewership and new content achieving strong audiences from launch.

Frank, Stories From The South

Frank Film

One of the Discoverability campaigns, *Frank, Stories From The South*, is a project by Frank Film which has a mix of current affairs and character-driven stories. Published weekly on YouTube and a variety of news platforms, the series has a solid audience base, showing radical sharing paired with strong promotion reaches greater audiences than many single platforms are able to.

Celebrating great local content

Supporting events that celebrate great local content helps to highlight this content to all New Zealanders, acknowledges the endeavours of our content creators and inspires others.

We have a modest budget for such sponsorships and focus on ensuring funded content is at the heart of these events. Finalists and winning content creators gain media coverage and make social media mileage out of their success, which elevates their content to audiences.

Showcasing the biggest musical successes of the year, the Aotearoa Music Awards (AMAs) made a comeback in 2024 after a brief hiatus while organisers reviewed what the awards mean to the industry and how best to celebrate local music. The revived event involved a smaller industry-facing genre and artisan awards event, followed by a two-hour showcase with exceptional live performances and the main awards. The event was also livestreamed by RNZ on its website, YouTube and Facebook, and available on demand at TVNZ+.

Kaylee Bell performs at the 2024 AMAs



Dana Leaming Best Script: Comedy winner for Not Even

Once a year, the red carpet is rolled out and fancy frocks and tuxedos donned to celebrate the successes of local TV content. The 2023 NZ Television Awards saw 25 out of 37 categories scooped by NZ On Air-funded content as the industry celebrated the best across genres and crafts.



NZ Children's Music Awards

The NZ Children's Music Awards is an age-appropriate event to shine a spotlight on the people creating songs for our littlest audiences. Hosted by beloved children's entertainer Suzy Cato, accompanied by a gaggle of tamariki and rangatahi, the 2024 event included interactive music-making workshops, kid-friendly afternoon tea and lots of fun and games.

TĀTARITANGA Insights

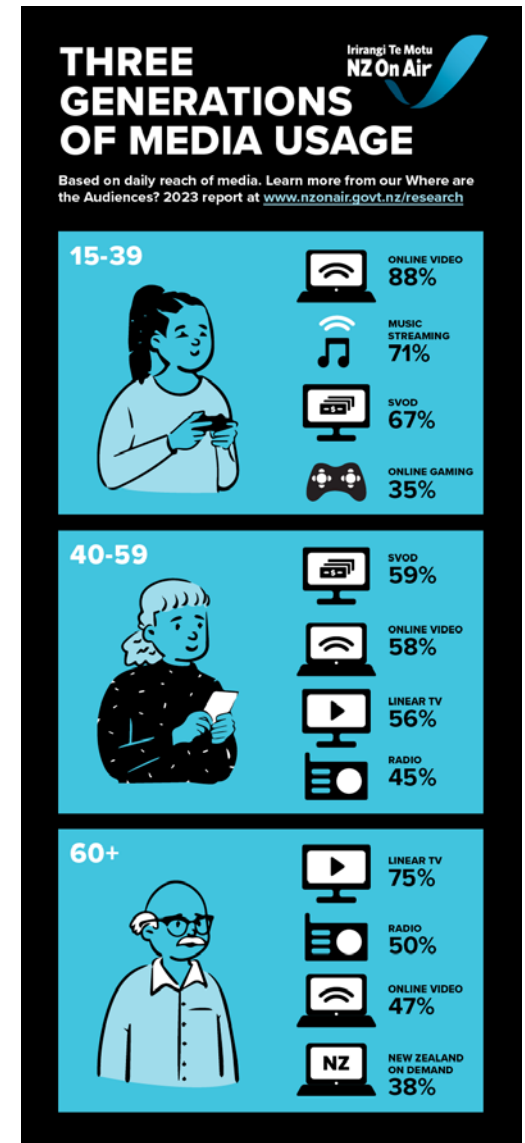
Underpinning any good strategy is a strong understanding of the environment we operate in. NZ On Air conducts regular external and internal sector and audience research, and gathers data to monitor content performance and industry capability. From this information we are able to understand the audiences we serve, their response to content, and any requirements for capability or capacity building in the sector, in order to meet content needs.

Our long-term audience behaviour series *Where Are The Audiences* again provided vital platform-agnostic data in 2023, with audiences continuing the trend away from traditional platforms to online and on demand. TVNZ’s investment in on demand content is paying off with viewership growth on TVNZ+ in 2023 compared to 2022. Age remains a significant differentiator in media usage with younger audiences largely not using local platforms, while those 60 years plus are more loyal to local traditional platforms.

Having access to detailed data on the performance of individual pieces of content provides vital insights into what’s working and not working for local audiences. VIEW is NZ On Air’s proprietary audience

measurement system that securely captures and compiles online engagement data for the content we fund, allowing us to easily monitor content performance. Initially established to collect online audience data for the PIJF, VIEW now also collects basic viewership data from TVNZ, SKY and Whakaata Māori, with Warner Bros Discovery (Three) about to join. The data is regularly used to inform funding decisions.

Diversity reports (for Scripted and Non-Fiction content, and Music) provide an annual monitor of diversity in above-the-line roles and music artists. Off the back of findings in these reports, we have invested in targeted Capability initiatives aimed at ensuring content creators are reflective of the communities they are making content for and about. We are eager to expand this monitoring and, working with Te Māngai Pāho, we are developing a new diversity reporting tool. This will be rolled out first in funded screen productions in 2025; we hope to expand its use into both the music and game development sectors in future as well. The tool will mean we can monitor diversity and other sector health data across all cast and crew.



TĀ TE PŪTEA ME NGĀ WHĀINGA KA TAEA

Our Finances and Performance



Shepherds Reign
New Music Project *Ala Mai*
Released August 2023

NZ ON AIR

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2024

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 2024.

Signed on behalf of the Board:



ANDREW CAISLEY
Chair

16 October 2024



PHILIP BROUGHTON
Chair of Audit and Risk Committee

16 October 2024

NZ ON AIR

INDEPENDENT AUDITOR'S REPORT

To the readers of the Broadcasting Commission's financial statements and performance information for the year ended 30 June 2024

The Auditor-General is the auditor of the Broadcasting Commission ("NZ On Air"). The Auditor-General has appointed me, Grant Taylor, using the staff and resources of Ernst & Young, to carry out the audit of the financial statements and the performance information, of NZ On Air on his behalf.

OPINION

We have audited:

- the financial statements of NZ On Air on pages 35 to 59, that comprise the statement of financial position as at 30 June 2024, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and

- the performance information which reports against NZ On Air's statement of performance expectations for the year ended 30 June 2024 on pages 62 to 67.

In our opinion:

- the financial statements of NZ On Air:
 - present fairly, in all material respects:
 - » its financial position as at 30 June 2024; 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
- NZ On Air's performance information for the year ended 30 June 2024:
 - presents fairly, in all material respects, 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 October 2024. This is the date at which our opinion is expressed.

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



BASIS FOR OUR OPINION

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

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

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

RESPONSIBILITIES OF THE BOARD FOR THE FINANCIAL STATEMENTS AND THE PERFORMANCE INFORMATION

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

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

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

RESPONSIBILITIES OF THE AUDITOR FOR THE AUDIT OF THE FINANCIAL STATEMENTS AND THE PERFORMANCE INFORMATION

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

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

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

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

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

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

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

OTHER INFORMATION

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 31, 60 to 61 and 68 to 90, but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

INDEPENDENCE

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



GRANT TAYLOR
Ernst & Young
Chartered Accountants

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

NZ ON AIR

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 30 June 2024

	Note	Actual 2024 \$000	Budget 2024 \$000	Actual 2023 \$000
Revenue				
Crown revenue		179,766	179,766	165,716
Crown revenue – SPRF* (managed by MCH)		–	–	978
Crown revenue – GDSR		23,919	–	–
Other revenue	2	8,345	4,000	6,353
Total revenue		212,030	183,766	173,047
Operating expenditure				
Administration services	3,4	6,866	5,994	5,606
Total operating expenditure		6,866	5,994	5,606
GDSR expenditure				
Game Development Sector Rebate (GDSR)	5	22,264	–	–
Total GDSR expenditure		22,264	–	–
Funding expenditure				
Creation		79,932	83,587	101,248
Discoverability		87,538	87,606	62,177
Insights		507	1,000	334
Capability		2,965	2,000	651
Time Limited Funding		10,007	10,000	–
Total funding expenditure	6	180,949	184,193	164,410
Total expenditure		210,079	190,187	170,016
Net surplus/(deficit) for the year		1,951	(6,421)	3,031
Other comprehensive revenue and expense				
Total comprehensive revenue and expense		1,951	(6,421)	3,031

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 2024

	Note	Actual 2024 \$000	Budget 2024 \$000	Actual 2023 \$000
Current assets				
Cash and cash equivalents	7	12,915	3,000	6,380
Investments	8	80,000	50,000	80,000
Receivables – interest		1,700	100	1,110
Receivables – other	9	1,140	2,000	3,432
Total current assets		95,755	55,100	90,922
Non-current assets				
Property, plant and equipment	10	516	350	261
Intangible assets	11	283	600	–
Total non-current assets		799	950	261
Total assets		96,554	56,050	91,183
Current liabilities				
Trade and other payables	12	602	200	428
Employee entitlements	13	379	150	291
Funding liabilities	14	78,934	53,609	75,776
Total current liabilities		79,915	53,959	76,495
Net assets		16,639	2,091	14,688
Equity				
Equity at 30 June		16,639	2,091	14,688
Total Equity		16,639	2,091	14,688

Explanations of major variances against budget are provided in Note 22.

The accompanying notes form part of these financial statements.

NZ ON AIR

STATEMENT OF MOVEMENTS IN EQUITY

for the year ended 30 June 2024

	Actual 2024 \$000	Budget 2024 \$000	Actual 2023 \$000
Balance at 1 July	14,688	8,512	11,657
Total comprehensive revenue and expense for the year	1,951	(6,421)	3,031
Balance at 30 June	16,639	2,091	14,688

Explanations of major variances against budget are provided in Note 22.
The accompanying notes form part of these financial statements.

NZ ON AIR

STATEMENT OF CASH FLOWS

for the year ended 30 June 2024

	Note	Actual 2024 \$000	Budget 2024 \$000	Actual 2023 \$000
Cash flows from operating activities				
Receipts from the Crown (incl GDSR)		203,685	179,766	166,482
Receipts from other revenue		1,836	1,000	1,955
Interest received		6,121	3,000	3,518
Payments to funded activities		(199,776)	(193,572)	(166,631)
Payments to suppliers and employees		(6,744)	(5,844)	(5,611)
Net GST		2,091	640	(328)
Net cash from operating activities	15	7,213	(15,010)	(615)
Cash flows from investing activities				
Net (payments to)/receipts from investments		–	14,000	–
Purchases of property, plant and equipment		(395)	(250)	(241)
Purchases of intangible assets		(283)	(600)	–
Receipts from sales of property, plant and equipment		–	–	–
Net cash flows from investing activities		(678)	13,150	(241)
Net increase/(decrease) in cash and cash equivalents		6,535	(1,860)	(856)
Cash and cash equivalents at 1 July		6,380	4,860	7,236
Cash and cash equivalents at 30 June		12,915	3,000	6,380

Explanations of major variances against budget are provided in Note 22.
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 2024

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 2024 and have been approved by the Board on 16 October 2024.

BASIS OF PREPARATION

Statement of compliance

These financial statements have been prepared in accordance with the Crown Entities Act 2004, which includes the requirement to comply with generally accepted accounting practice (NZ GAAP). The financial statements have been prepared in accordance with Tier 1 PBE accounting standards. These financial statements comply with PBE accounting standards.

Presentation currency and rounding

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

Standards issued and not yet effective and not early adopted

No new standards issued this year for early adoption are relevant to NZ On Air.

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

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

Budget figures

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

Critical accounting estimates and assumptions

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

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 2024:

- Funding expenditure – refer to Note 6.
- Funding liabilities – refer to Note 14.

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. 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.

Content revenue

Our share of net revenue from sales of content 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 2024 \$000	Actual 2023 \$000
Sales of content	1,634	2,160
Interest revenue	6,711	4,193
Total other revenue	8,345	6,353

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 2024 \$000	Actual 2023 \$000
Salary and wages	4,157	3,551
KiwiSaver employer contributions	158	134
Increase in employee entitlements	35	47
Total personnel costs	4,350	3,732

EMPLOYEE REMUNERATION

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

	Number of Employees 2024	Number of Employees 2023
\$100,000 – \$109,999	3	1
\$110,000 – \$119,999	1	2
\$120,000 – \$129,999	1	1
\$130,000 – \$139,999	1	–
\$150,000 – \$159,999	1	1
\$160,000 – \$169,999	1	1
\$170,000 – \$179,999	4	2
\$180,000 – \$189,999	–	1
\$190,000 – \$199,999	1	–
\$200,000 – \$209,999	1	2
\$260,000 - \$269,999	1	–
\$340,000 – \$349,999	–	1
\$360,000 – \$369,999	1	–

During the year ended 30 June 2024, one employee received benefits of \$144,995 in relation to cessation due to a change process (2023: nil)

BOARD MEMBER REMUNERATION

The Board fees paid or payable during the year were:	Actual 2024 \$000	Actual 2023 \$000
Dr Ruth Harley – Chair (reappointed March 2021)	40	40
John McCay (reappointed July 2023)	19	19
Sarona Ai'ono-Iosefa (reappointed August 2022)	19	19
Linda Clark (resigned July 2023)	–	19
Philip Broughton (reappointed January 2022)	19	19
Andrew Shaw (appointed June 2022, resigned November 2023)	8	19
Christina Milligan (appointed July 2023)	19	–
Total Board fees	124	135

Payment of \$8,125 was made to the independent members of the Audit and Risk Committee during the financial year. (2023: \$6,500).

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 2024 \$000	Actual 2023 \$000
Legal, public relations and expert advice	733	525
IT Costs	401	285
Research	–	–
Other costs	515	381
Travel and communication	281	187
Board members fees	124	135
Rent	255	244
Depreciation	140	51
Amortisation	–	–
<i>Audit fees – Financial statement audit</i>	67	66
Total administration expenditure	2,516	1,874

Operating leases as lessee	Actual 2024 \$000	Actual 2023 \$000
Not later than one year	248	249
Later than one year and not later than two years	34	248
Later than two years and not later than five years	–	34
Total non-cancellable operating leases	282	531

Operating lease commitments reflect 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. GAME DEVELOPMENT SECTOR REBATES (GDSR) EXPENDITURE

ACCOUNTING POLICY

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

- (a) the rebate has been approved by the Board;
- (b) the rebate recipient has been advised; and
- (c) it is probable (more likely than not) that the rebate will be paid.

Breakdown of GDSR and further information	Actual 2024 \$000	Actual 2023 \$000
Total GDSR Approved	22,264	–
Total GDSR	22,264	–

6. 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	Time Limited fund \$000	General funding expenditure \$000	Actual 2024 \$000	Actual 2023 \$000
Creation	9,348	79,932	89,280	101,248
Discoverability	–	87,538	87,538	62,177
Insights	80	507	587	334
Capability	579	2,965	3,544	651
Total funding expenditure	10,007	170,942	180,949	164,410

Total funding expenditure	Actual 2024 \$000	Actual 2023 \$000
Total funding approved	189,623	178,509
<i>Less approved funds not utilised so written back</i>	(3,605)	(4,877)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	2,831	246
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met</i>	(7,900)	(9,468)
Total funding expenditure	180,949	164,410

Breakdown of funding expenditure and further information

Creation expenditure	Actual 2024 \$000	Actual 2023 \$000
Creation Funding Approved	97,932	115,298
<i>Less approved funds not utilised so written back</i>	(3,583)	(4,828)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	2,831	246
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met</i>	(7,900)	(9,468)
Total Creation funding expenditure	89,280	101,248

Discoverability funding expenditure	Actual 2024 \$000	Actual 2023 \$000
Radio New Zealand	66,606	42,606
Access, Student and other special interest radio	5,220	5,405
Pacific radio	5,175	5,175
HEIHEI	105	282
Captioning & Audio Description	4,900	4,900
NZ On Screen & Audio Culture	1,800	1,698
Content Marketing	2,000	490
Awards and Events	402	367
Music Feature	1,107	1,030
Music Promotion	244	273
Total discoverability funding expenditure approved	87,559	62,226
Less approved funds not utilised so written back	(21)	(49)
Total Discoverability funding expenditure	87,538	62,177

Insights funding expenditure	Actual 2024 \$000	Actual 2023 \$000
Insights Funding	587	334
Less approved funds not utilised so written back	–	–
Total Insights funding expenditure	587	334

Capability funding expenditure	Actual 2024 \$000	Actual 2023 \$000
Capability Funding	3,545	651
Less approved funds not utilised so written back	(1)	–
Total Capability funding expenditure	3,544	651

7. 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 2024 \$000	Actual 2023 \$000
Cash	3,311	460
Call and short-term deposits	9,604	5,920
Total cash and cash equivalents	12,915	6,380

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

8. 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 2024 \$000	Actual 2023 \$000
Term deposits	80,000	80,000
Total investments	80,000	80,000

The carrying value of term deposits approximates their fair value.

9. DEBTORS AND OTHER RECEIVABLES

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 debtors and other receivables and further information	Actual 2024 \$000	Actual 2023 \$000
GST refund	626	2,717
Other receivables	514	715
Total debtors and other receivables – other	1,140	3,432

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.

10. 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 assets 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 recognized 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 2024 (2023: 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
Cost					
Balance at 1 July 2022	324	144	34	298	800
Additions	113	117	5	6	241
Disposals	–	–	–	–	–
Balance at 30 June 2023	437	261	39	304	1,041
Balance at 1 July 2023	437	261	39	304	1,041
Additions	62	38	3	291	394
Disposals	(247)	(75)	(4)	(298)	(624)
Balance at 30 June 2024	252	224	38	297	811
Accumulated depreciation and impairment losses					
Balance at 1 July 2022	290	112	29	298	729
Depreciation	29	19	2	1	51
Eliminate on disposal	–	–	–	–	–
Balance at 30 June 2023	319	131	31	299	780
Balance at 1 July 2023	319	131	31	299	780
Depreciation	62	32	2	43	139
Eliminate on disposal	(247)	(75)	(4)	(298)	(624)
Balance at 30 June 2024	134	88	29	44	295
Carrying value					
At 30 June & 1 July 2022	34	32	5	–	71
At 30 June & 1 July 2023	118	130	8	5	261
At 30 June 2024	118	136	9	253	516

11. 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 2024 \$000	Actual 2023 \$000
Cost		
Balance at 1 July 2023	321	321
Additions	283	–
Balance at 30 June 2024	604	321
Accumulated amortisation and impairment losses		
Balance at 1 July 2023	321	321
Amortisation	–	–
Balance at 30 June 2024	321	321
Carrying value		
1 July 2023	–	–
At 30 June 2024	283	–

12. 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 2024 \$000	Actual 2023 \$000
PAYE payable	56	48
Accrued expenses	546	380
Total creditors and other payables	602	428

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.

13. 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 2024 \$000	Actual 2023 \$000
Accrued salaries and wages	159	106
Annual leave	220	185
Total employee entitlements	379	291

14. FUNDING LIABILITIES

ACCOUNTING POLICY

Provision

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

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

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

Breakdown of funding liabilities and further information

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

	Actual 2024 \$000	Actual 2023 \$000
Creation	64,547	72,450
Discoverability	3,428	2,582
Capability	2,284	668
Insights	129	76
GDSR	8,546	–
Total funding liabilities	78,934	75,776

Movements for each class of funding liabilities are as follows:

	Creation \$000	Discoverability \$000	Capability \$000	Insights \$000	GDSR \$000	Total \$000
Balance at 30 June 2023	72,450	2,582	668	76	–	75,776
Additional provisions made	92,863	87,560	3,544	587	22,264	206,818
Amounts used	(97,183)	(86,693)	(1,928)	(533)	(13,718)	(200,055)
Unused amounts reversed	(3,583)	(21)	–	(1)	–	(3,605)
Balance at 30 June 2024	64,472	3,418	2,369	129	8,546	78,934

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

	Actual 2024 \$000	Actual 2023 \$000
Net surplus/(deficit) from operations	1,951	3,031
Add non-cash items:		
Depreciation/amortisation	140	51
Total non-cash items	140	51
Add/(less) movements in working capital items:		
(Increase) in accounts receivable	(389)	(1,092)
Increase/(Decrease) in GST payable	2,091	(328)
Increase in accounts payable (incl. employee entitlements)	262	768
Increase/(Decrease) in funding liabilities	3,158	(3,045)
Net movement in working capital items	5,262	(3,646)
Net cash inflow from operating activities	7,213	(615)

16. CONTINGENT LIABILITIES

At 30 June 2024 we have contingent liabilities totaling \$9.541m (2023: \$9.468m). 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.

17. 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 2024 \$000	Actual 2023 \$000
Board Members Remuneration	124	135
<i>Full-time equivalent members</i>	<i>0.23</i>	<i>0.20</i>
Leadership Team Remuneration	1,457	1,272
<i>Full-time equivalent members</i>	<i>6</i>	<i>6</i>
Total key management personnel compensation	1,581	1,407
<i>Total full time equivalent personnel</i>	<i>6.23</i>	<i>6.20</i>

BOARD MEETING ATTENDANCE

NZ On Air Board meets 5 times per year plus a planning day, each meeting taking approximately 1 – 1.5 days. In addition, the board had 4 shorter meetings in the 2024 year, each taking approximately 0.5 – 1 day.

	August 23	September 23	October 23	November 23	December 23	February 24	March 24	April 24	May 24
R Harley	√	–	√	√	√	√	√	√	√
A Shaw	√	√	√	√	–	–	–	–	–
J McCay	–	–	√	√	√	√	√	√	√
C Milligan	√	√	√	–	√	√	√	√	√
P Broughton	–	√	√	√	√	√	√	√	√
S Ai'ono-Iosefa	√	√	√	√	√	√	√	–	√

18. EVENTS AFTER BALANCE DATE

There were no significant events after balance date.

19. 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 2024 \$000	Actual 2023 \$000
Financial assets measured at amortised cost		
Cash and cash equivalents	12,915	6,380
Debtors and other receivables	2,214	1,825
Investments – term deposits	80,000	80,000
Total financial assets measured at amortised cost	95,129	88,205
Financial liabilities measured at amortised cost		
Other payables (less PAYE payable)	546	380
Employee entitlement	379	291
Funding liabilities	78,934	75,776
Total financial liabilities measured at amortised cost	79,859	76,447

20. 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 2023/24 Crown funding in pre-scheduled installments on the first working day of each quarter from July 2023 to June 2024. In addition, at 30 June 2024 we hold call and term deposits that will mature within the 2024/25 financial year totaling \$89.60m (2023: \$85.92m).

We have funding liabilities of \$78.93m at 30 June (2023: \$ 75.78m). We expect these to be paid by 30 June 2025. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

21. 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.

22. 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 2024 \$000	Budget 2024 \$000	Difference \$000	Explanation of significant variances \$000
Crown revenue	203,685	179,766	23,919	<i>Variance relates to:</i> <ul style="list-style-type: none"> • New Game Development Sector Rebate (GDSR) managed by NZ On Air which is not budgeted in 2023/24 SPE • Higher interest revenue received due to interest rate increases • Higher content royalty sales received
Administration services	6,866	5,994	872	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Administration of GDSR (\$902k) was not initially budgeted in 2023/24 SPE
Funding expenditure	180,949	184,193	(3,244)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing difference in Creation funding commitments
Statement of financial position	Actual 2024 \$000	Budget 2024 \$000	Difference \$000	Explanation of significant variances \$000
Total assets	96,554	56,050	40,504	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing of drawdowns of funding commitments
Total liabilities	79,915	53,959	25,956	<ul style="list-style-type: none"> • Funding liabilities higher than budget due to timing differences as noted above • GDSR not fully paid at the end of year due to timing of receiving invoices.
Equity	16,639	2,091	14,548	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Opening equity \$6.176m higher than budget due to timing differences in the previous year. • Net (deficit)/Surplus for the year \$8.372m higher than budget for the reason noted above.

Statement of cash flows	Actual 2024 \$000	Budget 2024 \$000	Difference \$000	Explanation of significant variances \$000
Net cash flows from operating activities	7,213	(15,010)	22,223	<ul style="list-style-type: none"> • New GDSR is not budgeted in 2023/24 SPE budget • Higher interest receipts than budget due to increase in interest rate. • Payments to funded activities and suppliers were lower than budget due to timing of drawdown
Net cash flows from investing activities	(678)	13,150	(13,828)	<ul style="list-style-type: none"> • Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit • Purchase of intangible assets were lower than budget due to delay in system replacement project
Net increase/(decrease) in cash and cash equivalents	6,535	(1,860)	8,395	<ul style="list-style-type: none"> • Net increase compared with budget for the reasons noted above

NZ ON AIR

STATEMENT OF PERFORMANCE

for the year ended 30 June 2024

OVERVIEW

Our work programme was largely delivered through our Investment Strategy, as expressed in the [Statement of Performance Expectations](#) for the 2023/24 year.

Founded on core public media principles, the strategy has four streams – Creation, Insights, Capability, and Discoverability. Creation provides contestable funding for audiovisual content, music, and interactive games (for children). Funding is allocated via regular funding rounds throughout the year. Insights is where we monitor content performance and commission research that continuously informs our funding strategies, our content creators and platforms, and policy-makers. Capability provides contestable funding for initiatives that develop content and the skills and capability of the sectors we work with.

Discoverability provides operational funding for platforms and services that make the content available to New Zealanders, marketing to ensure audiences know about funded content, and limited sponsorship of events and awards that celebrate and highlight the content.

All of these streams contribute to our three investment goals and to our organisational ambition to be leaders and innovators in the media sector.

The new activity, administering the GDSR, fits under the Capability workstream, as its goal is to support the ongoing development and growth of New Zealand’s game development sector⁶.

While allocation of the time-limited Public Interest Journalism Fund ended at 30 June 2023, the outputs from this investment are likely to continue through into 2025, although naturally tapering off.

Our content investments are selected to add cultural value, no matter where the content sits on the spectrum, from serious and informative to provocative and entertaining. What constitutes ‘cultural value’ varies according to the audience.

We manage our content investments with regard to a risk management framework that is regularly reviewed to ensure it reflects the changing media landscape.

The strategic framework depicted here was subsequently updated in early 2024, following learnings from the first year of the new Investment strategy.

6 The Investment Strategy and SPE were created prior to the Budget 2023 decision to ask NZ On Air to administer the GDSR, therefore the GDSR was not referenced in these documents.

FIGURE 1: Our Strategic Framework



Our Purpose

TĀ MĀTOU KORONGA

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



Our Vision

TĀ MĀTOU KITENGA

New Zealanders connected through our stories and songs



Our Te Tiriti O Waitangi Commitment

TŌ MĀTOU KAWENGA KI TE TIRITI O WAITANGI

MANA TAURITE
– EQUITY

WHAKAMARUMARUTIA
– ACTIVE PROTECTION

KŌWHIRINGA
– OPTIONS

MAHI TAHI
– PARTNERSHIP

Insights
RESEARCH & DATA



Capability
DEVELOPMENT & TRAINING



Our Investment Goals

Ā MĀTOU WHĀINGA HAUMI

Our goals and the impacts we seek are:

Valued

Diverse

Discoverable

Our Investment Strategy



Discoverability
DISTRIBUTION & DISCOVERY



Creation
OUR STORIES, OUR VOICES



Our Values

Ā MĀTOU WHANONGA POONO

KAITIAKITANGA – GUARDIANSHIP

MANAAKITANGA – CARE

MĀIA – COURAGE

NZ ON AIR

MEASURING WELL-BEING – CULTURAL IDENTITY

MŌ TE HAUORA – TE TUAKIRI TANGATA

IMPACT MEASURES	2023/24 Actual	2023/24 Target	2022/23 Actual	2021/22 Actual
Cultural Vitality and Vibrancy				
Strategic impact: Quality and Diversity				
Indicator: Public media is valued and contributes positively to belonging and different NZ cultural experiences				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	78%	75%	72%	76%
New Zealanders aware of our support for content like that content	67%	70%	63%	68%
New Zealanders who consume RNZ's content agree that it is challenging, innovative and engaging	48%	70%	New Measure	New Measure
Completed productions of sufficient quality to be accepted for broadcast or uploading	99%	99%	99%	100%
NZ audiences appreciate the diversity of public media funded by NZ On Air	67%	75%	75%	66%
Content in more than 40 languages (including 9 Pacific) is supported	Achieved (42 languages including 9 Pacific)	Achieve	Achieved (54 languages including 8 Pacific)	Achieved (53 languages including 10 Pacific)
Pacific people agree PMN Niu and PMN 531 provide culturally relevant content	84%	75%	Biennial measure	100%
NZ Music content on commercial radio: target agreed by the Minister and the Radio Broadcasters Association	17.86%	20%	18.84%	23.12%
NZ Music content on alternative radio	73.61%	At least 50%	73.93%	69.45%
Sector stakeholders are satisfied with the quality of the research, leadership and policy contribution from NZ On Air: • The majority of stakeholders believe NZ On Air's leadership, research and policy input is valuable	Biennial measure – next survey Nov 2024	Biennial measure	76%	Biennial Measure
New Zealanders believe NZ On Air supports journalism that is important to New Zealanders	Not measured – PIJF ended June 2023	75%	74%	New measure
RNZ's monthly reach combined across all platforms	77%	65%	New Measure	New Measure

IMPACT MEASURES	2023/24 Actual	2023/24 Target	2022/23 Actual	2021/22 Actual
Cultural efficacy and competence				
Strategic impact: Discoverability				
Indicator: Professionally-made public media finds its audience and contributes to a quality cultural experience				
First fund funded linear TV content for prime time achieves audiences greater than the average channel prime time audience (excluding News)	56%	At least 35%	Amended measure	Amended measure
Funded content achieving more than 50,000 views in its first 6 months online ⁷	53%	At least 45%	43%	35%
Released singles from New Music Projects achieving at least 250,000 ⁸ online plays within 12 months ⁹	46.81%	60%	30.5%	54.6%
Released singles from New Music Singles achieving at least 50,000 online plays within 12 months of release	47.25%	60%	52.1%	62.5%
Average number of NZ radio plays achieved by singles from New Music Projects within 12 months of release:				
• Mainstream	728	750	1,144	1,621
• Niche	365	250	270	170
Average number of NZ radio plays achieved by singles from New Music Singles within 12 months of release:				
• Mainstream	681	400	468	598
• Niche	388	200	281	240
New Zealand music consumed on streaming services in New Zealand	6.73%	8%	7.68%	New Measure
PIJF content reaches a minimum of 300,000 weekly Unique Browsers online	Achieved, average 969,700	Achieve	Achieved average 1.25 million	New Measure
Time spent consuming PIJF content via online platforms is one minute or greater	Achieved	Achieve	Achieved 1.21'	New Measure

7 This measures funded content which completes its first 6 months online in the year under review. Data for online views is currently provided by each platform.

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

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

MEASURING ACTIVITIES

HE AROTAKENGA MŌ NGĀ MAHI

FUNDING MEASURES	2023/24 Actual	2023/24 Target	2022/23 Actual	2021/22 Actual
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 ¹⁰ is invested in contestable content ¹¹	54%	At least 55%	71%	65%
Production funding from the Scripted and Non-Fiction streams for targeted audiences including s36(1)(c) ¹² of the Broadcasting Act 1989 ¹³	41%	At least 25%	55%	51%
Total funded hours for Scripted and Non-Fiction content that is diverse ¹⁴	75%	At least 60%	74%	77%
Number of individual songs funded through Single and Project applications will be at least: ¹⁵				
• Mainstream	277	210	208	192
• Niche	129	140	156	121
• Focus rounds ¹⁶	88	60	79	83
The number of average weekly hours of captioning and audio description produced for broadcast and online will be at least:				
• Captioning	218	200	229	201
• Audio description	61	40	59	53
Number of Scripted and Non-Fiction hours funded (includes all formats, e.g. television, online, radio but excludes Public Interest Journalism projects)	1,694	At least 600	667	758
Number of hours funded for features promoting NZ Music	2,959	At least 2,000 hours	2,189	2,723
Number of pieces of industry research published	8	At least 2	8	4

10 While the NZMF was replaced in 2023/24 by our new Investment strategy we have provided one more year of data on this measure before new measures are introduced in 2024/25.

11 RNZ funding is 25% of total funding.

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

13 Wording amended to clarify this relates to Scripted and Non-Fiction production funding.

14 Diverse content is content that showcases the stories and interests of particular NZ cultural and community groups.

15 Music applications are a video, or a recorded song plus a video, or a music project. We cannot separately forecast which type of application will be received.

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

OPERATING MEASURES	2023/24 Actual	2023/24 Target	2022/23 Actual	2021/22 Actual
How we will do it (operating goals)				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
Complete applications received by deadline determined at the next funding round	99%	99%	100%	100%
Funding decisions notified to applicants within 5 working days of Board meeting	100%	99%	100%	100%
Funding contracts correctly issued within 15 working days once conditions precedent are met	99%	99%	99%	99%
Payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	100%	99%	100%	100%
RNZ is financially sustainable	Achieved	Achieve	New Measure	New Measure

ANNUAL ORGANISATIONAL HEALTH AND CAPABILITY INDICATORS

We remain a small entity of 34 staff as at 30 June 2024. We rely on our staff being skilled, multi-functional and adaptable. We have formal good employer and personnel policies and a commitment to equal employment opportunities. We do not tolerate harassment or discrimination of any type.

The following table provides demographic information based on the staff who responded to a survey.

Staff profile	2023/24 %	2022/23 %
Gender		
Female	71	63
Male	29	37
Ethnicity – our staff identity as:		
Māori	17	5
Pacific Island	9	5
Asian	15	11
Pākehā	53	58
Other	6	21
Age profile		
18yr – 29yr	29	26
30yr – 44 yr	34	16
45yr +	37	58

Pay Gap Information

The small size of NZ On Air's workforce means we do not meet the threshold to produce meaningful gender or ethnic pay gap statistics. Changes in our staffing (even small changes) can significantly impact our pay gap statistics and make our figures volatile. Since we cannot report our pay gap data, we use other information – such as trends, our workforce profile, people data and recruitment statistics – to help measure our progress. We do report trends in workforce profile, people data and recruitment statistics in our published Pay Gap Action Plan [Kia Toipoto](#).

ORGANSATIONAL HEALTH AND CAPABILITY

Goal	Measure	2023/24 Actual	2023/24 Target	2022/23 Actual	2021/22 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 the public sector average ¹⁷	Achieved	Achieve	Achieved	Amended Measure
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	Achieved	All positions assessed	Achieved	Achieved Cross section of kaimahi positions assessed
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	Pulse survey planned for 2024/25	Biennial Survey	Survey completed	Next planned for 2022/23
Health and safety best practice is well implemented and appropriately reported	Health and safety plan is 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 any instances are reported	Achieved	Achieve	Achieved	Achieved
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles are included in all relevant policies and documents	100%	100%	100%	100%
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	Te Reo sessions have been offered to all staff. Te Tiriti o Waitangi, and Matariki sessions were also held and open to all staff	All staff	Te Reo sessions have been offered to all staff. Te Tiriti o Waitangi, and Matariki sessions were also held and open to all staff	Te reo sessions have been run for all staff. Te Tiriti o Waitangi building cultural competency, mihimihi and Matariki sessions are also made available to all staff

17 Excludes fixed term contractors ending in the year.

LEADERSHIP, ACCOUNTABILITY AND CULTURE

This year we developed a suite of foundational documents – Te Ipukarea, a new Statement of Intent and new rautaki Māori, Te Pae Tata, giving the organisation a renewed sense of purpose.

Living our values is an important part of NZ On Air culture. Monthly staff-selected awards acknowledge those who demonstrate manaakitanga (care), kaitiakitanga (guardianship) and māia (courage). At weekly hui, teams keep each other up to date with their work programmes, encouraging collaboration and support. The cycle of funding rounds and ongoing audience research allows us to stretch towards continual improvement with a high awareness of our accountability measures.

SUPPORTING TE REO MĀORI AND CULTURE

This year we developed our first integrated Māori strategy, Te Pae Tata which reaches across all aspects of the agency to ensure we meet our requirements under the Broadcasting Act to promote te reo Māori and Māori culture. Te Pae Tata sets a course towards stronger outcomes for Māori audiences and ensures a culture of support for te reo and tikanga Māori within the agency. This strategy is supported by a newly developed te reo Māori plan, Ngā la Rere which is lodged with Te Taura Whiri i te reo Māori – Māori Language Commission. The agency has a strong understanding of its obligations under Te Tiriti of Waitangi as a Crown partner.

DIVERSITY, EQUITY AND INCLUSION

Our commitment to equity and representation He Awa Whiria, is embedded in our foundational document Te Ipukarea. This has informed our Equity and Representation Strategy which will be released in 2024/25. All staff are offered Unconscious Bias training.

NZ On Air is also committed to the goals of its Kia Toipoto-Pay Gap Action Plan, published in March 2024. The small size of the agency precludes us reporting gender or pay gap statistics; however we publish gender and ethnicity data (see page 66) and monitor trends in our annual Kia Toipoto- Pay Gap Action Plan.

REMUNERATION, RECOGNITION AND CONDITIONS

In 2023, NZ On Air reviewed remuneration to identify any gender and ethnicity pay gaps and a small number of adjustments were made. Independent market data was obtained to ensure our pay is fair and relative to market. We continued to apply this approach with each new hire.

RECRUITMENT, AND EMPLOYEE DEVELOPMENT

We run impartial, transparent recruitment processes with vacancies advertised and individuals employed on merit. Our induction process ensures new staff are given the tools and support to succeed and a formal performance assessment process includes development plans for all. Staff sentiment is surveyed annually, and we have low staff turnover.

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. This year we refreshed emergency procedures and supplies to ensure our Auckland and Wellington offices are equipped to cope with natural disasters and emergencies as well as having staff volunteers trained in mental health support. Other staff support includes an Employee Assistance Programme, yearly Flu vaccinations and ongoing workstation assessments. We promote a positive and inclusive working environment, and have a zero tolerance of bullying. Flexible work arrangements enable staff to manage work life and whānau life balances. This has assisted retention of staff, especially after parental leave.

CARBON EMISSIONS PLAN

NZ On Air has started its first carbon emission reduction programme working with ToiTū Envirocare. We have gathered carbon emission data over the 2023-24 year to create a baseline on which we will be able to design a reduction plan as a basis for attaining carbon reduction certification by 2025.

*The Boy, The Queen And
Everything In Between*
Lucky Legs Media
for TVNZ+





LADIES
←
Area

TE TOHA PŪTEA

Funding details for the year 2023/24

Miles From Nowhere
Gibson Group
for SkyOpen and
SkyGo

CREATION

SCRIPTED AND NON-FICTION STATISTICS

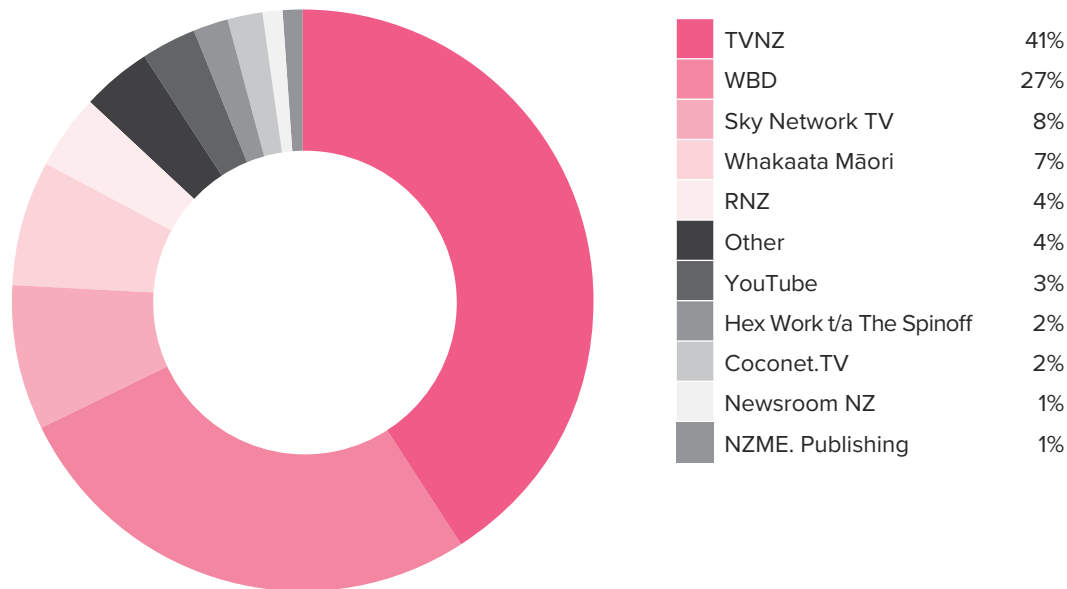
Total Scripted and Non-Fiction Statistics	Number of Applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared with requested)	
	2023/24	2022/23	2023/24	2022/23	2023/24	2022/23	2023/24	2022/23	2023/24	2022/23
Approved	194	191	40%	45%	116,678,465	91,862,721	99,913,831	84,749,963	86%	96%
Cancelled	2	3	0%	1%	3,445,000	2,520,863				
Declined	281	228	59%	53%	120,827,985	84,956,668				
Withdrawn	3	5	1%	1%	636,890	981,657				
	480	427	100%	100%	241,588,340	180,321,909				

The increase in submitted applications year on year is 12% (the year prior it was a decrease of 24%)

The increase in requested funding year on year is 34% (the year prior it was a decrease of 19%)

These increases are mostly due to the ending of the PIJF.

CONTENT FUNDING BY PLATFORM PROVIDER – SCRIPTED AND NON-FICTION



SCRIPTED FUNDING

for the financial year 2023/24

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding
CHILDREN	<i>Be With ZeZe</i>	YouTube	August First	260	2,500,000
	<i>Island Of Mystery 3</i>	YouTube	Adrenalin	110	803,603
	<i>Kids Of Korero Lane 2</i>	Attitude Live	Attitude Pictures	36	318,474
	<i>Music With Michal</i>	YouTube	Michal Bush t/a Music with Michal	80	235,000
	<i>My Favourite Dead Person 2</i>	YouTube	The Downlow Concept	64	577,853
	<i>Suzy & Friends 2024</i>	Various stations	Treehut	3,180	193,458
	<i>The Drawing Show 4</i>	Sky Open	Mukpuddy Animation	100	476,360
	<i>Toi Time Live!</i>	TVNZ 2	Rogue Productions	60	65,577
	<i>Toi Time! 3</i>	TVNZ 2	Rogue Productions	580	1,159,692
	<i>What Now 2024</i>	TVNZ 2	Whitebait Productions	2,320	2,199,670
	<i>YapTrap 3</i>	YouTube	Sad Patrol	30	207,710
Total				6,880	8,762,397
COMEDY	<i>Bloke of the Apocalypse</i>	YouTube	Suite Habana Productions	42	472,368
	<i>Camp Be Better</i>	TVNZ+	Praise The Roid	120	675,007
	<i>Dead Ahead</i>	TVNZ 2	Hi Mama	132	2,893,133
	<i>Educators 4</i>	TVNZ+	South Pacific Pictures	132	1,923,500
	<i>Guy Montgomery's Guy-Mont Spelling Bee 2</i>	THREE	Kevin & Content	352	428,820
	<i>Happiness</i>	THREE	Greenstone TV	138	3,112,146
	<i>Homebound 3.0 2</i>	THREE	Kevin & Content	176	979,200
	<i>Hui Hoppers 2</i>	TVNZ+	Three Feathers Productions	60	861,318
	<i>Literally Dead</i>	YouTube	Lusty Ace Films	64	526,990
	<i>Not Even 2</i>	Sky Open	Miss Conception Films	138	1,995,000
	<i>Taskmaster NZ 5</i>	TVNZ 2	Kevin & Content	440	935,059
Total				1,794	14,802,541

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding
DRAMA	<i>A Remarkable Place To Die</i>	TVNZ 1	ScreenTime	352	350,000
	<i>Ahikāroa 6</i>	Whakaata Māori	Kura Productions	520	899,000
	<i>Aho Shorts 2024</i>	RNZ	Ngā Aho Whakaari	30	101,500
	<i>Double Parked S2</i>	THREE	Kevin & Content	176	2,219,650
	<i>First Place</i>	The Coconet.tv	Tikilounge Productions	60	970,000
	<i>Kairakau 4</i>	Whakaata Māori	Velvet Stone Media	156	980,000
	<i>Kupu X</i>	Whakaata Māori	Adrenalin	90	951,280
	<i>Marama</i>	Whakaata Māori	Birds Eye View Productions	90	350,000
	<i>Ms. X</i>	THREE	PLUS6FOUR Entertainment	360	2,750,000
	<i>Rapunga The Hunt</i>	Whakaata Māori	Cinco Cine Film Productions	156	2,185,920
	<i>Someday Stories 2024</i>	RNZ	Connected Media Trust	80	395,000
	<i>Tangata Pai</i>	ThreeNow	Green Sugar Media	352	3,990,000
	<i>The End Of The World</i>	TVNZ+	Greenstone TV	352	1,899,982
	<i>The Gone S2</i>	TVNZ 1	Kōtare Productions	300	4,500,000
	<i>The Ridge</i>	Sky Open	Great Southern Television	264	3,500,000
	<i>The Sender</i>		Cable Maiden Productions	34	375,000
	<i>Tinā</i>	THREE	Tu Fa'atasi Films	90	350,000
	<i>Year Of The Fox</i>	THREE	Awa Films	240	2,500,000
Total				3,612	29,267,332

NON-FICTION FUNDING

For the financial year 2023/24

Genre	Description	Platform	Contractor	Total Duration	Total Approved Funding
CHILDREN	<i>Brain Busters 2024</i>	TVNZ 2	Whitebait Productions	1,500	979,938
	<i>Buzz's Epic Little Missions</i>	TVNZ 2	Rogue Productions	180	534,087
	<i>Extreme Cake Sports 2</i>	YouTube	Good Times Company	220	398,615
	<i>Kea Kids News 2024</i>	NZ Herald	Luke Nola & Friends	320	700,321
	<i>Young Riders 4</i>	YouTube	Greenstone TV	176	510,426.8
Total				2,396	3,123,387.8
CURRENT AFFAIRS	<i>NZSL Interpreting of 2023 Leaders' Debates</i>	TVNZ 1	Deaf Aotearoa	136	95,000
Total				136	95,000
DOCUMENTARY	<i>Alice Snedden's Bad News Saves The World</i>	The Spinoff	Hexwork Productions	40	191,151
	<i>Attitude 2024</i>	TVNZ 1	Attitude Pictures	675	2,041,415
	<i>Being Niuean</i>	TheCoconet.tv	Tikilounge Productions	45	229,175
	<i>Beyond The Beat</i>	TVNZ+	Chillbox Creative	78.4	500,000
	<i>Breaking Silence 4</i>	TP+	Magnetic Pictures	96	334,969
	<i>Bryn & Ku's Singles Club</i>	The Spinoff	Hexwork Productions	90	499,117
	<i>Dadolence</i>	TVNZ+	Ravenous	132	549,446
	<i>Diary Of A Junior Doctor</i>	TVNZ 1	Storymaker	220	535,109
	<i>Documentary NZ : Hyper</i>	TVNZ 1	Attitude Pictures	44	229,811
	<i>Documentary NZ : Predict My Future</i>	TVNZ 1	Razor Films	45	243,694
	<i>Documentary NZ : The Filters</i>	TVNZ 1	Greenstone TV	44	227,030
	<i>Game On</i>	THREE	Pango Productions	220	1,285,220
	<i>He Kanohi Kitea</i>	TVNZ+	Fourplait	90	450,846
	<i>K' Road Chronicles 4</i>	TP+	Magnetic Pictures	96	331,895
	<i>Mana Kura</i>	TVNZ 1	Hi Mama	44.5	245,000

Genre	Description	Platform	Contractor	Total Duration	Total Approved Funding
DOCUMENTARY cont.	<i>Mind Menders</i>	Sky Open	Diva Productions	88	548,541
	<i>My Family Mystery</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	264	897,709
	<i>NZ Wars: Stories Of Tauranga Moana</i>	RNZ	Aotearoa Media Collective	225	625,000
	<i>P.I. Story</i>	ThreeNow	Razor Films	135	228,000
	<i>Pā Life</i>	Re:	Three Feathers Productions	50	463,788
	<i>Patrick Gower On: The Climate Crisis</i>	THREE	Ruckus Media	86	490,943
	<i>Riches Of Heaven</i>	NZ Herald	NZME. Radio	210	136,092
	<i>Riff Raff Run</i>	TVNZ+	Riff Raff Run	60	362,605
	<i>Shine On: What Katherine Mansfield Means To Me</i>	Newsroom NZ	A C Productions	25	189,840
	<i>Stolen Lands – A Highlanders Quest</i>	RNZ	Ten Canaries	140	386,030
	<i>Takeout Kids 2</i>	The Spinoff	Hexwork Productions	50	393,098
	<i>The 501s: Inside (DNZ)</i>	TVNZ 1	Augusto	60	224,982
	<i>The De-Schoolers</i>	The Spinoff	Deer Heart Films	60	158,845
	<i>The Gender Agenda</i>	YouTube	Rumbletoon	50	395,115
	<i>The Lost Boys Of Dilworth</i>	TVNZ 1	Screentime	90	1,058,921
	<i>The Regions</i>	Re:	Re:	75	506,615
	<i>Top Of The South</i>	Whakaata Māori	Fire Fire	156	429,174
	<i>What Sex Ed Didn't Teach You</i>	Re:	Re:	30	178,850
Total				3,813.9	15,568,026

Genre	Description	Platform	Contractor	Total Duration	Total Approved Funding
GENERAL FACTUAL	<i>1984</i>	The Spinoff	Hex Work t/a The Spinoff	420	153,343
	<i>400 Weddings And A Funeral</i>	TVNZ 1	Great Southern Television	44	339,248
	<i>7 Days 2024</i>	THREE	Discovery NZ	880	1,094,293
	<i>Anzac Day Services 2024</i>	TVNZ 1	Screentime	100	138,294
	<i>Christmas 2023</i>	NewstalkZB	Christian Broadcasting Association	918	40,380
	<i>Comedy Gala and Last Laughs 2024</i>	THREE	Discovery NZ	132	213,525
	<i>Country Calendar 2024</i>	TVNZ 1	TVNZ	892	725,697
	<i>d8talk</i>	YouTube	Champion Creative	220	149,986
	<i>David Lomas Investigates 4</i>	THREE	Warner Bros. Int. TV Production NZ	528	1,629,444
	<i>Down For Love 3</i>	TVNZ 2	Attitude Pictures	220	784,546
	<i>Easter 2024</i>	NewstalkZB	Christian Broadcasting Association	648	32,707
	<i>Endangered Species Aotearoa 2</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	264	1,147,026
	<i>Frank 5: Stories From The South</i>	YouTube	Frank Film	240	391,998
	<i>Fresh 2024</i>	TheCoconet.tv	Tikilounge Productions	782	1,895,631
	<i>Grace</i>	RNZ	Gaylene Preston Productions	850	355,518
	<i>Haukainga 2024</i>	Te Reo Irirangi O Te Hiku O Te Ika	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	890	300,000
	<i>Heavyweight With Dave Letele 2</i>	TVNZ 2	Heavyweight Media	90	551,803
	<i>Hospice Heroes</i>	THREE	Great Southern Television	176	742,631
	<i>Journey Of Scent</i>	RNZ	Fourplait	90	364,544
	<i>Kaputi With The Cuzzies</i>	YouTube	Electric Shoelace Productions	200	194,311
	<i>Kids Don't Come With A Manual 2</i>	Whakaata Māori	Faultline Films	150	589,163
	<i>Loading Docs: Attention, Te Kimihanga, Te Hahaunga</i>	Loadingdocs.net	Notable Pictures	60	215,000
	<i>Local Democracy Reporting 2023/24</i>	RNZ	Radio New Zealand	0 ¹⁸	842,750
	<i>Mānawatia A Matariki 2024</i>	TVNZ 1	Kahawai Productions	240	250,000
	<i>Mata 2</i>	RNZ	Aotearoa Media Collective	480	435,020

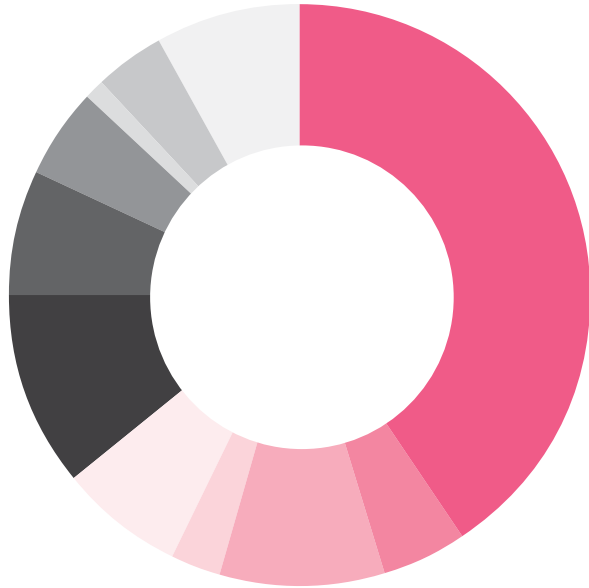
18 The minimum output for this project is 1,000 written articles of any duration and 400 still pictures.

Genre	Description	Platform	Contractor	Total Duration	Total Approved Funding
GENERAL FACTUAL cont.	<i>Match Fit 4: Road To Redemption</i>	THREE	Pango Productions	264	1,639,630
	<i>Mr Asia: A Forgotten History</i>	NZ Herald	Bird of Paradise Productions	240	171,455
	<i>Newsroom Investigates 2024</i>	Newsroom NZ	Newsroom NZ	420	364,918
	<i>No Such Thing As Normal 2</i>	NZ Herald	Team Uniform	520	99,985
	<i>Paris 2024 Paralympic Games</i>	TVNZ+	TVNZ	495	500,000
	<i>Q+A With Jack Tame 2024</i>	TVNZ 1	TVNZ	2,320	842,210
	<i>Rural Delivery 2024</i>	TVNZ 1	Showdown Productions	230	261,000
	<i>Sight Unseen</i>	YouTube	Media Access Charitable Trust (ABLE)	25	186,767
	<i>Tagata Pasifika 2024</i>	TVNZ 1	Sunpix	1,560	2,019,190
	<i>Te Whatu O Poutini</i>	Whakaata Māori	Kapu Ti Productions	70	483,998
	<i>The Choir Games</i>	Sky Open	Spacific Films	176	690,000
	<i>The Detail 2024</i>	Newsroom NZ	Newsroom NZ	6,240	530,012
	<i>The Fangirl Revolution</i>	TVNZ+	Mooncake	120	692,750
	<i>The Good Sex Project 2</i>	Stuff	Marama Media (t/a Popsock Media)	624	224,996
	<i>The Hui 2024</i>	THREE	Great Southern Television	1,120	788,117
	<i>The Nutters Club 2024</i>	NewstalkZB	I Am Hope Foundation	4,320	85,460
	<i>The Restaurant That Makes Mistakes 2</i>	TVNZ 1	Great Southern Television	176	763,582
	<i>The South Today 2024</i>	Allied Press	Allied Press	4,740	450,000
	<i>We've Always Been Here</i>	TVNZ+	Stella Maris Production	132	611,491
	<i>Woofington's</i>	Re:	Re:	270	191,991
Total				33,576	25,174,410

Genre	Content Title	Primary Platform	Producer	NZ On Air Funding
DEVELOPMENT	<i>Am Dram</i>		MHM Productions	23,800
	<i>Asian 8</i>	RNZ	Nomadz Unlimited 2018	15,580
	<i>Bust Up</i>	Sky Open	Lippy Pictures	35,000
	<i>Chronic</i>		Chocolate Fish Pictures	26,600
	<i>Creamerie 3</i>	TVNZ+	Creamerie	25,000
	<i>Crumpy</i>	Sky Open	South Pacific Pictures	20,000
	<i>Dead Losi</i>	TVNZ+	Birds Eye View Productions	20,000
	<i>Friends Like Her 2</i>	THREE	Great Southern Television	15,000
	<i>Hail Mary!</i>		Tomorrow Rain	35,000
	<i>Hana: Better The Blood</i>	TVNZ 1	Greenstone TV	15,000
	<i>Head Girl</i>	ThreeNow	Bamber Films	10,000
	<i>Head Girl</i>	ThreeNow	Bamber Films	10,000
	<i>Herstory</i>	TVNZ 1	Puāwai Productions	29,910
	<i>Inky Pinky Ponky 2</i>	TheCoconet.tv	Tikilounge Productions	39,090
	<i>It Takes A Village</i>	Whakaata Māori	787 Media	15,000
DEVELOPMENT (additional)	<i>It Takes A Village</i>	Whakaata Māori	787 Media	25,000
	<i>K*I*W*I</i>		Wheke Group	36,000
	<i>Locked In</i>		Māoriland Charitable Trust	35,000
	<i>Marbles And The Metaverse</i>		Sad Patrol	42,843
	<i>Matariki Nā Ngā Tamariki</i>	Whakaata Māori	Luke Nola & Friends	28,492
	<i>Miles From Nowhere 2</i>	Sky Open	The Gibson Group	29,850
	<i>Mostly Sunshine</i>	THREE	The Downlow Concept	10,000
	<i>'Normal'</i>		Ocular	25,000
	<i>Once Were Warriors: The Series</i>	TVNZ 1	ADSI Developments	15,000
	<i>Pipi And Poto And The Mysteries Of Tāpito</i>	Whakaata Māori	Tai Huri Films	30,000

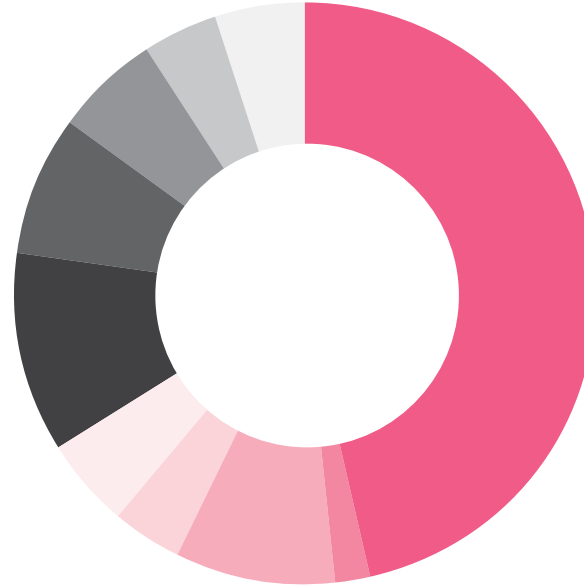
Genre	Content Title	Primary Platform	Producer	NZ On Air Funding
DEVELOPMENT cont.	<i>Please Don't Break Anything</i>	TVNZ 2	Kevin & Content	50,000
	<i>Popstar</i>	TVNZ+	Warner Bros. Int. TV Production NZ	15,000
	<i>Professor Pōtae</i>	Whakaata Māori	Tai Huri Films	15,000
	<i>Scoria</i>	Whakaata Māori	Hikoi NZ	25,000
	<i>Slay</i>		MHM Productions	35,000
	<i>Small Town Scandal</i>	Sky Open	Georgina Condor t/a Little Miss Films	30,000
	<i>Song Of Sina</i>		Tikipunk Studios	50,000
	<i>Testify 2</i>	TVNZ 2	Warner Bros. Int. TV Production NZ	15,000
	<i>Thaw</i>	Sky Open	Emma Mortimer	20,000
	<i>The Burnt Place</i>	ThreeNow	Greenstone TV	10,000
	<i>The Family Files</i>	TVNZ 1	Greenstone TV	15,000
	<i>The Golden Pig</i>	TVNZ+	Epicly Casual	25,000
	<i>The Gone 2</i>	TVNZ 1	Kōtare Productions	15,000
	<i>The Guest List</i>		Sweet Productions (t/a Sweet Pictures)	25,000
	<i>The Last Moa</i>	Sky Open	Vinewood Ltd t/a Foundation Animation	50,000
	<i>The Magic Measina Room</i>	The Coconet TV	Taro Patch Creative	25,000
	<i>The Mother Ball</i>	Whakaata Māori	TĒNĀQUEER	15,000
	<i>The Seal Woman</i>	Sky Open	Hi Mama	30,000
	<i>The Space Between</i>		Kingston Productions	25,000
	<i>This Again</i>	TVNZ+	Luminous Beast	15,000
	<i>Ture</i>	Diverse Development	Kura Productions	20,000
	<i>Wehi</i>	Whakaata Māori	Miro Productions	25,000
	<i>Widow's Peak</i>		Rude Girl Productions	49,600
	<i>The Mighty Waikato</i>	TVNZ+	Workparty	18,600
Total				1,060,365

**TARGET AUDIENCE PROJECT COUNT
2023/24**



General Audience	41%
Asian	5%
Children	9%
Disabled	3%
LGBTI+	7%
Māori	11%
Pacific	7%
Regional	5%
Spiritual	1%
Targeted Other	4%
Youth	8%

**TARGET AUDIENCE FUNDING
2023/24**



General Audience	47%
Asian	2%
Children	9%
Disabled	4%
LGBTI+	5%
Māori	11%
Pacific	8%
Regional	6%
Spiritual	0%
Targeted Other	4%
Youth	5%

CAPABILITY

Contract Type	Project Name	Producer	Total Approved Funding
PROFESSIONAL DEVELOPMENT MUSIC	<i>Amped Music Project</i>	Dunedin Fringe Arts Trust	29,740
	<i>Fan Camp Vol.3 and Residencies – Pan Asian</i>	BIG FAN	24,134
	<i>National Secondary Schools Songwriting Comp 2023</i>	Play It Strange Trust	40,000
	<i>Sync Camp 2024</i>	Concord Music Publishing New Zealand	10,000
	<i>Waiata Anthems – Taumata Programme</i>	APRA AMCOS NZ	60,000
Total			163,874
PROFESSIONAL DEVELOPMENT	<i>Aho Wananga</i>	Ngā Aho Whakaari	60,000
	<i>Aotearoa New Zealand/Pacific Media Fund</i>	Pacific Cooperation Broadcasting (t/a PCBL)	100,000
	<i>ASPC/Mukpuddy-Audience and Discoverability Internship</i>	Mukpuddy Animation	27,500
	<i>CAMA Te Tiriti Upskilling</i>	Access Community Radio Auckland Inc	4,500
	<i>Doc Edge Awards 2024</i>	The Documentary New Zealand Trust	15,000
	<i>Doc Edge Industry 2024</i>	The Documentary New Zealand Trust	35,000
	<i>Kopere Ake</i>	NZ Writers Guild Puni Taatuhi O Aotearoa	66,500
	<i>Niu Waves 2024</i>	Pacific Islands Screen Artists	60,742
	<i>NZ/Canada Co-Production Summit</i>	WIFT NZ	75,000
	<i>Rupture '24 – Legal Templates</i>	Sinclair Black	8,550
	<i>SIGANZ Leadership and Management Skills Programme</i>	Screen Industry Guild of Aotearoa NZ	10,000
	<i>SIGANZ Rate Card Project – Phase 2</i>	Screen Industry Guild of Aotearoa NZ	10,000
	<i>WeCreate 2024</i>	WeCreate Incorporated	10,000
	<i>Writers' Room: A Seat At The Table</i>	Pan-Asian Screen Collective Inc	83,270
Total			566,062

DISCOVERABILITY

DISCOVERABILITY FUNDING LIST

For the financial year 2023/24

Contract Type	Project Name	Contractor Name	Amount Approved
RADIO NZ	<i>RNZ 2023/24</i>	Radio New Zealand	66,606,000
Total			66,606,000
PACIFIC RADIO	<i>Samoa Capital Radio 2023/24</i>	Siufofoga o le Laumua Trust	240,000
	<i>The National Pacific Media Trust 2023/24</i>	National Pacific Radio Trust	4,935,000
Total			5,175,000
RADIO ACCESS STATION	<i>Access Radio Taranaki 2023/24</i>	Access Radio Taranaki Trust	290,000
	<i>accessmedia.nz 2023/24</i>	Waikato Community Broadcasting	137,414
	<i>Arrow FM 2023/24</i>	Access Radio Wairarapa Charitable Trust	240,000
	<i>CAMA National Representative 2023/24</i>	Community Access Media Alliance (CAMA)	75,000
	<i>Coast Access Radio 2023/24</i>	Coast Access Radio Trust	235,000
	<i>Free FM 2023/24</i>	Waikato Community Broadcasting	342,600
	<i>Fresh FM 2023/24</i>	Tasman Broadcasting Trust t/a Fresh FM	275,000
	<i>Manawatu People's Radio 2023/24</i>	Manawatu Access Radio Charitable Trust	280,000
	<i>Otago Access Radio 2023/24</i>	Hills Radio Trust	285,000
	<i>Plains FM 2023/24</i>	The Canterbury Communications Trust	339,000
	<i>Planet FM 2023/24</i>	Access Community Radio Auckland Inc	350,000
	<i>Radio Kidnappers 2023/24 (t/a Radio Hawkes Bay)</i>	Radio Kidnappers Charitable Trust	300,000
	<i>Radio Southland 2023/24</i>	Southland Community Broadcasters Charitable Trust	277,500
	<i>VoxPops 2023/24</i>	Kinga VoxPop	22,800
	<i>Wellington Access Radio 2023/24</i>	Wellington Access Broadcasting Society Inc	345,000
Total			3,794,314

Contract Type	Project Name	Contractor Name	Amount Approved
STUDENT RADIO	<i>95bFM 2023/24</i>	Campus Radio BFM	320,000
	<i>Radio Active 2023/24</i>	Radio Active FM	280,000
	<i>Radio Control 99.4FM 2023/24</i>	Massey University Students Association	180,000
	<i>Radio One 91FM 2023/24</i>	Otago University Students Association	210,000
	<i>RDU98.5FM 2023/24</i>	RDU 98.5FM	280,000
Total			1,270,000
PLATFORM CAPITAL	<i>AttitudeLive</i>	Attitude Pictures	13,600
	<i>NZ On Screen – Capital Fund 2023/24</i>	Digital Media Trust	80,000
	<i>Radio Active Capital 2023/24</i>	Radio Active FM	16,922
	<i>RDU98.5FM Capital Fund 2023/24</i>	RDU 98.5FM	7,957
	<i>Wellington Access Radio Capital 2023/24</i>	Wellington Access Broadcasting Society Inc	27,619
Total			146,098
DIGITAL NZ ON SCREEN	<i>NZ On Screen And AudioCulture 2023/24</i>	Digital Media Trust	1,800,000
Total			1,800,000
HEIHEI	<i>Transition HEIHEI games to itch.io</i>	Gamelab Limited t/a Gamefroot	104,812
Total			104,812
TV CAPTIONING	<i>Able – Captioning and Audio Description 2023/24</i>	Media Access Charitable Trust (ABLE)	4,900,000
Total			4,900,000

Contract Type	Project Name	Contractor Name	Amount Approved
SPONSORSHIP	<i>Aotearoa Music Awards 2024 (broadcast sponsorship)</i>	RecordedMusic.co.nz	100,000
	<i>Aotearoa Music Awards 2024 (event sponsorship)</i>	RecordedMusic.co.nz	60,000
	<i>Aotearoa Sync-Posium 2024</i>	Mind Your Music NZ	20,000
	<i>APRA Silver Scroll Awards Kaitito Kaiaka 2023</i>	APRA AMCOS NZ	35,000
	<i>Children's Music Awards & Sounds Fun Activations</i>	Treehut	5,000
	<i>Going Global Music Summit 2023</i>	Independent Music NZ (IMNZ)	2,000
	<i>NZ Music Month Summit 2024 – Amplifying Aotearoa</i>	Music Managers Forum	5,000
	<i>Show Me Shorts 2023</i>	Show Me Shorts Film Festival Trust	3,000
	<i>Taite Music Prize 2024</i>	Independent Music NZ (IMNZ)	12,500
	<i>Alofa Awards – Pasifika Youth Short-Film Comp</i>	Poporazzi Productions	5,000
	<i>Big Screen Symposium 2024</i>	Big Screen Symposium	30,000
	<i>Doc Edge Awards 2024</i>	The Documentary New Zealand Trust	15,000
	<i>Māoriland Film Festival 2024</i>	Māoriland Charitable Trust	20,000
	<i>NZ Radio Awards 2024</i>	Radio Broadcasters Association	10,000
	<i>NZ Web Fest 2024</i>	NZ Web Fest	10,000
	<i>SPADA Conference 2023</i>	Spada	15,000
	<i>SRN Awards 2023</i>	SRN Awards	20,000
	<i>SRN Awards 2024</i>	RDU 98.5FM	10,000
	<i>Voyager Media Awards 2024</i>	Newspaper Publishers' Association	15,000
	<i>WIFT NZ Awards 2024</i>	WIFT NZ Incorporated	10,000
Total			402,500
Total			17,592,724

TE MANGAI PAHO CO-FUND

For the financial year 2023/24

Contract Type	Genre	Primary Platform	Project Name	Contractor Name	Amount Approved
CONTENT DEVELOPMENT	CHILDREN	Whakaata Māori	<i>Pipi And Poto And The Mysteries Of Tāpito</i>	Tai Huri Films	11,811
	DRAMA	Sky Open	<i>The Seal Woman</i>	Hi Mama	11,811
		TVNZ 1	<i>Herstory</i>	Puāwai Productions	11,776
		Whakaata Māori	<i>Scoria</i>	Hikoi NZ	9,842
			<i>Wehi</i>	Miro Productions	9,842
	Total				55,082
CREATION SCRIPTED	COMEDY	TVNZ 2	<i>Dead Ahead</i>	Hi Mama	1,139,001
	DRAMA	ThreeNow	<i>Tangata Pai</i>	Green Sugar Media	1,570,828
		Whakaata Māori	<i>Kupu X</i>	Adrenalin	362,999
			<i>Rapunga The Hunt</i>	Cinco Cine Film Productions	860,578
	Total				3,933,406
Total					3,988,488

MUSIC

NEW MUSIC SINGLE (172 SONGS, TOTAL \$1,782,164)

Artist and Song	Artist and Song	Artist and Song	Artist and Song
0800 – <i>EMPIRE</i>	Brody Leigh – <i>Overdue</i>	Emma Dilemma – <i>Bed All Day</i>	Jack Panther – <i>Why Won't We</i>
1 Drop Nation – <i>Moment In Time</i>	Canaan Ene & Sione Toki – <i>Handy Man</i>	Emma Dilemma – <i>Libra</i>	JARNA – <i>Dumb In Love (Oh Mama)</i>
33 Below – <i>PROTECTA</i>	Casual Healing, MĀ – <i>Hyper-Sensitive</i>	Emma Dilemma – <i>Ready Or Not</i>	Jason Parker – <i>Crash</i>
Abby Christo – <i>Just A Broken Heart</i>	Ch! Nonso – <i>My Own</i>	EMWA – <i>Lose Control</i>	Jaya – <i>Me He Korokoro Tui</i>
Abby Christo – <i>Shouldn't Be Doing This</i>	Chores feat. Elaskia – <i>Alive</i>	Evile Laloata – <i>Recognition</i>	Jazmine Mary – <i>In A Field</i>
Adam Hattaway and The Hunters – <i>High Horse</i>	Chores, Elaskia – <i>Off My Mind</i>	FABLE – <i>Please!</i>	Jujulipps – <i>Get That Shot</i>
Alba Rose – <i>Subside (Wasting My Days)</i>	Coast Arcade – <i>Baited</i>	Fan Club – <i>Westbound</i>	Jujulipps – <i>Nightshift</i>
Albert Street – <i>My Way</i>	Come on Up – <i>Fyah</i>	Flamingo Pier – <i>Supro</i>	Jujulipps – <i>Special!</i>
Altercation – <i>Destination</i>	Corrella – <i>3 Doses</i>	Flaxxies – <i>Liquid Gold</i>	Juno Is – <i>Another Deal</i>
Amanaki – <i>Money Man</i>	CRYSTAL – <i>I Wanna Make It Up To You</i>	Frankie Venter – <i>How You Like Me Now</i>	Junus Orca & Jaz Paterson – <i>Body Electric</i>
AP – <i>WEH!</i>	CRYSTAL – <i>Past Life</i>	Geneva AM – <i>T(M)²I (Tangaroa Made Me III)</i>	Jupita – <i>Stop</i>
ARAH! – <i>We've Seen Better Days</i>	Crystal Chen – <i>The Forecast</i>	Geoff Ong – <i>When It Gets Easy</i>	Katie Thompson – <i>I See You</i>
Arun O'Connor – <i>Repeat Heartache</i>	D.C. Maxwell – <i>The Last Stand Of The Killer</i>	Georgia Gets By – <i>When All You Can Manage Is A Sigh</i>	Kaylee Bell – <i>Cowboy Up</i>
ASHY – <i>G & L</i>	Danica Bryant – <i>Libra</i>	Gracie Moller – <i>Fun!</i>	Kedu Carlo – <i>But, I Can't</i>
Aunty Rae – <i>Stop Calling Me</i>	deepState – <i>Games</i>	Ha the Unclear – <i>Fish</i>	Kirsten Morrell – <i>Avignon</i>
Avish – <i>Dhoop (sunlight)</i>	Dera Meelan & Caru feat. Church & deadforest – <i>See No Evil</i>	HALES – <i>Any Other Way</i>	Kirsten Morrell – <i>Buddha</i>
Avya – <i>Teach Me To Dance</i>	Dillastrate – <i>Don't Say It</i>	Half Hexagon – <i>Shadow</i>	K'SHORE feat. Arjuna Oakes & Silas – <i>Palm Tree Hues</i>
Belladonna – <i>Driving Home For Christmas</i>	Earth Tongue – <i>Bodies Dissolve Tonight!</i>	Half Hexagon – <i>The Method</i>	Kylie Price – <i>Existential Crisis</i>
Benjamin & NWAK – <i>Tell Me</i>	Ebony Lamb – <i>Come Put A Record On</i>	hanbee – <i>Days Months Years</i>	Lee Stuart – <i>Clover</i>
BEXY – <i>Screaming In Your Driveway</i>	EDY & Hamo Dell – <i>Damaged</i>	Hans. – <i>PS</i>	Len Blake – <i>Lost In Comfort</i>
Black Comet – <i>Ooh Yeah Baby</i>	Ekko Park – <i>Today's My Day</i>	Haz & Miloux – <i>Tiger Would</i>	Leonard Simpson Duo feat. The Movement – <i>Bang Bang Boogie</i>
Blake – <i>Worst Critic</i>	ELENA feat. Jaevan – <i>Try (Just A Little)</i>	Hone feat. Sire – <i>12 Rounds</i>	Lepani – <i>Me And You</i>
Borderline – <i>Heartbeat</i>	Eli Superfly – <i>Happy</i>	Hyan feat. deadforest – <i>Runners</i>	Lepani – <i>Someday</i>
Bradamon Band – <i>Working</i>	Ella Minehan – <i>Read Receipts</i>	InDuna – <i>Diva</i>	Lisa Crawley – <i>Hey You</i>
Brandn Shiraz – <i>Youngin From Kuki 2 **</i>		Jack Panther – <i>Changes</i>	

**NEW MUSIC KIDS
(11 SONGS, TOTAL \$110,000)**

Artist and Song
Louisa Nicklin – <i>Can't See</i>
Louisa Nicklin – <i>Thick</i>
Mareko – <i>Change Of Heart</i>
Marlin's Dreaming – <i>Lucky Star</i>
Matt Joe Gow & Kerryn Fields – <i>No Trace</i>
Mazbou Q feat. Akintoye – <i>Na So!</i>
Miakie & Ethan Jupe – <i>Want The Goosebumps</i>
Mim Jensen – <i>Same Blood</i>
Myshaan – <i>Summer Serenade</i>
Na Noise – <i>Life's A Gas</i>
Nauti feat. Romi Wrights – <i>DOM P</i>
Neil MacLeod – <i>I Need A Battle</i>
NLC feat. Stanley T – <i>Culture</i>
Noah Slee – <i>Dreaming</i>
NOURI – <i>SORRY</i>
Office Dog – <i>In Tact</i>
Office Dog – <i>The Crater</i>
Otium – <i>Five Clicks</i>
Parkdale – <i>Hesitate</i>
Phodiso – <i>Troublemaker</i>
Phoebe Rings – <i>Drifting</i>
POETIK – <i>PURE</i>
PollyHill & Samara Alofa – <i>Home</i>
PONZ – <i>Back In Time</i>
PONZ – <i>Fantasies</i>

Artist and Song
PONZ – <i>Spinning</i>
Pool House – <i>Another Day</i>
PRINS – <i>Savage</i>
Ranuimarz feat. Brandn Shiraz – <i>Workin'</i>
Ray Leslie feat. Awggey – <i>The Fridge All Stocked</i>
Reiki Ruawai – <i>All I Need</i>
REPAIRS – <i>Map, Territory</i>
Ringlets – <i>New Life</i>
Rita Mae – <i>Kiss The Sky</i>
Rita Mae – <i>The Nightmare</i>
Ruby Coley – <i>Take Me Back</i>
Salem – <i>A Chord Like This</i>
Sam Cullen – <i>The Cold Midwinter</i>
Sam Heselwood – <i>I Remember</i>
Sam Heselwood – <i>Kind Love</i>
Sire – <i>On My Mind</i>
Soft Bait – <i>No Bad Days</i>
Soft Plastics – <i>Drown!</i>
T. G. Shand – <i>Scenes</i>
TE KAAHU – <i>I Roto I Te Poo, I Roto I Te Ao</i>
Te Kuru Dewes – <i>Take It Slow</i>
Te Whānau Puoro – <i>Rise Up</i>
There's A Tuesday – <i>Water Baby</i>
Thomston – <i>Politician</i>
Tom Lark – <i>Dumb Luck</i>

Artist and Song
Tusekah – <i>Baby's Breath</i>
Vallé – <i>Pretence</i>
Valley Kids – <i>Stuck In My Head</i>
Vera Ellen – <i>Walking In Vegas</i>
Victor J Sefo – <i>Late Night</i>
Vince Harder feat. Kings – <i>Mamacita</i>
Volts – <i>Bleeding Hearts</i>
Volts – <i>This All Ends Tonight</i>
Watson – <i>A Murder In Paris</i>
Welcomer – <i>Nothing Of You Remaining</i>
Wet Denim – <i>Again And Again</i>
Wet Denim – <i>Stuck With You</i>
WHO SHOT SCOTT – <i>WIPEOUT</i>
Wiri Donna – <i>Bad Behaviour</i>
Wiri Donna – <i>The Gold</i>
Womb – <i>Angels</i>
Womb – <i>Only You</i>
Written By Wolves – <i>BURN</i>
XUZZ – <i>Big Guts</i>
YAHYAH – <i>Out Of Sight, Out Of Mind</i>
YAHYAH – <i>Run</i>
Young Gho\$t & Unwell – <i>Up All Evening</i>
Zanderr Pierre – <i>Different Perspective</i>
ZËxli, Lihini – <i>Untouchable Dior</i>

Artist and Song
Briar Cornwall – <i>Kia Puea Te Reo Ūkaipō</i>
Claudia Robin Gunn – <i>How To Make A Friend</i>
fleaBITE – <i>Piggy Oink Oink</i>
Itty Bitty Beats – <i>Through The Seasons</i>
Jaya – <i>Don't Ever Let Go</i>
Kath Bee – <i>Interactive Songs For The Under 2s</i>
Levity Beet – <i>Dance A Beet Beat!</i>
Loopy Tunes Preschool Music – <i>Kahurangi</i>
Miss Nicky Says – <i>We Say "Kia ora"</i>
Te Reo Rangatahi – <i>Te Reo Rangatahi – Nama Tahī</i>
The Nukes – <i>Creature Feature EP and Video</i>

**NEW MUSIC PAN-ASIAN
(20 SONGS, TOTAL \$220,000)**

Artist and Song
Annika Rani – <i>Feel</i>
Club Ruby – <i>Heartbreak Overtime</i>
dān dān – <i>Pressure Cooker</i>
Erin G – <i>Chameleon</i>
FĒI LÍN – <i>You Are The Mirror</i>
Glxria – <i>Run Into You</i>
Goodspace – <i>Easier Said Than Done</i>
Iris G – <i>GPS</i>
Iris Zhang – <i>High Road</i>
KY – <i>Shining</i>
Lizzy Kula – <i>Afterthought</i>
Memory Foam – <i>Sushi Train</i>
Nikita 雅涵 Tu-Bryant – <i>CHASING SUMMER</i>
RESHMA – <i>Make Me Wanna Stay</i>
Rever – <i>Devil In Disguise</i>
Sabreen Islam – <i>Countryman</i>
Taebz – <i>FEVER DREAM IN SEOUL</i>
tei. – <i>Bbq</i>
Valere – <i>I'll Tell You When I Know</i>
Venice Qin – <i>FREAK OUT</i>

**NEW MUSIC PASIFIKA
(41 SONGS, TOTAL \$430,672)**

Artist and Song
A.R.T – <i>When He Was Mine</i>
bKIDD feat. Dei Hamo – <i>SMILE</i>
Blsd One – <i>Less Fortunate</i>
CHIEF – <i>Love You Like I Should</i>
Dmoney Da Don – <i>Put Da Don On You</i>
ELENA – <i>Mood</i>
Ema I'u – <i>Move Mountains</i>
Finau – <i>Isn't it Obvious</i>
GiantKilla – <i>Forever</i>
Haanz Fa'avae Jackson – <i>Mavehe</i>
HALES – <i>Look Up</i>
JARNA – <i>Make This Work</i>
KENZIE FROM WELLY – <i>Hold Ya Head</i>
KENZIE FROM WELLY – <i>QUEENDOM</i>
Keren Mara – <i>Under The Wind</i>
La Coco – <i>Closer To Mine</i>
Lehali – <i>Company</i>
Luana Gordon – <i>Got Me Good</i>
Lucky Lance – <i>Moana Mantras</i>
Mark Vanilau – <i>Aleipata Mermaids</i>
MAYJUN – <i>In Denial</i>
M3LLI – <i>Wanna Know</i>
Myshaan – <i>Carry My Heart</i>
OZKI – <i>FUEFUESISINA</i>
Pati AF – <i>Acceptance</i>

Artist and Song

Pati AF – <i>Energy</i>
Romi Wrights – <i>Capsized</i>
Saia Frank Sola feat. DJ Twitch – <i>E Le Galo Le Mativa</i>
Schofield Strangelove – <i>Luna Llena</i>
Siavani feat. LIVELY – <i>Love Look Easy</i>
Sire – <i>Temporary</i>
Sks – <i>Talking Again</i>
Stanley T – <i>Home With Me</i>
TheWesternGuide – <i>Bottom Of The Bed</i>
Tyrun – <i>Do It</i>
Uncle Is – <i>Caught In The Middle</i>
Unity Pacific – <i>Everybody In</i>
Village 90 – <i>On My Way</i>
Village90 – <i>U&ME</i>
Voske – <i>Sade</i>
Wayno – <i>WEEK END</i>

**NEW MUSIC WAIATA TAKITAHU
(16 SONGS CO-FUND WITH
TE MĀNGAI PĀHO)**

Artist and Song
Alya Jade – <i>Rebel</i>
Aro – <i>Māhoe Me Patatē</i>
Byllie-Jean – <i>Hine Koukou</i>
Common-Unity – <i>Ringapototia</i>
Cymbol – <i>Alliance</i>
Geneva AM – <i>Pikipiki</i>
MĀ – <i>Kōrero</i>
Majic – <i>Malu Tangata</i>
Mirage – <i>Raumati / Summer</i>
MOHI – <i>Boysenberry Ripple</i>
REED. – <i>MURIMURI AROHA</i>
Rory Noble – <i>All These Nights</i>
Swizl Jager – <i>Better With Time</i>
TAWAZ & Troy Kingi – <i>Haere Mai</i>
Tuari Brothers – <i>Higher</i>
YAHYAH – <i>Whetū Re Re</i>

NGĀ MIHI KUA TAE MAI

The Accolades

BERLIN TV SERIES FESTIVAL 2024

Madam – Tavake and XYZ Films
Best Comedy

MONTE CARLO TV FESTIVAL 2024

Madam – Tavake and XYZ Films
Golden Nymph for Best Creation

SERIES MANIA FESTIVAL 2024, FRANCE

After The Party – Lingo Pictures and Luminous Beast
Robyn Malcom, Best Actress

NY FESTIVALS FILM AND TV AWARDS 2024

After The Party – Lingo Pictures and Luminous Beast
Gold for Drama/Entertainment Programme

Far North – South Pacific Pictures
David White, Gold for Best Direction/
Craft Programme

The Food Crisis – Red Sky Film & Television
Silver for Social Issues/Documentary

NZ TV AWARDS 2023

The Gone – Kingfisher Films, Keeper Pictures and Southern Light Films
Best Drama, Best cinematography:
Drama/Comedy Drama, Best Original Score, Best Costume Design, Best Makeup Design

Educators – South Pacific Pictures
Best Comedy, Best Supporting Actor

When Bob Came – Stella Maris Production and Caravan Carpark Films
Best Factual Series

No Māori Allowed – Kindred Films
Best Documentary

The Restaurant That Makes Mistakes – Great Southern Television
Best Format Reality Series

Mystic S 3 – Libertine Pictures and Slim Film & TV
Best Children's programme

NZ Wars, Stories of Wairau – Aotearoa Media Collective and Great Southern Television
Best Māori Programme

Brutal Lives – Mo'ui Faingata'a S 2 – Kingston Productions
Best Pasifika Programme

ANZAC 2023 – Whakaata Māori
Best Live Event Coverage

Taskmaster NZ – Kevin & Co
Best Entertainment Programme

Fire And Fury – Stuff Circuit
Toby Longbottom, Best Director and Best Editing: Documentary Factual

Princess Of Chaos – Chaos Films, Brown Sugar Apple Grunt and Augusto
Best Director: Drama/Comedy Drama, Best Editing: Drama/Comedy Drama, Best Post-Production Design

Double Parked – Kevin & Co and Warner Bros. Discovery ANZ
Antonia Prebble, Best Actress

Inky Pinky Ponky – Tikilounge Productions
Sesilia Pusiaki, Best Supporting Actress

One Lane Bridge – Great Southern Television
Dominic Ona-Ariki, Best Actor
Best Production design

Not Even S 1 – Miss Conception Films
Dana Leaming, Best Script : Comedy

VOYAGER MEDIA AWARDS 2024

The Boy In The Water – Melanie Reid, Newsroom
Best Podcast and Best Investigation

Q + A With Jack Tame, TVNZ
Jack Tame, Best Political Journalist

Mihingarangi Forbes – Aotearoa Media Collective
Te Tohu Kairangi Awards

NZ RADIO AWARDS 2024

The Detail, Newsroom & RNZ
Best News and Current Affairs Podcast

No Such Thing As Normal, Team Uniform
Best History and Documentary Podcast

Cult Chat, Plains FM
Best Access Radio Programme

NZ COMMUNITY NEWSPAPER AWARDS 2023

The Valley Profile
Best Community Involvement
Kelley Tantou – Best Senior Journalist

AOTEAROA MUSIC AWARDS 2024

Winning artists supported by NZ On Air

The Beths – Album of the Year and Best Group

Avantdale Bowling Club – Single of the Year

Marlon Williams – Best Solo Artist

TAWAZ – Best Māori Artist and Mana Reo

Coterie – Breakthrough Artist of the Year

Corrella – Breakthrough Single of the Year and Best Roots Artist

Kaylee Bell – Best Country Artist and Manu Mātārae

Aaradhna – Best Soul RnB Artist

Princess Chelsea – Best Alternative Artist

Home Brew – Best Hip Hop Artist and Best Producer

Georgia Lines – Best Pop Artist

Amamelia – Best Electronic Artist

Racing – Best Rock Artist

L.A.B. – Radio Airplay Record of the Year

Stan Walker – Te Manu Mātārae

Vera Ellen
Winner of the Taite Music Prize 2024

Jujulips
Winner Best Independent debut, Taite Music Prize 2024

Mohi
Silver Scrolls APRA Maioha Award 2023

HE MAHERE TĀ NGATA

Directory

NZ On Air has a small team of 34, with offices in Wellington and Auckland.

Chief Executive – Cameron Harland

Head of Music – Teresa Patterson

Music Promoter (Platforms)

– Jeff Newton, Tainui Awhiro, Ngāti Kahungungu

Music Funding Advisor – Sylvia Letoa

Music Promoter (Content) – Casey Yeo

Music Funding Administrator

– Grace Leota, Ngāti Porou, Rongowhakaata

Head of Operations, Partnerships and Culture – Raewyn Rasch, Ngāi Tahu, Kāi Tahu¹⁹

Associate Head of Finance

– Hui-Ping Wu

Management Accountant

– Luke Campbell

Finance Business Partner

– Adam Leonard

Finance Business Partner – Will Ackers

Finance Business Partner – Lisa Han

Finance Business Partner – Jack Spray

Business Affairs Advisor – Rebecca Tang

Business Affairs Assistant

– Luciella Burke

People and Culture Advisor –

Sarai Tibbitts, Ngāti Raukawa, Ngāti Awa

Executive Assistant / Associate Head of Operations – Kathrin Strati

Operations, Partnerships and Culture Coordinator – Christina Arathimos

Head of Funding – Amie Mills (parental leave)

Acting Co-Head of Funding / Associate Head of Funding (People) – Kelly Davis

Acting Co-Head of Funding / Associate Head of Funding (Systems)

– Glenn Usmar

Senior Funding Policy Advisor

– Anna Currie

Senior Funding Advisor

– Nicole Rex Taofinu'u

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

Funding Advisor – Steven Gannaway

Funding Advisor – Gabriel Thomas

Funding Advisor – India Fremaux, Ngāti Rangiteaorere, Te Rarawa

Funding Administrator – Han-ah Kim

Audience and Media Strategist

– Sarah Donaldson

Head of Communications and Research – Allannah Kalafatelis

Senior Communications Advisor

– Suzanne De Spong

Communications Advisor

– Nina Lesperance

Research Advisor – Dr. Fairouz Samy

GDSR Programme Director – Chantelle Cole

GDSR Programme Manager

– Tobias Last

¹⁹ A restructuring that came into effect 1 July 2024 resulted in the creation of the Operations, Partnerships and Culture team.

CONTACT US

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AUCKLAND OFFICE

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Designed by Māori design experts
Ariki Creative, the radiating patterns
of our kowhaiwhai symbolise the
transmission of stories, culture
and voices.

Irirangi Te Motu
NZ On Air

