



PŪRONGO A TAU

ANNUAL REPORT

2022



The Panthers,
Tavake for TVNZ 1
and TVNZ +

HE RĀRANGI TAKE

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Down For Love,
Attitude Pictures
for TVNZ 1

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HE TĪPAKO WHAKAHIRA HIGHLIGHTS



68%
OF MUSIC
AWARDS
FINALISTS
FUNDED BY
NZ ON AIR



12,989 PIECES
OF PUBLIC INTEREST
JOURNALISM CREATED



23.12%
MUSIC ON
COMMERCIAL
RADIO IS
NZ MUSIC



**HIGHEST STREAMED
ON DEMAND PROGRAMME**
121,206 streams
Patrick Gower: On Booze



79%
FUNDED TV
PROGRAMMES
REACHED
OF NZERS
AGED 5+



**MOST STREAMED SONG
– HELP ME OUT BY KINGS
FEAT. SONS OF ZION WITH
11.4 MILLION STREAMS**



**NZ MUSIC
SHARE OF
STREAMING
IN NZ –
8.68%**

74%



OF NZ TV
AWARDS 2021
WERE WON BY NZ
ON AIR FUNDED
CONTENT

THE TOP 10
FUNDED TV
PROGRAMMES
REACHED
AUDIENCES
OF OVER

180,000
ON FIRST RUN

**TOP
10**



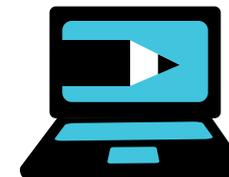
ACCESS MEDIA
PODCASTS –
2.9 MILLION



**HIGHEST RATING TV
PROGRAMME REACHED**
591,633 NZers,
Country Calendar

30.1

MILLION PAGE VIEWS
OF PUBLIC INTEREST
JOURNALISM CONTENT



HE TIROHANGA WHĀNUI OVERVIEW

Our year centred around responding to the challenges of operating in a pandemic, and impending change to the public media landscape. We have ensured quality public media content was created and discovered, with the assistance of our resilient and resourceful content creators, and local platforms.

Working closely with Te Māngai Pāho and the NZ Film Commission and supporting content for audiences on a range of digital and linear platforms, we have been able to achieve the best possible outcomes for audiences.

With change afoot due to both the Strong Public Media programme and the Māori Media Sector Review, we have provided thought leadership, especially around the impacts on and opportunities for the wider media eco-system. We are well-positioned to provide this oversight, thanks to our broad remit, and our ability to gather insights and data from a wide range of content and platforms.

While our performance is measured by the content we fund we also report on other work we do to support capability-building in our sectors, and providing meaningful data, research and insights. This work ensures both NZ On Air and the sectors we support have an up-to-date understanding of how to meet the needs of audiences in Aotearoa.

FIGURE 1: Funding strategy summary



TŌ TĀTOU TAU

OUR YEAR



Daffodils
Stay The Night EP

NĀ TE NOHOANGA RANGATIRA

FROM THE CHAIR

The media environment in Aotearoa, along with so many sectors, has weathered another year of disruption created by the COVID-19 pandemic. Our role has been to support our sectors through these times, and ensure local audiences continue to find and enjoy quality public media content.

This year our agency has been driven by being responsive and listening to the needs of our sectors. Additional funding from Government allowed NZ On Air to continue to provide assistance and keep the pipeline of content flowing. We are grateful to government for their support.

We are immensely proud of the achievements in the first full year of the Public Interest Journalism Fund (PIJF). This unique fund for journalism that would otherwise have been at-risk has re-energised a struggling news media sector. We are grateful to expert members of the media sector who have assisted on the Industry Advisory panel or as assessors. The significance of the investment in journalism training, and in particular the investment in Māori, Pasifika and other under-represented journalist voices will continue to strengthen the sector well beyond the limited life of the fund.

With a second year of additional funds for music we have been able to fund more songs across a wide variety of genre, in Te Reo Māori, by Pacific artists

including in Pacific languages, and for tamariki. The surpassing again of the commercial radio code quota of 20% local music (and over delivering as always on alternative radio with close to 70%) is a clear sign that New Zealand audiences have a strong appetite for local music.

Our agency is poised for change, the establishment of the Aotearoa New Zealand Public Media entity and Māori Media Sector shift become reality in the coming year. We remain focused on ensuring the best public media outcomes for local audiences, and ensuring authentic stories and voices can be heard amidst the volume of global content and platforms. The strong partnerships we have forged with Te Māngai Pāho and the NZ Film Commission, will stand us in good stead through the next period. While our role will inevitably change, we can assure our stakeholders that we will continue with the same energy and commitment.

As the year closed we said a fond farewell to Helen Grattan who had served two terms on our Board,

bringing international screen experience and a calm head to our deliberations. We welcomed new member Andrew Shaw, formerly of TVNZ and well-known to the screen sector.

Finally I thank our wonderful team of staff led by Cameron Harland for an extraordinary effort throughout the year. Their willingness to go the extra mile in service to our stakeholders is what creates the good will we enjoy.

He waka eke noa, kia eke panuku, kia eke Tangaroa

We're in this waka together.
Through all our efforts we will succeed.



DR RUTH HARLEY, CNZM OBE

OUR BOARD

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

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

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

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



TE RĪPOATA A TE TUMU WHAKARAE

CHIEF EXECUTIVE'S REPORT

In a second year of immense challenges for our sectors, it has been a privilege to work alongside talented creatives in the continued delivery of quality public media content to the audiences of Aotearoa. The ongoing COVID-19 pandemic continues to disrupt, but we were able to secure continued COVID-19-related support from Government, providing an ongoing pipeline of financial relief for the screen and music sectors and the public media platforms and services we support.

Additional funding has enabled our agency to top up production funding for the screen sector, where additional costs related to COVID-19 have occurred. We've also been able to invest more in industry development initiatives via additional Cultural Capability relief funding, and the two-year boost to our Music funding continued to flow through to artists, creating more local music. There's no doubt this has had an uplifting effect on the number of local songs breaking through on commercial radio this year.

I'm very proud of the outcomes from Te Puna Kairangi – The Premium Productions Fund which we have co-administered with the NZ Film Commission and

Te Māngai Pāho. The fund created an opportunity for local creators to access greater funding in order to deliver local stories with international ambition. NZ On Air supported a number of these productions with top up funding. While these stories will have international appeal, they are also innately born out of Aotearoa, and we look forward to local audiences experiencing them.

We've also continued to forge a close relationship with Te Māngai Pāho, with a screen co-fund and a music co-fund. In addition, their expert guidance and input to the PIJF ensured we could together seek to meet the needs of the Māori media sector. The opportunity to



A Voice For Tangaroa
Kowhai Media for
NZ Geographic



develop the new fund has been both challenging and satisfying as we have seen significant engagement by audiences and demand from the sector.

Like all our funds, the PIJF has been massively oversubscribed with more than 300 applications seeking \$137.5m in its first full year. We are proud of all the content outcomes from the year, and only wish we had more funds to support the many applications we are unable to invest in. In times of increasing costs and pressure on budgets this challenge will only grow.

Standing up an entirely new fund such as the PIJF provided an opportunity to create a monitoring system that captures engagement with content across a range of media platforms. Suggested by the NZ Media Fund (NZMF) review in 2020, we have been focused on a new way to measure audience engagement across a breadth of platforms for some time. Having proved the concept through the PIJF we are now working on how to roll the monitoring out across all funded content.

We have a strong internal focus on ensuring our kaimahi understand our role in supporting the Crown partnership principles of Te Tiriti o Waitangi. We are working on a review of our Rautaki Māori, and wider work around equity and representation in the content and initiatives we fund. This is foundational work that underpins our mahi and mandate to reflect and develop NZ culture and identity.

As for the future, we continue to work alongside the development of the Aotearoa New Zealand Public Media entity to ensure our role is complementary. We are listening to the sector, and thinking deeply about the opportunities presented by change. Our agency prides itself on its agility and this trait will stand us in good stead over the coming year.

Finally I want to acknowledge the adroit leadership of our Board through interesting times. Their guidance and support is hugely appreciated by staff. Our Senior Leadership team this year farewelled two absolute

champions – David Ridler as Head of Music and Clare Helm as Head of Corporate Services. We have since welcomed Teresa Patterson to lead our Music team and Sharon Kerry to lead our Corporate Services team.

The NZ On Air kaimahi get up each day filled with a passion for the public media we support, and gratitude to the content creators and media platforms we work with. Thank you to everyone who contributed to the achievements reflected in this Annual Report.

A handwritten signature in black ink, appearing to read 'Cameron Harland'.

CAMERON HARLAND

CEO | Tumu Whakarae

KO MĀTOU TĒNEI

WHO WE ARE

VISION:
**CONNECTING
 AND REFLECTING
 AOTEAROA**

NZ On Air is passionate about our mission to reflect and develop New Zealand identity and culture. We connect local audiences with great public media content. We are diligent about making the best use of taxpayer funds.

Established under the Broadcasting Act 1989 our responsibilities include promoting Māori language and culture and delivering content for diverse audiences¹. We ensure content is available that would otherwise not be in a small market, due to high cost (drama and premium documentaries) or commercial pressures (tamariki content).

Our agile funding model's strength is not being tied to particular platforms, so that as technology and audience behaviours change, we can follow.

OUR GOALS



QUALITY CONTENT
 NZ audiences enjoy well-made local content that matters



DIVERSE CONTENT
 NZ audiences value local content made for a range of communities



DISCOVERABLE CONTENT
 NZ audiences can find and appreciate local content

With more demand for funding than is available, our contestable funding approach ensures the very best ideas rise to the top. We take an evidence-based approach to target interventions where gaps emerge.

We work closely with Te Māngai Pāho to support the normalisation of Te Reo Māori and to make and celebrate stories and songs of Te Ao Māori. We complement and assist the work of the NZ Film Commission and collaborate often with RNZ.

Our funding is delivered through the NZMF which supports content on platforms that demonstrate a commitment to and engagement with local audiences, and is founded on public media principles.² It has four funding streams: Scripted (drama and comedy), Factual (documentary, information, journalism, and events) and Music (recording, promotion and development) are open and contestable. Platforms is a closed stream providing operational funding to vital public media services such as captioning, community access media, and student and Pacific radio. The three-year PIJF is part of the Factual stream.

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

¹ S36c includes women, children, youth, persons with disabilities and ethnic and religious minorities.

² These include enriching the New Zealand cultural experience, improving diversity of media content in many forms, ensuring content is accessible, strengthening community life, and promoting informed debate.

NGĀ MAHINGA WHAIHUA

OUR PERFORMANCE

Measuring the value of investment in public media content is a complex, and evolving task.

We measure our success across a range of indicators that show how we are meeting our goals of **quality**, **diversity** and **discoverability**. The table to the right shows how we are performing against key indicators. Funded content can take a year or more from date of funding to delivery so we take a long view. This year we report for the first time against measures for the PIJF.

The following sections highlight some of the many successes amongst funded content and initiatives delivered this year. In future years we will have more nuanced information about the overall performance of content, as we roll out a new multi-platform method of measuring content performance.

WE ENDED THE YEAR WITH A SURPLUS OF \$2.66m
COMPARED WITH A BUDGET DEFICIT OF \$2.48m

due mainly to timing differences in recognising funding expenditure and carrying some contestable funds forward to the 2022/23 year, and some administration activities not taking place due to COVID-19.



	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 Actual
QUALITY CONTENT NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	76%	75%	78%	80%
New Zealanders aware of our support for content like that content	68%	70%	65%	67%
Completed productions are accepted for broadcast or uploading	100%	99%	100%	99%
DIVERSE CONTENT NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of public media funded by NZ On Air	66%	75%	74%	77%
DISCOVERABLE CONTENT NZ audiences can find and appreciate local content				
Over 50% of first run funded prime time (6pm to 10.30pm) content for TV achieves average audiences of 100,000 or higher (excludes on demand audiences)	40%	More than 50%	57%	58%
50% of funded digital content will achieve more than 50,000 views in its first 6 months online	35%	More than 50%	49%	43%

Ā TĀTOU KAWENGA NĀ NGĀ TUHINGA TOTOKO

OUR STORIES ON SCREEN

We support the stories of Aotearoa to shine, in a world where audiences can access screen stories anytime, anywhere, from all over the globe. Stories that reflect ourselves and our whenua, in our own voice and reinforce our connection with the unique culture of Aotearoa.

NZ On Air works with highly skilled creatives who bring these stories to life. The success of the content is measured in audience engagement, and local and international acclaim.

In 2021/22 we invested \$31.8m in **quality, diverse, discoverable** Scripted content for 15 different platforms.



*“It’s only right that the rebellious story of *The Panthers* should be risky, a push against the easy solutions and style of mainstream television.”*

Dan Taipua reviews *The Panthers* for The Spinoff

THE PANTHERS

Tavake for TVNZ 1 and TVNZ +

A stylish dramatisation of the largely untold story of the founding of the Polynesian Panthers.

Featuring an original soundtrack, also funded by NZ On Air and released as an album, the series achieved critical acclaim and was the second highest streamed funded content this year.

Funded July 2020, launched Aug 2021, Season 2 funded July 2021



RAISED BY REFUGEES

Kevin & Content for Prime

Comedian Pax Assadi depicts the confusing, and at times harsh, reality of being a part-Pakistani part-Iranian kid growing up in post-9/11 Aotearoa. The show was warmly greeted both for the laughs and the reflection of characters not often seen as leads in local screen content.

**Funded Sept 2020, launched Feb 2022,
Season 2 funded July 2022**

Prime time drama is a powerful way to tell stories with broad reach. We aim to fund content that reflects the diversity of our communities and support newer storytellers to emerge and succeed.



KID SISTER

Greenstone TV for TVNZ +

Kid Sister follows the lovable Lulu, a young Jewish Aucklander navigating life in a city where more people identify as Jedi than Jewish. After only a month online this comedy series was already in the Top 10 local Scripted programmes on TVNZ+ at year end.

Funded July 2021, launched May 2022



NEW ZEALAND TODAY 3

Kevin & Content for Three

Into its third season, 'volunteer journalist' Guy Williams takes viewers on an unpredictable and bizarre journey through Aotearoa.

Funded July 2021, released June 2022



POPPY

Poppy Pictures for TVNZ 1

The heart-warming story of a car-obsessed teenager who refuses to be defined by disability and takes control of her life. The feature film opened a door to opportunity and inclusion, not only for lead actress Libby Hunsdale but for others with intellectual disabilities. It was the highest rating local movie on TV this year.

Funded Sept 2019, screened Feb 2022



INKED 半的绊

Inked Pictures for Prime

A bittersweet bilingual comedy-drama following Jiayue Qiu, a 22-year old pharmacy student struggling to connect with her unhappy father.

Funded Sept 2019, screened Sept 2021



RŪRANGI

Autonomous for NZME

A transgender activist returns to a remote, politically divided dairy community in the hope of reconnecting with his father. This ground-breaking queer and transgender positive drama series has been picked up in the US by Hulu.

Season 1 funded Dec 2017, launched Oct 2021, Season 2 funded Dec 2021 for Prime

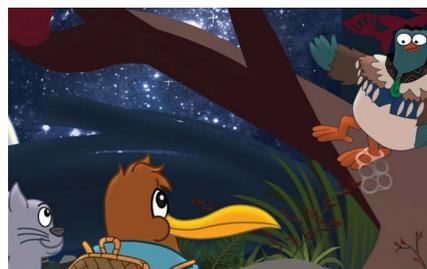


KUNEKUNE SHOPKEEPER

Tough Love Tonic for HEIHEI Games

A puzzle trading game where players become a kunekune pig running a fruit shop. Nine out of 10 tamariki play video games making this a great way to engage them with stories unique to Aotearoa.

Funded Sept 2020, launched Jan 2022



KIWI AND CAT MĀNAWATIA A MATARIKI

Pango Productions for HEIHEI on TVNZ+

When Kiwi and Cat spot a new constellation twinkling in the winter sky they realise Matariki has arrived, and set off to learn more. This beautiful return of the popular “Goodnight Kiwi” connected tamariki (and their nostalgic parents) with our first national celebration of Matariki.

Funded Sept 2021, launched June 2022

Our research shows tamariki and rangatahi are increasingly moving away from television to digital platforms. Our new children’s media strategy focuses on content that can work across multiple platforms and formats and will be shared more between platforms.

A full list of content funded in the year can be found in Part 3, Pg 71 and released content can be found at www.nzonair.govt.nz/watch-and-listen/

NGĀ TATAURANGA MŌ NGĀ HUNGA MĀTAKITAKI

THE NUMBERS



Linear television still has the power to attract hundreds of thousands of viewers. In particular Factual content dominates our Top 10 funded TV shows on first broadcast.



1 COUNTRY CALENDAR
TVNZ 1
591,633

2 PATRICK GOWER: ON BOOZE
THREE
353,985



3 COLD CASE
THREE
337,716

5 POPPY
TVNZ 1
322,132

6 PATRICK GOWER: ON HATE
THREE
268,189

4 I AM...
TVNZ 1
335,996



7 HONGI TO HANGI AND EVERYTHING IN BETWEEN
TVNZ 1
266,495



8 ONE LANE BRIDGE
TVNZ 1
261,909

9 DOWN FOR LOVE
TVNZ 2
189,815

10 MATCH FIT
THREE
187,836



All funded content is available On Demand at some point. Content may be released On Demand before or alongside linear ployut, and some content is funded exclusively for On Demand, acknowledging this as a growing audience.

1

**PATRICK GOWER:
ON BOOZE**

THREE NOW
121,206 Ave.
Streams
Per Ep.

2

THE PANTHERS

TVNZ +
105,909 Ave.
Streams
Per Ep.

3

KURA

TVNZ +
84,384 Ave.
Streams
Per Ep.



4

**SCRIBE: RETURN
OF THE CRUSADER**

TVNZ +
83,790 Ave.
Streams
Per Ep.

5

ONE LANE BRIDGE

TVNZ +
54,003 Ave.
Streams
Per Ep.

6

POPPY

TVNZ +
41,187 Ave.
Streams
Per Ep.

7

KID SISTER

TVNZ +
40,137 Ave.
Streams
Per Ep.



8

BEYOND THE VEIL

TVNZ +
36,038 Ave.
Streams
Per Ep.

9

**PATRICK GOWER:
ON HATE**

THREE NOW
30,829 Ave.
Streams
Per Ep.

10

TASKMASTER NZ

TVNZ +
30,490 Ave.
Streams
Per Ep.



AOTEAROA, KO WAI KOE?

REVEALING AOTEAROA

IN 2021/22 WE INVESTED

\$35.2m

IN QUALITY FACTUAL CONTENT
ACROSS 19 PLATFORMS.³



New Zealanders have an insatiable appetite for quality Factual content – stories showing us the lives of people like or different to ourselves, and exploring familiar and unfamiliar places. These stories traverse diverse and important topics, and provide a record of our past, and history being made today.

The iconic *Country Calendar* retained its crown as the top funded TV programme while Patrick Gower's ongoing series of one-off documentaries engaged significant audiences and created national conversation.

Authentic content engages audiences and reflects the communities it seeks to represent. Attitude Pictures (long-time creators of content by, for and about the disability community) involved the NZ Down Syndrome Association in making the series *Down For Love*.

"We've really appreciated their insights and feedback along the way because it was really important to us to get this right, and to go about things in the right way."

Attitude Pictures producer Robyn Paterson. Source: Stuff

DOWN FOR LOVE

Attitude Pictures for TVNZ 1

A dating show with a difference invited viewers to follow six Kiwis with Down Syndrome in the universal quest to find love. The characters melted hearts and the show engaged around 190,000 prime time linear viewers a week.

**Funded Dec 2020, screened May 2022.
Second season funded July 2022**



³ Does not include Public Interest Journalism – see Pg 19.



This year Factual content explored issues such as abuse in state home care, social media stardom, New Zealand’s booze culture, environmental concerns, Kiwis returning to Aotearoa in the pandemic, the feats of forgotten sporting heroes and exploring Te Ao Māori.

Six projects funded out of a targeted Factual funding round we ran with the support of the Pan-Asian Screen Collective are helping to give more opportunities to Pan-Asian practitioners, underrepresented in key creative roles.⁴

⁴ As identified in our Diversity report www.nzonair.govt.nz/documents/738/Diversity_Report_2021.pdf.

SCRIBE – RETURN OF THE CRUSADER
 The DownLow Concept for TVNZ

Having experienced fame, money, drugs, domestic abuse, mental illness, prison, and rehab we follow a now ‘clean’ Scribe as he works on a comeback album.

Funded July 2020, launched Nov 2021



TAKEOUT KIDS
 Hexwork Productions for The Spinoff

Growing up in your parents’ restaurant or takeaway outlet is a fact of life for some Kiwi kids. This series gives an intimate glimpse into the lives of young people who juggle school, activities, friends and helping out in the family business.

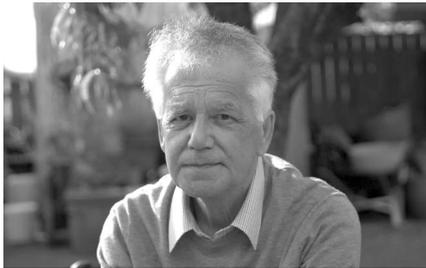
Funded Mar 2021 under Pan-Asian Factual initiative, launched Feb 2022



A MILD TOUCH OF CANCER
 Occasional Productions for Prime

A documentary on David Downs whose terminal cancer was cured by innovative immunotherapy, and who is now helping other New Zealanders battling the disease.

Funded July 2020, screened Oct 2021



PORTRAIT OF A QUIET REVOLUTIONARY
 Tawera Productions for e-Tangata

An intimate and compelling documentary about one of New Zealand’s leading thinkers, scholars and activists, the late Moana Jackson.

Funded Sept 2020, published May 2022



TOI TIME!

Rogue Productions for TVNZ 2

A live action variety-style series, led by beloved songstress Anika Moa, that educates and entertains pre-schoolers through play, movement and music.

Funded Sept 2021, launched July 2022

“It really is a delight to have a show that has our language, our accents, our people, our jokes and our kids in it. It’s a long time coming and I’m hopeful parents will back this locally made content over the usual international guff.”

Emily Writes review. Source: Stuff

The move to digital platforms, particularly among young people, means we continue to innovate with content on a wider range of platforms. YouTube, Instagram and TikTok, as well as video games, are paths to engaging younger audiences.



TE PAE TATA

Māoriland Charitable Trust for TikTok

Profiling indigenous creatives the series was one of four NZ and three Australian projects funded via Every Voice. This new joint initiative with Screen Australia and TikTok helps a younger generation of storytellers create content for global audiences.

Funded Dec 2021, launched June 2022



THE POO FILES

Rude Girl Productions for HEIHEI

The Poo Files showcases bizarre, fascinating and funny facts about animal poos and the animals that made them, using kids’ obsession with grubby stuff as a way into educational content.

Funded Sept 2021, launched June 2022

A full list of content funded in the year can be found in Part 3, Pg 71 and released content can be found at www.nzonair.govt.nz/watch-and-listen/

TE PUNA WHAKATONGAREWA

PUBLIC INTEREST JOURNALISM FUND



12,989

PIECES OF PUBLIC INTEREST JOURNALISM CREATED IN THE YEAR

30.1 **MILLION PAGE VIEWS OF THAT CONTENT**

The \$55m Public Interest Journalism Fund⁵ is a three-year fund to support at-risk public interest journalism, for local, regional and national audiences.

It addresses gaps in journalism and workforce capacity and capability under three funding pillars – projects, role-based, and industry development. All content is available online, although content may

also appear in print and on linear broadcast. NZ On Air partnered with Te Māngai Pāho to engage with and address significant needs in the Māori media sector.

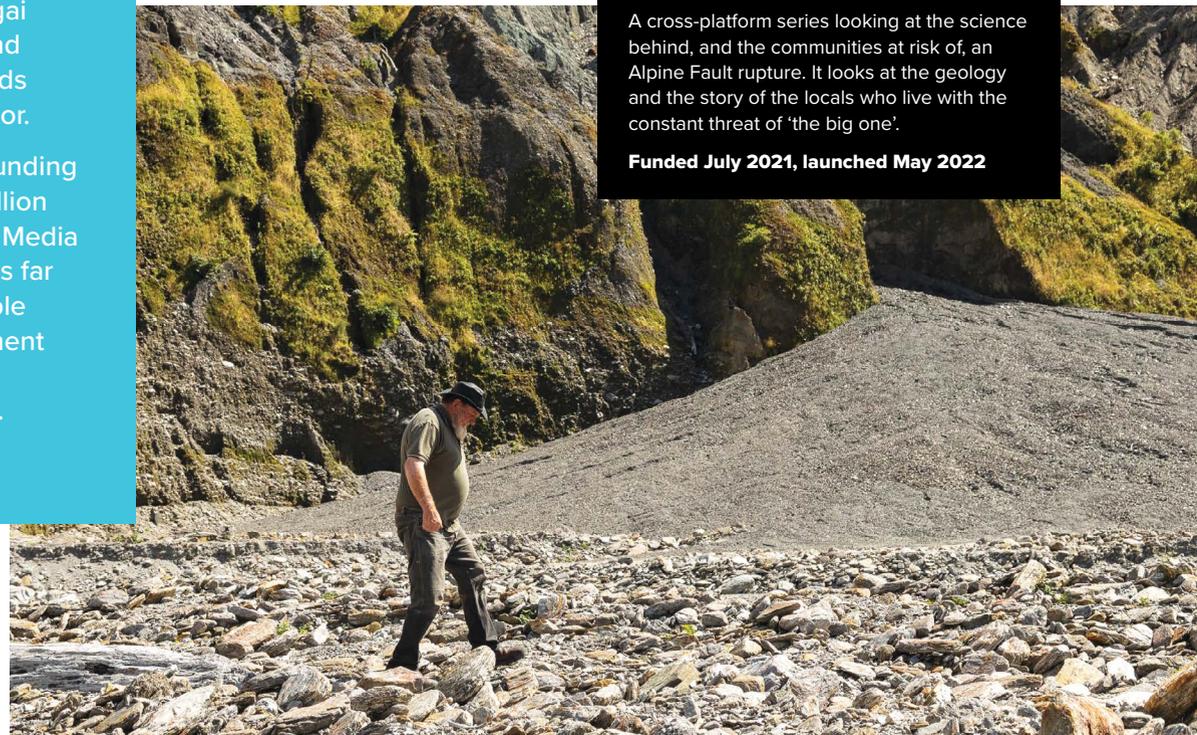
In this first full year of funding we committed \$30.5million across 63 applications. Media demand on the fund has far exceeded funds available and audience engagement with funded content far exceeded expectations.

FAULT LINES

Vanishing Point Studio for North & South and various South Island newspapers

A cross-platform series looking at the science behind, and the communities at risk of, an Alpine Fault rupture. It looks at the geology and the story of the locals who live with the constant threat of 'the big one'.

Funded July 2021, launched May 2022



5 A ring-fenced fund within the Factual stream of the NZMF.



TE RITO

NZME, Whakaata Māori, Newshub and Pacific Media Network with 11 support partners

23 cadet journalists are taking part in *Te Rito*, a groundbreaking training and development programme injecting underrepresented voices into the media industry. The one-year workplace-based programme covers digital, print, radio and broadcast television.

Funded July 2021

Funded journalism has reached into communities across the motu, strengthening local and regional news. It has also addressed a shortage of Māori journalists, and a deficit

in cultural capability in many newsrooms. Training initiatives targeting these gaps and others, include workshops for iwi radio journalists, and the *Te Rito* cadetship project.

THE LIVING FOREST

Lifestyle Publishing for Wilderness magazine

What happens when you see the natural world as a living entity? A text-based online and print series that visits three iwi to understand their relationship with the ngahere (forest) and what we can learn from it.

Funded July 2021, published May 2022



145 PUBLIC INTEREST JOURNALISM FUNDING APPLICATIONS

63 APPROVED

Journalism for and about ethnic communities has been supported, as has journalism for rangatahi and tamariki, and training on reporting disability issues. The PIJF has increased accountability, through the likes of *Te Pātiti/Open Justice* increasing reporting from courts, and the expanded

Local Democracy Reporting scheme filling gaps in local government coverage. It's also invested in reporting on issues relevant to women, rural communities, migrant communities, the arts, and a wide range of investigative journalism, as well as training for photojournalists.



NEWS 2 ME

TVNZ for TVNZ 2 and RNZ

A fun and informative look at news and major issues facing kids of Aotearoa and around the globe and ensuring our tamariki grow up listening to informed sources. A video and podcast series for 10-14 year olds.

Funded Dec 2021, launched in Apr 2022



KĀHU KI ROTORUA

NZME

New Zealand's only weekly bilingual newspaper. *Kāhu ki Rotorua* editor 70-year-old Roimata Mihinui came out of retirement after a 30 year-plus career in journalism to set up and run the bilingual service.

Funded July 2021. Launched Oct 2021

“After all my years in mainstream media I wanted to be connected with a kaupapa that celebrated our uniqueness and provide an insight into our world, Te Ao Māori – Arawa style. It has succeeded beyond my wildest dreams.”

Roimata Mihinui – Kāhu ki Rotorua editor

PHOTO AOTEAROA

Image credit: Dominico Zapata

A week long, hands-on workshop for 20 photojournalists run by NZ Geographic with international award-winning tutors. This photo produced from the workshop focuses on Ripi Joseph who started carving at six years old.

Funded July 2021, workshop held May 2022



NGĀ PUŌRO ME NGA RONGO RŌREKA

MUSIC TO OUR EARS 🎵

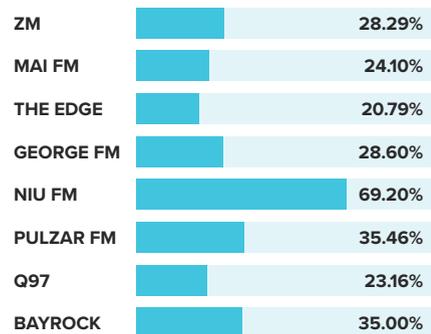
It's been a year of radio airplay records smashed, growing appreciation of waiata in Te Reo Māori, and continued struggles for the live music industry.

Our mission is to get more local music on radio and streaming services for local audiences to enjoy, and COVID-19 aside, it's been a very successful year. A second year of increased funding⁶ allowed NZ On Air to fund more singles, album projects and development opportunities.

Commercial radio stations played 23.12% local music over the year (vs. the 20% voluntary local music

target). Alternative radio continues to be staunchly local – playing 69.45% local music over the year.

Four nationwide radio networks and four regional commercial stations were recognised for their local music airplay.



⁶ Allocated in Budget 2020.

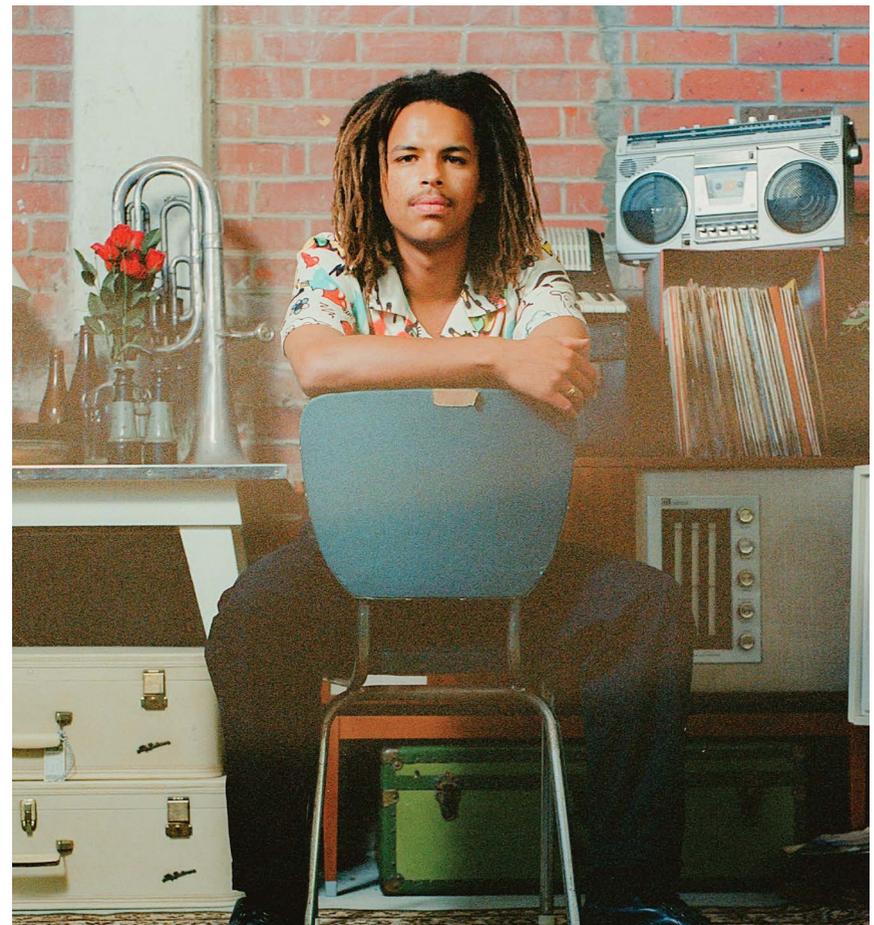


IN 2021/22 WE INVESTED **\$8.4m** IN RECORDING, PROMOTION AND DEVELOPMENT OF LOCAL MUSIC.

MUROKI

Hailing from Raglan, Muroki shot to attention in April 2021 with hit single *Wavy*. His first single *Find Me* from a forthcoming funded EP hit Number 1 in the NZ Music charts, radio airplay and over 500,000 streams (at July 2022).

New Music Project funding for EP Apr 2022



An upswing in the amount of waiata in Te Reo Māori being played on commercial radio has been driven by our co-fund with Te Māngai Pāho creating 13 bilingual waiata⁷ this year.

Streaming of local songs was 8.68%, down from 9.16% the year prior. We work hard to promote new releases to streaming platforms, however they compete against an incredible number of songs globally.

We ran two funding rounds for Pasifika artists, supporting 41 singles, and two funding rounds for songs for tamariki, supporting 29 kids projects.

ROB RUHA

In a huge year for Rob Ruha, his Te Reo Māori waiata exploded on TikTok and he scored a major sync licencing deal. His latest album *Preservation Of Scenery* features two funded bilingual singles – *Taka Rawa* and *Lost In The Queue*.

Waiata Takitahi and New Music Single funding Mar 2021



A.R.T

Porirua's powerhouse three-piece A.R.T first gave us a glimpse of their stunning rnb-pop sound as finalists on TVNZ's Popstars. They are working on their funded debut single.

New Music Pasifika funding Sept 2021



KATH BEE

APRA 2022 Best Children's Song Award winner Kath Bee has been writing songs for school-aged tamariki for 20 years. Her bilingual waiata *E Tū Tāngata* made positive impacts in schools tackling the theme of 'tall poppy syndrome'.

New Music Kids funding Dec 2021



⁷ A minimum of 25% te reo māori lyrics.

New initiatives have included research which will inform a new strategy to drive greater use of local music in funded screen productions. *The Panthers* TV show and funded album soundtrack showed this is an area ripe for further development.

Running for a second year, New Music Development pairs up-and-coming artists with experienced music producers to work together on new material. Over the year we have funded 70 collaborations.



POLLYHILL

Producer and artist PollyHill joined singer Samara Alofa on an immersive creative journey channelling ancestral stories with rnb-electronic waves to elevate the emerging artist's new sound.

New Music Development funding Dec 2021



We invest in music features in local media to promote new releases helping with discoverability in a fragmented landscape. We also invest in a range of industry initiatives to keep increasing skills and talent development.

SONGHUBS ŌTAUTAHI

Our Industry Development Fund co-invests with APRA in Songhubs to bring artists together to collaborate on writing new material. A collaboration between Jenni Mitchell and Tami Nielsen at the March 2021 Christchurch Songhubs resulted in the female empowerment song 'Trouble Finds A Girl'. Released in Oct 2021, it won the 2022 APRA Best Country Music Song award.

HEI ATAMIRA MŌ Ō TĀTOU IWI PLATFORMS FOR OUR PEOPLE

The needs of a wide range of New Zealanders are met by vital public media platforms and services we support. This includes Community Access Media and Pacific radio, captioning and audio description services, student radio, the HEIHEI children’s games platform, and pop culture websites NZ On Screen and AudioCulture.

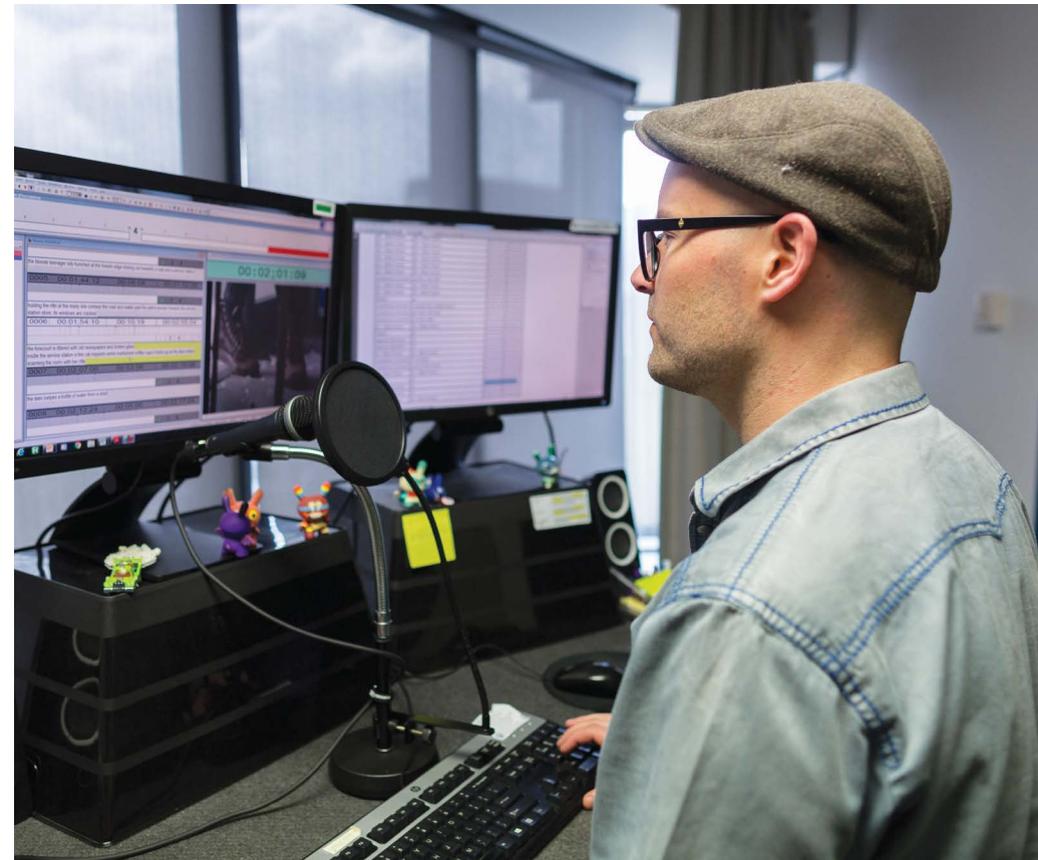
With a second year of boosted funding provided in Budget 2020, we were able to again increase support for many of these media organisations.

This has resulted in sight and hearing impaired audiences having access to more screen content than ever before, as service provider Able recruited and trained more staff to increase outputs.

A second year of COVID-19 impacts hit the revenue of the Student Radio Network which derives a significant part of its advertising income from the hospitality and music events sectors. We were able to help with modest funding increases, and additional help to two stations that had significant revenue losses.

ABLE

The number of average weekly hours of content captioned for TV and online audiences this year has increased to 201 (up from 181) and audio description has increased from an average 34.5 hours to 53. With Kiwi institution *What Now* added this year to captioned content Able is now captioning 100% of possible content on TVNZ 2.





Access Media's 12 community stations were also hit by pandemic impacts. Continued COVID-19 disruption and programme makers dropping out due to availability and cost pressures impacted the amount of first-run content broadcast. The number of podcasts on accessmedia.nz was up although downloads dropped due to a change in how they are counted.⁸

The Pacific Media Network showed its immense value to Pasifika communities with its Pacific language programmes playing a key role in high COVID-19 vaccination rates among Pasifika. The network, which includes NiuFM and 531Pi as well as digital content on PMN.co.nz, was also a go-to source following the Tongan volcanic eruption in January 2022.

Global media sought out 531pi breakfast host Agnes Tupou for her bilingual expertise on covering the Tongan eruption and tsunami. During eruption coverage online reach of Pacific Media Network's Pacific languages content increased by 97%, and engagement across the network's other brands increased by 40%.



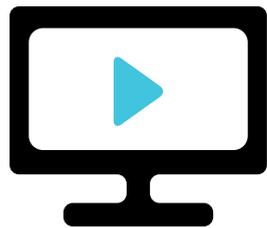
ENRICH WITH RICHA

OAR FM, Dunedin

Connecting people in the languages they speak is a core principle of Access Media. On Dunedin's OAR FM native Hindi speaker Richa Berde takes listeners on a language and cultural journey. Access Media programmes can be listened to live on air and as podcasts on the local station website and on accessmedia.nz

⁸ 2,926,672 downloads in the year. This is a drop from the 3,105,189.

NZ On Screen and AudioCulture continue to engage audiences with nostalgia about our screen content and popular music. AudioCulture has published and updated 166 new pages of content, while NZ On Screen has launched five major collections, and added 295 new titles.



295
NEW TITLES ADDED
TO NZ ON SCREEN

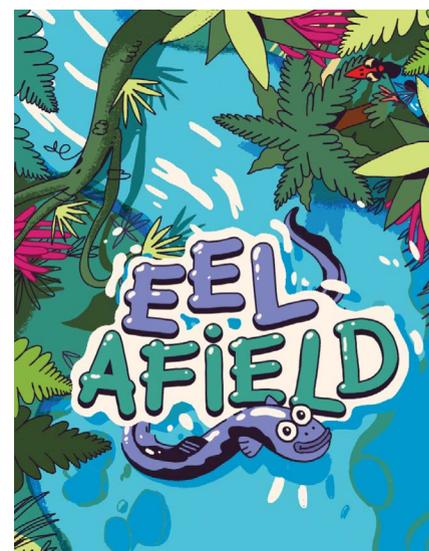
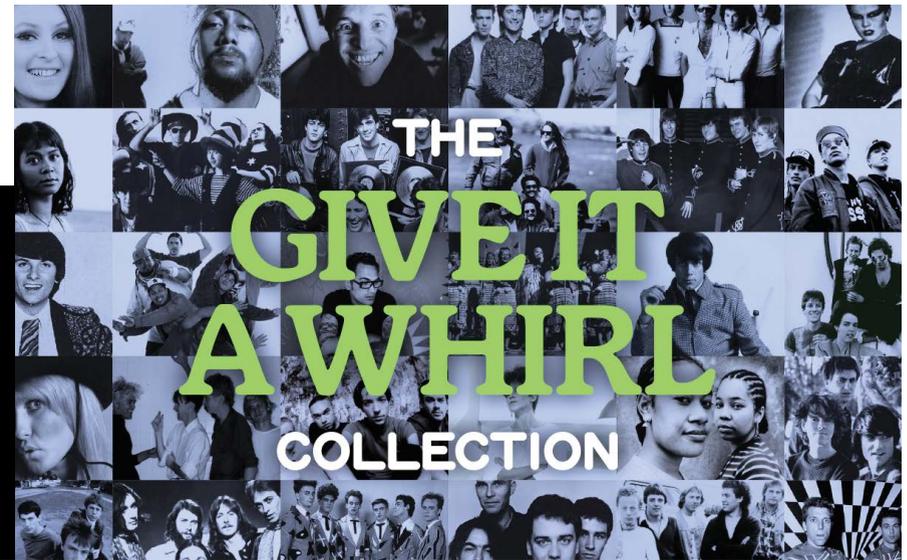
Our kids' content offering under the HEIHEI brand continued this year across two primary platforms – TVNZ+ and the standalone games site HEIHEI.nz. This year we reviewed our Children's Content strategy, consulting

extensively with the sector and considering local and international research. A new strategy will see children's content more widely shared across multiple platforms, with the aim of greater engagement by tamariki.

GIVE IT A WHIRL
NZ On Screen and AudioCulture

Telling the story of Kiwi rock n roll, *Give It A Whirl* is a collaboration across both websites. Within two months of its launch this time capsule of NZ pop culture was NZ On Screen's best performing new collection of the year and third most viewed collection, and in the top 10 most viewed pages on AudioCulture.

Launched April 2022



EEL AFIELD
Grapefruit Games for HEIHEI Games

Eel Afield is a nature survival game about a young longfin eel exploring the waterways of Aotearoa New Zealand.

Funded Sept 2021, launched July 2022

HEI WHAKATAIRANGA I NGĀ
RĀNGAI WHAKAPĀOHO

SUPPORTING OUR SECTORS

Investing in the capability of our sectors, and sharing insightful research and data are important foundations for the long-term vitality of public media. Working across multiple types of media and platforms we are well-placed to provide neutral observations of the gaps and needs for local audiences. We monitor barriers to participation for some sections of our creative communities through annual survey data, and carry out regular audience research.

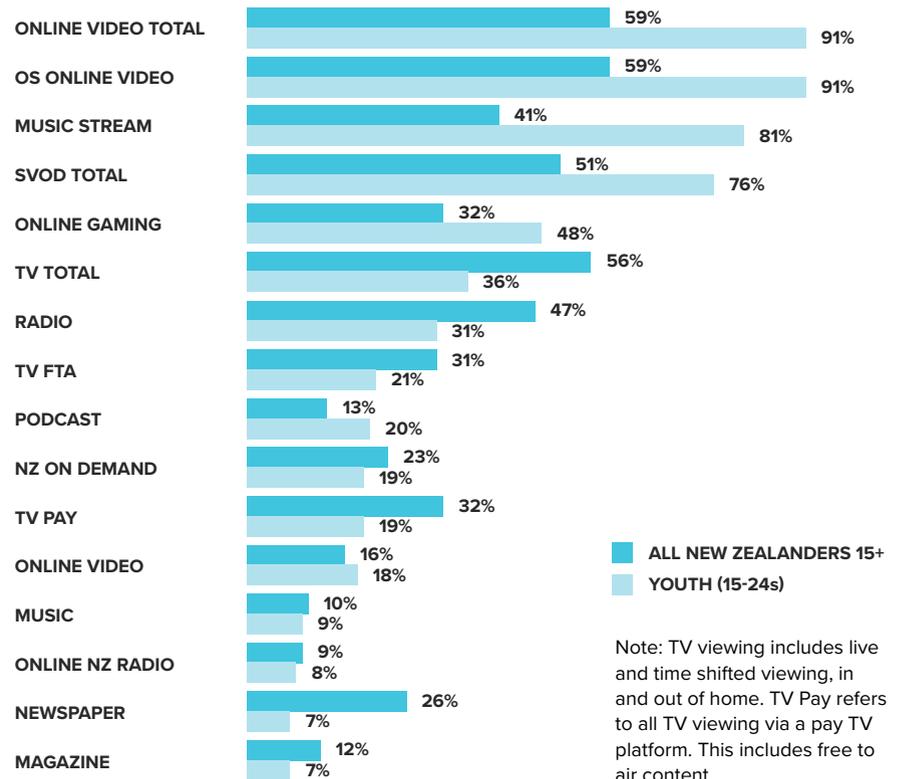
In late 2021 we commissioned a qualitative study of the media preferences of Chinese and Indian New Zealanders. This showed Chinese New Zealanders consume largely Chinese language content on Chinese or international platforms, and Indian New Zealanders, while having a broader media diet including local content, would like to see themselves reflected more authentically.

Our *Where Are The Audiences 2021?* research showed clear distinctions in the way different generations of New Zealanders are consuming media. In particular 15-24 year olds are more than twice as likely to use online video, SVOD and music streaming than traditional TV and radio. This poses significant challenges for engaging these audiences with local content.

“We are a continent, not a country. You can’t paint us with a single paintbrush ... Don’t stereotype – expand and include different cultures and different languages.”

Chinese and Indian New Zealanders Media Use in Aotearoa
- 32 yr old Indian woman

Source: Where Are The Audiences 2021 – Daily Reach of all media All New Zealanders 15+ vs 15-24s



In response to the challenges raised in our research, we are actively seeking innovative digital-first content for younger audiences, and we are working closely with PASC to develop Pan-Asian creatives, and encourage ideas that are more reflective of NZ's multi-cultural society.

We support industry capability in a number of ways. For example, we support ScreenSafe to provide guidance to producers on operating safely in a COVID-19 world, and support the Aotearoa Screen Publicists Collective to upskill the screen sector on how to promote their content. We support Soundcheck Aotearoa to provide resources and tools for the music community to prevent and respond to workplace sexual harassment and assault.

Ongoing support for screen, music and news media industry awards ensures there are opportunities to celebrate our industry's successes. Many of these had to go online during the past year due to pandemic restrictions.

Support through our Industry Development Fund was supplemented for a second (and final year) by additional funds via the Ministry for Culture and Heritage for Cultural Sector Capability initiatives.

PASC – EPISODE ONE

A Scripted development initiative that builds creative and professional capacity within the Pan-Asian screen practitioner community, will see six teams develop a Scripted webseries idea through to a high quality pilot. The four month course includes classes and workshops delivered by industry experts.

Funded July 2021



TĀ TE PŪTEA ME NGĀ WHĀINGA KA TAEA

OUR FINANCES AND PERFORMANCE

Mystic 2, Libertine
Pictures for TVNZ 2
Funded Dec 2020,
launched July 2022



NZ ON AIR

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2022

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 2022.

Signed on behalf of the Board:



RUTH HARLEY
Chair

18 November 2022



PHILIP BROUGHTON
Chair of Audit & Risk Committee

18 November 2022

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 2022

The Auditor-General is the auditor of 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 2022, 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 of NZ On Air on pages 60 to 66.

In our opinion:

- the financial statements of NZ On Air on pages 35 to 59:
 - present fairly, in all material respects:
 - » its financial position as at 30 June 2022; and
 - » its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards; and
- the performance information on pages 60 to 66:
 - presents fairly, in all material respects, NZ On Air's performance for the year ended 30 June 2022, including:
 - » for each class of reportable outputs:

- * 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 18 November 2022. 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 reported performance information within NZ On Air’s framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on NZ On Air’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

OTHER INFORMATION

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 103, 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 issued by the New Zealand Auditing and Assurance Standards Board.

Other than 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 2022

	Note	Actual 2021/22 \$000	Budget 2021/22 \$000	Actual 2020/21 \$000
Revenue				
Crown revenue		177,664	175,725	176,084
Other revenue	2	3,095	1,100	2,965
Total revenue		180,759	176,825	179,049
Operating expenditure				
Administration services	3,4	5,230	6,308	4,321
Total operating expenditure		5,230	6,308	4,321
Funding expenditure				
NZ Media Fund				
Scripted		38,336	39,136	52,024
Factual – Other		35,619	39,136	46,459
Factual – Public Interest Journalism		30,633	24,136	8,758
Platform		60,263	62,537	58,152
Music		6,286	6,452	7,005
Total NZ Media Fund		171,137	171,397	172,398
Development and support				
Capability Fund		1,119	1,000	888
Industry Development		608	600	311
Total Development and support		1,727	1,600	1,199
Total funding expenditure	5	172,864	172,997	173,597
Total expenditure		178,094	179,305	177,918
Net surplus/(deficit) for the year		2,665	(2,480)	1,131
Other comprehensive revenue and expense		–	–	–
Total comprehensive revenue and expense		2,665	(2,480)	1,131

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 2022

	Note	Actual 2021/22 \$000	Budget 2021/22 \$000	Actual 2020/21 \$000
Current assets				
Cash and cash equivalents	6	7,236	1,800	4,111
Investments	7	80,000	30,000	76,000
Receivables – interest		435	100	120
Receivables – other	8	2,687	1,300	4,003
Total current assets		90,358	33,200	84,234
Non-current assets				
Property, plant and equipment	9	71	650	61
Intangible assets	10	–	290	40
Total non-current assets		71	940	101
Total assets		90,429	34,140	84,335
Current liabilities				
Creditors and other payables	11	301	300	16,722
Employee entitlements	12	223	150	209
Funding liabilities	13	78,248	32,635	58,412
Total current liabilities		78,772	33,085	75,343
Net assets		11,657	1,055	8,992
Equity				
Equity at 30 June		11,657	1,055	8,992
Total Equity		11,657	1,055	8,992

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

NZ ON AIR

STATEMENT OF MOVEMENTS IN EQUITY

for the year ended 30 June 2022

	Actual 2021/22 \$000	Budget 2021/22 \$000	Actual 2020/21 \$000
Balance at 1 July	8,992	3,535	7,861
Total comprehensive revenue and expense for the year	2,665	(2,480)	1,131
Balance at 30 June	11,657	1,055	8,992

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

NZ ON AIR

STATEMENT OF CASH FLOWS

for the year ended 30 June 2022

	Note	Actual 2021/22 \$000	Budget 2021/22 \$000	Actual 2020/21 \$000
Cash flows from operating activities				
Receipts from the Crown		177,664	175,725	190,372
Receipts from other revenue		1,726	500	1,948
Interest received		799	630	1,061
Payments to funded activities		(153,028)	(177,623)	(158,901)
Payments to suppliers and employees		(21,570)	(6,308)	(1,930)
Net GST		1,571	174	(2,825)
Net cash from operating activities	14	7,162	(6,902)	29,725
Cash flows from investing activities				
Net (payments to)/receipts from investments		(4,000)	7,964	(29,500)
Purchases of property, plant and equipment		(38)	(250)	(53)
Purchases of intangible assets		–	(774)	–
Receipts from sales of property, plant and equipment		1	–	–
Net cash flows from investing activities		(4,037)	6,940	(29,553)
Net increase/(decrease) in cash and cash equivalents		3,125	38	172
Cash and cash equivalents at 1 July		4,111	1,762	3,939
Cash and cash equivalents at 30 June		7,236	1,800	4,111

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

NZ ON AIR

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2022

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 2022 and have been approved by the Board on 21 September 2022.

BASIS OF PREPARATION

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

Statement of compliance

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

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

Presentation currency and rounding

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

Standards issued and not yet effective and not early adopted

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

PBE IPSAS 41 Financial Instruments

The XRB issued PBE IPSAS 41 Financial Instruments in March 2019. This standard supersedes PBE IFRS 9 Financial Instruments, which was issued as an interim standard. It is effective for reporting periods beginning on or after 1 January 2022. NZ On Air is required to adopt the standard from 1 July 2022 and does not expect any significant changes as the requirements are similar to PBE IFRS 9.

PBE FRS 48 Service Performance Reporting

PBE FRS 48 replaces the service performance reporting requirements of PBE IPSAS 1 and is effective for reporting periods ending 30 June 2023. NZ On Air is required to adopt the standard from 1 July 2022 and will provide an update on adoption of this standard in the 2022/23 Annual Report.

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 2022:

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

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

2. REVENUE

ACCOUNTING POLICY

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

Revenue from the Crown

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

Time-limited Crown funding for COVID-19 specific purposes is recognised to the extent that it has been applied to the designated purpose.

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

Interest revenue

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

Television programme and music revenue

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

Breakdown of other revenue and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
Sales of television programmes and music	1,981	1,957
Interest revenue	1,114	1,008
Other revenue	–	–
Total other revenue	3,095	2,965

3. PERSONNEL COSTS

ACCOUNTING POLICY

Superannuation schemes

Obligations for contributions to KiwiSaver are accounted for as defined contribution superannuation schemes and are recognised as an expense in the surplus or deficit as incurred.

Breakdown of personnel costs and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
Salary and wages	3,193	2,423
KiwiSaver employer contributions	120	89
Increase in employee entitlements	6	14
Total personnel costs	3,319	2,526

EMPLOYEE REMUNERATION

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

	Number of Employees 2021/22	Number of Employees 2020/21
\$100,000 – \$109,999	1	1
\$110,000 – \$119,999	2	–
\$120,000 – \$129,999	–	1
\$130,000 – \$139,999	1	–
\$140,000 – \$149,999	1	1
\$150,000 – \$159,999	1	–
\$170,000 – \$179,999	3	2
\$180,000 – \$189,999	–	1
\$190,000 – \$199,999	1	1
\$320,000 – \$329,999	–	1
\$340,000 – \$349,999	1	–

During the year ended 30 June 2022, no employees received benefits in relation to cessation (2021: nil).

BOARD MEMBER REMUNERATION

The Board fees paid or payable during the year were:	Actual 2021/22 \$000	Actual 2020/21 \$000
Dr Ruth Harley – Chair (reappointed March 2021)	40	36
Helen Grattan (retired June 2022)	18	18
John McCay (reappointed May 2019)	19	18
Sarona Ai'ono-Iosefa (appointed September 2019)	19	18
Linda Clark (appointed May 2019)	19	18
Philip Broughton (appointed June 2019)	19	18
Andrew Shaw (appointed June 2022)	2	–
Total Board fees	136	126

Payment of \$8,125 was made to the independent members of the Audit and Risk Committee during the financial year. (2021: \$6,250).

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

4. OTHER EXPENSES

ACCOUNTING POLICY

Operating leases

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

Breakdown of other expenses and operating lease commitments	Actual 2021/22 \$000	Actual 2020/21 \$000
Legal, public relations and expert advice	473	435
IT Costs	273	255
Research	330	259
Other costs	299	295
Travel and communication	74	109
Board members fees	136	126
Rent	195	194
Depreciation	26	16
Amortisation	40	49
<i>Audit fees – Financial statement audit</i>	63	57
Total other expenses and operating lease commitments	1,909	1,795
Operating leases as lessee	Actual 2021/22 \$000	Actual 2020/21 \$000
Not later than one year	19	145
Later than one year and not later than two years	–	19
Total non-cancellable operating leases	19	164

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

5. FUNDING EXPENDITURE

ACCOUNTING POLICY

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

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

Critical judgement in applying accounting policies

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

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

Total funding expenditure	Actual 2021/22 \$000	Actual 2020/21 \$000
Total funding approved	173,847	174,361
<i>Less approved funds not utilised so written back</i>	(2,074)	(2,108)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	1,091	2,575
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met</i>	–	(1,231)
Total funding expenditure	172,864	173,597

Breakdown of funding expenditure and further information

Scripted funding expenditure	Actual 2021/22 \$000	Actual 2020/21 \$000
Scripted funding approved	38,462	51,077
Less approved funds not utilised so written back	(186)	(1,053)
<i>Plus</i> impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	60	2,200
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	–	(200)
Total Scripted funding expenditure	38,336	52,024
Factual funding expenditure	Actual 2021/22 \$000	Actual 2020/21 \$000
Factual – Other	36,153	47,552
Factual – Public Interest Journalism	30,552	8,758
Total Factual funding approved	66,705	56,310
Less approved funds not utilised so written back	(1,484)	(437)
<i>Plus</i> impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	1,031	375
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	–	(1,031)
Total Factual funding expenditure	66,252	55,217

Platform funding expenditure	Actual 2021/22 \$000	Actual 2020/21 \$000
Radio New Zealand	43,506	42,606
Access, Student and other special interest radio	4,729	4,721
Pacific radio	5,000	4,700
HEIHEI	615	422
Captioning & Audio Description	4,900	4,900
NZ On Screen & Audio Culture	1,518	1,399
Total Platform funding expenditure approved	60,268	58,748
Less approved funds not utilised so written back	(5)	(596)
Total Platform funding expenditure	60,263	58,152
Music funding expenditure	Actual 2021/22 \$000	Actual 2020/21 \$000
Music funding approved	6,682	7,026
Less approved funds not utilised so written back	(396)	(21)
Total Music funding expenditure	6,286	7,005
Development and support funding expenditure	Actual 2021/22 \$000	Actual 2020/21 \$000
Capability Fund	1,119	888
Industry Development and support	611	312
Development and support funding approved	1,730	1,200
Less approved funds not utilised so written back	(3)	(1)
Total Development and Support funding expenditure	1,727	1,199

6. CASH AND CASH EQUIVALENTS

ACCOUNTING POLICY

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

Breakdown of cash and cash equivalents and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
Cash	910	791
Call and short-term deposits	6,326	3,320
Total cash and cash equivalents	7,236	4,111

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

7. INVESTMENTS

ACCOUNTING POLICY

Bank deposits

Investments in bank term deposits are initially measured at the amount invested. Interest is subsequently accrued and added to the investment balance.

Breakdown of investments and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
Term deposits	80,000	76,000
Total investments	80,000	76,000

The carrying value of term deposits approximates their fair value.

8. RECEIVABLES – OTHER

ACCOUNTING POLICY

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

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

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

Breakdown of debtors and other receivables and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
GST refund	2,389	3,960
Other receivables	298	43
Total debtors and other receivables – other	2,687	4,003

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

9. PROPERTY, PLANT AND EQUIPMENT

ACCOUNTING POLICY

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

Additions

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

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

Disposals

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

Subsequent costs

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

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

Depreciation

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

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

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

Impairment of non-financial assets

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

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

Capital commitments

There are no capital commitments as at 30 June 2022 (2021: 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 2020	278	116	44	298	736
Additions	36	17	–	–	53
Disposals	–	–	–	–	–
Balance at 30 June 2021	314	133	44	298	789
Balance at 1 July 2021	314	133	44	298	789
Additions	14	19	5	–	38
Disposals	(4)	(8)	(15)	–	(27)
Balance at 30 June 2022	324	144	34	298	800
Accumulated depreciation and impairment losses					
Balance at 1 July 2020	264	109	41	298	712
Depreciation	11	3	2	–	16
Eliminate on disposal	–	–	–	–	–
Balance at 30 June 2021	275	112	43	298	728
Balance at 1 July 2021	275	112	43	298	728
Depreciation	18	7	1	–	26
Eliminate on disposal	(3)	(7)	(15)	–	(25)
Balance at 30 June 2022	290	112	29	298	729
Carrying value					
At 30 June & 1 July 2020	14	7	3	–	24
At 30 June & 1 July 2021	39	21	1	–	61
At 30 June 2021	34	32	5	–	71

10. INTANGIBLE ASSETS

ACCOUNTING POLICY

Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

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

Amortisation

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

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

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

Breakdown of intangible assets and further information

Acquired computer software	Actual 2021/22 \$000	Actual 2020/21 \$000
Cost		
Balance at 1 July	321	321
Additions	–	–
Balance at 30 June	321	321
Accumulated amortisation and impairment losses		
Balance at 1 July	281	232
Amortisation	40	49
Balance at 30 June	321	281
Carrying value		
At 1 July	40	89
At 30 June	–	40

11. CREDITORS AND OTHER PAYABLES

ACCOUNTING POLICY

Short term payables are recorded at the amount payable.

Breakdown of creditors and other payables and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
PAYE payable	40	44
Accrued expenses	261	247
Return of unspent COVID-19 relief funding to the Crown	–	16,431
Total creditors and other payables	301	16,722

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

12. EMPLOYEE ENTITLEMENTS

ACCOUNTING POLICY

Employee benefits

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

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

Breakdown of Employee entitlements and further information	Actual 2021/22 \$000	Actual 2020/21 \$000
Accrued salaries and wages	84	76
Annual leave	139	133
Total employee entitlements	223	209

13. FUNDING LIABILITIES

ACCOUNTING POLICY

Provision

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

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

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

Breakdown of funding liabilities

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

	Actual 2021/22 \$000	Actual 2020/21 \$000
Scripted	20,546	17,390
Factual	48,318	32,945
Platform	767	879
Music	7,211	6,584
Development & support	1,406	614
Total funding liabilities	78,248	58,412

Movements for each class of funding liabilities are as follows:

	Scripted \$000	Factual \$000	Platform \$000	Music \$000	Development & support \$000	Total \$000
Balance at 30 June 2021	17,390	32,945	879	6,584	614	58,412
Additional provisions made	38,522	67,736	60,268	6,682	1,730	174,938
Amounts used	(35,180)	(50,879)	(60,375)	(5,659)	(935)	(153,028)
Unused amounts reversed	(186)	(1,484)	(5)	(396)	(3)	(2,074)
Balance at 30 June 2022	20,546	48,318	767	7,211	1,406	78,248

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

	Actual 2021/22 \$000	Actual 2020/21 \$000
Net surplus/(deficit) from operations	2,665	1,131
Add non-cash items:		
Loss of Disposal	1	–
Depreciation/amortisation	66	65
Total non-cash items	67	65
Add/(less) movements in working capital items:		
(Decrease) in accounts receivable	(570)	44
Increase in GST payable	1,571	(2,825)
(Decrease) in accounts payable (incl. employee entitlements)	(16,407)	16,614
Increase in funding liabilities	19,836	14,696
Net movement in working capital items	4,497	28,594
Net cash inflow from operating activities	7,162	29,725

15. CONTINGENT LIABILITIES

At 30 June 2022 we have contingent liabilities totaling \$0.25m (2021: \$1.34m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted as funding conditions are not yet fulfilled.

16. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

RELATED PARTY TRANSACTIONS

NZ On Air is controlled by the Crown.

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

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

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

Key management personnel compensation	Actual 2021/22 \$000	Actual 2020/21 \$000
Board Members Remuneration	136	126
Full-time equivalent members	0.21	0.23
Leadership Team Remuneration	1,254	1,040
Full-time equivalent members	6	5.1
Total key management personnel compensation	1,390	1,166
Total full time equivalent personnel	6.21	5.33

BOARD MEETING ATTENDANCE

NZ On Air Board meets 5 times per year plus a planning day, each meeting taking approximately 1 – 1.5 day. In addition, the board had 2 shorter meetings in the 2022 year, each taking approximately 0.5 days.

	July 21	August 21	September 21	October 21	December 21	March 22	April 22	May 22
R Harley	✓	✓	✓	✓	✓	✓	✓	✓
H Grattan	✓	✓	✓	✓	✓	✓	✓	✓
J McCay	✓	✓	✓	✓	✓	✓	✓	✓
L Clark	✓	✓	✓	✓	✓	✓	✓	✓
P Broughton	✓	✓	✓	✓	✓	✓	✓	✓
S Aiono-Iosefa	✓	✓	✓	✓	✓	✓	✓	✓

17. EVENTS AFTER BALANCE DATE

There were no significant events after balance date.

18. CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

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

	Actual 2021/22 \$000	Actual 2020/21 \$000
Financial assets measured at amortised cost		
Cash and cash equivalents	7,236	4,111
Debtors and other receivables	733	163
Investments – term deposits	80,000	76,000
Total financial assets measured at amortised cost	87,969	80,274
Financial liabilities measured at amortised cost		
Other payables (less PAYE payable)	261	16,678
Employee entitlement	222	209
Funding liabilities	78,247	58,412
Total financial liabilities measured at amortised cost	78,730	75,299

19. FINANCIAL INSTRUMENT RISKS

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

CREDIT RISK

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

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

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

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

LIQUIDITY RISK

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2022/23 Crown funding in pre-scheduled installments on the first working day of each quarter from July 2022 to June 2023. In addition, at 30 June 2022 we hold call and term deposits that will mature within the 2022/23 financial year totaling \$86.33m (2021: \$79.32m).

We have funding liabilities of \$78.73m at 30 June (2021: \$ 58.412m). We expect these to be paid by 30 June 2023. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

20. CAPITAL MANAGEMENT

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

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

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

21. EXPLANATION OF SIGNIFICANT VARIANCES AGAINST BUDGET

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

Statement of comprehensive revenue and expense	Actual 2021/22 \$000	Budget 2021/22 \$000	Difference \$000	Explanation of significant variances \$000
Crown revenue	177,664	175,725	1,939	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Additional funding received for Screen Production Covid Relief \$1.9m
Administration services	5,230	6,308	(1,078)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Staff costs are under budget by \$270k due to the gap between departing staff and new staff starting. • Travel, function and associated costs are under budget by \$289k due to restrictions arising from COVID-19. • Other cost savings due to timing of the expenditure being committed and ongoing prudent financial management.
Funding expenditure	172,864	172,997	(133)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing differences in PIJF, Scripted and Factual funding commitments.
Statement of financial position	Actual 2021/22 \$000	Budget 2021/22 \$000	Difference \$000	Explanation of significant variances \$000
Total assets	90,429	34,140	56,289	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing of drawdowns of funding commitments with COVID-19 continuing to delay some productions.
Total liabilities	78,772	33,085	45,687	<ul style="list-style-type: none"> • Funding liabilities higher than budget due to timing differences as noted above.
Equity	11,657	1,055	10,602	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Opening equity \$5.4m higher than budget due to timing differences in the previous year. • Net (deficit)/surplus for the year \$5.1m higher than budget for the reasons noted above.

Statement of cash flows	Actual 2021/22 \$000	Budget 2021/22 \$000	Difference \$000	Explanation of significant variances \$000
Net cash flows from operating activities	7,162	(6,902)	14,064	<ul style="list-style-type: none"> Receipts from the Crown higher by \$1.9m due to Screen Sector Production Relief Fund received in 2021/22. Payments to funded activities and suppliers were \$9.3m lower than budget due to timing of drawdowns, as noted above. Other receipts were \$2m higher than budget due to additional revenue from NZ On Air's share of content sales being higher than budget and higher interest received.
Net cash flows from investing activities	(4,037)	6,940	(10,977)	Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit.
Net increase/(decrease) in cash and cash equivalents	3,125	38	3,087	Net increase compared with budget for the reasons noted above.

STATEMENT OF PERFORMANCE

for the year ended 30 June 2022

OVERVIEW

Our aim and impacts are set out in our strategic framework and funding strategy (Figures 2 and 3 below), delivered through the NZ Media Fund (NZMF). These are activities purchased by the Minister of Broadcasting and Media under the appropriation Public Broadcasting Services.⁹

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

⁹ The non-departmental output expense, Public Broadcasting Services, sits within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage.

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

OUR VALUES

NGĀ MĀTĀPONO

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

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

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

OUR VISION

TĀ MĀTOU WHAKAKITENGA

Connecting and reflecting Aotearoa

OUR AIM

TĀ MĀTOU WHĀINGA ROA

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

WHAT WILL WE DO?

KA AHA TĀTOU?

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

INVESTMENT GOALS NGĀ UARA MŌ TE PŪTEA PENAPENA

WE USE THE NZ MEDIA FUND TO

 **SUPPORT QUALITY CONTENT**
GOAL 1

 **SUPPORT DIVERSE CONTENT**
GOAL 2

 **ENSURE DISCOVERABLE CONTENT**
GOAL 3

HOW WILL WE DO IT?

ME PĒHEA KIA OTI AI?

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

Encourage collaboration in the sector to promote innovation and commitment to local content. Consistently apply the nine investment principles outlined in the Funding Strategy.

Increase promotion of funded content to help audience discovery.

OUR PROMISE

TĀ MĀTOU OATI

INCLUSIVE
Content reflects our diverse communities

CLEARLY FOCUSED
On content outcomes

INFORMED CONTRIBUTORS
Public media experts

LOOKING FOR CONTINUAL IMPROVEMENT
Open to new ideas

RESPONSIBLE STEWARDS
Careful with public funds

FRIENDLY FACES
Collaborative and people-focused

POSITIVE
We love what we do

ECONOMIC CONTRIBUTORS
Actively consider economic growth goals

FAIR
Transparent and simple processes, fair to all

WHAT WE WILL ACHIEVE?

Ā MĀTOU WHĀINGA

IMPACTS

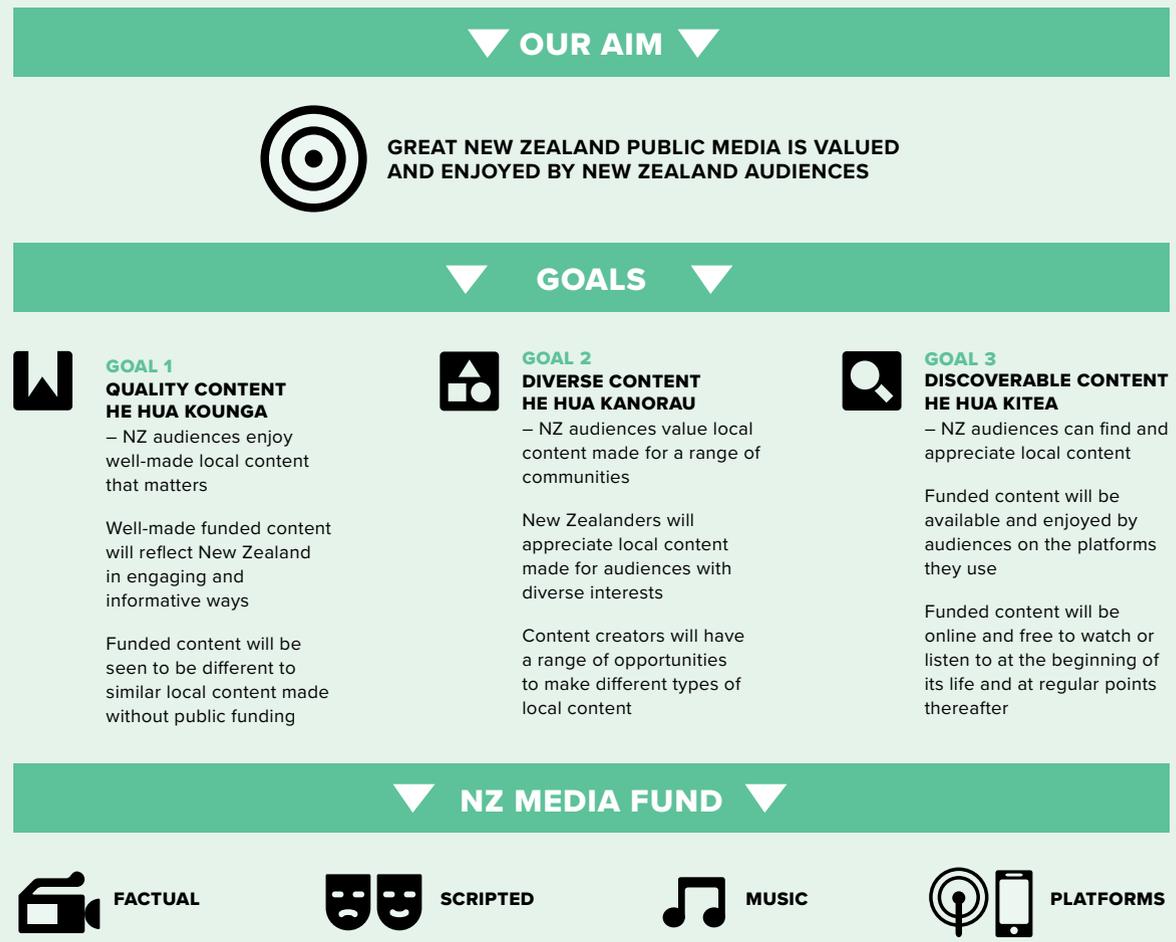
 **QUALITY**
NZ audiences enjoy well-made local media content that matters

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

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

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

FIGURE 3: Funding strategy summary



MEASURING WELLBEING – CULTURAL IDENTITY

PERFORMANCE INFORMATION

The statements in this section provide detailed results against targets, budgets and performance measures set out in our Statement of Performance Expectations for the year ending 30 June 2022. NZ On Air has one output, the New Zealand Media Fund, which comprises four funding streams.

IMPACT OF COVID-19

COVID-19 has had a significant impact on the public media sector and music industries. Additional Crown funds this year enabled NZ On Air to continue to provide additional relief to the sectors via increased music funding, the Screen Production Relief Fund, and Capability funding.

It was also the second of three years of Crown funding for Public Interest Journalism, which focused on sustainable journalism in an environment under considerable pressure, exacerbated by COVID-19.

Internally, these additional funds required a continued increase in resourcing to administer the funds.

SUMMARY OF REVENUE AND EXPENDITURE

Table 1 summarises 2021/22 revenue and expenditure.

TABLE 1: Revenue and expenditure

		Actual 2021/22 \$'000	Budget 2021/22 \$'000	Actual 2020/21 \$'000
Revenue				
Crown revenue		177,664	175,725	176,084
Other revenue		3,095	1,100	2,965
Total revenue		180,759	176,825	179,049
Output expenses				
	%			
NZ Media Fund Investments	96.1	171,137	171,397	172,398
Capability Fund	0.6	1,119	1,000	888
Industry Development Fund	0.4	608	600	311
Total funding	97.1	172,864	172,997	173,597
Administration services	2.9	5,230	6,308	4,321
Total output expenses	100	178,094	179,305	177,918

MEASURING IMPACT

Table 2 sets out performance against our goals of quality content, diverse content and discoverable content.

TABLE 2: Impact Measures

	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 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	76%	75%	78%	80%
New Zealanders aware of our support for content like that content	68%	70%	65%	67%
New Zealanders agree that RNZ provides a valuable service to New Zealand	57%	70%	56%	59%
Percentage of completed productions of sufficient quality to be accepted for broadcast or uploading	100%	99%	100%	99%
NZ audiences appreciate the diversity of public media funded by NZ On Air	66%	75%	74%	77%
Content in more than 40 languages (including 9 Pacific) is supported	Achieved (53 languages including 10 Pacific)	Achieve	Achieved (54 languages including 10 Pacific)	Achieved (49 languages including 9 Pacific)
Pacific people agree PMN Niu and PMN 531 provide culturally relevant content	100%	75%	Biennial Measure	94.8%
Percentage of NZ Music content on commercial radio: target agreed by the Minister and the Radio Broadcasters Association	23.12%	20%	22.69%	19.27%
Percentage of NZ Music content on alternative radio	69.45%	At least 50%	69.81%	60.24%
Sector stakeholders are satisfied with the quality of the research, leadership and policy contribution from NZ On Air:	Measured biennially – next survey Nov 2022	75%	New Measure	New Measure
<ul style="list-style-type: none"> The majority of stakeholders believe NZ On Air’s leadership, research and policy input it valuable 				

	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 Actual
Cultural efficacy and competence				
Strategic impact: Discoverability				
Indicator: Professionally-made public media finds its audience and contributes to a quality cultural experience				
Percentage of first run ¹⁰ funded prime time (6 pm to 10.30 pm) content for TV achieving average audiences of 100,000 or higher (excludes on demand audiences)	40%	More than 50%	57%	58%
Percentage of funded content achieving more than 50,000 views in its first 6 months online ¹¹	35%	More than 50%	49%	43%
Percentage of released singles from New Music Projects achieving at least 250,000 ¹² online plays within 12 months ¹³	54.6%	60%	60.7%	64.6%
Percentage of released singles from New Music Singles achieving at least 50,000 online plays within 12 months of release	62.5%	60%	65.5%	58.5%
Average number of NZ radio plays achieved by singles from New Music Projects within 12 months of release:				
• Mainstream	1,621	750	689	710
• Niche	170	250	192	Included Above
Average number of NZ radio plays achieved by singles from New Music Singles within 12 months of release:				
• Mainstream	598	250	650	317
• Niche	240	100	190	Included Above

¹⁰ Content not previously shown on TV.

¹¹ 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. Work is progressing in NZ and internationally to establish a consistent approach to measuring online views.

¹² New Music Projects fund established artists with higher expectations of the number of plays than New Music Singles.

¹³ This measures singles which complete their first 12 months post release in the year under review.

MEASURING ACTIVITY – HE AROTAKENGA MŌ NGĀ MAHI

Table 3 sets out our performance against our funding measures.

TABLE 3: Funding measures

	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 Actual
What we will do				
Our Investment Principles are followed for all funding decisions (cultural value, content balance, risk, competition, value for money, no duplication, leverage, partner capability, fairness)	100%	100%	100%	100%
A majority of the NZ Media Fund is invested in contestable content	65%	At least 55%	66%	61%
Percentage of production funding from the Scripted and Factual streams for targeted audiences including s36(1)(c) ¹⁴ of the Broadcasting Act 1989	51%	At least 25%	50%	40%
Percentage of total funded hours for Scripted and Factual content that is diverse ¹⁵	77%	At least 60%	66%	72%
Number of individual songs funded through Single and Project applications will be at least: ¹⁶				
• Mainstream	192	210	205	159
• Niche	121	140	142	102
• Focus rounds ¹⁷	83	60	59	New measure
The number of average weekly hours of captioning and audio description produced for broadcast and online will be at least:				
• Captioning	201	160	181	382
• Audio description	53	27	35	66
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio (excludes Public Interest Journalism projects))	758 ¹⁸	At least 1,020	904	1,135
The number of hours funded for features promoting NZ Music	2,723	At least 2,500 hours	2,474	2,477

¹⁴ Includes children, youth, persons with disabilities and minorities in the community.

¹⁵ Diverse content is content that showcases the stories and interests of particular NZ cultural and community groups.

¹⁶ 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.

¹⁷ Includes focus rounds for Pasifika, Children's music, Te Reo Māori.

¹⁸ This reflects the shift to PIJF of a number of programmes previously funded out of the general factual i.e. Regional Media and Current Affairs.

	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 Actual
Number of targeted development activities for NZ artists in conjunction with streaming platforms [estimated 3 streaming platforms involved]	0 ¹⁹	At least 3	2	1
Number of pieces of industry research published	4 ²⁰	At least 2	4	New measure
Number of RFPs issued for targeted industry capability development	4	Up to 2	3	New measure
Investments in Public Interest Journalism are spread across local, regional, national and targeted audiences	Achieved	Achieve	N/A	N/A

Table 4 sets out core operating measures.

TABLE 4: Operating measures

	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 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
Percentage of complete applications received by deadline determined at the next funding round	100%	99%	99.5%	99.7%
Percentage of funding decisions notified to applicants within 5 working days of Board meeting	100%	99%	100%	99%
Percentage of funding contracts correctly issued within 15 working days once conditions precedent are met	99%	99%	99%	93%
Percentage of payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	100%	99%	99%	99%

¹⁹ COVID impacted. No travel meant we were unable to run any in-market sessions – this measure is being changed in 2022/23 to percentage of NZ music streamed locally.

²⁰ NZ Screen Content use in Schools 2021, Diversity Report 2021, Chinese and Indian New Zealanders' Media Use in Aotearoa 2021, Where Are The Audiences 2021.

ANNUAL ORGANISATIONAL HEALTH AND CAPABILITY INDICATORS

We remain a small entity of 31 staff as at 30 June 2022. We rely on our staff being skilled, multi-functional and adaptable. We value fairness, equity and diversity, have formal good employer and personnel policies, and a commitment to equal employment opportunities. We measure ourselves against the key elements of the Human Rights Commission’s Good Employer framework.

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

TABLE 5: Staff profiles (percentages)

	2021/22	2020/21
Gender		
Female	70	64
Male	30	36
Ethnicity – our staff identify as:²¹		
Māori	10	16
Pacific Island	10	16
Asian	10	12
Pākehā	70	76
Other	0	0
Age profile	Under 40 yrs 55%; over 40 yrs 45%	
Disability profile	No staff reported a disability	
Pay Gap Information	Remuneration is based on ability and role size without any bias, including gender or ethnicity. External strategic pay reviews are used to ensure NZ On Air is paying people fairly for the roles they are doing and the skills that they bring.	

²¹ Totals more than 100% as some staff identify with more than one ethnicity.

TABLE 6: Health and capability performance measures

Goal	Measure	2021/22 Actual	2021/22 Target	2020/21 Actual	2019/20 Actual
Focus recruitment, training and remuneration policies on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time staff turnover is no more than three people per annum ²²	4	Achieve	2	2
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	Achieved. Cross section of kaimahi positions assessed	Achieve	Achieved. Leadership Team positions assessed	Next planned for 2020-21
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 2022/23	Next planned for 2022/23	Survey completed in July 2021	Next planned for 2020-21
Health and safety best practice is well-implemented and appropriately reported	Health and safety plan in operation; reported safety hazards are attended to promptly; significant hazards are attended to immediately	Achieved	Achieve	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved	Achieve	Achieved. No instances	Achieved. No instances
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%
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 run internally and externally for all staff. Te Tiriti o Waitangi, building cultural competency, mihimihi and Matariki sessions were also held during the year and made available to all staff	All staff	Treaty of Waitangi training (all staff) – Sept 2020 and (staff and Board) Feb 2021. Te reo Māori lessons – fortnightly for Wellington staff in 2021. Auckland staff still sourcing a te reo lesson provider	2019/20 New measure

²² Excludes fixed term contracts ending in the year.

LEADERSHIP, ACCOUNTABILITY AND CULTURE

We have weekly staff meetings and regular team days for all staff. In 2021/22 we continued our focus on building understanding of te ao Māori and our role in supporting the Crown as a Treaty partner. This has included te reo Māori lessons as well as workshops to increase knowledge and understanding, and learning our own waiata.

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

RECRUITMENT, SELECTION AND INDUCTION

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

EMPLOYEE DEVELOPMENT, PROMOTION AND EXIT

Our formal performance assessment process involves self-assessments, face to face meetings and feedback, and development plans. Although our size limits promotion options, it also means all staff need to be multi-functional and adaptable, providing opportunities to develop and broaden skills. Training is provided to staff according to their needs. Exit interviews are offered with results being considered by the Senior Leadership Team.

FLEXIBILITY AND WORK DESIGN

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

REMUNERATION, RECOGNITION AND CONDITIONS

Remuneration is equitable and gender-neutral. This is regularly tested through external job-sizing, the latest taking place during the 2021/22 year. We remedy any anomalies found through our annual performance management and remuneration review process. Recognition of performance is both formal and informal, taking into account overall business performance, affordability, equity, and advice from the Public Service Commission.

HARASSMENT AND BULLYING PREVENTION

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

SAFE AND HEALTHY ENVIRONMENT

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

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

3

TE TOHA PŪTEA

FUNDING DETAILS FOR THE YEAR 2021/22



*Rei performing at
an NZ On Air Music
showcase 2022*

SCRIPTED AND FACTUAL STATISTICS

Total Scripted and Factual Statistics	Number of applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared with requested)	
	2021/22	2020/21	2021/22	2020/21	2021/22	2020/21	2021/22	2020/21	2021/22	2020/21
Approved	230	218	43%	30%	119,374,029.64	98,615,098	101,138,122.34	106,373,224	85%	108%
Cancelled	4	1	1%	0%	1,900,839.00	88,440	–	–	–	–
Declined	296	511	56%	70%	116,320,092.00	177,744,287	–	–	–	–
Deferred	0	0	0%	0%	0	0	–	–	–	–
Withdrawn	0	2	0%	0%	0	207,989	–	–	–	–
	530	732	100%	100%	237,594,961	276,655,814	101,138,122	106,373,224		

The decrease in submitted applications year on year is 27.6% (last year applications **increased** 22%).

The decrease in requested funding year on year is 14.1% (last year requested funding **increased** 43%).

The decrease in applications and requested funding is in part a result of the reduction in the number of funding rounds from 5 to 4, and less funding available (including the Platform Relief funding).

The reason more funding was approved than requested in 2020/21 is because of the two COVID-19 initiatives provided by the Government – Platform and COVID relief funding.

CONTENT FUNDING (SCRIPTED AND FACTUAL)

	2022	2021	2020	2019	2018	2017	2016	2015	2014	2013	2012	2011	2010
	%	%	%	%	%	%	%	%	%	%	%	%	%
By primary platform provider*													
TVNZ	55	52	52	45	50	59	57	67	72	58	64	58	55
Warner Bros. Discovery	11	19	23	21	21	24	26	20	13	32	29	36	39
Prime	6	8	5	6	9	9	11	10	11	7	3	3	2
HEIHEI	9	7	6	8	6	0	0	0	0	0	0	0	0
RNZ [†]	3	2	3	6	1	0	0	0	0	0	0	0	0
Whakaata Māori	6	4	2	4	4	6	4	3	4	3	4	3	4
NZME (included in Other as < \$1m)	0	1	1	2	2	0	0	0	0	0	0	0	0
Stuff	2	2	3	1	1	0	0	0	0	0	0	0	0
The Spinoff	2	0	0	0	0	0	0	0	0	0	0	0	0
Other	6	5	5	7	6	2	2	0	0	0	0	0	0
	100												

* Several provider stats encompass multiple channels/platforms. Generally companies receiving over \$1m are shown individually. PIJF not included to more accurately show trends.

[†] Includes balance of \$6m RNZ Innovation Fund (Budget 2018/19) projects funded in 2019/20.

Other includes at least 10 different platforms not covered above.

ACCESSIBILITY – FUNDED TV CAPTIONS AND AUDIO DESCRIPTION

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioned Hours Broadcast	Weekly Audio Description Hours Produced	Weekly Audio Description Hours Broadcast
2021/22	4,900,000*	201	447	53	102
2020/21	4,900,000*	181	440	35	83
2019/20	2,900,000	142	382	21	66
2018/19	2,950,000**	138	347	22	57
2017/18	2,800,000	140	322	22	53
2016/17	2,800,000	132	306	19	47
2015/16	2,800,000	139	300	20	40
2014/15	2,400,000	116	265	16	32
2013/14	2,800,000	105	251	12	26
2012/13	2,602,933	114	253	14	22
2011/12	2,491,053	113	247	0	13

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

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

SCRIPTED FUNDING

For the financial year 2021/22

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
CHILDREN	<i>Aio: The Last Paradise Of Kiwa</i>	HEIHEI	Pukeko Pictures GP	90	500,000		500,000
	<i>Animal Tracks</i>	HEIHEI Games	Spookysoft Games	–	47,800		47,800
	<i>Animation Series – Lion King and Frozen Reo Māori</i>	Whakaata Māori	Matewa Media	220	500,000		500,000
	<i>Eel Story</i>	HEIHEI Games	Grapefruit Games	–	70,040		70,040
	<i>Fresh Fairytales!</i>	HEIHEI	Tikilounge Productions	60	528,085		528,085
	<i>Goodbye A.I (additional)</i>	HEIHEI	Vinewood t/a Foundation Animation	–		22,725	22,725
	<i>Kākāpō Pao!</i>	HEIHEI Games	Tough Love Tonic (t/a TL-Tonic)	–	50,000		50,000
	<i>Kiri And Lou 3 (additional)</i>	TVNZ 2	Kiri And Lou	80	1,331,724		1,331,724
	<i>Kiwi And Cat – Mānawatia A Matariki</i>	HEIHEI	Pango Productions	70	499,500		499,500
	<i>Little Apocalypse</i>	HEIHEI	Tomorrow Rain	64	500,000		500,000
	<i>My Favourite Dead Person</i>	HEIHEI	The Downlowconcept	64	499,688		499,688
	<i>Mystery Beats</i>	HEIHEI Games	Adrenalin	–	55,628		55,628
	<i>Night Eyes</i>	HEIHEI	Mukpuddy	80	441,100		441,100
	<i>Ocean Adventurer</i>	HEIHEI Games	Roundpenguinstudio	–	47,925		47,925
	<i>Pinball Play</i>	HEIHEI Games	Method Studios	–	56,740		56,740
	<i>Suzu & Friends 2022</i>	Various radio stations	Treehut	2,385	136,000		136,000
	<i>The Kids Of Korero Lane</i>	HEIHEI	Attitude Pictures	16	316,108		316,108
	<i>The Poo Files</i>	HEIHEI	Rude Girl Productions	40	211,650		211,650
Total				3,169	5,791,988	22,725	5,814,713
COMEDY	<i>7 Days 2022</i>	THREE	Warner Bros. Discovery NZ	420	859,613		859,613
	<i>Bouncers (additional)</i>	YouTube	Culture Park Productions	–		12,000	12,000
	<i>Comedy Festival Partnership 2022</i>	THREE	Warner Bros. Discovery NZ	176	230,000		230,000
	<i>Creamerie 2*</i>	TVNZ 2	Creamerie	132	800,000		800,000
	<i>Double Parked</i>	THREE	Kevin & Content	176	1,400,970		1,400,970

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
	<i>Educators 3</i>	TVNZ +	South Pacific Pictures	132	1,010,847		1,010,847
	<i>Here If You Need</i> (additional)	YouTube	Third Culture Productions	–		21,050	21,050
	<i>Homebound 3.0</i>	THREE	Kevin & Content	176	1,380,153		1,380,153
	<i>Kid Sister</i>	TVNZ +	Greenstone TV	115	822,350		822,350
	<i>Kura 3</i>	TVNZ +	PLUS6FOUR Entertainment	132	990,000	87,306	1,077,306
	<i>Madam Mom*</i>	THREE	Tavake	220	800,000		800,000
	<i>New Zealand Today 3</i>	THREE	Kevin & Content	220	1,020,742		1,020,742
	<i>Not Even</i>	Prime	Miss Conception Films	138	1,130,770	77,230	1,208,000
	<i>Patriot Brains 2</i>	TVNZ 2	The Downlowconcept	440	485,382		485,382
	<i>Self Help</i> (additional)	YouTube	Wrestler	–		46,448	46,448
	<i>SIS 1</i> (additional)	Prime	Sis The Show	–		29,620	29,620
	<i>Taskmaster NZ 3</i>	TVNZ 2	Kevin & Content	440	886,574		886,574
	<i>The Citizen's Handbook 2</i>	RNZ	Kevin & Content	60	257,039		257,039
	<i>Every Voice</i>						
	<i>Long x Xia</i>	TikTok	Mooncake	10	50,000		50,000
	<i>n00b</i>	TikTok	Lusty Ace Films	12	49,984		49,984
	<i>Tongan Rogue General & 13 Chambers Of South Auckland</i>	TikTok	Tusitala Media	15	50,001		50,001
	<i>Every Voice – Australia</i> TikTok Contribution	TikTok	TikTok Australia	–	-55,321		-55,321
Total				3,014	12,169,104	273,654	12,442,758
DEVELOPMENT	<i>Duckrockers</i>	TVNZ 2	South Pacific Pictures	–	16,750		16,750
	<i>Anthology 2</i>	TVNZ 2	TVNZ	–	90,000		90,000
	<i>Back In The Day</i>	Prime	Kitchen Table Productions	–	25,000		25,000
	<i>Doctor Fox</i>	TVNZ 1	South Pacific Pictures	–	12,000		12,000

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
DEVELOPMENT cont.	<i>In The Pink</i>	TVNZ +	Kevin & Content	–	10,000		10,000
	<i>Kupu X</i>	Whakaata Māori	Adrenalin	–	12,500		12,500
	<i>Kura 3</i>	TVNZ +	PLUS6FOUR Entertainment	–	10,000		10,000
	<i>Manu Masters</i>		Māoriland Charitable Trust	–	25,000		25,000
	<i>Miles From Nowhere</i>		The Gibson Group	–	24,800		24,800
	<i>Nobody Lives Here</i>	TVNZ 2	The Downlowconcept	–	10,000		10,000
	<i>Nowheretown</i>		Kaizon Pictures	–	25,000		25,000
	<i>One Lane Bridge 3</i>	TVNZ 1	Great Southern Television	–	27,600		27,600
	<i>Please Don't Break Anything</i>		Kevin & Content	–	25,000		25,000
	<i>Savage Love</i>	TheCoconet.tv	Tikilounge Productions	–	25,000		25,000
	<i>Serenade</i>		Antipodean Films	–	25,000		25,000
	<i>Sh!tshow</i>		Electric Shoelace Productions	–	25,000		25,000
	<i>Slayer Sisters</i>		Piki Films	–	25,000		25,000
	<i>The Bishop (additional)</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	–	10,000		10,000
	<i>The Golden Pig</i>		Epically Casual	–	25,000		25,000
	<i>The Guy Montgomery Guy-Mont Spelling Bee</i>	THREE	Kevin & Content	–	10,000		10,000
	<i>The Pilgrim</i>	TVNZ 2	Great Southern Television	–	22,000		22,000
	<i>Vegas 2 (advanced)</i>	TVNZ 2	Greenstone TV	–	60,000		60,000
	<i>When Nobody Was Looking</i>		This Too Shall Pass	–	25,000		25,000
	<i>Whiti</i>		Māoriland Charitable Trust	–	25,000		25,000
	<i>Yoghurt Mafia</i>		This Too Shall Pass	–	25,000		25,000
	<i>Zaoui</i>		Homegrown Pictures	–	25,000		25,000
Total				–	640,650	–	640,650

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
DRAMA	<i>Brutal Lives 2 – Mo'ui Faingata'a</i>	TheCoconet.tv	Kingston Productions	72	855,210		855,210
	<i>Ahikāroa 5</i>	Whakaata Māori On Demand	Kura Productions	468	476,506	75,360	551,866
	<i>Duckrockers</i>	TVNZ 2	South Pacific Pictures	176	4,318,250		4,318,250
	<i>Inky Pinky Ponky</i>	Whakaata Māori	Tikilounge Productions	60	605,000		605,000
	<i>Kāinga</i>	RNZ	Brown Sugar Apple Grunt Productions	80	625,000	102,450	727,450
	<i>One Lane Bridge 3</i>	TVNZ 1	Great Southern Television	220	5,945,400	241,424	6,186,824
	<i>Someday Stories 2022</i>	Stuff.co.nz	Connected Media Trust	60	250,000	76,980	326,980
	<i>Ka Whawhai Tonu – Struggle Without End</i>	Whakaata Māori	Hikoi NZ	90	200,000		200,000
	<i>Princess Of Chaos (additional)</i>	TVNZ 1	Chaos Film	–		21,600	21,600
	<i>26:29 (additional)</i>	TVNZ 2	Tusitala Media	–		13,500	13,500
	<i>Tappy (additional)</i>	TVNZ 2	Steambox Collective Charitable Trust	–		52,374	52,374
	<i>Rūrangi 2</i>	Prime	Autonomous	110	1,725,000	379,899	2,104,899
	<i>Far North*</i>	THREE	South Pacific Pictures	264	200,000		200,000
	<i>The Gone*</i>	TVNZ 1	Kingfisher Films	264	200,000		200,000
	<i>After The Party*</i>	TVNZ 1	Luminous Beast	258	800,000		800,000
	<i>Badjelly*</i>	TVNZ 2	Mukpuddy	286	800,000		800,000
	<i>Dark City*</i>	Prime	Endeavour Ventures	300	800,000		800,000
	<i>Panthers 2*</i>	TVNZ 1	Tavake	264	800,000		800,000
Total				2,972	18,600,366	963,587	19,563,953
Total				9,155	37,202,108	1,259,966	38,462,074

* These are Te Puna Kairangi – Premium Production for International Audiences projects.

FACTUAL FUNDING

For the financial year 2021/22

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
CHILDREN	<i>Brain Busters 2022</i>	TVNZ 2	Whitebait Productions	4,420	2,685,500		2,685,500
	<i>In The Dirt</i>	HEIHEI	Tomorrowland Television	100	237,923		237,923
	<i>Junior Dog Handlers</i>	HEIHEI	ASC Media	132	398,591		398,591
	<i>K-Pop Academy 3 – Level Up</i>	HEIHEI	Greenstone TV	181	464,073		464,073
	<i>Life Savers 2</i>	HEIHEI	Scottie Douglas Productions	100	350,000		350,000
	<i>Masters of the Mural-Verse</i>	HEIHEI	Good Times Company	90	378,323		378,323
	<i>One Way Out</i>	HEIHEI	Whitebait Productions	200	498,734		498,734
	<i>The Explorer Club</i>	HEIHEI	Greenstone TV	100	427,038		427,038
	<i>The Feed-What Now-Take The Mic</i>	TVNZ 2	Whitebait Productions	8,859	3,248,800		3,248,800
	<i>Toi Time!</i>	TVNZ 2	Rogue Productions	580	1,289,314		1,289,314
	<i>Young Ocean Explorers 3 – Kaitiaki o te Moana</i>	HEIHEI	Underwater Promotions (t/a Young Ocean Explorers)	63	267,643		267,643
Total				14,825	10,245,939		10,245,939
DEVELOPMENT	<i>National Treasures 2</i>	TVNZ 1	Pango Productions	–	10,000		10,000
	<i>When Haka Meets Bhangra</i>	Whakaata Māori	Last Minute Productions	–	11,000		11,000
Total				–	21,000		21,000
CURRENT AFFAIRS	<i>The Hui 2021 (additional)</i>	THREE	Great Southern Television	–	–	47,765	47,765
Total				–	–	47,765	47,765
DOCUMENTARY	<i>1.5 Degrees – A Global Warning</i>	Whakaata Māori	Faultline Films	200	294,138		294,138
	<i>2000s Baby (additional)</i>	Re:	TVNZ	–		24,300	24,300
	<i>A Boy Called Piano</i>	Whakaata Māori	The Conch Charitable Trust	52	135,226		135,226
	<i>A Question Of Justice (additional)</i>	Prime	Red Sky Film & Television	–		40,025	40,025
	<i>Ake, Ake, Ake (additional)</i>	Whakaata Māori	Scottie Douglas Productions	–	26,000		26,000
	<i>Alice Snedden's Bad News 3</i>	The Spinoff	Hexwork Productions	78	330,280	33,107	363,387
	<i>Aro</i>	Whakaata Māori	Te Amokura Productions	80	207,552		207,552
	<i>Attitude 2022</i>	TVNZ 1	Attitude Pictures	690	1,880,374		1,880,374

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>Auraki</i>	Whakaata Māori	Black Iris	208	293,561		293,561
	<i>Being Chloe</i>	THREE	Razor Films	90	199,999		199,999
	<i>Black Coast Vanishings*</i>	THREE	Dark Doris Five	176	63,325		63,325
	<i>Casketeers 6</i>	TVNZ 1	Great Southern Television	184	299,452		299,452
	<i>Chris and Eli Go Deep</i>	The Spinoff	Hexwork Productions	103	370,041		370,041
	<i>Cold Case 3</i>	TVNZ 1	Screentime New Zealand	352	1,066,206		1,066,206
	<i>ConspiraSeries</i>	RNZ	Tomorrow Rain	48	197,990		197,990
	<i>Conversations With My Immigrant Parents 3</i>	RNZ	Uhz t/a WAYFR	270	169,773		169,773
	<i>Crown Lynn: A Māori Story</i>	Whakaata Māori	Mahi Tahi Media	52	198,525		198,525
	<i>Dangerous Liaisons</i>	TVNZ 1	Great Southern Television	44	214,095		214,095
	<i>Dating While Asian</i>	Re:	TVNZ	35	188,620		188,620
	<i>David Lomas Investigates 3</i>	THREE	Warner Bros. Int. TV Production NZ	528	1,111,384		1,111,384
	<i>Disconnected – Living In The Digital Divide</i>	Stuff.co.nz	Umbrella Multimedia (t/a Oriana TV)	48	143,565		143,565
	<i>Down For Love (additional)</i>	TVNZ 2	Attitude Pictures	–	203,915		203,915
	<i>Dusky Maiden</i>	TheCoconet.tv	Tikilounge Productions	60	212,121		212,121
	<i>Fair Game? Pacific Rugby Against The World</i>	RNZ	Bird of Paradise Productions	240	168,073		168,073
	<i>Get The Name Right</i>	THREE	Pango Productions	132	346,687		346,687
	<i>Hair Now (additional)</i>	The Spinoff	A Grain of Rice Production	–		16,377	16,377
	<i>Haka Life Matatini 2023</i>	Whakaata Māori	Mako Media	100	204,109		204,109
	<i>Hua Parakore</i>	Whakaata Māori	Storybox	208	307,297		307,297
	<i>I Am...4</i>	TVNZ 1	Screentime New Zealand	264	781,402		781,402
	<i>Imposter</i>	RNZ	Fire Fire	50	87,500		87,500
	<i>Kia Ora, Good Evening</i>	THREE	Great Southern Television	44	115,940		115,940

* This is a Te Puna Kairangi – Premium Productions for International Audiences project.

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>Kids Wired Differently</i>	TVNZ 1	Ruckus Media	44	195,000	16,585	211,585
	<i>Loading Docs: The Power Of Emotion</i>	Loadingdocs.net	Notable Pictures	80	215,507		215,507
	<i>Manalagi</i>	TP+	Tairawhiti TV	144	353,695		353,695
	<i>Match Fit 2</i> (additional)	THREE	Pango Productions	–		51,046	51,046
	<i>Menace</i>	Stuff.co.nz	Augusto	140	119,548		119,548
	<i>National Treasures 2</i>	TVNZ 1	Pango Productions	176	609,428		609,428
	<i>New Zealand's Most Endangered Species</i>	TVNZ 2	Warner Bros. Int. TV Production NZ	264	1,018,768		1,018,768
	<i>No Limits</i>	RNZ	Fire Fire	60	97,500		97,500
	<i>No Māori Allowed</i>	TVNZ 1	Kindred Films	44	204,786		204,786
	<i>No Place Like Home</i>	Stuff.co.nz	Trajectory Media	60	251,536		251,536
	<i>NZ Hip Hop Stand Up 2</i> (additional)	RNZ	The Downlowconcept	–		22,856	22,856
	<i>NZ Wars: Stories Of Wairau</i>	RNZ	Great Southern Television	45	573,914		573,914
	<i>Our Other Islands</i>	Whakaata Māori	Fire Fire	156	353,509		353,509
	<i>Passengers</i>	TVNZ 1	Warner Bros. Int. TV Production NZ	176	697,158		697,158
	<i>Patrick Gower: On...</i>	THREE	Ruckus Media	88	472,335	27,598	499,933
	<i>Patrick Gower: On Drugs</i>	THREE	Ruckus Media	44	225,325		225,325
	<i>Project Brave</i> (additional)	Prime	Storymaker	–		53,467	53,467
	<i>Scratched: Aotearoa's Lost Sporting Legends 3</i>	The Spinoff	Hexwork Productions	66	276,686	16,427	293,113
	<i>Scribe – The Return Of The Crusader</i> (additional)	TVNZ+	The Downlowconcept	–		49,944	49,944
	<i>Seasick – Saving The Hauraki Gulf</i>	Stuff.co.nz	Republic Films	72	210,000	20,094	230,094
	<i>Sik Fan Lah!</i> (additional)	TVNZ 2	Goldfish Productions	–		71,789	71,789
	<i>State Of The Union</i>	Stuff.co.nz	Stuff	68	36,900		36,900

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>The Black Ferns – Wahine Toa</i> (additional)	Prime	Warner Bros. Int. TV Production NZ	–		13,400	13,400
	<i>The Checkup 3</i>	TVNZ 1	Great Southern Television	220	598,613	67,210	665,823
	<i>The Gangs ...12 Years Later</i> (additional)	THREE	Sunpix	–		37,619	37,619
	<i>The Heart Of The Matter</i>	APNA Television	Apna Television	176	347,568		347,568
	<i>The Lake</i> (additional)	Stuff.co.nz	Marama Media (t/a Hihi Media)	–	8,465		8,465
	<i>The Other Side</i>	TVNZ 1	Octopus Pictures	44	209,993		209,993
	<i>The Road To Te Matatini</i>	TVNZ+	Pango Productions	72	353,600		353,600
	<i>The Spinoff Documentary Anthology</i>	The Spinoff	Hexwork Productions	80	368,072		368,072
	<i>The Story Of Summer</i>	TVNZ 1	Kindred Film	44	238,575		238,575
	<i>Trans & Pregnant</i>	TVNZ 1	Jack Media	44	237,573		237,573
	<i>Unruly</i>	Stuff.co.nz	Stuff	48	142,630		142,630
	<i>Untitled Project</i>	Whakaata Māori	Revival Pictures	80	199,000		199,000
	<i>We Are Not Broken</i>	TVNZ 1	Eight New Zealand	44	209,462		209,462
	<i>What's The Disabili-Tea?</i>	Attitude Live	Attitude Pictures	30	138,902		138,902
	<i>Why Am I Gay?</i>	TVNZ 1	Ponsonby Productions	44	234,138		234,138
	<i>You Me & Anxiety</i>	TVNZ 1	Storymaker	44	244,635		244,635
Total				7,033	19,259,971	561,844	19,821,815
GENERAL FACTUAL	<i>Akanuanua</i>	TheCoconet.tv	Tikilounge Productions	40	154,000		154,000
	<i>Anzac Day Services 2022</i>	TVNZ 1	Screentime New Zealand	90	131,606		131,606
	<i>Celebrate Matariki 2022</i>	Whakaata Māori	Kahawai Productions	330	200,000		200,000
	<i>Christmas 2021</i>	NewstalkZB	Christian Broadcasting Association	918	36,099		36,099
	<i>Cool As Ice – Beijing Paralympic Winter Games 2022</i>	Duke	TVNZ	3,103	394,957		394,957
	<i>Country Calendar 2022</i>	TVNZ 1	TVNZ	880	596,580		596,580

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
	<i>Easter 2022</i>	NewstalkZB	Christian Broadcasting Association	648	29,189		29,189
	<i>Frank – Changing South 4</i>	Frank Film	Frank Film	154	392,361		392,361
	<i>Fresh 2022</i>	TVNZ 2	Tikilounge Productions	805	1,807,990		1,807,990
	<i>Impossible: Stan Walker</i>	TVNZ 2	Kura Productions	44	183,873		183,873
	<i>Kids Don't Come With A Manual</i>	Whakaata Māori	Faultline Films	150	476,080		476,080
	<i>Real Life With John Cowan 2022</i>	NewstalkZB	Christian Broadcasting Association	1,056	39,033		39,033
	<i>Rural Delivery 2022</i>	TVNZ 1	Showdown Productions	230	161,642		161,642
	<i>Soul Sessions 2</i>	TP+	Elika Consulting Group	275	395,886	39,558	435,444
	<i>Te Pae Tata</i>	TikTok	Māoriland Charitable Trust	15	49,990		49,990
	<i>Tell Me About It</i>	Stuff.co.nz	Bird of Paradise Productions	680	97,162		97,162
	<i>The All Goods Race</i>	RNZ	Daymond Entertainment t/a West Park	80	75,968		75,968
	<i>The Attitude Awards 2021</i>	TVNZ 1	Attitude Pictures	44	189,979		189,979
	<i>The Nutters Club 2022</i>	NewstalkZB	The Key to Life Charitable Trust	4,320	81,680		81,680
	<i>When Bob Came</i>	TVNZ+	Stella Maris Production	132	472,010		472,010
Total				13,994	5,966,085	39,558	6,005,643
MUSIC	<i>Amplified (additional)</i>	RNZ	Vetiver Pictures	–	–	11,190	11,190
Total				–	–	11,190	11,190
Total				35,852	35,492,995	660,357	36,153,352

FACTUAL JOURNALISM

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM IDF	<i>Training: Multi-Lens Journalism (additional)</i>		Stuff	–	52,630		52,630
	<i>Te Rito Journalism Project – NZME</i>	NZ Herald	NZME. Publishing	–	1,415,249		1,415,249
	<i>Te Rito Journalism Project – Whakaata Māori</i>	Whakaata Māori	Whakaata Māori	–	1,004,004		1,004,004
Total				–	2,471,883		2,471,883
FACTUAL JOURNALISM PROJECT	<i>Charity Sector Investigation</i>		NZME. Publishing	–	154,020		154,020
	<i>Cultural Competency And Commissioning Project</i>		Allied Press	–	61,725		61,725
	<i>Kakalu Media – Online Project</i>		Kakalu Media	–	9,817		9,817
	<i>KEA Kids News 2022</i>	Stuff.co.nz	Luke Nola & Friends	320	653,773		653,773
	<i>Miria Te Pounamu</i>		Whakaata Māori	–	189,200		189,200
	<i>News 2 Me</i>		TVNZ	210	517,364		517,364
	<i>Newshub Nation 2022</i>	THREE	Warner Bros. Discovery NZ	1,804	978,175		978,175
	<i>Newsroom – Climate Change Interview Series</i>		Newsroom NZ	–	40,000		40,000
	<i>Newsroom Investigates 2022</i>	Newsroom NZ	Newsroom NZ	90	336,358		336,358
	<i>North & South – Aotearoa's Chinese Communities</i>		North & South Media	–	25,000		25,000
	<i>NZ Geographic – A Voice For Tangaroa</i>		Kowhai Media	–	146,745		146,745
	<i>Ohinga 2</i>		Mahi Tahī Media	–	264,386		264,386
	<i>Q + A With Jack Tame 2022</i>	TVNZ 1	TVNZ	2,478	842,200		842,200
	<i>Rural Issues Women's Perspectives</i>		Muster Vibrant Rural Communities (t/a Shepherdess)	–	292,692		292,692
	<i>Stuff Circuit 2022</i>	Stuff.co.nz	Stuff	90	324,200		324,200

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM PROJECT cont.	<i>Tagata Pasifika 2022</i>	TVNZ 1	Sunpix	1,286	1,919,913		1,919,913
	<i>Te Parare – Project</i>		Te Mana Akonga	–	28,240		28,240
	<i>The Hui 2022</i>		Great Southern Television	2,240	737,036		737,036
	<i>The Spinoff – The Quarter Million</i>		Hex Work t/a The Spinoff	–	152,304		152,304
	<i>Whenua – Is It Yours?</i>		NZME. Radio	–	80,500		80,500
Total				8,518	7,753,648		7,753,648
FACTUAL JOURNALISM ROLES	<i>The Otago Daily Times 2021/22</i>		Allied Press	–	702,265		702,265
	<i>Ashburton Guardian 2021/22</i>		Ashburton Guardian Company	–	150,000		150,000
	<i>Central App 2021/22</i>		The Inland App Company (t/a The Central App)	–	31,200		31,200
	<i>Crux 2021/22</i>		Crux Publishing	–	151,200		151,200
	<i>Local Democracy Reporting 2022/23</i>		Radio New Zealand	–	3,554,000		3,554,000
	<i>Local Matters 2021/22</i>		Local Matters 2005	–	150,148		150,148
	<i>E-Tangata 2021/22</i>		Mana Trust (t/a E-Tangata)	–	339,900		339,900
	<i>Whakaata Māori 2021/22</i>		Whakaata Māori	–	1,593,000		1,593,000
	<i>Metro Magazine 2021/22</i>		Metro Media Group	–	47,600		47,600
	<i>Newshub Discovery NZ 2021/22</i>		Warner Bros. Discovery NZ	–	695,560		695,560
	<i>Newsroom NZ Southern Network 2021/22</i>		Newsroom NZ	–	253,256		253,256
	<i>North & South 2021/22</i>		North & South Media	–	230,000		230,000
	<i>Open Justice – Te Patiti NZME 2021/22</i>		NZME. Publishing	–	2,995,702		2,995,702
	<i>Pacific Media Network 2021/22</i>		National Pacific Radio Trust	–	275,000		275,000
	<i>Woman Magazine 2021/22</i>		School Road Publishing	–	173,160		173,160

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM ROLES cont.	<i>Stuff Auckland Community Roles</i>		Fairfax New Zealand	–	1,634,685		1,634,685
	<i>TP+ 2021/22</i>		Sunpix	–	273,600		273,600
	<i>Te Reo Irirangi o Te Hiku o Te Ika 2021/22</i>		Te Reo Irirangi O Te Hiku O Te Ika (Inc)	–	176,200		176,200
	<i>The Gisborne Herald 2021/22</i>		The Gisborne Herald Co	–	183,240		183,240
	<i>The Indian Weekender 2021/22</i>		Kiwi Media Publishing (t/a Indian Weekender)	–	705,000		705,000
	<i>The Spinoff 2021/22</i>		Hex Work t/a The Spinoff	–	427,800		427,800
	<i>Valley Media 2021/22</i>		Valley Media (t/a The Valley Profile)	–	127,096		127,096
	<i>Local Focus Roles Funding 2021-22</i>		Very Nice Productions	–	85,189		85,189
	<i>Waatea News 2021/22</i>		UMA Broadcasting	–	774,000		774,000
	<i>Stuff 5 Non-incremental Roles</i>		Stuff	–	731,300		731,300
	<i>NZME 8 Non- incremental Roles</i>		NZME. Publishing	–	940,188		940,188
	<i>95bFM – Targeted Role 2022/23</i>		Campus Radio BFM	–	32,916		32,916
	<i>Allied Press – Partnership Editor</i>		Allied Press	–	145,650		145,650
	<i>The Coconet – Digital Producer</i>		Tikilounge Productions	–	75,000		75,000
	<i>E-Tangata – Targeted Roles 2022/23</i>		Mana Trust (t/a E-Tangata)	–	165,000		165,000
	<i>Global HQ – Digital Editor</i>		GlobalHQ	–	101,750		101,750
	<i>Kawea Te Rongo Kaiwhakahaere Targeted Role 2022/23</i>		Te Pō Productions	–	68,250		68,250
	<i>Newshub Cultural Partnership Navigator</i>		Warner Bros. Discovery NZ	–	130,500		130,500
	<i>Newsroom – Sub Editor Role</i>		Newsroom NZ	–	91,679		91,679
	<i>Kaiwhakatiki Hourua</i>		Kowhai Media	–	55,020		55,020
	<i>NZME – Kaupapa Editor And Audio Innovation Role</i>		NZME. Publishing	–	200,280		200,280

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM ROLES cont.	<i>Radio One 91FM -Digital Editor</i>		Radio One 91 FM	–	19,459		19,459
	<i>Kurawhakaue Partnership Editor Role</i>		Radio New Zealand	–	108,000		108,000
	<i>Stuff – Te Reo Māori Translator Role</i>		Fairfax New Zealand	–	103,000		103,000
	<i>The Pantograph Punch – Targeted Roles 2022/23</i>		The Pantograph Punch	–	95,040		95,040
	<i>The Spinoff Deputy Editor (Production)</i>		Hex Work t/a The Spinoff	–	105,450		105,450
	<i>Newsroom – North & South Māori Editor</i>		Newsroom NZ	–	275,060		275,060
	<i>Stuff Pou Tiaki Roles</i>		Stuff	–	1,154,555		1,154,555
Total					20,326,898		20,326,898
Total				44,370	66,045,424	660,357	66,705,781

TE MĀNGAI PĀHO CO-FUND

For the financial year 2021/22

Funding Type	Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Sector Relief Fund	Total NZ On Air Funding
FACTUAL	Documentary	<i>1.5 Degrees – A Global Warning</i>	Whakaata Māori	Faultline Films	200	294,138		294,138
		<i>Auraki</i>	Whakaata Māori	Black Iris	208	293,561		293,561
		<i>Casketeers 6</i>	TVNZ 1	Great Southern Television	184	299,452		299,452
		<i>Get The Name Right</i>	THREE	Pango Productions	132	346,687		346,687
		<i>Haka Life Matatini 2023</i>		Mako Media	100	204,109		204,109
		<i>Hua Parakore</i>	Whakaata Māori	Storybox	208	307,297		307,297
		<i>Imposter</i>	RNZ	Fire Fire	50	87,500		87,500
		<i>Kia Ora, Good Evening</i>	THREE	Great Southern Television	44	115,940		115,940
		<i>National Treasures 2</i>	TVNZ 1	Pango Productions	176	609,428		609,428
		<i>No Limits</i>	RNZ	Fire Fire	60	97,500		97,500
		<i>Impossible: Stan Walker</i>	TVNZ 2	Kura Productions	44	183,873		183,873
		<i>The All Goods Race</i>	RNZ	Daymond Entertainment t/a West Park	80	75,968		75,968
		Total					1,486	2,915,453
SCRIPTED	Development	<i>Kupu X</i>	Whakaata Māori	Adrenalin	–	12,500		12,500
Total						12,500	–	12,500
Total					1,486	2,927,953		2,927,953

MUSIC FUNDING

For the financial year 2021/22

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS	<i>Aro – Tohora</i>	Aro Music	10,000
	<i>Chris Sanders – The Songs And Stories For Kids</i>	Angel Star Publishing House	10,000
	<i>Claudia Robin Gunn – Kids Are In The Garden</i>	Little Wild Music	10,000
	<i>fleaBITE – Fleabite Fizz</i>	Robin Nathan	10,000
	<i>Hey DUBY – Think Big</i>	Joshua Webb	10,000
	<i>Itty Bitty Beats – Imaginarium</i>	Itty Bitty Beats	10,000
	<i>Jackie B & The Mini Band – Davy Jones Locker</i>	Jackie Bristow	10,000
	<i>Judi Cranston – Pakipaki Clap!</i>	Famous Fish Music	10,000
	<i>Kath Bee – E Tū Tāngata – Stand Together</i>	Kath Bee	10,000
	<i>Levity Beet – Dino – Bunny – Digger – Let's Go!</i>	Wildbeet Productions	10,000
	<i>Loopy Tunes Preschool Music – Let's Make Lemonade</i>	Loopy Tunes Preschool Music	10,000
	<i>Mr Roberelli – Tūi – It's All About You</i>	Mr Roberelli	10,000
	<i>Mr Yipadee – Yipadee Tots Hoe-down</i>	Dean O'Brien	10,000
	<i>Music With Michal – Sing With Me!</i>	Michal Bush	10,000
	<i>Jeremy Redmore – Sing Like A Unicorn</i>	Redmore Books	10,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS	<i>Tom Knowles – Atarangi: Morning Sky cont.</i>	Tom Knowles	10,000
	<i>Waste Free Wanda – Rule Of Thumb</i>	Anna van Riel Music	10,000
	<i>Captain Festus McBoyle – The Prose And Cons Album</i>	Pea-Knuckle Production	10,000
	<i>Chris Lam Sam – Silly Funny Christmas Songs EP</i>	Chris Lam Sam	10,000
	<i>Claudia Robin Gunn – Little Wild Kids Mixtape</i>	Little Wild Music	10,000
	<i>fleaBITE & Levity Beet – Making Friends</i>	Robin Nathan	10,000
	<i>Gerry Paul – If Everything Was Made Of Chocolate</i>	Gerry Paul	10,000
	<i>Itty Bitty Beats – Bath Time 2</i>	Itty Bitty Beats	10,000
	<i>Loopy Tunes Preschool Music – The Māui Dolphin</i>	Loopy Tunes Preschool Music	10,000
	<i>Moe & Friends – I'm Always Here</i>	Pop-Up Workshop	10,000
	<i>Mr Yipadee – Yipadee TV</i>	Dean O'Brien	10,000
	<i>Music With Michal – Pirate Party And Lullaby</i>	Michal Bush	10,000
	<i>SpinPoi – Tell Me How You Feel (Poi Feelings Song)</i>	SpinPoi	10,000
	<i>The Front Lawn – Thoroughly Singable Songables</i>	Kiri And Lou	10,000
Total			290,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS	AACACIA – AACACIA EP	HNT	40,000
	Bexy – Wear My Wounds Like Armour (EP1) & I Was Made To Feel All Of This (EP2)	Bexy Shingleton	30,000
	Kaylee Bell – Silver Linings	Kaylee Bell	30,000
	LAIKA – LAIKA EP	CRS Music Management	30,000
	MELODOWNZ – Album	Sniffers	38,000
	Play It Strange Participants – 2021 Recordings	Play It Strange Trust	40,000
	Racing – Album	Racing Music	32,720
	Rory Noble – Where Do We Go When The World Ends EP	Dryden Street	40,000
	STNDRD – Album	STNDRD	30,000
	Troy Kingi – Album 6	Allgood Absolute Alternative Records	40,000
	Truth – Acceptance	Tristan Roake T/A Truth	27,891
	Voom – LP III	Flying Nun Records	28,800
	Wells* – Album	Macmaya Consulting	40,000
	Aldous Harding – Warm Chris	Flying Nun Records	40,000
	BENEE – Lychee EP	CRS Music Management	40,000
	Blindspott – Volumes Album series	Nil By Mouth T/A Blindspott	40,000
Deeptikonz – 'In Perpetuity' Album	Savage Entertainment	40,000	

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	Diaz Grimm Album	Brave Bear Publicity (trading as Māia)	40,000
	Foley – Debut album	Ash Wallace	40,000
	Jackson Owens – For The Better	Five AM	39,789
	Janine – Pain And Paradise Project	August Avenue	40,000
	LILBUBBLEGUM – Album	Higher Ground	35,000
	MCK – Album	Page One Management	30,000
	RIIKI REID – RIIKI REID EP	Raquel Abolins Reid T/A Riiki	40,000
	Sola Rosa Album	Rosa Inc. T/A Rosa Recordings	40,000
	Theia – Debut Album	NicNak Media	40,000
	SmokefreeRockquest and SmokeFree Tangata Beats	Rockquest Promotions	30,000
	Dallas Tamaira – EP	Dukie Town Music	30,000
	Georgia Lines – Human	Commotion	40,000
	Harper Finn – Newcomer	Warner Music New Zealand	30,000
	Kiki Rockwell – Second EP	Universal Music New Zealand	40,000
	Muroki – Heading East EP	Olive Music	40,000
	PRINS – 2022 EP	Big Dawg Recordings	30,000
ZED – ZED Album	August Avenue	40,000	
alayna – Self Portrait Of A Blind Woman	Alayna Powley (t/a Alayna Music)	39,984	

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	<i>AMILA – Life Changes EP</i>	Impact PR (t/a Amila)	40,000
	<i>Clap Clap Riot – Album 4</i>	Clap Clap Riot	30,000
	<i>Delaney Davidson – Album</i>	Rough Diamond Inc.	40,000
	<i>Fazerdaze EP – Untitled</i>	Ash Wallace	40,000
	<i>JessB – Album 1</i>	JessB	30,000
	<i>Lepani – The Morning EP 2</i>	Sony Music Entertainment	30,000
	<i>Lomez Brown – LBM</i>	Lomez Brown Music	40,000
	<i>Mara TK – Album 1</i>	Success Aint T/A A Label Called Success	40,000
	<i>Reuben Fleetwood – EP 1</i>	Sony Music Entertainment	40,000
	<i>Solomon Crook – Album 1</i>	Solomon Crook	40,000
	<i>There's A Tuesday – Boy Scout</i>	Universal Music New Zealand	20,000
	<i>Tiny Ruins – Album 4</i>	Tiny	40,000
Total			1,702,184

MUSIC FUNDING – FEATURE

For the financial year 2021/22

Contract Type	Station	Content Title	NZ On Air Funding
MUSIC FEATURE	RNZ Concert / SOUNZ	<i>SOUNZ Films 2021/22</i>	135,000
	Most FM	<i>The Most FM 2021/22</i>	60,000
	Mai FM	<i>Mai FM Backyard Beats 2021/22</i>	50,000
	Base FM	<i>Base FM 2021/22</i>	80,000
	Pulzar FM	<i>Pulzar FM 2021/22</i>	60,000
	Kick	<i>KICK – Unsigned, Pass The Aux 2022</i>	78,000
	The Rock	<i>The Rock Kiwi Rock Soundcheck 2021/22</i>	50,000
	ZM, The Hits, Radio Hauraki, iHeart Radio, NZ Herald	<i>NZME Locals Only 2021/22</i>	300,000
	More FM	<i>More FM Wired 2021/22</i>	50,000
	ZM, WatchMe, YouTube	<i>On The Road 2021/22</i>	100,000
	rova	<i>rova New Kiwi Music Discovery Stations 2021/22</i>	20,600
	George FM	<i>George FM The Profile 2021/22</i>	30,000
	The Edge	<i>Uncover Discover – The Edge Radio & The Edge TV 2021/22</i>	100,000
Total			1,113,600

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC FEATURE	<i>Coup De Main Zine Project 2021/22</i>	Coup De Main	40,000
	<i>FIRST SO2</i>	Hex Work t/a The Spinoff	99,993
	<i>UTR Trash Recital (Season 2)</i>	Model Media t/a UnderTheRadar	71,159
Total			211,152

Contract Type	Content Title	Producer	Minutes	NZ On Air Funding
MUSIC EVENT	<i>Aotearoa Music Awards 2021</i>	TVNZ	120	292,000
Total			120	292,000

Contract Type			NZ On Air Funding
NZ MUSIC PROMOTION	Music Digital		97,484
	Music Advertising		30,571
	Making Tracks Promotion		11,595
	NZ Music Month		30,214
	Plugger Promotions		20,697
	Radioscope		17,000
Total			207,561
NZ MUSIC PROFESSIONAL DEVELOPMENT	Accounting		5,000
	Legal		1,500
	Marketing		16,700
	Mentoring		5,450
	Release Planning		1,500
Total			30,150

NEW MUSIC SINGLES

Artist and Song	Artist and Song	Artist and Song	Artist and Song
1814 – <i>Holiday</i>	Christabel – <i>Someone Else</i>	Emily Fairlight – <i>Pretty Faces</i>	Isla Noon – <i>Easy</i>
33 Below – <i>Letting Go</i>	Church & AP – <i>Church On A Sunday</i>	Estère – <i>BPM</i>	Jack Berry – <i>Notice</i>
33 Below ft. Fiveofive – <i>Next To Me</i>	Corrella NZ – <i>Local Stranger</i>	Estère – <i>Melt</i>	Jake Love – <i>Better</i>
Adam Snow – <i>What Do You Want</i>	Corrella NZ – <i>We On</i>	FABLE – <i>CLOSE2HOME</i>	JARNA ft. spdrtnbby – <i>Birds & The Eagles</i>
Aidan Fine ft Rhys Rich – <i>Lola</i>	CRYSTAL – <i>Expectations Suck</i>	FABLE – <i>Easier</i>	Jaz Paterson – <i>Ache</i>
Alien Weaponry – <i>Kai Whatu</i>	D.MATTHEWS – <i>Hell Of A Night*</i>	Flaxxies – <i>Lot 61</i>	Jaz Paterson – <i>LA</i>
Amamelia – <i>Colourbox</i>	Daily J – <i>Stay The Night</i>	Fraser Ross – <i>Thunderhead</i>	Jazmine Mary – <i>Salt Lake Desert</i>
Amiria Grenell – <i>The Ghost In You</i>	Daily J – <i>Tides</i>	Freddy Reynold ft. Jujulipps – <i>Flirt</i>	Jazmine Mary – <i>Seagull</i>
Anderson Rocio – <i>My World</i>	Dallas James – <i>Stranger</i>	Gino October & Cee Blu – <i>Love Lost</i>	Jon Lemmon – <i>Right On Track</i>
Ant Utama – <i>Biding My Time</i>	Dallas Tamaira – <i>Just Fine</i>	Goodwill – <i>Clinging Onto You</i>	Jordan Gavet – <i>He Said</i>
ASHY ft. Valle – <i>Mirror</i>	DARTZ – <i>Earn The Thirst</i>	Goodwill – <i>Get Angry</i>	Judah Kelley – <i>Apathy</i>
Aunty Rae – <i>Sound On*</i>	DARTZ – <i>Hoons</i>	Graham Candy – <i>Keep On Smiling</i>	Jujulipps – <i>Saucy</i>
Belladonna – <i>Love Like This</i>	DARTZ – <i>Learning To Drive With Dad</i>	Gramsci – <i>Happiness</i>	Juno Is – <i>Imitation</i>
Blake – <i>CPU</i>	Dawn Diver – <i>Not Perfect</i>	Guardian Singles – <i>Manic Attraction</i>	K M T P – <i>2.45 (Getting Old)</i>
Blake – <i>Skeptical</i>	Dawn Diver – <i>Soothsayers</i>	Hamo Dell ft. Sammy Johnson – <i>Little Fun</i>	Kath Bee – <i>TBC</i>
Bridges – <i>Pills</i>	Dbldbl ft. Randa – <i>Fakey</i>	hanbee – <i>Strawberry</i>	Kaylee Bell – <i>If I Was Shania</i>
Brody Leigh – <i>Pilot</i>	Dbldbl ft. Imugi – <i>Lemon Drop</i>	Hanbee ft Hans. – <i>Weekenders</i>	Kédu Carlö – <i>Coochie*</i>
Bub – <i>Bored</i>	deepState – <i>Won't Let You Down</i>	Hans. – <i>Be Grateful</i>	Kendall Elise – <i>Honest Hand</i>
Bub – <i>Dreams</i>	Deva Mahal – <i>I Want You (For All Time)</i>	Hans. Ft. Imugi 이무기 – <i>Candy</i>	KORA – <i>All We Need</i>
Bub – <i>New Amsterdam</i>	Deva Mahal – <i>Run Me Through</i>	Haz' Beats & Miloux ft. Diggy Dupe – <i>What You Do</i>	Kylie Price – <i>Keepin On</i>
Capital Theatre – <i>Delicately Poised</i>	Die! Die! Die! – <i>Vanish (but That's My Hometown, Marcus)</i>	HINA ft. Harry Parsons – <i>Lighthouse</i>	La Felix – <i>Hot</i>
Cellarr – <i>Gold</i>	DUAL – <i>So Alive</i>	HINA – <i>Tararua</i>	La Felix – <i>If Perfect Was Real</i>
Cellarr ft. Lilly Carron – <i>Let Go</i>	Earth Tongue – <i>Great Haunting</i>	Hot Donnas – <i>Fear Me</i>	Lake South – <i>Andrew and James (Seasons)</i>
Chelsea Jade – <i>Best Behaviour</i>	EDY ft. Sally – <i>Brand New</i>	Hybrid Rose – <i>Fantasy</i>	Leaping Tiger – <i>Gooley</i>
Chores ft. Rei – <i>Indigo</i>	EDY & lamtheofficial ft. Jarna – <i>Gameboy</i>	Imugi 이무기 – <i>Spirals</i>	Lee Mvtthews & Grafix ft. Elipsa – <i>Underground</i>
Christabel – <i>Jealous</i>	EDY & Sione Toki – <i>Call Me</i>	Ingrid and the Ministers – <i>Boofhead</i>	

Artist and Song

Lévyne – *Call You Out*
 Lips – *Not Today*
 Lost Tribe Aotearoa – *Reflections*
 LOU'ANA – *Night Creature*
 Luca George – *Ruin My Life*
 Luca George – *Somebody New*
 Macho Macho – *Blink*
 MASAYA – *Attention*
 Mazbou Q – *Go And Be Free*
 Mazbou Q – *Now I'm Whole*
 Mermaidens – *Sour Lips*
 Mermaidens – *Tear It Down*
 Miakie – *Infatuated*
 Midwave Breaks – *The Others Side*
 Mild Orange – *F.E.A.R*
 Mini Miller – *Early Bones*
 MISSY – *Blush*
 Mo Etc. – *Underwater*
 Morgan Costello – *Strange Love*
 Morse Gang – *Datus*
 Na Noise – *Welcome Home*
 Nathan Haines – *Give Thanks*
 NLC ft. Jay Thomas – *Never Find A Love Like Mine*
 October and The Eyes – *Spiral*
 Oliv – *Talk With The Moon*
 Otsan & P Money ft Kings – *Our Worlds*

Artist and Song

Paddy Echo – *Silver & Honey*
 PANIA – *Crew**
 PARK RD – *Coastline*
 PARK RD – *I Got You*
 Phodiso – *Look*
 Phodiso – *Rough*
 Phoebe Rings – *Lazy Universe*
 Princess Chelsea – *Forever Is A Charm*
 Princess Chelsea – *Love Is More*
 PRINS – *That's The Thing*
 Proteins Of Magic – *Lethal*
 Rachel Leo – *In My Dreams*
 Rachel Leo – *Last Call*
 Randa – *Baby Back*
 Recitals – *Gradient*
 Reiki Ruawai – *Working Title*
 Rhys Rich – *Freeze*
 Rodney Fisher ft. Terri – *Keeping Up Appearances*
 Rodney Fisher & The Response – *Bat S**t Crazy*
 Rubi Du – *Back Up*
 Ryan Fisherman – *End*
 Sam V – *Come Through*
 Sean Richards & Jaz Paterson ft. Rei – *Thinking About It*
 Seas of Conflict – *Consume*
 Seth Haapu – *Tropical*

Artist and Song

Silas Futura & FABLE – *Ctrl S*
 Skye Hine – *Behind The Gun*
 Soft Plastics – *Day Job*
 Sophie Gibson – *Deeper Waters*
 Sophie-Maude – *Take Me Away*
 Sulfate – *Bottle It In*
 Supreme Brother Sound – *Sorry Bout It*
 Sweet Mix Kids ft. Lou'ana – *Gravitate*
 Sylvee – *Time For The Girls*
 TE KAAHU – *Taupiri*
 TEEKS – *Oil & Water*
 The Beths – *A Real Thing*
 The Beths – *Silence Is Golden*
 The Beths – *When You Know You Know*
 The Butlers – *NIGHT & DAY*
 The Knews – *Pretty Girl*
 The Warratahs – *Silver Train*
 There's A Tuesday – *girl@nite*
 Tobias – *One Night*
 TOI ft. Zoe Moon – *Way That We Feel*
 Tom Verberne – *Always Sorry*
 Tomorrow People – *Give It To Me Again*
 TREi, Tiki Taane & Murdock – *Like A Thriller*
 Valkyrie – *Yaddy Ya*
 Vanessa Worm – *2 Ride*
 Vera Ellen – *Home Wrecker*

Artist and Song

Vera Ellen – *It's Your Birthday*
 WHO SHOT SCOTT – *Love We'll Never Know*
 Wiri Donna – *Being Alone*
 Wiri Donna – *Big Pop*
 Wiri Donna – *No Follow Through*
 Womb – *Oceans*
 Womb – *The Dove*
 Yumi Zouma – *Of Me And You*
 Zoe Moon – *In Person*
 Zoe Moon – *The Letter*

NEW MUSIC DEVELOPMENT

Producer name
Alexa Casino
Alphabethhead
Andrew Spraggon
Barnaby Weir
Ben Malone
Bevan Smith
Brooke Singer
Chris Mac
Christian Tjandrawinata
Eli Naea
Emily C. Browning
Hollie Smith
Jess Haugh
Jonny Avery
Josh Logan
Josh Naley
Marlon Timotei Taare Williams
Maude Minnie Morris
Noema Te Hau
Oliver Leupolu
Phodiso
PollyHill
Ryan Chin

Producer name
Struan Finlay
Takunda Muzondiwa and Abraham Kunin
Tali
Toby Lloyd
Angus Grainger
Anna Coddington
Anna Edgington/Edie
Ariki
Ben Lemi
Brown Boy Magik
Devin Abrams
Jeremy Toy
Joel Jones
Laura Lee Lovely
Matthew Young
Nic Manders
Noah Matariki Page
Peter Leupolu (NMD)
Riki Gooch
Rikki Morris
Sonny Southon
TeMatera Smith
TKO

Producer name
Tomi Banx
Adam Hogan
Allister Meffan (AJM)
Charlotte Yates
Chequered Pattern\$*
Chris & Sarena Close
Chris Chetland and Rei
Clarissa Chai
Dan Sharp
Dave Johnston
Emily Wheatcroft-Snape
Harry Charles
Huia Hamon
Jack Laven (33 Below)
Jazmine Mary Music
Julia Deans
Levi Patel
Nathan Judd
Tami Neilson
Thom O'Connor
Tim Heeringa (Wulfie)
Tom Verberne
Tommy Nee

WAIATA TAKITAHU (CO-FUND WITH TE MĀNGAI PĀHO)

Artist and Song
Alya Jade – <i>Under Her Spell (Boom) / I Tōnā Wā (Boom)</i>
Ariana Tikao – <i>Fly You Home / Kōtuku</i>
Aro – <i>Kia Mau</i>
Corrella NZ – <i>Raumati</i>
Deadforest – <i>Get Back</i>
Dillastrate – <i>Tāku Aroha</i>
Four32 – <i>Going Home</i>
HINA – <i>What We Sayin'</i>
MOHI – <i>Lovers Lane / Te Aroha Mauroa</i>
NLC – <i>E Noho Rā</i>
Reiki Ruawai – <i>Papatuanuku</i>
Sweet Mix Kids ft. Rei – <i>Stargazing / Arorangi Te</i>
Valkyrie – <i>Bad Girl</i>

NEW MUSIC PASIFIKA

Artist and Song
Ebeneez – <i>The Way You Get Down</i>
A.R.T – <i>Runner Up</i>
Adeaze ft. Tone 6 – <i>Walk Into The Light</i>
BROTHERS LØRD – <i>We Ain't Gotta Rush</i>
Chong-Nee – <i>Music</i>
Denzel – <i>Perfect</i>
Ezra Phoenix – <i>Storm</i>
Foundation ft. Israel Starr – <i>Closer</i>
Jordyn with a Why – <i>Brown Melodies</i>
Junior Soqeta – <i>Time Goes On</i>
Lepani – <i>Take Me Home</i>
Love is King – <i>Darling Ea</i>
MEL – <i>You'll Never Know</i>
Mo Etc. – <i>Next October</i>
MOZIE – <i>Not Done Loving</i>
Pati Umaga – <i>Pepeve'a</i>
Siavani – <i>Think About It</i>
SNARE – <i>Leai Se Paga</i>
Three Houses Down – <i>The Dream</i>
TJ Taotua – <i>Overdue</i>
Tree – <i>Tupulaga Samoa</i>
Village90 – <i>Thats How i Know*</i>
A.R.T – <i>I Confess</i>

Artist and Song
DENZEL – <i>Like I Do</i>
Ema Barton – <i>Flower Of Life</i>
Ezra Phoenix – <i>FOMO</i>
Freddy Reynold – <i>Silver And Green And Gold</i>
HALES (HVLES) ft. Glisha – <i>Just My Type</i>
HEIRESSOFTHEGAME – <i>BLESSED</i>
JARNA – <i>Show You</i>
Junior Soqeta – <i>Raude</i>
K'SHORE – <i>Here We Are</i>
La Coco – <i>Follow Me</i>
Loose & Colourful – <i>In My Head</i>
Matt Nanai – <i>I Need Somebody</i>
Mikey Mayz ft. Hamo Dell – <i>Real Love</i>
Sammy Atoa ft. Young Davie – <i>Liaina i le Ala</i>
Sassy – <i>Tawa Kavoro</i>
TONE6 – <i>Close Your Eyes</i>
Tu'amelie – <i>Concrete Rose</i>
Vallé – <i>Guap</i>

PLATFORM FUNDING

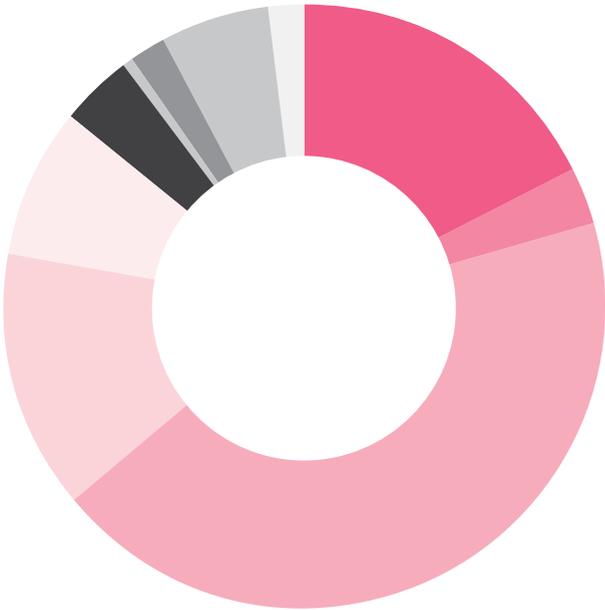
For the financial year 2021/22

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding	Sustainable Platforms Fund	Total NZ On Air Funding
PACIFIC MEDIA	The National Pacific Radio Trust 2021/22	National Pacific Radio Trust	3,250,000	1,510,000	4,760,000
	Samoa Capital Radio 2021/22	Siufofoga o le Laumua Trust	190,000	50,000	240,000
Total			3,440,000	1,560,000	5,000,000
NZ ON SCREEN & AUDIOCULTURE	NZ On Screen And AudioCulture 2021/22	Digital Media Trust	1,193,000	206,500	1,399,500
	Give It A Whirl Clearances	Digital Media Trust	118,689		118,689
Total			1,311,689	206,500	1,518,189
HEIHEI	HEIHEI 2021/22	TVNZ	458,190		458,190
	HEIHEI Games 2021/22	Gamelab t/a Gamefroot	156,450		156,450
Total			614,640	–	614,640
PLATFORM CAPITAL	95bFM Capital Funding	Campus Radio BFM		5,282	5,282
	Coast Access Radio	Coast Access Radio Trust		8,600	8,600
	National Pacific Radio Trust	National Pacific Radio Trust		315,500	315,500
	Planet FM	Access Community Radio Auckland Inc		17,560	17,560
	RDU98.5FM	RDU 98.5FM		12,649	12,649
	VoxPops 2021/22	Kinga VoxPop		48,150	48,150
Total			–	407,741	407,741
ACCESS RADIO	Access Radio Taranaki 2021/22	Access Radio Taranaki Trust	200,000	40,000	240,000
	accessmedia.nz project 2021/22	Waikato Community Broadcasting		90,430	90,430
	Arrow FM 2021/22	Access Radio Wairarapa Charitable Trust	150,000	40,000	190,000
	CAMA Coordinator 2021/22	Community Access Media Alliance (CAMA)		70,000	70,000
	Coast Access Radio 2021/22	Coast Access Radio Trust	155,000	30,000	185,000
	Free FM 2021/22	Waikato Community Broadcasting	250,000	52,000	302,000
	Fresh FM 2021/22	Tasman Broadcasting Trust	180,000	45,000	225,000
	Manawatu People's Radio 2021/22	Manawatu Access Radio Charitable Trust	184,000	46,000	230,000
	Otago Access Radio 2021/22	Hills Radio Trust	178,000	57,000	235,000
Plains FM 2021/22	The Canterbury Communications Trust	235,000	54,000	289,000	

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding	Sustainable Platforms Fund	Total NZ On Air Funding
	Planet FM 2021/22	Access Community Radio Auckland Inc	250,000	50,000	300,000
	Radio Kidnappers 2021/22	Radio Kidnappers Charitable Trust	200,000	40,000	240,000
	Radio Southland 2021/22	Southland Community Broadcasters Charitable Trust	185,000	42,500	227,500
	Wellington Access Radio 2021/22	Wellington Access Broadcasting Society Inc	235,000	60,000	295,000
Total			2,402,000	716,930	3,118,930
RNZ	RNZ 2021/2022	Radio New Zealand	43,506,000		43,506,000
Total			43,506,000	0	43,506,000
STUDENT RADIO	95bFM 2021/22	Campus Radio BFM	220,000	115,726	335,726
	Radio Active 2021/22	Radio Active FM	140,000	110,000	250,000
	Radio Control 99.4FM 2021/22	Massey University Students Association	75,000	75,000	150,000
	Radio One 91FM 2021/22	Otago University Students Association	120,000	80,000	200,000
	RDU98.5FM 2021/22	RDU 98.5FM	140,000	126,272	266,272
Total			695,000	506,998	1,201,998
CAPTIONING & AUDIO DESCRIPTION	Captioning & Audio Description 2021/22	Media Access Charitable Trust (Able)	2,800,000	2,100,000	4,900,000
Total			2,800,000	2,100,000	4,900,000
Total			54,769,329	5,498,169	60,267,498

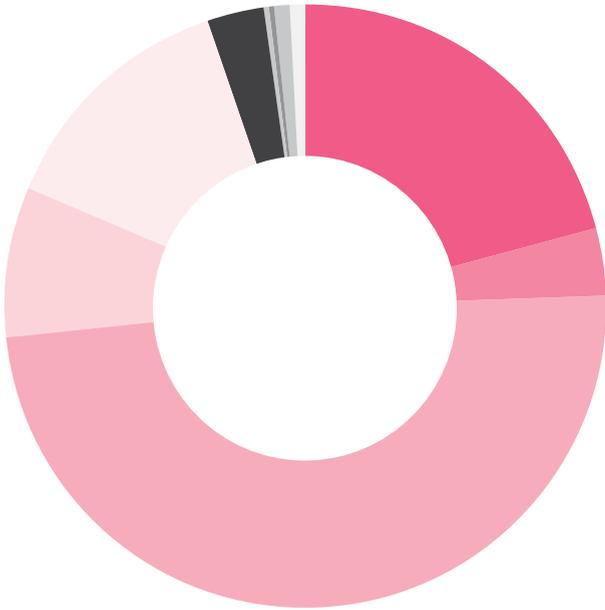
TARGET AUDIENCE PROJECT COUNT AND FUNDING 2021/22

TARGET AUDIENCE – PROJECT COUNT 2021/22



Children	17.6%
Disability	3.1%
General – non targeted	43.4%
Māori	13.8%
Pacific	8.2%
Pan-Asian	3.8%
Regional	0.6%
Spiritual	1.9%
Youth	5.7%
Targeted Other	1.9%

TARGET AUDIENCE – FUNDING 2021/22



Children	21.0%
Disability	3.6%
General – non targeted	48.9%
Māori	8.0%
Pacific	13.4%
Pan-Asian	2.8%
Regional	0.5%
Spiritual	0.1%
Youth	0.8%
Targeted Other	0.8%

INDUSTRY DEVELOPMENT AND CULTURAL SECTOR CAPABILITY FUNDS

For the financial year 2021/22

Contract Type	Project Name	Producer	Industry Development Fund	Cultural Sector Capability Fund	Total NZ On Air Funding
SUPPORTS AWARDS	<i>APRA Silver Scroll Awards 2021</i>	APRA	35,000		35,000
	<i>Aotearoa Music Awards 2021*</i>	RecordedMusic.co.nz	200,000		200,000
	<i>Doc Edge Awards 2022</i>	The Documentary New Zealand Trust	15,000		15,000
	<i>NZ Radio Awards 2022</i>	Radio Broadcasters Association	7,500		7,500
	<i>NZ Television Awards 2022</i>	J & A Productions	60,000		60,000
	<i>Pacific Music Awards 2022</i>	Pacific Music Awards Trust	24,000		24,000
	<i>Show Me Shorts 2021</i>	Show Me Shorts Film Festival Trust	3,000		3,000
	<i>SRN Awards</i>	Naked PR	10,000		10,000
	<i>Taite Music Prize 2022</i>	Independent Music NZ	17,500		17,500
	<i>Voyager Media Awards 2022</i>	Newspaper Publishers' Association	15,000		15,000
	<i>Waiata Māori Music Awards 2021</i>	Waiata Māori Awards Charitable Trust	20,000		20,000
	<i>WIFT NZ Awards 2022</i>	WIFT NZ	10,000		10,000
	Total			417,000	
SUPPORTS CONFERENCES	<i>Big Screen Symposium 2022</i>	Big Screen Symposium	30,000		30,000
	<i>Doc Edge Forum 2022</i>	The Documentary New Zealand Trust	15,000		15,000
	<i>NZ Game Developers Conference 2021</i>	NZ Game Developers Association	10,000		10,000
	<i>NZ Music Month Summit 2022</i>	Music Managers Forum	5,000		5,000
	<i>NZ Web Fest 2022</i>	NZ Web Fest	10,000		10,000
Total			70,000		70,000

Contract Type	Project Name	Producer	Industry Development Fund	Cultural Sector Capability Fund	Total NZ On Air Funding
SUPPORTS DEVELOPMENT	<i>48 Hours</i>	Timpson Films		25,000	25,000
	<i>Asian Media Use Webinar</i>	Pan-Asian Screen Collective	1,800		1,800
	<i>CAMA Best Practice Kete</i>	Community Access Media Alliance (CAMA)		10,000	10,000
	<i>Discoverability During Delta</i>	Aotearoa Screen Publicists Collective		46,000	46,000
	<i>Doc Edge Clinics 2022</i>	The Documentary New Zealand Trust	10,000		10,000
	<i>Doc Edge Pitch 2022</i>	The Documentary New Zealand Trust	10,000		10,000
	<i>Equaliser</i>	RecordedMusic.co.nz	10,000		10,000
	<i>Going Local 2022 **</i>	Independent Music NZ	4,500		4,500
	<i>Joseph's YouTube (and other) Secrets</i>	Aotearoa Screen Publicists Collective		15,000	15,000
	<i>Kōpere</i>	NZ Writers Guild Puni Taatuhi O Aotearoa		52,500	52,500
	<i>MAP Producer Skills Training 2022</i>	Pan-Asian Screen Collective	17,880		17,880
	<i>Niu Waves</i>	Pacific Islands Screen Artists		49,938	49,938
	<i>Niu Waves Development</i>	Pacific Islands Screen Artists		50,000	50,000
	<i>Pan-Asian Capacity Building: Episode One</i>	Pan-Asian Screen Collective		725,305	725,305
	<i>ScreenSafe COVID-19 Protocol Updates</i>	Screen Industry Guild of Aotearoa NZ	27,500		27,500
	<i>Series Bootcamp 2023</i>	Script to Screen		63,000	63,000
	<i>Set Ready Go</i>	Margaret Slater	12,082		12,082
	<i>SRN Governance Project</i>	Kea New Zealand		18,500	18,500
	<i>Tāhuna Writers Residency</i>	Great Southern Television		20,000	20,000
	<i>The Aotearoa Music Producer Series (AMPS)</i>	Greg Haver	20,000		20,000
	<i>The Comedy Sandpit</i>	The New Zealand Comedy Trust		30,000	30,000
	<i>WeCreate 2022</i>	WeCreate	10,000		10,000
	<i>Working Towards A Moana Strategy For Aotearoa</i>	Coconut Rough		14,090	14,090
Total			123,762	1,119,333	1,243,095
Total			610,762	1,119,333	1,730,095

* \$75,000 of the funding for Aotearoa Music Awards came from Screen Production Recovery Fund.

** Going Local 2022 did not take place because of COVID-19 and this funding is being written back.

NGĀ MIHI KUA TAE MAI

THE ACCOLADES



A BOY CALLED PIANO

The film premiered at the NZ International Film Festival and won Best Feature Documentary at the prestigious Montreal Independent Film Festival.

INSIDE

Produced by Luminous Beast for Prime, won the International Emmy for a Short Form Series in 2021.

CHATHAM ISLANDERS

Produced by Black Iris for Whakaata Māori won Bronze at the New York Festivals TV and Film Awards 2022 for Best Documentary – Community Portraits.

CRAZY KIWI CHRISTMAS KIDS SHOW

Produced by Christian Broadcasting Association for NewstalkZB, won Gold at the New York Festivals Radio Awards 2022 for Best Director in the Craft category.

AOTEAROA HIP HOP: THE MUSIC, THE PEOPLE, THE HISTORY

Produced by MediaWorks Radio for Mai FM, won Best Factual Podcast at the NZ Radio Awards 2022.

GETTING HERE: MIGRATION STORIES

by NZ Refugees on PlainsFM won Best Access Radio programme at the NZ Radio Awards 2022.

NZ TV AWARDS 2021

CREAMERIE

by Kevin & Co and Flat 3 for TVNZ 2 won Best Drama series.

NZ TV AWARDS 2021

FIGHT FOR THE WILD

FishEye Films for RNZ won Best Factual Series.

NZ TV AWARDS 2021

LOIMATA: THE SWEETEST TEARS

Anna Marbrook Productions for Whakaata Māori won Best Documentary.

NZ TV AWARDS 2021

DAVID LOMAS INVESTIGATES

Warner Bros Int TV Production NZ for Three won Best Original reality series.

NZ TV AWARDS 2021

MATCH FIT

Pango Productions for Three won Best Format reality series.

NZ TV AWARDS 2021

THE HUI

Great Southern Television and the Aotearoa Media Collective for Three won Best Current Affairs programme and Best Māori programme.

NZ TV AWARDS 2021

KIRI AND LOU

Kiri and Lou Ltd for TVNZ 2 won Best Children's programme.

NZ TV AWARDS 2021

UNTOLD PACIFIC HISTORY

by Tikilounge for RNZ, won Best Pasifika programme.

NZ TV AWARDS 2021

AOTEAROA MUSIC AWARDS 2020

by Discovery for Three, won Best Live Event coverage.

NZ TV AWARDS 2021

WELLINGTON PARANORMAL 3

By NZ Documentary Board for TVNZ 2, won Best Comedy/Entertainment programme.

HE MAHERE TĀ NGATA DIRECTORY

OUR STAFF

NZ On Air has a small team of 31, located in Wellington and Auckland.

Chief Executive – Cameron Harland

Executive Assistant – Hilaire Carmody
(resigned/role vacant)

Head of Music – Teresa Patterson

Music Promoter (Platforms)
– Jeff Newton *Tainui Awhiro/
Ngāti Kahungunu*

Music Funding Advisor – Sylvia Betham

**Music Contracts and Administration
Assistant** – Sarah Thomson

Music Promoter (Content) – Casey Yeo

Head of Journalism – Raewyn Rasch Ngāi Tahu/Kāi Tahu

Journalism Manager – Gabriel Thomas

Journalism Funding Advisor
– Fairouz Samy

Head of Funding – Amie Mills

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

**Associate Head of Funding
(People)** – Anna Currie

Funding Advisor – Nicole Rex

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

Junior Funding Advisor
– Abbi Maidment

Funding Analyst – Steven Gannaway

Audience and Media Strategist
– Cat Goodwin

Head of Corporate Services – Sharon Kerry

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

Assistant Accountant – Nick Sodergard

Assistant Accountant – Luke Campbell

Assistant Accountant – Adam Leonard

Assistant Accountant – Will Ackers

**Business Affairs Advisor
(Legal)** – Conall Aird

**Business Affairs Assistant
(Legal)** – Grace Waddington

Human Resources Advisor –
Sarai Hemara *Ngāti Raukawa*

Operations Coordinator –
Sue Senadeera

Head of Communications and Research – Allanah Kalafatelis

**Communications Advisor
(Content)** – Sophie Howard

Senior Communications Advisor
– Suzanne De Spong

Researcher – Gabrielle Smith
(parental leave)

CONTACT US

T: +64 4 382 9524
info@nzonair.govt.nz
www.nzonair.govt.nz

