

# Children's Content Funding

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## Public Submissions to the Children's Content Funding Discussion Paper

NZ On Air

Published August 2015



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## PURPOSE

This paper collates the public submissions to NZ On Air's [Children's Content Funding Discussion Paper](#) that was published in May 2015. Together with further discussions to be had at a half-day forum on 13 November 2015 this paper will inform a new Children's Content Funding Strategy for NZ On Air.

## PROCESS

NZ On Air is reviewing its strategy and investments in children's content. The May 2015 Discussion Paper provided an overview of the current environment for children's content and was intended to stimulate thinking and invite input into a new NZ On Air children's content funding strategy.

The discussion paper highlighted six questions and invited answers to those questions, plus any other feedback or suggestions for improvement to our approach. This paper is the collation of the responses we received.

NZ On Air will now consider these responses and discuss issues further at a sector forum to be held on the morning of Friday 13 November 2015 in conjunction with the 2015 SPADA forum. If you are not planning to attend the SPADA forum but would like to attend our children's forum please register your interest with us by emailing Anna Currie [anna@nzonair.govt.nz](mailto:anna@nzonair.govt.nz).

After the forum, and having considered any further feedback, NZ On Air will confirm its strategy for funding children's content to take effect from July 2016.

## EXECUTIVE SUMMARY

There were 15 public submissions to our May 2015 Children's Content Funding Discussion Paper. While this number may be relatively small a large amount of effort has gone into these submissions. NZ On Air would like to thank all contributors for their thoughtful considerations of how we can move forward with our funding strategy.

Submissions range from comprehensive reports that address all six discussion questions to shorter letters in support of other agency submissions. We have received comment from a variety of industry perspectives including those of independent producers, several screen industry organisations, a new subscription video-on-demand provider, a market-leading broadcaster, and viewpoints from the areas of design, gaming and radio.

Submitters recognise the current funding constraints and acknowledge that difficult decisions need to be made. The responses to the provided discussion points reveal a constructive level of unanimity between submitters on the preferred ways forward regarding children's funding strategy. One preferred suggestion emerging from the submissions is the establishment of an online digital 'home' for children. Further discussion is needed on approach, content and management.

There is a consensus that the draft children's media rights declaration of the New Zealand Children's Screen Trust is an appropriate policy approach with which to frame NZ On Air's funding work (see Discussion Point 2). Submitters also agreed with the provided list of assumptions about what children's content should be, and that this should inform the development of NZ On Air's future children's funding strategy. There are some suggested additions including the requirement of 'diversity' to explicitly refer to diversity of genre, and the inclusion of another child age bracket to acknowledge varying developmental stages and interests.

Submitters express broad support for the proposed strategic framework for children's media funding outlined in Discussion Point 4. Some question the necessity of content always having to work on multiple platforms, suggesting this requirement may be to the detriment of quality content that engages intended audiences.

The public submissions collated in this paper give NZ On Air further constructive ideas from which to base a new Children's Content Funding Strategy. Once again NZ On Air would like to praise the hard work of those who made submissions. The support for our proposed approach is appreciated and the additional suggestions we have received provide valuable perspectives that we look forward to discussing further at our forum in November 2015.

#### A full list of submissions

- Dot Dot Limited (Chris White and Kate Stevenson)
- Geoff Lealand, Associate Professor Screen and Media Studies, University of Waikato
- Dr Jessica Allen, Paediatric Registrar
- Kids On Screen (Janette Howe and Dr Ruth Zanker)
  - Ian Hassall, Trustee Kids On Screen and former Commissioner for Children (in support of Kids On Screen submission)
  - Lisa Woods, Every Child Counts (in support of Kids On Screen submission)
  - Robin Nathan, producer (in support of Kids On Screen submission)
  - Claudia Gunn, Production Manager and Singer/Songwriter (in support of Kids On Screen submission)
  - Stephanie Mills, Director of Campaigns NZEI Te Riu Roa (in support of Kids On Screen submission)
- Lightbox
- NZ Game Developers Association (Stephen Knightly, secretary)
- Prue Langbein (personal response from the Children's Programme Producer at Radio New Zealand)
- SPADA (Sandy Gildea)
  - Bevin Linkhorn, Producer (in support of SPADA's submission)
- TVNZ (Kathryn Graham and Andrew Shaw)\*

\*Due to it containing confidential data TVNZ's submission has not been included as an appendix to this paper.

## DISCUSSION POINT 1: SUMMARY OF ISSUES

*There are existing and emerging challenges and opportunities in serving local content to New Zealand child audiences. The preceding discussion can be summarised as below.*

### TELEVISION CONTENT

- *Television content remains important, especially to serve less privileged and rural children, and television is still the prevalent platform.*
- *Local content is valued by children and parents.*
- *Given exponentially increasing online use, a television outcome alone cannot be considered successful.*
- *Local children's television production has good coverage in the schedules, with long-running daily and weekly programmes but –*
  - *genre and age group diversity is limited, mainly due to funding constraints (for example, comparatively low levels of animation and drama)*
  - *online access after broadcast is mainly on platforms not tailored to and rarely used by children*
  - *much funded content has relatively short shelf life and therefore limited online appeal*
  - *children's audiences are quite distinct by age (and possibly more fine grained than our pre-school, primary, secondary groups). It is difficult to make programmes that appeal to, say, both primary and intermediate children.*
- *Even though NZ On Air fully or nearly-fully funds most children's content, licensing issues constrain widespread use on multiple platforms including YouTube. Sharing content can be complicated due to IP and rights issues.*
- *Funded producers have carefully maintained and developed their online presence and are ramping up social media use, all within existing budgets.*

### ONLINE-ONLY CONTENT

- *To date, funded digital media (online-only) projects have been relatively small scale and most have struggled to find audiences of any scale, even when very well executed.*
- *There is a large amount of very good foreign children's content online (often series made for television) with new services launching weekly.*
  - *In some ways this is the same as the television market has always been, where unlimited foreign content is more easily available than commissioning costly local production.*
  - *In other ways the situation is quite different because children now select their own online content whenever and wherever they choose.*
- *It is difficult to launch online content successfully outside an existing website or online aggregator of substance. This is because both discovery and repeat visits are very difficult to achieve.*
- *YouTube is the main content discovery site accessed by NZ children.*

### LINKS TO EDUCATION

- *There is no strategic connection to the provision of educational or curriculum content (which might help to extend audience reach from NZ On Air's perspective; and also provide potentially useful tailored NZ audio/visual material from a curriculum perspective).*

## FUNDING

- *Local broadcasters will not financially invest in children’s production in any significant way, but TV2 and FOUR (and Māori Television, focusing on Te Reo) continue support by creating and programming children’s schedules. This support cannot be taken for granted.*
- *NZ On Air funding of television and digital media for children has mostly been decided separately due to funding constraints, television’s large reach, and a desire to maximise funded television hours.*
- *Funding is static and significant co-investors are rare. There are often ethical issues around possible co-investment from businesses selling some types of consumer products.*
- *The environment is changing rapidly and success is hard to predict. While public funding encourages creative risk taking, funding is too precious for significant projects to fail.*

## CONCLUSION

- *Given the rapidly changing environment, there is new uncertainty and risk about where public funding can be most usefully applied to benefit the largest New Zealand child audiences.*

### Discussion point 1:

*Do these key issues effectively summarise the environment as it relates to NZ On Air funding strategy? Is anything missing?*

## COMMENTS FROM SUBMISSIONS

- Popularity and potential of video games and interactive apps is understated  
The New Zealand Games Developers Association believe this summary of issues understates the popularity and potential of games and interactive apps. They note that NZ On Air’s 2014 Children’s Media Use Study frequently mentions games and that further investigation into the potential of games is required. The New Zealand Games Developers Association recommends the Digital New Zealand 2014 Report as a source of additional insight into New Zealand families’ game consumption, and they list some statistics from the report in their appended submission.

“The Children’s Media Use Study finds that games are NZ children’s most popular online activity (76%) equal with YouTube (75%), which has a daily reach equal to TV2. However, the Study and this Discussion Paper frequently discuss “TV vs YouTube” without giving equal consideration to games and interactive apps. ... There is a significant opportunity in allowing children to create, curate, modify and share their own content. This ensures that relevant and authentic New Zealand children’s content is available. However, tools and seed content may need to be created by professional creators to facilitate that process and ensure it is still of high quality” – New Zealand Game Developers Association.

- More blue sky discussion for successful production and distribution is required  
Kids On Screen feel the conversation about an economic framework needs to move beyond current funding constraints and towards a consideration of what is financially possible.

“Discussion of economic models is limited to the current funding constraints – i.e. static funding, lack of co-investors, broadcaster reluctance to invest in children’s off peak content, short funding frames and expectations of immediate ratings success and the challenge for small scale digital experiments to find the audience. Our small market size and lack of public service provider to brand and hothouse content are facts to be confronted and addressed as we plan rich local media spaces for our stories to be told in and for children to play in. ... Delivering locally inflected productions for children

where children can find them is the challenge. More blue sky thinking is required” – Kids On Screen.

- Reiteration of NZ On Air’s unique role needed  
 SPADA believe it is important to reiterate NZ On Air’s unique role as the sole entity in New Zealand with a specific statutory responsibility to support audio/visual content for child and youth audiences. They note NZ On Air also carries out this statutory responsibility *“in a de-regulated broadcasting environment that does not provide any public broadcasting charters, genre quotas on commercial broadcasters, or regulatory instruments. In this environment, the funding, production and broadcasting of unique and original local content faces intense competition; challenges that are even more acute when applied to children and youth programming”* – SPADA.
- Speed of change in content delivery is unprecedented and increasing  
 Kids On Screen note:  

“there is widespread agreement that the speed of change in content delivery is unprecedented and increasing. ... Platforms are becoming increasingly interconnected. Genres are dissolving and cross fertilising. Content and products are merging ... The greatest challenge is anchoring/branding content/apps so that they can be found by the child audience” – Kids On Screen.
- Additional data could be analysed  
 Dot Dot Limited believe it would be useful to compare additional data such as total hours viewed across platforms for the demographic and the cost per hour viewed across all platforms for content produced in the past five years. They also suggest comparing feedback from children indicating the success of content across each platform in relation to NZ On Air’s goals.
- Audio content as an inexpensive option  
 Prue Langbein, a radio children’s programme producer, acknowledged current funding constraints and highlighted the funding of audio content as a relatively inexpensive option that has the potential to reach a large audience.

## DISCUSSION POINT 2: A POSSIBLE POLICY

*The New Zealand Children's Screen Trust has drafted a children's media rights declaration. The core principles are extracted below. There are similar documents in other jurisdictions.*

*The draft declaration asserts:*

- 1. Children have a right to accessible and diverse local media which is made specifically for them and which doesn't exploit them.*
- 2. Children should have access to media which entertains, educates and stimulates them and which allows them to develop to their fullest potential.*
- 3. Children should see themselves, their culture, their life experiences and hear their accents in a range of quality programmes which affirm their sense of self, community and place.*
- 4. Stories are vital for the development of identity and imagination. Stories relevant to their age and culture should be available to children of all ages.*
- 5. Children's media should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.*
- 6. Children's programmes should be aired in regular slots at times when children are available to view, and/or distributed via other widely accessible media or technologies.*
- 7. Sufficient funds must be made available to make children's programmes to the highest possible standards.*
- 8. Children of all backgrounds, ethnicities and abilities should see and hear themselves reflected positively in local programmes.*
- 9. Children have a right to be safe in accessing media on all platforms.*
- 10. Children must be enabled to exercise their creativity in making and interacting with programmes.*

*Although currently television-centric these ideas, or some of them, could form a useful policy base for NZ On Air.*

*Discussion point 2:*

*Is this an appropriate policy approach to frame NZ On Air's children's funding work?*

*Why or why not?*

## COMMENTS FROM SUBMISSIONS

Amongst the submissions that reference Discussion Point 2 there is unanimous support for the New Zealand Children's Screen Trust's drafted children's media rights declaration as an appropriate policy approach to frame NZ On Air's funding work.

Several submitters think children's own views should be included (NZ Game Developers Association, Kids On Screen). Prue Langbein notes Point 6 in the Declaration should include 'to hear' as well as 'to view' to assert the inclusion of audio-only content.



## DISCUSSION POINT 3: A POSSIBLE STRATEGY

Set out below are some assumptions relating to NZ On Air and children's content that might inform the development of a strategy.

We are likely to define children as preschool and school age, namely -

Preschool 2-5 years

Primary 6-12 years

Secondary 13-17 years Our

assumptions are that funded content should:

- *Be child-centred and age-appropriate* - *not aimed at parents or teachers*
- *Be delivery and device-agnostic* - *available where children are watching; interactive*
- *Be focused on NZ culture and identity* - *different from foreign content, culturally relevant*
- *Be diverse* - *different ages, ethnicities, abilities, interests*
- *Be free* - *public funding requires access without a paywall (but extra screenings, whether or not behind a paywall, are encouraged)*
- *Attract appropriate partnerships* - *increase production quantity, encourage co-production, be ethical*
- *Avoid overt commercial presence* - *serving children as citizens not consumers*
- *If primarily or fully funded, be shared* - *multiple use in multiple places, possible exceptions for content created to sell internationally*

**Discussion point 3:**

**Are these correct assumptions and the most important?**

**Why or why not?**

## COMMENTS FROM SUBMISSIONS

Amongst the submissions that reference Discussion Point 3 there is unanimous agreement with this provided list of assumptions about what children's content should be, with some suggested additions.

- Be diverse  
Several submitters think 'Be diverse' should also relate to diverse content: news and current affairs, drama, documentary, animation, games, webisodes, etc. (Dot Dot Ltd, NZ Game Developers Association, KidsOnScreen).
- Additional age category for children  
The NZ Game Developers Association suggests the addition of an Intermediate age bracket of 11-12 years.  
"The age range for primary (6-12 years) is very broad and covers children with differing maturity and tastes. We suggest including Intermediate (11-12 years) as an extra definition. When developing educational video games, "confident readers" are often a key audience consideration. This can typically be students aged 8 and up" – New Zealand Game Developers Association
- Encourage experimental, innovative and interactive content  
In their submissions Ian Hassall and the New Zealand Game Developers Association think there is potential to specifically encourage content that takes creative risk.
- Inform, Educate and Entertain

SPADA recommends including an assumption that funded content will inform, educate and entertain as well as align with NZ On Air's current strategic framework for funding content.

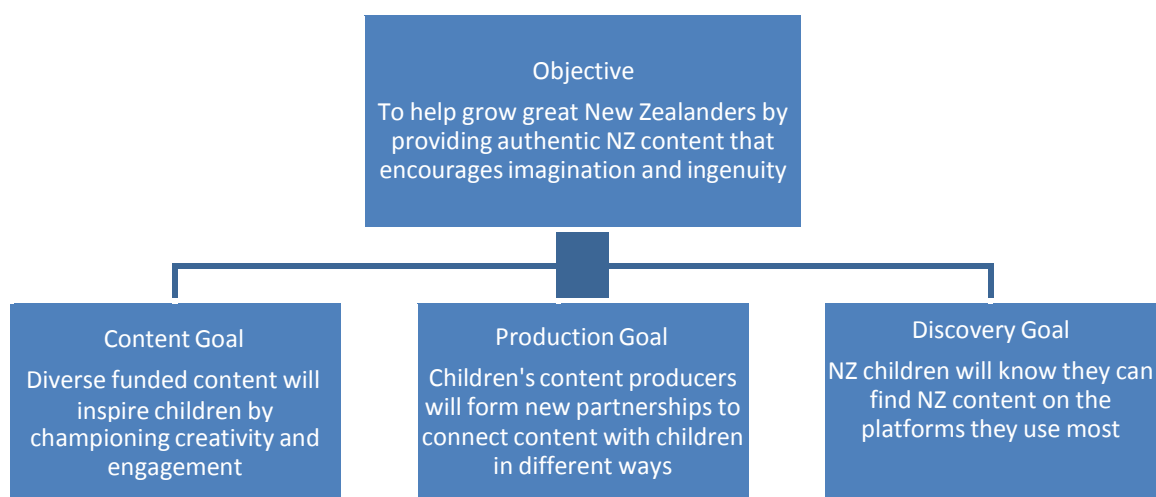
- Be free?

Lightbox queries the necessity of NZ On Air-funded content to first appear on a free platform.

“We think the concept of only funding free-to-air programming is outdated and leads to negative outcomes whereby large numbers of New Zealanders who primarily consume content through subscription on-demand services will not be exposed to it. The original argument for not funding content for subscription services was that they were considered relatively expensive, but this is no longer an issue thanks to the introduction of new online services like Lightbox. However, in the absence of a change to the fundamental policy of only funding free-to-air programming, [our] submission deals with how to maximise value from the current policy settings. ... Short exclusivity periods and multiple platform licensing maximises the opportunity for the content to be viewed, especially when these platforms are places where children already go to watch content” – Lightbox.

## DISCUSSION POINT 4: A PROPOSED STRATEGIC FRAMEWORK

*A core aspect of local content is its contribution to national identity. This is especially important when considering content for children and young people. Formed around the preceding policy and strategy ideas, a strategic framework for children’s media funding could look like this:*



*Based on this framework we would expect to develop actions for content, production and discovery, such as:*

- *Prioritising funding applications that contribute to these goals*
- *Creating or merging television and digital media content funds*
- *Prioritising projects that are*
  - *intended for multiple platforms*
  - *with extended online access on popular platforms*
  - *with improved interactivity, and*
  - *with good repurposing potential*
- *Working with partners outside the broadcast sector to help connect funded content with children in ways additional to broadcast (e.g. education, other entities serving children with a broad cultural or non-commercial purpose)*
- *Encouraging producers to seek international and new domestic partnerships*
- *Encouraging new relationships between content makers of many types*

**Discussion point 4:**

***Is this proposed strategy setting out a strong path?***

***Why or why not?***

### COMMENTS FROM SUBMISSIONS

There is broad support for the proposed strategic framework with goals for content, production and discovery. Submitters have the following comments to add.

- Necessity of multiple platforms?  
Several submitters question the need to prioritise projects that are intended for multiple platforms, and suggest such a strategy may impinge on quality of content and audience reach.
  - “While we welcome multi-platform and transmedia productions, we believe that giving (potentially exclusive) funding priority to projects that are “intended for multiple platforms” may not always best serve the proposed Strategy or Framework. It may not lead to the largest audiences or the highest quality content on each platform. ... In our experience promoting digital apps, cross promotion between platforms is far more effective when both platforms are digital and the transition is “one-click”. For instance, TV cross-promotion of an app or YouTube video requires the user to take several manual steps and has high “user friction.” TV advertising of apps is not very cost effective. Promoting apps inside other similar apps with one-click to install the new app is highly effective” – New Zealand Game Developers Association.
  - “I wonder if media always has to work on multiple platforms. Some ability to separate or focus would be useful e.g. music and stories could be enjoyed as pure audio at times” – Prue Langbein, Radio Children’s Programme Producer.
- Kids On Screen have provided supporting documents to enhance and inform the framework  
They feel this strategy is the start of a discussion about how to communicate values to children through media, and that it needs to reflect the overall strategy (Discussion Point 2) by referring to culture and identity and the rights of children to diverse content. They also suggest a ‘design-led’ approach to enhance the framework with children, young people, and parents contributing ideas about what is important to them. Please consult Kids On Screen’s full submission for the supporting documents they refer to in their comments below.
- Submitters’ comments on ‘Objective’
  - Kids On Screen say the “overall objective is too narrow and draws on old values of ‘Kiwi ingenuity’”. They refer to the United Nations Convention of the Rights of the Child (UNCROC) and the Canadian Youth Media Alliance (YMA) document as suitable resources for outlining objectives for a quality screen-based production for youth. The YMA objectives refer to content that “stimulates the intellect, curiosity and creativity”.
  - If a separate strategic framework is required, SPADA recommends the following wording:  
**“Objective:** To help grow children and youth audiences in New Zealand by funding content that informs, educates and entertains.”
- Submitters’ comments on ‘Content Goal’
  - Kids On Screen again refer to their included YMA document that lists the following content objective: “Enriching content that fuels their cultural identity and expands their imaginative horizons (both reflecting their world and expanding it)”.
- Submitters’ comments on ‘Production Goal’
  - “Producers being asked to form new partnerships as the main production goal is an item for debate. The production goal should be to create world-class diverse, local content for kids. Adult content producers are not required to bring more money to the table. The strategy should include pathways being created and delivered by NZOA or a Children’s Specialist panel, eg into education/health/NGOs” – Kids On Screen.
  - “The proposed Production Goal may be too prescriptive. While partnering is desirable to increase audience channels, share risk and encourage innovation; this goal prescribes how producers must operate in order to receive funding. It specifies the means not the end. While partnering may be encouraged, we do not believe it should be the defining high-level production goal. Quality relevant content and professional production processes should be” - New Zealand Game Developers Association.
  - “The current proposed production goal is not a production goal; but rather an operational goal. Productions should be high in quality, original and engaging.

Partnerships, whether they be financial or non-financial will form naturally throughout the development process”– SPADA.

- Submitters’ comments on ‘Discovery Goal’
  - “We recognise that platforms are changing all the time and therefore the strategy for discovery needs to be flexible to remain current” – Kids On Screen.
  - “These are all good directions but there is no description of how to prioritise them. This could lead to the strategy being used to justify decisions that were made using a different set of principles. The discovery of content is an important one (outside of broadcast) and there are real costs for driving viewership across different platforms. There needs to be recognition of this in a platform agnostic strategy and solutions for content curation and community building to happen in this environment” – Dot Dot Limited.

## DISCUSSION POINT 5: POSSIBLE OPERATIONAL CHANGES

Given wider fiscal constraints, it is unlikely additional Government funding will be available in the short term. Particularly related to the Content Goal above, funding options for NZ On Air include various possibilities, combinations or change in stages. In summary they are:

1. Broadly **maintain and enhance** the status quo, concentrate on television quantity while audience numbers are strong (i.e. maintaining a daily presence), make occasional special allocations of digital media funding, look for convergence opportunities as they arise.

**Main strength:** TV quantity maintained on platforms with large audience  
**Main weakness:** Online presence of any scale unlikely, daily scheduled viewing may not reflect child audience behaviour in the future, risk of audience leaving us behind.

2. **Combine** children's television and some digital media funding and prioritise fully multiplatform and interactive content

**Main strength:** Converged content, more diverse content, higher interactivity  
**Main weakness:** Lower output, fewer TV hours

3. **Increase** children's funding further by reducing funding from another genre

**Main strength:** Increased output, TV and online  
**Main weakness:** Reduced output in another genre, all genres already under pressure

4. **Look ahead** to online as the future and encourage or help create an 'online home' for New Zealand content for children (aged 5-10 would be the most likely age range)

**Main strength:** A culturally specific and interactive online home where none exists  
**Main weakness:** Where would it live? (e.g. stand alone, YouTube, On Demand?)  
 Hard to find/maintain an audience for a new platform, reduced TV output, high risk, longevity? Funding issues. Rights issues.

### Discussion point 5:

Which is the strongest operational option? Why?

Are there others?

If change is preferred, what is the best risk mitigator?

## COMMENTS FROM SUBMISSIONS

Of the four possible operational changes proposed the most popular option amongst submitters is a combination of Option 2 and Option 4. Several submissions suggest a combination of these two options. There is also a suggestion that a portion of the Platinum Fund should be specifically earmarked for children's content (in line with Option 3).

- Comments in support of Option 1
  - "This approach provides both production stability, audience engagement and value for money, whilst creating space to build on the opportunities to connect with existing and new audiences through online engagement. As well as explore the opportunities to incubate new ideas in a low-risk (financially) environment" - SPADA.
- Comments in support of Option 2

- “Option 2 most closely reflects the viewer-centric platform agnostic direction laid out in the previous page. The strategy should focus on viewers and not platforms” – Dot Dot Limited.
- NZ Game Developers Association supports Options 2 and 4. “Option two allows for both more diverse and high quality content on the digital platforms that young audiences are moving too. Digital content, especially games, has high reuse rates and does not date as quickly as genres such as documentary or children’s current affairs. Therefore, while the output rate may be lower, it may reach a greater audience over time” – NZ Game Developers Association.
- The NZ Children’s Screen Trust supports a combination of 2, 3 and 4. “As for option 2, combining children’s television and digital content funding “should be underpinned by a robust rights-based policy as outlined above, and preferably advised by an independent children’s panel, such as the Amazon Thought Leader Board. ... We advocate for more diverse genres that are suitable for online or secondary screens. Content being funded by NZOA should be available after a broadcast screen on another platform (and not restricted to commercial on demand services)” – Kids On Screen.
- TVNZ recommends a combination of Options 2 and 4, i.e. “combine children’s television and some digital media funding and prioritise fully multiplatform and interactive content” – TVNZ.
- Comments in support of Option 3
  - “Much as I’d love there to be more funding (suggestion 3), other genres are also under pressure as you say. However proportionately over the years, the amount put in to children’s broadcasting has not been in line with their population. Maybe it’s time to put out hands up for more?” – Prue Langbein, Radio Children’s Programme.
  - Kids On Screen provide a supporting document that proposes a Junior Platinum Fund. This fund would specifically allocate funding to quality and innovative programming for children. “Attention should be given to growing the fund for children to effectively deliver better outcomes. Children are currently treated as a homogenous group when it is clear that they are comprised of different ages and stages. Adults are currently served by about 75% of the contestable fund and the Platinum Fund”. Kids On Screen suggest several possible avenues, including 1) repurpose the Platinum Fund to be for Children’s Content, 2) give children a share of drama/documentary and other genre specific funding from the contestable fund 3) create a children’s fund that is from new funding (see attached Junior Platinum Fund document) 4) create a new category of ‘family’ which specifically funds content for family viewing suitable for the needs of children – Kids On Screen.
- Comments in support of Option 4
  - “I would choose Option 4 as the priority. To stay in touch with many children now and more in the future there has to be a credible, identifiable, loved online home for NZ children. It is worth putting resources into it beginning now and bearing in mind the need for adaptability to ever newer means of delivery and use” – Ian Hassall.
  - Kids On Screen reiterate the importance of online content and suggest steps should be taken to develop a platform for online content. They present a proposal for a ‘Digital Home for Kiwi Kids’ as part of their submission.
  - “For me, suggestion 4 is the most exciting. I’d love RNZ to be involved in this future. However it is not necessarily at the expense of suggestion 2. Television is still important for many children and reaches demographics not currently reached by digital media” – Prue Langbein.
  - TVNZ express interest in hosting and curating a digital home for local children’s content free of charge through their TVNZ OnDemand online service. The broadcaster has provided confidential online usage data that is not included as part of this published paper.

## DISCUSSION POINT 6: OTHER IMPORTANT MATTERS

### *Discussion point 6:*

*Are there any other important matters raised in or omitted from this paper that need to be considered?*

### COMMENTS FROM SUBMISSIONS

- Don't exclude SVOD platforms  
Lightbox's submission centres around the suggestion that the broadcaster exclusivity period for funded content should be shortened. Lightbox note that exclusivity is used as a marketing tool for broadcasters, and that this is more relevant for 'blockbuster, mainstream' programming. They suggest the non-commercial nature of children's programming makes it a suitable genre of content to make available on multiple platforms. Availability on multiple platforms aligns with NZ On Air's strategy to have funded content seen by as many New Zealanders as possible. Lightbox's submission suggests encouraging a short exclusivity period on a free-to-air platform before content is also made available to subscription-based services on a non-exclusive basis. However they also suggest that policy should allow for funded content to initially appear on pay platforms such as Lightbox, citing the relatively inexpensive subscription cost and rising popularity of such online services.
- Emphasis on Children's Drama  
Bevin Linkhorn, SPADA and Kids On Screen all call for a prioritisation of children's drama.
  - "SPADA recommends including children's TV drama, along with animation, in being able to access NZ On Air funding (with the existing cap of 75% of NZ government funding). SPADA believes this change would further the aims of the NZSPG by encouraging New Zealand producers to develop IP that can be exploited internationally, and with NZ on Air's involvement, protect the New Zealand cultural integrity of any potential programmes. These revenue streams can then be reinvested in new IP, which is integral to growing a screen production sector that has both the means to be financially sustainable and internationally competitive" – SPADA.
  - "The one genre that needs more direct support is children's drama – scripted content, whether it's comedy or drama, animation or live---action. This is more expensive to produce, but it is content that can be watched and enjoyed again and again, often across new generations of viewers too. When NZ On Air amalgamated the specific fund for children's drama into its general children's funding pool a few years ago it removed the direct impetus for broadcasters to want to support children's drama proposals. Children's drama is still being made, but it's being made at a lower budget level and it's competing directly with other genres of children's funding. With the focus on "hours" outputs, lower cost genres will often be favoured over more expensive drama. A solution to this concern is to perhaps specify a portion of the platinum fund to be accessed for children's drama applications" – Bevin Linkhorn, independent producer (Operation Hero).
- Importance of branding and housing content  
In Discussion Point 5 submitters express support for the creation of an online 'home' for New Zealand content for children. Both Kids On Screen and TVNZ signal interest in being involved in the creation of such an online home. Several submitters emphasise the importance of branding and promotion to aid content discovery:
 

"There needs to be a clear strategy rather than 'testing' the market ... There needs to be a 'home' or a recognisable brand so that communities can be nurtured and content can be easily found as budgets and skills don't stretch to provide robust user acquisition for these experiences" – Kids On Screen.



- Education perspective

Associate Professor Geoff Lealand, Screen and Media Studies, University of Waikato writes specifically about NZOA's role in education and suggests several ways in which the links between the screen industry and education sector could be strengthened. Lealand references the past success of the NZ On Air-commissioned Study Guides that were used extensively by teachers to inform teaching in NCEA Achievement Standards (English, History, and Media Studies teachers in particular). "Despite some early grumbles from producers about costs (I was involved in the commissioning of some of the Study Guides), there was rapid uptake and such grumbles ceased once it was recognised that costs were minimal and such guides extended the use of NZOA-funded content, as well as prolonging the shelf-life of many programmes".

Lealand suggests NZOA's relationship with the Ministry of Education may not be the most productive strategy for teachers and students "given that the Ministry has largely withdrawn from curriculum matters and resource development (together with the reduced role of its Learning Media arm)". Instead Lealand suggests that NZ On Air works more directly with teacher subject associations such as NZATE (New Zealand Association of Teachers of English), NAME (National Association of Media Educators) and NZHTA (New Zealand History Teachers Association). "This may imply a change of direction and staffing with knowledge of the NZ education system" – Associate Professor Geoff Lealand, Screen and Media Studies, University of Waikato.

- Public health perspective

Dr Jessica Allen wishes to address the potentially harmful effects of certain advertisements during children's programming, such as foods high in sugar and fat. She would like broadcasters to have a responsibility to ensure advertising to children not be harmful and acknowledges this could be harder to regulate online. Dr Allen also references the American Academy of Paediatrics' recommendation of less than 2 hours of screen time per day as a healthy measure. "I think the focus should be on children watching high quality content, both entertaining and educational for short periods of time. I agree that local content that reflects a diverse and inclusive culture can help build a positive sense of identity for our children and young people" – Dr Jessica Allen, paediatric registrar.

- Performance Indicators?

"There is no key performance indicator for success/quality when it comes to achieving NZonAir's stated goals, only quantity of content viewed (and even that is restricted to broadcast content)" – Dot Dot Limited.

## LIST OF APPENDICES: ATTACHED SUBMISSIONS

Appendix 1: Dot Dot Limited (Chris White and Kate Stevenson)

Appendix 2: Geoff Lealand, Associate Professor Screen and Media Studies, University of Waikato

Appendix 3: Dr Jessica Allen, Paediatric Registrar

Appendix 4a: Kids On Screen (Janette Howe and Dr Ruth Zanker)

Appendix 4b: Kids On Screen – A Digital Home For Kiwi Kids Proposal

Appendix 4c: Kids On Screen – Junior Platinum: A Discussion Paper

Appendix 4d: Kids On Screen – The NZ Prix Jeunesse Youth Jury Report

Appendix 4e: Ian Hassall (in support of Kids On Screen submission)

Appendix 4f: Lisa Woods, Every Child Counts (in support of Kids On Screen submission)

Appendix 4g: Robin Nathan, producer (in support of Kids On Screen submission)

Appendix 4h: Claudia Gunn, Production Manager and Singer/Songwriter (in support of Kids On Screen submission)

Appendix 4i: Stephanie Mills, Director of Campaigns NZEI Te Riu Roa (in support of Kids On Screen submission)

Appendix 5: Lightbox

Appendix 6: NZ Game Developers Association (Stephen Knightly, secretary)

Appendix 7: Prue Langbein (personal response from the Children's Programme Producer at Radio New Zealand)

Appendix 8a: SPADA (Sandy Gildea)

Appendix 8b: Bevin Linkhorn, Producer (in support of SPADA's submission)

## Children's Content Funding Feedback

Chris White & Kate Stevenson

Dot Dot Limited

### *Discussion point 1:*

***Do these key issues effectively summarise the environment as it relates to NZ On Air funding strategy? Is anything missing?***

- It would be useful to compare total hours viewed across all platforms for the demographic
- It would be useful to compare the cost per hour viewed across all platforms for content produced in the past 5 years.
- It would be useful to compare feedback from children indicating success of content across each platform in relation to NZonAir's goals.
- What is the anticipated date of the next review for Children's Content Funding? It would be useful to project viewing behaviours to that date to come up with a strategy that is serving kids up to the next review.

### *Discussion point 2:*

***Is this an appropriate policy approach to frame NZ On Air's children's funding work? Why or why not?***

Yes - good work NZ Children's Screen Trust.

### *Discussion point 3:*

***Are these correct assumptions and the most important? Why or why not?***

Yes - nice work.

- "Be diverse" should also relate to diverse genres of content (news, documentary, drama, animation etc).
- Content should be free to Kiwi Kids but there is no reason that it can't be sold outside of NZ.

### *Discussion point 4:*

***Is this proposed strategy setting out a strong path? Why or why not?***

- These are all good directions but there is no description of how to prioritise them. This could lead to the strategy being used to justify decisions that were made using a different set of principles.
- The discovery of content is an important one (outside of broadcast) and there are real costs for driving viewership across different platforms. There needs to be recognition of this in a platform agnostic strategy and solutions for content curation and community building to happen in this environment.

*Discussion point 5:*

***Which is the strongest operational option? Why? Are there others?***

***If change is preferred, what is the best risk mitigator?***

- Option 2 most closely reflects the viewer-centric platform agnostic direction laid out in the previous page. The strategy should focus on viewers and not platforms.
- Option 3 can be part of any new direction.

*Discussion point 6:*

***Are there any other important matters raised in or omitted from this paper that need to be considered?***

- There is no key performance indicator for success/quality when it comes to achieving NZonAir's stated goals, only quantity of content viewed (and even that is restricted to broadcast content).

*Thanks everyone for your terrific efforts in improving the quality of content viewed by NZ kids. This country has some tremendous talent in children's media research and production and it would be great to see that reflected in the quality of NZ content produced for NZ kids.*

*Chris White & Kate Stevenson*

## NZ On Air : Children’s Content Funding Discussion (May 2015)

**Feedback :** Assoc Prof Geoff Lealand  
Screen and Media Studies, University of Waikato

### An explanatory note

I have chosen not to directly respond to the six questions provided in the Discussion paper, but rather make some general observations on the ‘NZ On Air’s Role in Education’, as described on pp 9-10, and in the Summary of Issues as follows;

*There is no strategic connection to the provision of educational or curriculum content (which might help to extend audience reach from NZ On Air’s perspective; and also provide potentially useful tailored NZ audio/visual material from a curriculum perspective).*

Nevertheless, I largely concur with the opinions expressed in other sections of this paper, particularly with the need to provide local content which is ‘valued by children and parents’, especially in an environment where there is a glut of viewing options. . As the paper points out, with persuasive evidence, there is now a proliferation of platforms/delivery systems but we do need a continuous reminder that *content is paramount* and that television is still television ( *def. vision from afar*), irrespective of the device it is being viewed on.

### NZ ON AIR’S ROLE IN EDUCATION

I do take some issue with the contention that NZ On Air has a secondary rather a primary role in respect of education and curriculum. Entertainment values and educational objectives are inextricably linked, especially in the case of pre-schoolers and young school age children and I reminded of Marshall McLuhan’s dictum *Anyone who tries to make a distinction between education and entertainment doesn't know the first thing about either.*

In respect of education in New Zealand, it is necessary to distinguish between *formal* education (primary, intermediate, secondary and tertiary) and *informal* learning (knowledge acquisition and values formation through viewing, listening and reading; discussion, peer influence etc). There are also distinctions to be made between such level of schooling, with teaching in primary and intermediate schools being shaped by the objectives of the New Zealand Curriculum and cross-curriculum styles, whilst secondary education is based around NCEA frameworks, which are developed and moderated by NZQA.

In all levels of New Zealand schooling, there are many opportunities to apply and extend the utility of NZOA-funded programming in the classroom. In respect of the primary/intermediate sector, fictional and factual can be integrated in subject areas such as English, History, Social Studies, Art, Health Education, Language, and Materials Technology. The same subjects benefit from the use of locally produced screen content in secondary schooling, with further opportunities in NCEA-level subjects such as Media Studies, Tourism Studies, Philosophy, Geography, Social Sciences and Philosophy.

In the past, NZOA has taken the initiative in strengthening links between the screen production sector and education, through commissioned Study Guides which used extensively by teachers (English, History and Media Studies teachers, in particular). Media Studies teachers, for example, would use such guides to inform teaching in NCEA Achievement Standards *Demonstrate understanding of the media representation of an aspect of New Zealand culture or society.*<sup>1</sup>

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1 The number of students exposed to such material is considerable. In respect Media Studies, for example, NZQA reported the number of students taking Media Studies in 2014 as follows: Year 9: 982 (21 schools); Year 10: 2154 (45 schools); Year 11 : 2103 (76 schools); Year 12 : 4315 (140 schools); Year 13 : 4197 (180 schools).

Despite some early grumbles from producers about costs (I was involved in the commissioning of some of the Study Guides), there was rapid uptake and such grumbles ceased once it was recognised that costs were minimal and such guides extended the use of NZOA-funded content, as well as prolonging the shelf-life of many programmes.

In the interim, numerous teachers have taken a voluntary role of developing resources, and sharing material through interest groups (such as [mediastudies@lists.tki.org.nz](mailto:mediastudies@lists.tki.org.nz)), or on dedicated websites. Nevertheless, they would welcome a revival of NZOA-initiated resources.

As noted in the Discussion Paper, the major relationship NZOA has with the education sector is with the Ministry of Education. Given that the Ministry has largely withdrawn from curriculum matters and resource development (together with the reduced role of its Learning Media arm), this may not be the most productive strategy for teachers and students. My suggestion is that NZOA works more directly with teacher subject associations such as NZATE (New Zealand Association of Teachers of English), NAME (National Association of Media Educators) and NZHTA (New Zealand History Teachers Association). This may imply a change of direction and staffing with knowledge of the NZ education system.

My comments here are based on a long relationship with such subject associations (NAME, in particular) but also research activity such as *Media Studies in New Zealand Schools and Universities: A Research Study* (Screen and Media Studies, University of Waikato: April 2009). More recently (November 2014), I conducted pilot research on the use of New Zealand screen content in ten schools in Auckland and Hamilton, to begin to identify opportunities and obstacles in respect of access to and use of NZ screen content in the classroom. It also has served to inform a research proposal which has been submitted as an Expression of Interest to the Teaching & Learning Research Initiative (TLRI), administered by the New Zealand Council for Educational Research. A short description of this proposal is as follows.

*This study is a national investigation of the use of New Zealand-produced screen content (feature film, short film, documentary, web series, television programmes, on-line visual content) in New Zealand schools (primary, intermediate, secondary) in the four key curriculum areas of English, Media Studies, History and Social Studies. Connecting with similarly-motivated Australia research, and drawing on 2014 pilot research by the Principal Investigator, this project will examine the use of NZ screen content in NZ schools in respect of its contribution to curriculum objectives but also its role in the development of student identity and cultural appreciation.*

Obviously, such systematic research will return information of considerable interest to NZOA (and other interested parties, such as the NZ Film Commission). I am hopeful that this research may receive funding but if does not (funding for TRLI research is very competitive), the suggestions I have made above in respect of NZOA building closer relationships with the education sector still apply.

In addition to this contribution, I would be happy to be a part of further discussions at the proposed sector forum, where I can draw on considerable research which still has some utility (research projects on children and their media use, done in collaboration with Dr Ruth Zanker), as well as exploring the points raised in this submission.

Note: there seems to be no mention of Radio New Zealand's excellent initiative *The Wireless* in the Discussion Paper.

Sincerely

Geoff Lealand  
10 June 2015

**From:** [Jessica Allen](#)  
**To:** [Anna Currie](#)  
**Subject:** Re Children's content funding  
**Date:** Tuesday, 30 June 2015 9:51:08 p.m.

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Dear Anna,

I have just read the NZ on Air discussion paper on children's content funding and overall I really like the general tone and direction you have set out but have a few random public health type related thoughts. I know that your discussion paper is on the actual content offered but I wonder whether there is any place to mention that advertising to children during children's programming has the potential to be harmful e.g. foods high in sugar and fat. I personally would like broadcasters to have a responsibility to ensure advertising to children not be harmful (potentially there is a code already that I am not aware of) and this might be harder to regulate on online forums. In addition I believe children's programming should remind parents, children and young people how to use technology in a healthy way. Too much screen time can be unhealthy and is associated with poor health and educational outcomes due to conditions such as obesity and disturbed sleep. The American Academy of Paediatrics recommend less than 2 hours of screen time per day (TV plus computer/devices). I think the focus should be on children watching high quality content, both entertaining and educational for short periods of time. I agree that local content that reflects a diverse and inclusive culture can help build a positive sense of identity for our children and young people.

Given that this is about children and young people's content have you considered a process for consulting with children and young people for your discussion paper?

On a personal note, we must be one of those few households that don't have TV. Our children, 6 and 8 years old get 2-3 DVDs out of the library every week including documentaries, movies and series. They also watch TV on demand e.g. Watch Now and my Big Blue Backyard. I have enjoyed watching some of the older NZ series with them such as Under the Mountain (which is still as scary now as when I was younger) which also gives a sense of history and NZ used to be like in the 'olden days' as my children would say. I think our family would enjoy having online access to older NZ children's content.

Jess

Dr Jessica Allen Paediatric registrar

# Kidsonscreen: submission to NZOA

12 July 2015

This submission is  
endorsed by



He Mana tō ia Tamaiti  
Every Child Counts

**NZEI TE RIUROA**  
NEW ZEALAND EDUCATIONAL INSTITUTE



“After watching all the TV shows at the Prix Jeunesse I realised that NZ television has very limited, if any TV shows that are really relatable and has good content that would interest 12–15 year olds.”

*NZ Prix Jeunesse Youth Jury  
Participant*



# Summary

- 1 The rights of the child should be the framework of any new policy
- 2 Diverse, quality content that is available to children in a multitude of ways is the goal.
- 3 Any strategy must be responsive to new delivery opportunities
- 4 More discussion of economic models for successful production is required
- 5 A 'home' or brand is needed so that content can be easily found
- 6 The importance of stories for fuelling children's inner worlds needs to be highlighted
- 7 Audiovisual content is essential to the development of culture and identity and children should have priority access to such content.

The NZ Children's Screen Trust is a registered charity (CC50070).

The main aim of the trust as set out in our Trust Deed is to enrich the lives of New Zealand children by promoting diverse and accessible local content on all screens.

We welcome this Discussion Paper as an important step in ensuring that the needs of children are met in a fast-changing media environment.

The ongoing discussion and forum needs to be as inclusive and wide reaching as possible (as called for in The Media Rights Declaration).

- 8 Online delivery is essential in order to provide the interactivity and creativity that kids now expect from audiovisual content.
- 9 The strategy needs to reflect the overall policy framework, ie refer to content that reflects and fosters culture and identity



I really loved how the people in [#LoveMilla] weren't like models; they looked like real people and that made them a lot more relatable.

NZ Prix Jeunesse Jury

The Content Discussion document is a well-considered overview of the current funding environment for children and the surrounding issues. We have highlighted additional points and supporting material below.

1. *There is widespread agreement that the speed of change in content delivery is unprecedented and increasing*

(for US commentary read <http://www.huffingtonpost.com/david-kleeman> and for UK analysis *The Children's Media Yearbook* (June 2015) Lynn Whitaker & Beth Hewill eds.)

- Platforms are becoming increasingly interconnected
  - Genres are dissolving and cross fertilizing
  - Content and products are merging
2. *The rights of the child are central to well-focused debate over our media delivery to New Zealand children.*

The foregrounding and acknowledging of these rights will help us judge the value of emerging media opportunities.

As [Dame Sylvia Cartwright](#) has observed, the discussion of rights has "...moved away from talking about what these children's rights are – that they are members of the community, where they have equal access to all opportunities, education, sport, music, whatever they need to become well-formed and useful citizens - to one factor: Can they survive? Have they got enough to eat? Have they got enough clothing? Adequate housing?"

Children's rights need to be recognised and proudly asserted in any new policy concerning children.

**Discussion point 1:**  
**Do these key issues effectively summarise the environment as it relates to NZ On Air funding strategy? Is anything missing?**

## UNCROC

The United Nations Convention on the Rights of the Child (UNCROC), 1989 is a comprehensive formulation of children's rights that has been ratified or acceded to by every country in the world except Somalia and the United States of America. The New Zealand government ratified it in 1993.

The Convention took ten years to develop and widely diverse countries had a hand in the process. As a consequence it is robust.

Specifically, the principle of children's best interest underpins the convention and guides decisions that affect children.

**The right of children to be heard on matters that affect them (Article 12) and therefore the potential for NZOA to ensure that it has processes that enable it to hear from children when making decisions.**

**The right of children to get and share information, as long as the information is not damaging to them or others (Article 13)**

**The right of the children to reliable information from the mass media – delivered in ways that children understand. Also the need for children to be protected from material that is damaging to them (Article 17)**

The Articles of the Convention with direct relevance to media see p. 5

### The Broadcasting Act 1989

The importance of New Zealand's children having access to diverse and accessible local content is also supported by the Broadcasting Act 1989.

### 36 Functions of Commission

- (1) The primary functions of the Commission are—
- (a) to reflect and develop New Zealand identity and culture by—
    - (i) promoting programmes about New Zealand and New Zealand interests; and
    - (ii) promoting Maori language and Maori culture; and
    - ...
  - (c) to ensure that a **range** of broadcasts is available to provide for the interests of—
    - (i) women; and
    - (ii) **youth**; and
    - (iii) **children**; and
    - (iv) persons with disabilities; and
    - (v) minorities in the community including ethnic minorities; [own emphasis]

It's hard to find a show that I enjoy that is targeted specifically for my age group and even harder to find one that is local.... a local TV show for kids our age could help them get through problems they might be having or stand up for themselves and take action rather than sitting around.

NZ Prix Jeunesse  
Jury

*Article 8:*

States Parties undertake to respect the right of the child to preserve his or her identity, including nationality, name and family relations as recognised by law without unlawful interference.

*Article 13:*

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art or through any other media of the child's choice.

*Article 17:*

States Parties recognise the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States parties shall:

- (a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of Article 29;
- (b) Encourage international co-operation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;
- (c) Encourage the production and dissemination of children's books;
- (d) Encourage the mass media to have particular regard to

the linguistic needs of the child who belongs to a minority group or is indigenous;

- (e) Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provisions of Articles 13 and 18.

*Article 28:*

States Parties recognise the right of the child to education, and with a view to achieving this right progressively and on the basis of equal opportunity, they shall, in particular:

.....

(d) Make educational and vocational information and guidance available and accessible to all children;

*Article 29:*

(a) The development of the child's personality, talents and mental and physical abilities to their fullest potential;

(b) The development of respect for human rights and fundamental freedoms, and for the principles enshrined in the Charter of the United Nations;

(c) The development of respect for the child's parents, his or her own cultural identity, language and values, for the national values of the country in which the child is living, the country from which he or she may originate and for civilizations different from his or her own;

(d) The preparation of the child for responsible life in a free society, in the spirit of understanding, peace, tolerance, equality of sexes and friendship among all peoples, ethnic, national

and religious groups and persons of indigenous origin;

(e) The development of respect for the natural environment.

*Article 30:*

In those States in which ethnic, religious or linguistic minorities or persons of indigenous origin exist, a child belonging to such a minority or who is indigenous shall not be denied the right, in community with other members of his or her group, to enjoy his or her own culture, to profess and practice his or her own religion, or to use his or her own language.

*Article 31:*

States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

## The Declaration of Children's Media Rights

The Declaration of Children's Media Rights proposed by the NZ Children's Screen Trust (Kidsonscreen) is based on the World Media Charter. This charter has been considered by media professionals in successive World Summits.

The Children's Television Charter was presented at the [First World Summit](#) in March 1995 and initially endorsed by signatories in 38 countries. It was revised in Munich in May 1995 and further amended at the Second World Summit. Its objectives have been included in other declarations such as the Asian Declaration on Child Rights and the Media, 1996.

The Charter has been used in a variety of ways:

- as a checklist to assess how well the needs of the child audience was addressed
- influencing programme policy and company policy development
- to evaluate television licence applications and

"As a child, images and stories set in the familiar environs of the inner city where I lived were a revelation to me. They overtly illustrated that a young person of my ethnic background and my economic circumstances can succeed, can be educated, and can be loved.

Those things were not just fantasies churned out by Hollywood, but narratives born amidst the chaos of my home. Local content allows children to see themselves in the world, and nothing in all of media can be more validating and inspiring.

I would urge the Minister of Broadcasting and NZ On Air to reveal to the young people of New Zealand, the beauty and the truth of the world in which they live, but especially the possibilities they may not have begun to consider."

— Jeff Gomez, CEO, Starlight Runner Entertainment

as a guide for use in government funding decisions

- as a founding principle for legislation (Children's Television Act, Philippines)

I like to emotionally  
connect with  
characters I view on  
screen

Prix Jeunesse Jury

### 3. More discussion of economic models for successful production and distribution is required

Discussion of economic models is limited to the current funding constraints – ie static funding, lack of co-investors, broadcaster reluctance to invest in children's off peak content, short funding frames and expectations of immediate ratings success and the challenge for small scale digital experiments to find the audience.

***Our small market size and lack of public service provider to brand and hothouse content are facts to be confronted and addressed as we plan rich local media spaces for our stories to be told in and for children to play in.***

Currently economic models for children's production and distribution include:

- The television production

market: focuses on key marketing events like MIPCOM. Small innovative players are acquired by large rights holders and distributors.

- Regulatory measures such as tax cuts, co-productions and other incentives are included in national policies to gain access to this production industry and market.
- Television distribution:
  - Advertising: ratings favour well tested imports over riskier local content. Risk taking and experiment is not fostered.
  - Subscription: dedicated 'quality' global children's pay channels have proliferated. The subscription model has a tendency to accentuate an audiovisual divide between rich and poor children (see Zanker & Lustyik)
  - YouTube and other linear services are expanding. This enables both individuals, commercial and pbs channels to offer online channels appealing to children
  - YouTube also offers its own dedicated channels but there are pitfalls eg <http://www.brandrepublic.com/article/1352948/youtube---ads---wild---west---parents>
- Emerging models: eg Wonderreal in the USA which are designed to charge those who can afford it and be free for those who cannot. Wonderreal is global in market intentions.
- Public service broadcasters have a track record of supporting innovation by enabling experimentation and hot housing. They are often mandated to work across platforms to reach audiences. This is key for enabling some of the new products to engage with their target audiences.

Television content remains dominant but faces increasing challenges from online delivery of audiovisual content, interactive services and games. Cross platform delivery is increasing but content is dominated by globally focussed licence holders.

**Delivering locally inflected productions for children where children can find them is the challenge. More blue sky thinking is required.**

## Case Study: Building the BBC Brand

As BBC innovators put it '*The best way to predict the future is to invent it*'.

The BBC exemplifies the ability of public service providers to hot house and innovate.

The 2015 UK year book provides diverse case studies to illustrate the BBC's 'all at once' approach:

- On line and interactive presence,
- Teach apps to kids (*Escargot escape* is the fastest download app in CBBC history...made by a kid  
<https://play.google.com/store/apps/details?id=uk.co.bbc.cbcbappsolutegenius&hl=en>)
- Empower kids with tools to play with longer, thus ensuring return visits.
- Create YouTube channels and rapidly produce memes and clips for them as well as provide bespoke brand related content.
- Enhance engagement by understanding the strengths of each platform,
- Make all website responsive so that they work on all platforms, thus growing reach.
- Make things fast and releasing them early in order to innovate with the child audience...not at them
- Never neglect simple story-telling... but providing fresh content just in time. (Bays, D. & J. Hayward 'Taming the future: the BBC' in *The Children's Media Year Book 2015* The Children's Media Foundation)

They sum up their approach as allowing audiences to connect and share freely but also safely. Content is to be as diverse as possible but personalized to connect with individual passions and needs.

# Key Issues

1

the data shows only one to two core shows are effectively being delivered for each age group

2

little/no drama and animation whereas children desire this kind of content

*(BBC hits demonstrate a hunger for stories by younger audiences... 'Storytime' is top for under 6 downloads)*

3

biggest child audience in early evening primetime but free-to-air children's programmes screen in off-peak

4

lack of archive value/short life of magazine and other event style TV

5

difficulty of reaching secondary audiences

6

lack of pathways to education audience

7

little standalone transmedia/online content

8

the difficulty of finding audiences online

## 4. Online

*'More kids know how to upload a picture to the internet than can boil an egg'* (Childwise research on UK kids media use).

The pace of change is rapid. New developments are occurring daily such as [TOCA BOCA's move into Touch TV](#)

Parents are digital natives too.

The New OFCOM Report

[\(http://kidscreen.com/2015/06/19/ofcom-releases-first-findings-of-its-childrens-media-lives-study/\)](http://kidscreen.com/2015/06/19/ofcom-releases-first-findings-of-its-childrens-media-lives-study/)

*The greatest challenge is anchoring/branding content/apps so that they can be found by the child audience.*

## 5. NZ ON Air's Current Funding Activity

While some prime time mainstream television programmes attract large numbers of children and young people this should not be counted as content specifically made for children. Also see KEY ISSUES highlighted from the discussion paper.

## 6. Digital Media Funding

The recent prioritising of children's funding in Digital Media rounds shows the difficulty of having a drip-feed/one-off solution, ie two local apps created in a crowded app market. *How do kids find these? How do they stand out from international offerings? How do producers continue to market them to audiences?* However, the niche nature of Sign Language Ninja points to the possibilities of such initiatives to reach special audiences.

*Agree with the issues around Digital Children's Content*

- needs to be a clear strategy rather than 'testing' the market
  - needs more funds to build visibility
  - need a 'home' or a recognisable brand so that communities can be nurtured and content can be easily found as budgets and skills don't stretch to provide robust user acquisition for these experiences
- (See our Digital Home proposal)





"... [the programmes] display issues that are very relevant to teenagers such as love, self confidence, bullying and family abuse.

NZ Prix Jeunesse Jury

## 7. What is Missing?

- acknowledgement of the importance of **stories**, ie drama and animation
- the paucity of other genres which could have repeatable/second life – science, documentary, animation etc
- lack of news and current affairs for children. (It can work: CBBC Newsround reported on how Harry and Charlie of the 800m hits 'Charlie bit my finger' now aged 11 and 9 felt about their 'fame' .....this has had 2.1m views.)
- the context of overall funding from NZOA ie what the adults get from the contestable fund and the Platinum Fund cf funding for children

*We support the inclusion of the Children's Media Rights Declaration as a framework for any children's policy.* Given that NZ is a signatory of UNCROC and NZOA is the only dedicated fund for children's audiovisual content children's rights should be the benchmark for content creation and delivery – especially in the absence of other measures such as quotas and dedicated channels. There should also be a pathway for children to have a voice in the process.

**Discussion point 2: Is this an appropriate policy approach to frame NZ On Air's children's funding work? Why or why not?**

The **Youth Media Alliance** (Canada) has also used the world summit document as a basis for their objectives

**A quality screen-based production for youth:**

- is designed and produced to meet the needs and expectations of the children and teens that it targets, approaching reality from their perspective;
- allows young people to be active participants and even protagonists rather than passive spectators, playing an active and interactive role.
- consciously stimulates the intellect, curiosity and creativity of children and teens, letting them experience emotions that further their development;
- respects young people's intelligence, critical capacity and ability to think by avoiding oversimplification, stereotypes and propaganda;
- considers their development needs, age group and cultural background, relying on relevant studies to do so.

**To provide a window on the world, a screen-based production for youth:**

- accurately portrays reality while stimulating the imagination (the real and the imaginary are the two worlds in which young people grow up);
- allows children and teens to explore the world beyond their immediate experience (their family, friends, school, street, city, society, world and universe).

**Children and teens are entitled to screen-based productions that:**

- have access to the same technical and financial resources as productions intended for mainstream audiences, in accordance with recognized standards;
- are aimed at the least well-represented groups, while serving the interests of various age groups.

*"Children's media has a powerful role to play in how our kids become the future. Diversity and quality really matter, as does ensuring that content reflects their lives and tells their stories, if we expect them to grow up as engaged citizens"*

**Greg Childs,**  
**Director, The**  
**Children's Media**  
**Foundation UK**

*Note that there is currently research being undertaken in the area of [Digital Rights](#) by the LSE*

**Discussion point 3:  
Are these correct  
assumptions and the  
most important? Why  
or why not?**

YES we agree with these assumptions.

Diversity needs to be extended to the *type of content that is delivered* – ie *diversity of genres not just audience*

**Discussion point 4: Is  
this proposed  
strategy setting out a  
strong path? Why or  
why not?**

The strategy is the start of a discussion about values and how to communicate them to children through media.

It needs to reflect the overall policy framework, ie refer to culture and identity and the rights of children to diverse content.

**We would suggest a 'design-led' approach with children, young people, and parents, contributing ideas about what is important to them.**



1. Overall objective is too narrow and draws on old values of "Kiwi ingenuity" see the YMA document "stimulates the intellect, curiosity and creativity ... " and the Rights of the Child to be informed and safe.
2. Content goal – please refer to the YMA document above.  
"Enriching content that fuels their cultural identity and expands their imaginative horizons (both reflecting their world and expanding it)"
3. Production goal – **producers being asked to form new partnerships as the main production goal is an item for debate.** The production goal should be to create world-class diverse, local content for kids.

Adult content producers are not required to bring more money to the table. **The strategy should include pathways being created and delivered by NZOA or a Children's Specialist panel, eg into education/health/NGOs**

4. Discovery goal – children will know they can find **quality** and **relevant** NZ content **made for them** – *on the platforms they use most?* We recognise that platforms are changing all the time and therefore the strategy for discovery needs to be flexible to remain current.

**The NZ Children's Screen Trust supports a combination of 2, 3 and 4.**

The research into media use strongly shows that:

- children are still watching and accessing content via television
- that television is still an important platform for family viewing
- that children are accessing content online and that they have right to see their local content where they are watching.

**2. Combine children's television and digital content funding to create a larger fund that looks at content delivery across platforms (including traditional broadcast)**

This should be underpinned by a robust rights-based policy as outlined above, and preferably advised by an independent children's panel, such as the [Amazon Thought Leader Board](#).

The continuation of content on a television platform is desirable so that children have access to content where they are watching on a daily basis and can find it.

**Discussion point 5:  
Which is the strongest operational option? Why? Are there others? If change is preferred, what is the best risk mitigator?**

It is clear that if a new policy is to be child-centred then operational changes must reflect this.

**We advocate for more diverse genres that are suitable for online or secondary screens. Content being funded by NZOA should be available after a broadcast screen on another platform (and not restricted to commercial on demand services)**

### 3. Increase children's funding by reducing funding from other genres

Attention should be given to **growing the fund for children** to effectively deliver better outcomes. (See other economic models above)

Children are currently treated as a homogenous group when it is clear that they are comprised of different ages and stages. Adults are currently served by about 75% of the contestable fund and the Platinum Fund.

**As audiovisual content is essential to the development of culture and identity children should have priority access to such content.**

- Producers of adult content are in a better position to bring more funds to the table due to the primetime and commercial nature of content
- Adults are able to 'double dip' – and access diverse local content and international content when and where they like.

Possible avenues include:

- re-purposing the Platinum Fund to be for children's content (currently they access none of what was formerly charter money)
- giving children a share of drama/documentary and other genre specific funding from the contestable fund. This funding has now been broadened to funding of current affairs for adults. If so we wish to see current affairs for children too.
- creating a children's fund that is from new funding (see Junior Platinum Fund document)
- create a new category of 'family' which specifically funds content for family viewing suitable for the needs

of children.

#### *4. Look ahead*

Online is essential to provide the interactivity and creativity that kids now expect from audiovisual content.

Well branded, diverse and accessible content that is available to children in a multitude of ways is the goal.

In the absence of an existing NZ children’s channel steps should be taken to develop a platform for online content. (See **Digital Home Proposal**.) In a complex, fragmenting ecosystem, it is essential to provide a ‘home’ where Kiwi content can be accessed by children and that makes NZ content recognisable and loved – such as PBS kids.

**Creation of a brand or Digital Home for content (see attached document) Creation of a special fund for children’s content (see attached document**

**Discussion point 6:  
Are there any other  
important matters  
raised in or omitted  
from this paper that  
need to be  
considered?**

Prepared by the

[New Zealand Children's Screen Trust](#)

**kidsonscreen**  
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## Proposal: A Digital Home for Kiwi Kids

**AIM:** to develop and launch a trusted online home for local screen content for kids



*From the Goodnight Kiwi*

*“Imagine a trusted online home for kiwi kids that celebrates their place in the world, gives them exciting new local content, curates diverse and rich international content, and allows them to explore this world and interact with it.”*

*Janette Howe -- Chair Kidsonscreen*



## *Kiwi.Kids Online*

There is no doubt that we value our stories and our unique place in the world. As children lead the way onto new digital platforms and into new ways of viewing and interacting with content, we need to ensure that our stories are there for them to access and enjoy.

New Zealand has an opportunity to create a home for local screen content that parents and children value and that is not bound to a traditional broadcast platform. We can be nimble and creative in our solution.

We envisage an online home with curated, and increasingly interactive, local children's content that is visible in a crowded online ecosystem.



The online home would be a special place that parents would look for and trust for safe and engaging local content. It would aim to be a place that kids love because it is theirs, where they can see their stories on screen and they can interact and engage with the content in a meaningful way.

We could take a leaf out of the Nordic media world **“Our content needs to be entertaining on one hand, but also help the kids to evolve in different ways.”** Says one Nordic producer. **“Our strategy is to offer content on the platforms the children use, and aim at offering easy---to---use entry points into our content.”**

The content would become part of a trusted brand that can also be found or shared however kids are accessing and viewing content online, whether this is clips on YouTube, downloaded via an app, shared on Instagram or Twitter, liked on Facebook, or seen on a traditional broadcast channel. It has a recognisable “stamp” eg “Kiwi.Kids” that means that this is quality, engaging local content.

Features:

- a niche home for curated New Zealand audiovisual content (animation/drama/docos/science/news/games) made for Kiwi kids
- flows to the best of kids' international content
- interactivity and social sharing
- reaching across platforms
- spreadable – kiwi content reaching the world
- social and cultural aims (children's rights)
- accessible for all children from any device
- a safe place to be online

As an independent non-profit charity, The NZ Children's Screen Trust is well positioned to lead the setting up of a panel charged with creating and managing this home that would include stakeholders from NZOA, the wider Screen Industry (including IT innovators), Education, Health and parents. A children's advisory board, with input from children's audience researchers, would be a key step in ensuring that children's voices are heard.

This panel would be charged with **raising funds** and **developing a model** that would future proof kids' local content online. This would include the best of children's productions served top down, as well as opportunities for children to create their own narratives, apps and communities.

"This is a fundamental shift for the entertainment industry but the reality is the audience has evolved into storytellers. They are now their own little media companies able to push-button publish for the world to see." – Lance Weiller

<http://kidscreen.com/2015/05/13/lance-weillers-must-read-story-about-the-future-of-storytelling/#ixzz3dkFYbUUN>

### ***Why is it needed?***

*Young people mine the media for ways of being 'grown-up' in Aotearoa/New Zealand. It gives them answers to important questions:*

*What is possible? What is not?*

*Who is valued? Who is not?*

*Our children need a local space in which to explore these matters – not the versions of the world forged in production focus groups serving American and European children.*

***Dr Ruth Zanker – media researcher***

Characters and stories about how the world works provide a toolbox for children. What they view and hear teaches children how (and if) they fit into the world, and what ways they may fit into the world later as adults.

“A strong sense of identity is a pre-requisite for creativity of the highest order. The relevance of stories to our own experiences enhances our sense of who we are. Our mental health depends on a belief that we have an identity and a place.” – Dr Ian Hassall <sup>1</sup>

#### BUT IN AOTEAROA/NEW ZEALAND

- Children’s media in New Zealand is currently delivered in a commercial broadcast environment. There is clear market failure in delivering quality and diverse audio-visual content to our kids.<sup>2</sup>
- Overseas content, and imported consumer values, dominates their media experiences
- Children learn to become followers and copiers of imported fads
- Local content delivered online in the absence of a “home” is hard to find (and does not have the resources to find its audience alone) meaning that it is often not reaching its intended audience

#### HOW CAN WE MAKE THINGS BETTER?

- We need a platform that offers content for children and young people that tell *local* success stories and provide *local* role models
- We need it to be where they are engaged – online and accessible however they are viewing – via mobile and touchscreen
- We need to ensure it is allowing our stories to grow with evolving technology, such as immersive, interactive experiences

### **Background**

Children’s media use is changing:

- UK Childwise (2015) On research on children’s media use ‘ More kids know how to upload a picture to the internet than can boil and egg’.
- OFCOM Children’s Media Lives Study – [http://stakeholders.ofcom.org.uk/binaries/research/media-literacy/childrens-media-lives-year-1/childrens\\_media\\_lives\\_report\\_FINAL1.pdf](http://stakeholders.ofcom.org.uk/binaries/research/media-literacy/childrens-media-lives-year-1/childrens_media_lives_report_FINAL1.pdf)

Kidscreen: [Key findings summarised](#)

<sup>1</sup> Dr Ian Hassall, July 2013. Dr Hassall is a New Zealand paediatrician and children's advocate. He was New Zealand's first Commissioner for Children from 1989 to 1994. His career has entailed working for children and their families as clinician, strategist, researcher and advocate. He was awarded the Aldo Farina Award by UNICEF in 2010 for his dedication to improving child welfare. Since 2002 he has been a Senior Researcher at the Institute of Public Policy at AUT University in Auckland. He is part of the Every Child Counts campaign to place children's interests at the centre of government. He is a trustee of the New Zealand Children’s Screen Trust.

<sup>2</sup> Ruth Zanker in the [NZOA Evaluative Study](#)

- NZOA Children’s Media Use Survey – “TV is still the dominant screen in New Zealand children's lives, but tablets and smartphones are now in daily use and Youtube has become one of their main sources of content.” – NZ On Air <http://www.nzonair.govt.nz/document---library/childrens---media---use---study---2015/>
- Research shows NZ children are on screens [Growing Up NZ Study, University of Auckland](#)
- Children have a right to diverse local media that reflects their culture [United Nations Convention on the Rights of the Child](#)
- Children want to watch content made for them [Child's Play Study Australia](#)
- There is clear market failure in delivery quality local content to children in the current commercial broadcast model <http://ripeat.org/2012/Zanker>
- The UK’s CBeebies, Australia’s ABC4Kids and Canadian’s KidsCBC all have online sites that have quality local content for their kids. So do many smaller and poorer nations. It is a matter of choice.
- Kids are increasingly accessing content via mobiles, so it is important to have New Zealand content where they are watching <https://www.common sense media.org/zero---to---eight---2013---infographic>

“The questions facing us is ‘how do we enable families to access spaces that are not just ad driven on places like YouTube...and how do we enable kiwi content to be popular and spread within the playground of global popular culture?’”

– Dr Ruth Zanker

### ***We have done it before:***

Locally *The---HUB.TV* (Taylormade Media) launched in April 2007, supporting 'Studio 2'. By the time the site closed down in August 2012 it was a stand---alone site, it had 54,933 members, who had posted 231,098 times on the HubTalk forums. Over that time the---hub.tv received 5,769,947 unique visitors. As well as content from the TV show and kid---friendly content sourced internationally, kids were able to participate in forums, upload content and participated in moderated, safe social networking.

### ***Impact/Sustainability***

In addition to NZOA as key content funders we envisage partnerships with health, education and social providers to deliver outcomes consistent with the aims of Kiwi.Kids. Partnerships with non---profits and institutions such as museums, zoos, universities and schools would enhance content opportunities, e.g. live streams from Kiwi nesting sites, museum or art collections, school media productions.

A commercial---free, safe, online environment would develop Kiwi.Kids as a trusted brand. It would be the screen *where every New Zealand child can see themselves and the world from a Kiwi point of view.*

The development of ongoing partnerships, the ability to package content for pay and develop ‘add---ons’ such as apps, and a growing archive of content will contribute to the sustainability of such a project.

This is a creative, cost---effective opportunity showing commitment to kids and their needs as digitally---able New Zealanders: “It could do more to re---connect kids to the society in which they live than a hundred government schemes and initiatives”<sup>3</sup>.

### **ACTION:**

*A KIWI.KIDS PANEL IS CONVENED OCT/NOV 2015 FOLLOWING THE KIDS CONTENT FORUM WITH THE AIM OF DEVELOPING THE PROPOSAL AND TIMELINE*

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<sup>3</sup> The demise of quality indigenous media for kids...It’s a failure of care...We are failing to engage them as citizens and failing to empower them as individuals if we distance their media from their experience... the money for new programmes, widely disseminated and powerfully engaging, would be extremely well spent as an educational resource. It could do more to re---connect kids to the society in which they live than a hundred government schemes and initiatives. (MM Davies p. 62)

# Junior Platinum

## A Discussion Paper

*"I think with kids' programming there's an opportunity, and I think a responsibility to do something important."*

Tara Sorensen, Head of Kids Programming Amazon Studios





*In your country you can make great programs, you have made dramas that make it to the highest level of quality television worldwide. The skills are there, the creativity is there – it's all there. You just have to find a way to give it back to your children.*

**Dr Maya Goetz (Head of the International Central Institute for Youth and Educational Television)**

*The NZ Children's Screen trust is a registered charity dedicated to enriching children's lives through more diverse local screen content.*

#### THE NZ CHILDREN'S SCREEN TRUST

##### A registered charity under the Charities Commission

The New Zealand Children's Screen Trust (NZCST) seeks to enrich the lives of New Zealand children by promoting diverse and accessible local content on all screens, facilitating more diverse international content, and by engaging with the public and industry to build a sustainable and specialised New Zealand children's screen industry.

**"We hold dear our way of life. It is distinct from other countries. We want to pass on the best of it to our children so that they can make their own contribution to its development based on our values and experiences. For that to happen, children need to see and hear stories and entertainment set in their own country."**

*Dr Ian Hassall, NZCST Trustee*

**"New Zealand is uniquely poised to come up with new solutions to benefit children in the fast---changing world of digital content..."**

*Dr Ruth Zanker, NZCST Trustee*

**"This isn't just about television anymore. A series like *Girl vs Boy* that is produced for on---line delivery as well as traditional broadcast shows what can be done. We need our funding organisations to be able to look beyond broadcasters to make stuff. The world has changed and our kids are leading that change. Give them great content on the screens which they use and they will let us join them."**

*Ian Taylor, NZCST Trustee*

NZCST has a passionate and experienced board including:

Suzy Cato, John Harris, Dr Ian Hassall, Janette Howe, Yvonne Mackay, Ian Taylor, Pieter Holl, Kate Stevenson, Dr Ruth Zanker and Tim Riley.

[www.kidsonscreen.co.nz](http://www.kidsonscreen.co.nz)



*Local children's screen content is an important and vital asset for children. It allows them to see themselves on screen, expands their imaginative horizons and shapes their ideas of who they are and who they could become.*

*Current funding constraints in NZ television impacts on children's programming. While NZOA spends about 20% on children's programming from its contestable fund\*, a static NZOA budget and a commercial broadcasting environment means that lower cost, higher volume programmes are preferred, threatening diversity on screen for kids. There is not enough drama, science, news and documentary for kids.*

*"Like most of the public sector, the agency has not secured a funding increase for several years and the Board recognizes the effect on a wide range of creative enterprises." – Miriam Dean, Chair NZOA, Annual Report 2012/13*

*The "Platinum Fund" established in 2009 from Charter funds is the only new funding allocated to NZOA and has been dedicated to adults programming. The NZ Children's Screen Trust advocates a "Junior Platinum Fund" to deliver quality and diverse programmes to children.*

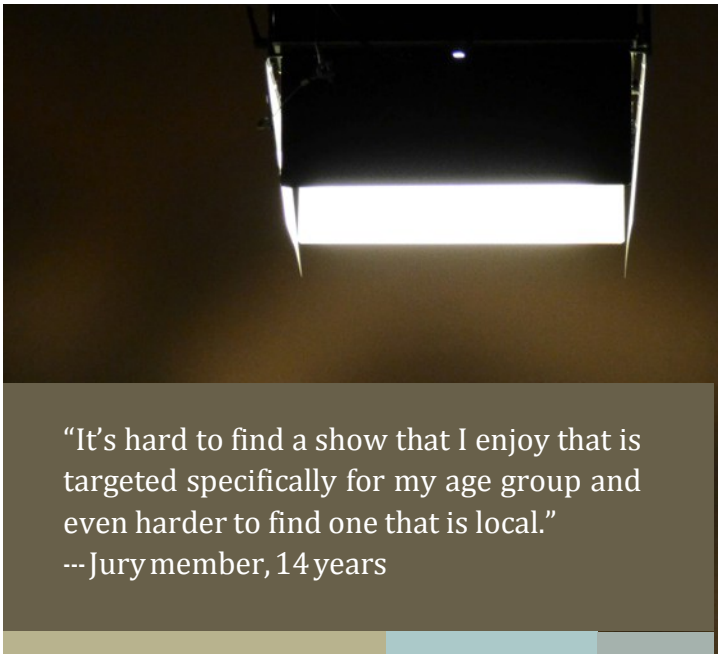
*Such additional funding tagged specifically for children will help to address market failure.*



*Targeted funding can create a whole new storytelling environment for our young 21<sup>st</sup> century citizens.*

*\*14,377, 329 (including Digital Funded Girl vs Boy), out of \$66,074 total contestable funds, excluding the \$14,818 Platinum Fund) NZOA Annual Report 2012/13)*





“It’s hard to find a show that I enjoy that is targeted specifically for my age group and even harder to find one that is local.”  
---Jury member, 14 years



*The existing (adult) Platinum Television Fund is “a special contestable fund... (which .... supports programmes with something important to say about New Zealand.*

*“It supports quality content which may be currently difficult to find on our screens or which may require a high level of public investment to get made.*

*“Prime time programmes are preferred where possible.”  
(Source: NZOA website)*

## *Stories that are relevant to children's experience will grow their own internal narratives of who they are and who they want to be.*

Dr Ian Hassall, Former NZ Children's Commissioner

### WHY A JUNIOR PLATINUM?

We are taking a leaf out of the 'grown ups' book. Our contention is that children are just as important as adult viewers, if not more, and deserve the same quality television programmes across all genres.

Children as a target audience encompass a number of age groups: preschool, early school age, 8–12 and 10–14-year-old programming bands and "youth". Children have different needs and interests within and across these age groups.

NZOA funds children's content in a constrained economic environment and has had no increase in this area. "The economic environment this year was tough for all our stakeholders and we are seeing increasing demand for funding." (NZOA Annual report 2012/13) We contend that such funding constraints threaten diversity. There are not enough quality drama, science, news and documentary programmes for children to meet their needs across their different interests and age groups. To make meaningful quantity on screen lower cost, higher volume programmes are funded.

Adult content is funded across most genres in the contestable fund (approx. \$54 million) in addition to over \$16 million from the Platinum Fund. (NZOA Statement of Intent 2013–16, 2011/12 actual figures)

"As children's programmes screen in off-peak timeslots and do not have high advertiser demand, broadcasters do not usually commission them without substantial financial assistance." (NZOA Local Content Report Television 2013)

- Programming for school-aged children competes in a commercial broadcasting model when children's content does not attract high advertising revenues.
- 100% funded preschool content is low cost and mostly subject to yearly funding rounds.

Other issues impact on children's programming, such as the requirement for a broadcaster attachment:

- in a risk-averse commercial broadcast environment innovative or non-commercial material is limited to small initiatives that come through the digital fund.
- Children are looking for content on all platforms, not just broadcast.

The adult Platinum Fund has proven that it is a workable template to nurture and fund quality projects. The template would work for the younger audience too – a Junior Platinum Fund would assist in delivering quality and innovative programming for children that would enrich their media experience and be valued by the community. Drama is unable to be made in a sufficient scale or quantity within the current funding. Across the Tasman, for example, "It is a community expectation that children have access to content that deals with stories, concepts and ideas relevant to them, including content that presents a uniquely Australian point of view."

(ABC Report: Issues In Australian Children's Television 2013)

NZOA reported that the majority of New Zealanders believe NZ On Air supports television programmes and activities important to New Zealanders." (NZOA 2013 Statement of Intent). Audience satisfaction on delivering quality programming for children could become an outcome for the Junior Platinum Fund.

Investing in quality programming also ensures that it can contribute to an archive of culturally significant material so "that our culture can be enjoyed by successive generations" (NZOA Fig 13, Our Outcomes Framework, NZOA Statement of Intent 2103).

### WHY CHILDREN?

- Children have the right of access to diverse media as New Zealand has acknowledged by signing the UN Convention on the Rights of the Child (UNCROC).
- Children are a numerous and broad category of New Zealand citizens from 0–18 years (as defined by UNCROC). They require content that is developmentally appropriate and reflective of their point of view.
- The Broadcasting Act defines Children and Youth as special groups failed by the market yet deserving of a range of programmes, including drama and documentary.
- Children, like adults, encompass the full diversity of New Zealanders, including different ethnicities and disabilities, also identified specifically under the Broadcasting Act.
- Research demonstrates that the media contribute to children's identity formation. (Messenger Davies M., *Children Media and Culture. Issues in Cultural and Media Studies*, 2010)
- Television viewing is still important with 53% of children watching TV

for two or more hours every day. (NZ Health Survey 2011/12).

- Children are leading media users: “In New Zealand the TNS New Zealand---Canvas survey found the 150 kids sampled used tech devices or services for an average of 7.4 hours a day.” (NZ Herald, Dixon, Greg,. *Gen Z: Child of Our Times*, May 3, 2014) – the opportunity to find relevant local content *wherever* they watch is also essential.

## WHAT PROGRAMMES WOULD A JUNIOR PLATINUM FUND?

The NZ Children’s Screen Trust contends that the 8–12 and 10–14 age groups are a high priority.

The contestable funds allocated to children currently prioritise low cost per hour shows “High volume Children’s programmes including *The Erin Simpson Show* [now *The 4.30 Show*], *Tiki Tour* and *What Now...*” (NZOA Local Content Report 2013)

Research in Australia has found that

“while younger children were often unable to distinguish a program’s country of origin, older children could identify reasons for enjoying uniquely Australian content, revealing a strong desire for identification with characters and narratives that unfold in familiar contexts.

The most commonly stated reasons for children aged 8–14 enjoying Australian content were:

- *I like seeing places I recognise.*
- *I like characters or people that remind me of myself or my friends.*
- *I like stories that I think might happen to me or my friends.”* (ABC Report: Issues In Australian Children’s Television 2013)

The NZ Children’s Screen Trust also considers Drama a key priority. NZOA currently funds one or two low---cost (around \$1million) dramas for children. This does not serve all age groups, or allow higher production standards. Just like adults, children deserve a range of engaging drama that ‘tell their story’. Adult drama is currently valued: “The agency supports a range of genre: from expensive, high quality drama programming such as *Harry*, *The Blue Rose* and *Nothing Trivial* which compete with the best international content...” (NZOA 2013 Local Content Report).

A key finding from the 2013 ABC Report “Issues in Children’s Television” was that “Children engage with drama differently from other types of content; they are more highly engaged with drama on a number of levels.”

New Zealand has a great heritage of children's books, some of which are studied in our schools. But very few of them have been converted into films or TV drama. One of the benefits of the Junior Platinum Fund might be that we build on the once great tradition of kidult dramas that showcased our local children’s literature.

Other key genres include news, documentary and science. Children have a right to material that informs them and that is appropriate to their age.

## HOW WOULD A JUNIOR PLATINUM FUND BE ADMINISTERED?

The adult Platinum Fund is administered conscientiously by NZ On Air. It could administer a similar fund for children. This would be a fiscally responsible way to provide money for quality projects for children.



# Sometimes the questions are complicated, and the answers are simple

Dr Seuss

The Junior Platinum Fund would advertise for children's projects "with something important to say about New Zealand.

Quality which may be currently difficult to find on our screens or which may require a high level of public investment to get made."

Just as it does for adult Platinum applications, NZOA would "evaluate proposals against a range of criteria, including the strength, creativity and originality of an idea."

## WHAT ABOUT NZOA'S FOCUS ON VIEWERS PER INVESTMENT DOLLAR?

We can understand that NZOA wants to make sure the projects it funds are seen by the largest number of people. Children's programmes often have a long shelf life (the longtail) as age groups are refreshed with new cohorts. Those considering the high dollar value investments for children's programming should also consider the advantage of access on different platforms as children increasingly view on mobile devices.

Unlike the Adult Platinum Fund, a Junior Platinum Fund would be accessed for quality kids programming in *their* prime time (adult off-peak). Alternatively they can be targeted through family viewing times, like Sunday evenings. As the ABC research shows early evenings are a key time for co-viewing and the most popular times for viewing.

"Ratings analysis for children aged 2–14 years during October 2012 revealed a peak in children's viewing across most channels during mornings and afternoons, coinciding with the designated C and P program time bands set out for the commercial free-to-air broadcasters in the Children's Television Standards.

However, the highest audiences for children were during the early evening." (ABC Report: Issues In Australian Children's Television 2013)

## WOULD YOU NEED A BROADCASTER ATTACHMENT?

We accept that every project needs to have a 'home' waiting for it – someone willing to make sure it is screened for the target audience. This ensures there is a client/customer to work with the programme-makers to ensure the programme is made to the highest possible standards.

Often this client will be free-to-air television (TV2, FOUR, Maori TV). But not always as media platforms evolve.

We suggest a broader criteria for the Junior Platinum Fund, because children are leading the way in terms of viewing content on other screens. The Junior Platinum Fund criteria should simply state that funding is available for quality projects which have a 'covenant to screen' (and a co-investment offer) from any reputable platform which

can show that a large number of children access it freely, therefore

a broadcaster attachment would not be a requirement to access the Junior Platinum Fund.

This would open up funding for content to be seen on other platforms: perhaps a new children's channel (another item on the Screen Trust's wish list, eg an online channel) or perhaps across platform, with second and third screenings on different platforms. As the ABC Case Studies show, a well-scheduled and promoted programme will build an audience. (ABC Report: Issues In Australian Children's Television 2013).

## FUNDING

The Children's Screen Trust sees film and television not as an end in itself, but as an educational tool in its broadest sense – as a vehicle for reflecting New Zealand values, society, cultures, traditions and transmitting them to the next generation.

The establishment of a Junior Platinum Fund would recognise the importance of diverse content reaching children, in all age groups. This content then has a 'long tail' and an archival worth.

The establishment of a Junior Platinum Fund is an initiative that could fulfill goals across ministerial portfolios such as education, health and broadcasting.

It requires broad thinking and recognition that media can be used as a powerful positive tool to reach all New Zealand kids and enrich their lives.

Twenty NZ children were selected for the NZ Prix Jeunesse Youth Jury. They reflect on local content after watching more than 5 hours of international content for their age group (12---15yrs).



Ruby

I believe the amount of local shows that we currently have on offer for this age group alone is not many. It's hard to find a show that I enjoy that is targeted specifically for my age group and even harder to find one that is local. The standard of some (not all of them, but some) of these international shows are not that great either, especially compared with some of the Prix Jeunesse shows we watched.



Janoshka

Local tv has been boxed in for too long. We need to start thinking outside of the box and go outside of our comfort---zones. Many of our everyday programmes follow the same storylines many others have previously displayed. What teens nowadays need is to watch programmes which display new ideas, concepts and real issues which can stimulate our minds and capture our attention. We don't need superficial Hollywood plot lines and perfect characters. New and relevant concepts that use real issues, real people and changes that an average teen would experience during their time in being a teenager.



Phoebe

We need more variety and choice on TV to watch, and things that will actually enhance our education rather than destroying it.



Clarice

On a more serious note, a local TV show for kids our age could help them get through problems they might be having or stand up for themselves and take action rather than sitting around. They would be a wonderful learning tool that could teach us more about the culture of New Zealand and it would be a stimulating and captivating way for them to learn all this. *Kaitangita Twitch* is a great example, it taught us about Maori culture and myths all the while being an enthralling show that left you wanting to see the next episode.



Dami

I realize after being apart of the Prix Jeunesse Jury and watching all these shows around the world targeted at our age, that New Zealand really doesn't have a current running programme centered around the interests of teens in the country and that most New Zealand made shows are either for older or young audiences and definitely not something teenagers would like to watch.

## Appendix

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# kidsonscreen

the NZ children's screen trust

July, 2014



“After watching all the TV shows at the Prix Jeunesse I realised that NZ television has very limited, if any TV shows that are really relatable and has good content that would interest 12-15 year olds.”

*The NZ Prix Jeunesse Youth Jury*

## The NZ Prix Jeunesse Youth Jury Report

The NZ PRIX JEUNESSE YOUTH JURY was convened in Auckland March 22/23rd by the NZ Children's Screen Trust with the support of the Goethe-Institut NZ and NZ On Air.

Twenty New Zealand students were selected to take part in a Youth Jury for international television. The group of young students (aged 12–15yrs) had the opportunity to view international programmes from around the world in the category Fiction and Non Fiction 12–15 years. These programmes were selected as finalists for the International Prix Jeunesse Festival held in Munich. The jurors discussed the programmes in a moderated session and voted on each entry. Their results were filmed and presented with other international Youth Jury results to the Festival in Munich with the overall winner based on all of the results.

This international perspective on children's television from around the world gave the students unique insights on programming for their age group. A survey of the 20 New Zealand jurors asked about their insights from the programmes they viewed and to also reflect on local programming for their age group.



# Program Summary

- ✦ Non-fiction and fiction, ranging from comedy drama and action to animated documentaries and news and current affairs.

**Zoomin** - animated documentary, Iran

**Life's Like This** - participatory doco, Ireland

**Fly** - animated visual project set to music, Cuba

**Intelligent TV No.49**, — Magazine style news show for adolescents, Boliva

**#LoveMila**- edgy comedy drama, Finland

**Bente's Voice**- Doco about an 11 yo singing her way to stardom, Netherlands

**Cultural Shock** - doco/reality show, Italy

**dok'mal! - To be a B-Girl** Doco, about a girl breakdancer

**Door Code 1321** -Teen drama , Sweden

**Pedro and Bianca** - comedy drama with elements of fantasy, Brasil

**Afghan Working Children** - Edu/doco, Afghanistan

**Take Me Out** Doco about gay teens, Italy

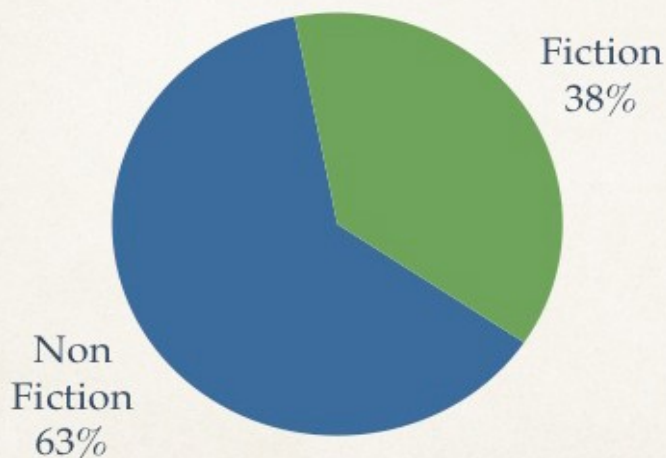
**Wolfblood** - fantasy drama with high production values, CBBC- UK

**Teenovation**- science innovation doco , India

**Take Me Out** Edu Doco about Mexican politics, Mexico

**Nowhere Boys** Action/Adventure Fantasy, Australia

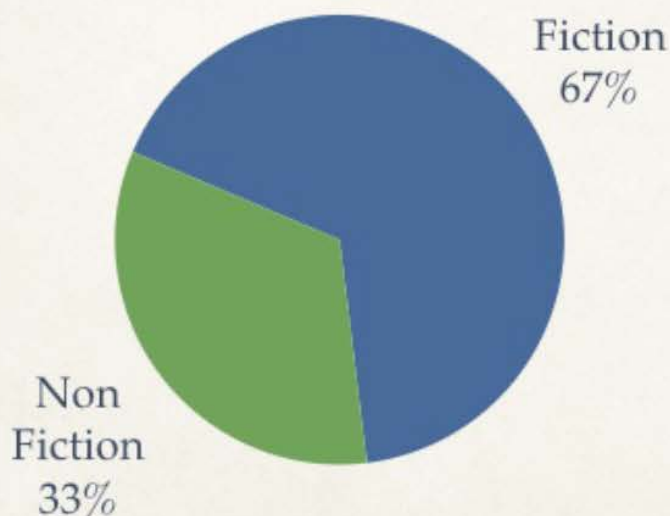
SEE APPENDIX 1



- ✦ Non-fiction shows dominated the Prix Jeunesse entries.
- ✦ Both non-fiction and fiction entries included innovative content delivery that enabled them to connect with their audience.

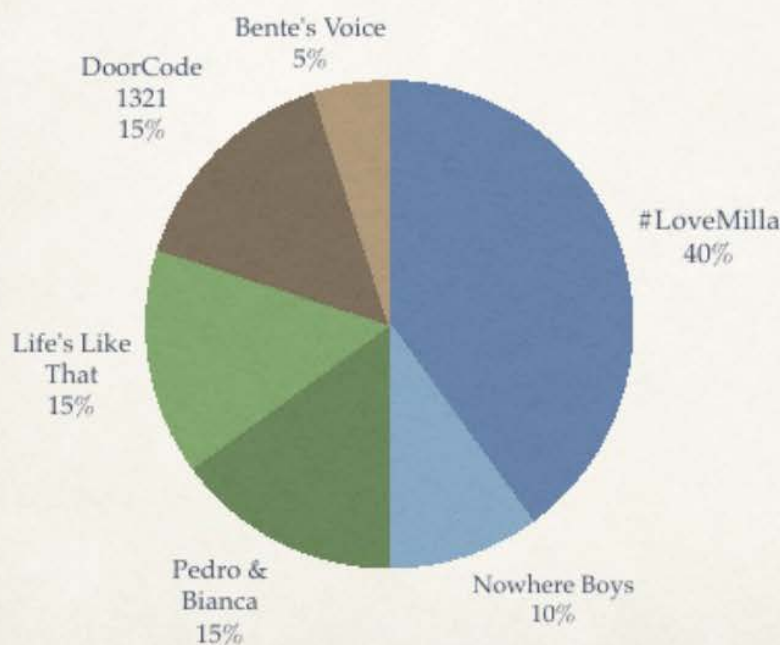


# Non Fiction Vs Fiction - *what genre they liked*



- ✦ While non-fiction categories made up 63% of all programs viewed by Jurors it was the fiction shows that gained the most traction.
- ✦ Fiction shows made up 67% of the top choices by jurors.

## What did the kids say they liked best?



- ✦ 73% chose #LoveMilla in their top 4 programs
- ✦ 40% of Youth Jury picked #LoveMilla as their first choice

*"I thought that four minutes was really powerful and that you connected with them ..."*

Finn on #LoveMilla

### *The NZ Prix Jeunesse Youth Jury Discussion Highlights*

*Bente's Voice* (Netherlands), a behind-the-scenes documentary about a young girl participating in *The Voice - Kids* (Netherlands), provoked a lot of discussion around the 'set-up' of reality shows. Many were shocked at the level of 'deception' revealed in reality shows, eg when the mother was asked to reenact a scene for the cameras. "It shows how staged everything is but even though most people do realise how staged it is, it's still a bit shocking to see" – Saffron. "...it was quite interesting to see the behind the scenes of how reality shows are made and how just unrealistic it is even though it's supposed to be a reality show. And putting kids with that it's like I dunno, it kind of almost felt cruel towards her" – Darmi.

They were also interested in the idea that it showed someone who *didn't* win. "...it does teach us a lot about acceptance that you know it's okay to not be winning and being successful all the time" – Priyanka.

There was some discussion about the age of the subject, and scenes of her in her bed and with her stuffed animal. This made some see it as a show for younger audiences, and others felt it allowed you to see the emotional vulnerability of the participant: "I personally loved the scenes of her in bed because I was able to then relate to her quite a lot, I sit in bed and think about that as well and I had a lot of similarities with the character" – Britt.

*Loudspeaker* (Mexico) was criticized for not being effectively targeted towards their age group and for "trying too hard". The jurors were generally skeptical of shows that tried to reach them through fast-paced, flashy production values. "They put a bunch of effects



to try and capture our interest but it was politics, you're not gonna get us interested in it very easily" – Henry. "I think that since it's such an adult topic they tried to tone it down for children but then that almost made it too childlike..." – Phoebe

*Take Me Out (Brazil)* was a direct 'talking-heads' documentary about being gay. Most of the jurors found it direct and honest. "I liked how it tells us how it really is to be gay. And how it feels; what people say and how you have to live your life. I think in some ways you can relate to some of the stuff they're saying if you're gay or straight." – Britt. Some thought it might be for more mature audiences but there was a strong sense that it was relevant, "I think that was for the right age group because a lot of them talked about they came out at 12, 13, 14 which would then make people think about their sexuality and if like they are gay or like how they are at the age that those people who are at, to come out to their parents and their friends so I think it was very relevant to our age group." – Saffron.

"I'm 15 and I found that it was relevant to me because a lot of my friends at school and stuff are like everyone's going through deciding different things in their lives but also because of like the internet and TV a lot more things are being exposed to the younger people so I think they need to learn about it so everyone's open minded" - Emily

*Door Code 1321* (Sweden) was a firm favourite and was seen as intelligent and relevant. This drama covered everything from relationships to bulimia, to mental illness. "... it tells more about what teenagers actually go through, what sort of relationships they might be facing or what sort of problems they might be facing and self-harming and there were quite a lot





of information about children being affected by their families and stuff so I think it was pretty good for the targeted audience.” – Priyanka.

“Normally ... that kind of drama programmes they try to make people seem like they’re perfect, like perfect hair, perfect skin, perfect life and they didn’t. They touched on deeper subjects and they told life as it is.” – Phoebe. The idea that issues were presented in a drama was also appealing: “I think it was relevant to people our age because we do, or people do go through that kind of stuff at our age group. And I think putting it in a drama kind of genre made it a bit more like lighthearted and people will actually watch it.” – Natasha.

They responded to the underlying themes which allowed them to reflect on different choices “...it also compared a happy side of a girl’s life to a really depressed and emotional side of a girl’s life – how the one who chose to stay at the theme park was or made all the right decisions and she actually got something good out at the end and had a great day. Whereas when the girl who didn’t want to join in the singing and went home when she got to the theme park she didn’t have a very good day at all and it’s basically showing how your decisions can impact on your emotions a lot.” – Finn

In contrast, *Nowhere Boys* (Australia) was criticised by many in the group for being cliché and unrealistic. There was discussion about the stereotyped characters in the opening scene “I think it was a bit cliché how they had four completely different people like in a lot of shows they’re like oh yeah there’s four people they come together from different social groups but it’s kind of like that would never happen” – Saffron, although this was also seen as a starting point for the drama. “...it showed that your family life affects who you are as a person and what you grow up with and what influences you will kind of somehow determine who you are and how you’re gonna act.” - Britt

Many felt the logic and special effects were not believable, but others confessed to being hooked by the drama.

"I think that because it was so unrealistic and then it suddenly just changes and it ends with them not knowing what's going on it makes you really interested in wanting to know what's going to happen next." – Clarice.

Overall the jury were not convinced by the special effects, but were prepared to be drawn into the story and where it might go.

*Intelligent TV Programmes* (Bolivia). This magazine style show was largely seen as being outside their cultural framework. The jurors were put off by the graphics and style of the programme, "I think that if they felt that they put pastel colours and flashing lights over things like food poisoning and Aids that children would be more interested but it doesn't change the fact that they are talking about food poisoning and Aids" - Murdoch

*Zoomin* (Iraq) was a very simple animation about the morals of consumerism which unexpectedly appealed and provoked discussion about the meaning. "I loved this because it was like a picture book brought to life and it had lots of deep morals shown in quite a cute and funky way" – Phoebe. "...so many times we think about what we want instead of what we need like as teenagers we want iPhones, a car when we turn 16, so yeah it kind of relates like money doesn't buy happiness, we should think about that more." – Dionne.

*Cultural Shock* (Italy) was a format-style travel programme exploring cultural roots. The jurors mostly found this appealing, interesting and educational although the age of the travellers was an issue when determining if it was really meant for the target audience. "Because the main people in the show were a lot older than I was I found it a lot less aimed towards me, I thought it was a lot wider audience target than just 12-15yr olds." – Henry. The reality of such programmes was also questioned "...was that acting or was it real and I started to kind of wonder if it was all fake and if that was, what else was fake?" – Britt.



In contrast *Life's Like This* (Ireland) a documentary using user-generated footage was found to be real and gritty, showing 'real' teens and a life that they recognised. "I thought it was really honest and really great how it's just a portrayal of how a society works and how they're all kind of linked, I thought it was really great to look at how kids on the other side of the world spend just a day in their lives" – Murdoch. "I liked how it was all filmed by their hand, I thought it made it a whole lot more credible and that you could relate to them a whole lot more rather than having someone else filming them doing their everyday lives" – Finn.

*Wolfblood* (UK) is a widely awarded British drama that was largely dismissed by the jurors as "try hard" and cliché with average special effects suggesting that this is a very media savvy group who expect to be wowed by such a genre programme. "This show tried way too hard to be taken seriously. It was just too much, it was laughable." – Henry, "...there's nothing, there's no depth and it really irritates me children's programmes like that because they're just, it's junk food" – Murdoch. "...if the graphics are like believable you can get sucked in but if they're fake it's just really hard to watch that" – Britt There were some dissenting voices who thought it would appeal "... it was quite relevant to our age group cos I know that a lot of people now like especially girls find like the whole teen wolf or more supernatural kind of things, they like that." – Rosie

*Afghan Working Children* (Afghanistan) was a gritty documentary that provoked a lot of discussion about whether it hit the target audience. Some felt alienated, others felt emotionally connected. The main response was that it was targeted at a different or broader audience and that they felt helpless in the face of the call to action at the end of the programme. "It didn't seem very age appropriate for us like it seemed like they wanted to get our money off us to help the people in Afghanistan but we can't actually do that, most of us don't have the money to help so it didn't seem very well aimed" – Henry. "I disagree because I think it was aimed at our age because we are going to be like the future leaders and we're the people that are going to have this responsibility when we're older to change these kind of things" – Phoebe.

*Pedro and Bianca* (Brazil) was a favourite drama that struck an emotional chord with the jurors who felt it was especially 'relatable'. The bad hair day, being embarrassed at school and bullied were all reasons the jurors cited. The graphics and fantasy elements were done well and the drama overcame the barriers of the subtitles. "I think it related a lot to teenagers cos a lot of these things happen to us, like we experience a lot of embarrassing things, maybe not running around the school naked but like we go through these things" – Yanoushka. "I could just relate to it like that that's what happens in high school, people get bullied, people have bad hair days, people's relatives die, and it was just so relatable" – Henry

"I was crying when the grandma died and usually I don't get emotionally attached to characters that I've seen within a few minutes." – Britt.

"...it really like played on like your emotions because you could connect and relate to the characters so well" – Dani

*Dok'Mal B Girl* (Germany) was a documentary following a girl who did break dancing in a usually male-dominated

world. Generally the jurors were not so enthusiastic based on their relation to the subject even if they felt it was well made: “Dancing’s not really my thing so I wasn’t into it” – Britt, but some found something in the wider story “I think the fact that they picked the people who weren’t the best or who didn’t win is to add a whole new kind of emotion to the story...” – Ruby The fact that the subject was not a ‘winner’ or possibly the best break dancer provoked a lot of discussion, as with *Bentés Voice*, highlighting how used we are to seeing winners “I personally think it’s better if you see that they don’t win because it means that they’re not in the competition to win they’re in it to do what they love to do” – Finn

*#LoveMilla* (Finland) was an instant hit. This six-minute drama appealed to their sense of humour and the characters were found to be instantly relatable, “I really loved about this one how the people in it weren’t like models; they looked like real people and that made them a lot more relatable. They look like people you could just meet on the street so instantly I was sort of drawn in and I really liked that” – Murdoch. Some questioned the appropriateness of the material for the age group but the humour was generally found to get it over the line, “I’m kind of on the younger end of this age group and I still like laughed at all the jokes and understood them and some people may not have understood them but it was really thought out like how they delivered the messages like kind of lightheartedly like they’d say something kind of a bit more serious but then just joke afterwards so it kind of balanced it out,” – Saffron. As Murdoch pointed out “I think the Finnish people are a lot less conservative about sexuality and sex than NZers. I think that NZers can be quite squeamish like about that like we seem, we can handle death, we can handle violence, we can handle child labour and malnutrition but when it comes to sex we’re sort of ew no, no, no, no, don’t want to look at that.”

*Teenovation* (India) was a search for the country’s young innovators. It was a slow-paced show and one of the few shows they generally found boring, but it was mostly felt be a cultural issue. “I thought it had like good themes and it was really educational and for me I got bored but I could see how someone from India could enjoy it” - Emily

In the follow-up survey, Jurors were asked to talk about their favourite Prix Jeunesse Programme and why.

*#LoveMilla* – I liked that the programme was age appropriate and tackled some of the more serious issues that we as teens face in our lives.



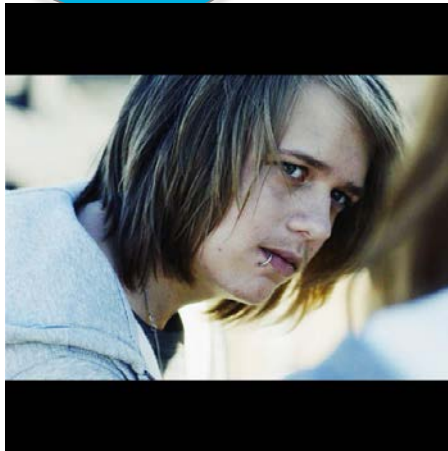
*#LOVEMILLA* – The simplicity of the format yet the complex ideas contained within it make for a relevant and entertaining show for youth.

*#LOVEMILLA* – I liked this programme because it was incredibly funny and even though it was really funny it gave a real strong message across. This message was that even though the boy's friend was gay he still accepted him as a friend.

*Life's Like this* – I just loved the concept of it just ordinary people in their ordinary days doing everyday stuff... it really connects you as a teenager to others around the world, that the same silly dance you do alone in your bedroom, someone, thousands of miles away is doing the exact same thing and I just really love that.



*Door Code 1321* – It openly showed a range of difficulties teenagers go through. It showed this all in one episode they did it either discretely or had it right out in the open. I like to emotionally connect with characters I view on screen and the young boy on *Door Code 1321* really made me connect with him. His quiet shell that he hides behind and the stories his scars on his wrists really made me lost for breath. He told the girl that he gave up on self-harming because he realized that his family issues were not his fault, he was worth something. And to me, that was magical.



*Door Code 1321* – It was very relate-able for a person my age as it featured real life problems that teenagers go through. The characters were real and flawed compared to typical programmes which have model characters.

*Pedro and Bianca* – I loved this program as it tackles problems that a normal teenager might have in their daily life. It puts a funny spin on these while still facing the problem with seriousness...



*Pedro and Bianca* – This programme was extremely believable and was relatable to the age group. It showed what teens go through in school, despite being a bit cliché, and it was extremely funny.

*Nowhere Boys* – It was funny, interesting to watch and good storyline and it gets you hooked makes you want to watch and it's relatable and I like how all the characters were the same.





*Pedro and Bianca ...* I was connected right from the start to the end. I found that the actors were very similar to me as I would feel the same way on my first day of high school.



*Take me out* told us how gay people feel. I found it really interesting to hear what it is like to be in their shoes.

In *Door Code 1321* there was a lot of relevance to youth because it covered a range of teen issues in a short period of time



*Door Code 1321* - I love this because of the subtle ways they displayed serious issues that are things teenagers are faced with everyday. It showed us things that grown ups try so desperately to shelter us from, but we NEED to see this, we NEED to understand, we NEED to know... we NEED to BELIEVE that we're not alone as we sometimes think we are, heaps of other teenagers are faced with the same issues.



*#LoveMilla and Door Code 1321* because they are very age relatable in they way that they display issues that are very relevant to teenagers such as love, self confidence, bullying and family abuse.



*Nowhere Boys* - I think as teenagers we get too caught up in trying to find the right 'group' to fit in with or trying to be popular and it's a way of showing people that you don't always have to stick to that status Quo of college.

*Culture Shock* with its interesting take on finding out your identity that I feel most people our age group are really thinking about



*Cultural Shock* -you are also showing a country to a wide audience and getting young adults learning about cultures worldwide and learning about their history. Since the characters are real people and the fact (like us) they knew nothing about the culture beforehand, they were easy to relate to.

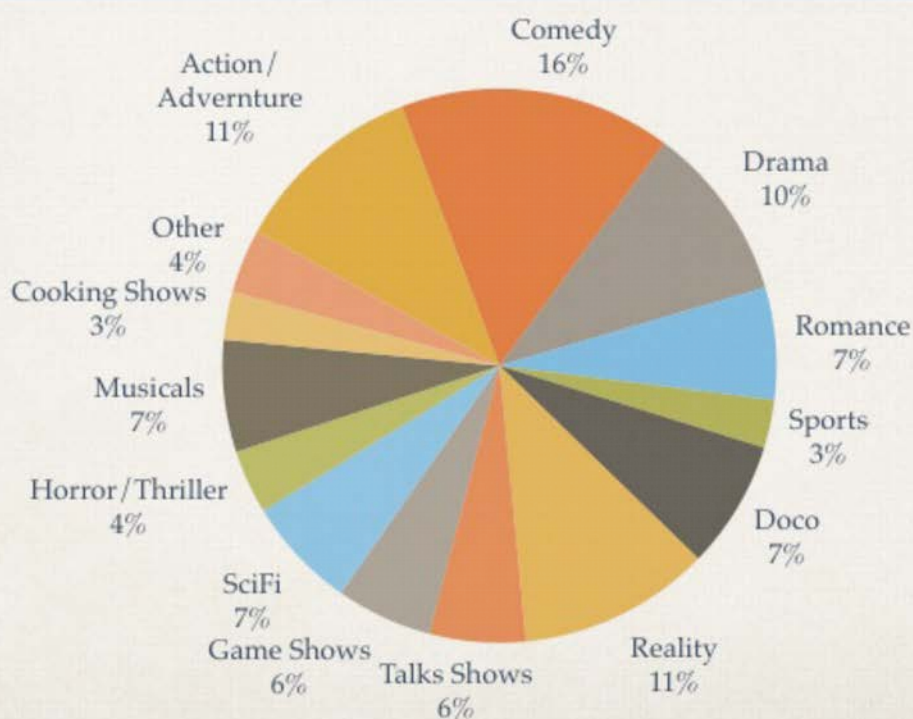
The one from Iran (*Zoomin'*) I found very interesting because of its cultural context and I think it was nice to look at the diversity of an animated programme versus the ones we see in New



*Pedro and Bianca* - it could make this age group see the world in a whole different light, and think about their actions (e.g In the show we watched, we saw how horrified Pedro was when the whole school was staring at him after his clothes were stolen. This could make people think about the impact their actions have on others.)



# Genres of screen content kids want

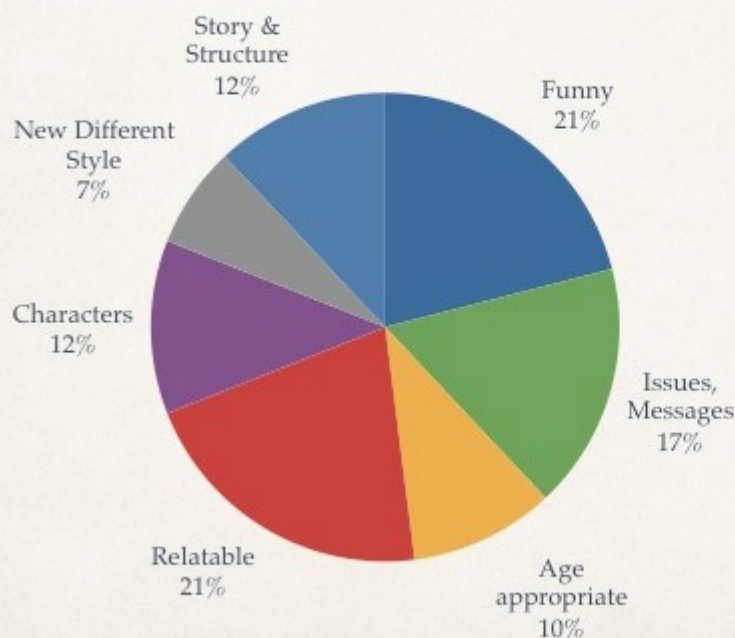


The Youth Jury overwhelmingly connected with drama. This was reflected also in the final International Youth Jury results where three dramas were finalists: *Nowhere Boys*, *Pedro and Bianca* and *Wolfblood*. Our jury's favourite *#LoveMilla* did not make it to the top three but the humour and off-beat nature of this short 6-minute drama really appealed to our group and caused a real buzz in the room. *DoorCode 1321* was also a favourite with our jury (15%). This was a grittier more realistic drama with serious issues tackled throughout.

The survey comments overwhelmingly indicate these teenagers are looking for programmes that “connect to them”, and show the realities of their life. “Age-relatable”, “relevance”, “relateable” are key words and phrases that they use to describe favourite programmes. “Warts and all” is another important aspect. They were keen to see “real and flawed” characters who experience the issues they do. They were wary of stereotypes and clichés, feeling that *Wolfblood* was just capitalising on a trend for ‘vampire’ type stories, and that *Nowhere Boys* presented stereotypes – although it was acknowledged that these were broken down.

Of the non-fiction programmes *Life's Like This* and *Take Me Out* had the most appeal. The straightforward honesty of *Take Me Out* connected with them, they felt like they were being spoken to honestly and directly by people of their own age group. Although more of a ‘mash-up’ of video footage the same feelings were expressed about *Life's Like This*, they were real teens talking about their real lives. They were wary of artifice (especially after seeing *Bente's Voice*) and also of programmes that didn't have the right ‘voice’ and were pitched too old or too young.

# What elements connected ?



- ✦ Across all genres humour and content that related to them as tweens and teens were the most common elements in shows that were 'first pick favorites'.
- ✦ Serious issues and messages that related to their stage of life or affected them in terms of their tween and teens also had a significant traction.

## Post Prix Jeunesse - *What are their expectations?*

- ✦ Since being a part of Prix Jeunesse, the youth jury shows overwhelmingly that they want content that is especially made for them as teens/tweens, and big part of that is having local teen drama and documentary shows.

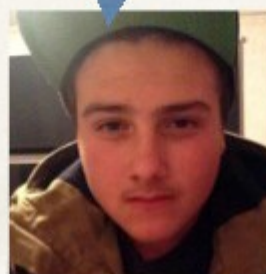
NZ needs to step up it's game.



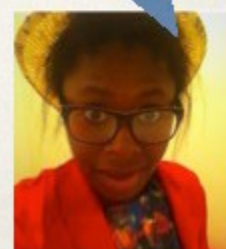
I would like to see more N.Z made



I would like to see Nowhere boys ... it's relatable and funny



NZ really doesn't have a current running programme centred around the interests of teens



*The NZ Prix Jeunesse Youth Jury Comments on Local NZ Content*

“The only thing that comes to mind when I think of children's shows in New Zealand is *Let's Get Inventing*, a show that I don't find relatable or particularly exciting. Not all of us dream about building an invention that brushes your teeth for you. Some like to aim higher.”

“...it makes me realise that there is a wealth of exciting television being produced around the world for our age group which are not being aired on New Zealand television.”

“I saw just how much we're being deprived from. We never seen problems like these on TV. We never see self-harm, homosexuals, bulimia and anorexia, neglect etc.”

“We need more variety and choice on TV to watch, and thing that will actually enhance our education rather than destroying it.”

“It's hard to find a show that I enjoy that is targeted specifically for my age group and even harder to find one that is local.... a local TV show for kids our age could help them get through problems they might be having or stand up for themselves and take action rather than sitting around.”

“What teens nowadays need is to watch programmes which display new ideas, concepts and real issues which can stimulate our minds and capture our attention. We don't need superficial Hollywood plot lines and perfect characters. New and relevant concepts that use real issues, real people and changes that an average teen would experience during their time in being a teenager.”

“I now understand that just because its on TV after you get back from school doesn't mean its appropriate or relevant to us and that shows that really interest teenagers are the ones that aren't afraid to tell it like it is on how being a teen isn't so easy but obviously still entertaining all at the same time.”

“... local television shows are typically not relate-able for my age group. Although they may be funny or even juicy I have an issue with connecting to majority of shows..”

“I realised how much of a gap there is in NZ television programmes for people our age (12–15yrs). It is either too childish or too old for us and then we tend to go for the more adult shows because we feel like the children programmes are too childish for us and we are over it.”

## Summary

Overwhelmingly, after watching the international programmes, the jurors felt that local content on television is not specific for their age group or diverse in what genres or topics are covered. The need for shows that talked about serious issues such as bulimia, sexuality, bullying for example, was one aspect, as well as shows pitched directly to them rather than ‘adult’ shows that they watched due to lack of choice, or ones pitched for a younger age group. They are also keen to see shows with ‘real’ kids who are not ‘perfect’ and as in some of the shows, don’t always win.

Above all, they are after shows that they can ‘connect to’, that talk about their issues and appeal to diverse interests. Drama was overwhelmingly a genre that appealed to this age group, although they were keen to see real-life gritty dramas rather than flashy genre shows that didn’t quite measure up to the blockbusters they are accustomed to.

There seemed to be a connection culturally with Finland (*#LoveMilla*), Sweden (*Doorcode 1321*) and Brazil (*Pedro and Bianca*) as well as Ireland (*Life’s Like This*). These shows all showed characters and lives that were very individual, gritty and not perfect. The family in *Pedro and Bianca* really appealed as a warm but real family unit and sparked an emotional response when the grandmother unexpectedly died. In *Life’s Like This* the kids were living a life they could relate to – hanging out, going to sports classes, getting dressed up, being ‘dorky’. These are all teens and families we do not see on our screens – but are recognizable to our children and therefore speak to them and help them to see their place in the world.

“We NEED to see this, we NEED to understand, we NEED to know... we NEED to BELIEVE that we’re not alone as we sometimes think we are, heaps of other teenagers are faced with the same issues.”

– Youth Juror

Janette Howe (MA Hons) Chair, NZ Children’s Screen Trust

Graphs prepared by Andrea Kahukiwa

**kidsonscreen**  
the NZ children’s screen trust

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*The New Zealand Children’s Screen Trust is a registered charity that advocates for more diverse local media for New Zealand children and youth.*

**From:** [Ian Hassall](#)  
**To:** [Anna Currie](#)  
**Subject:** Children's Content Funding  
**Date:** Thursday, 16 July 2015 9:27:54 p.m.

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This is my submission in response to the NZ On Air Discussion Paper of May 2015.

1. I would like to commend the authors on a thorough, honest and accessible document.
2. I wish to endorse the submission made by the NZ Children's Screen Trust.
3. I would like to make the following additional points
  - I agree with Discussion Point 2 because the situation of children is that in ensuring their safety and having their needs met they rely more on respect for them and their rights by the wider society than do most adults. If their rights and needs are combined with those of adults they are lost sight of over time. Thus specifically child-directed instruments, the UN Convention on the Rights of the Child and the NZ Declaration of Children's Media Rights, must be kept at the forefront in making arrangements for children's screen experiences and in considering funding overall.
  - I agree largely with Discussion Point 3 but would add to the list of desirable qualities that offerings be attractive and interactive where possible
  - I agree with Point 4
  - On Point 5, I would choose Option 4 as the priority. To stay in touch with many children now and more in the future there has to be a credible, identifiable, loved online home for NZ children. It is worth putting resources into it beginning now and bearing in mind the need for adaptability to ever newer means of delivery and use.
- Ian Hassall



## Children's Content Funding

This submission is on behalf of Every Child Counts.

Every Child Counts is a coalition of organisations working to improve the status and wellbeing of Aotearoa New Zealand children, driven by Barnardos, Plunket, UNICEF, Save the Children, and Te Kahui Mana Ririki. The key objective of the coalition is to advocate for the policies, practices and attitudes that enable children to thrive.

We are writing to endorse the Kidsonscreen submission on the Children's Content Funding Discussion Paper. We support the points made in that submission, and in particular, we urge that the rights of the child be central to any strategy.

Yours sincerely

Lisa Woods  
Every Child Counts Executive Officer

**From:** [fleaBITE](#)  
**To:** [Anna Currie](#)  
**Subject:** in support of Kids On Screen discussion paper  
**Date:** Friday, 17 July 2015 10:46:08 a.m.

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Hello Anna

I have only been made aware of this discussion paper today, so will not be able to add much in the way of comment on the points raised, but please include me as a supporter of more NZ content for NZ children across TV, radio and digital platforms.

I produce two musical ventures for children (FATCAT & FISHFACE, and fleaBITE), both of which have won Best NZ Children's Album at the Tui awards, and have 10 albums to my credit.

I have also produced eight animated music video clips (self funded) that have travelled the world via film festivals.

My slant is entertainment, fun, quirky and offbeat material with a good dose of irreverent humour. I welcome any initiative that can harness NZ's talent (creative and technical) and showcase it to stimulate, entertain and provoke the minds of young people.

I think there is a huge audience for high quality NZ made product...and it exists, but people don't know where to find it, partly because there is no infrastructure to support it, and current broadcasters are not interested.

I would be interested to see a channel that included quality material from Australia, UK, Europe, Asia for children, with a specific slot for NZ content within it. This could be offered for broadcast possibly on both a conventional channel, and streamed on the internet (though my knowledge of these possibilities is currently limited).

Anyway, please include me as a supporter.

Many thanks

Robin Nathan PRODUCER

[www.fatcatfishface.com](http://www.fatcatfishface.com) [www.fleabite.co.nz](http://www.fleabite.co.nz)





**From:** [Claudia Gunn](#)  
**To:** [Anna Currie](#)  
**Subject:** NZ Children's Content Discussion  
**Date:** Friday, 17 July 2015 12:06:45 p.m.

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Hi Anna,

I am working with Suzy Cato and a number of other songwriters on a new Children's Music initiative, and Suzy linked me into KidsonScreen's submission to NZ On Air which I'd like to endorse, and express my support for. I'm an Apra award winning children's songwriter, and video producer who has spent several years developing children's digital content formats.

I particularly appreciate the links made in the submission relating to the rights of children.

Great work on a really interesting discussion paper too, I'm following the progress of this with plenty of interest, as I'm about to independently release the first in a series of children's music and story productions. Please have a look out for 'Little Wild Lullabies' my first release in the next couple of months.

Kind Regards,

Claudia Gunn

Production Manager (Commission for Financial Capability) and Independent  
Singer/Songwriter

# NZEI TE RIU ROA

NEW ZEALAND EDUCATIONAL INSTITUTE

16 July 2015

Janette Howe  
KidsonScreen

Dear Janette

Support for KidsonScreen submission to NZ on Air

NZEI Te Riu Roa supports the broad direction of the KidsonScreen submission to NZ on Air on local children's content. NZEI Te Riu Roa is the professional and industrial organisation representing 50,000 primary and early childhood teachers, principals and support staff across New Zealand.

Our expertise is not in the production and technical areas, so our specific endorsement is around the points KidsonScreen makes at the level of the objectives and goals of the proposed strategy, and the importance of using the framework of children's rights to guide the strategy.

As educators, we believe the KidsonScreen submission on these points is reinforced by the vision of Te Whaariki and the NZ Curriculum (which have some close parallels with the Youth Media Alliance objectives KidsonScreen already refers to in its submission). Specifically, Te Whaariki is founded on the aspiration for children:

"to grow up as competent and confident learners and communicators, healthy in mind, body, and spirit, secure in their sense of belonging and in the knowledge that they make a valued contribution to society."

See <http://www.educate.ec.govt.nz/learning/curriculumAndLearning/TeWhariki/PartA.aspx>

The New Zealand Curriculum's vision is for:

"Young people who will be confident, connected, actively involved, lifelong learners" with values of

- Excellence
- Innovation, inquiry, and curiosity
- Diversity
- Equity
- Community and participation
- Ecological sustainability
- Integrity
- Respect.

and key competencies as:

- Thinking; Using language, symbols, and texts
- Managing self
- Relating to others
- Participating and contributing

<http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum>

Please don't hesitate to contact me for any further information. We are happy to have these views forwarded to NZ On Air.

Regards

Stephanie Mills

Director of Campaigns

NZEI Te Riu Roa

[Stephanie.mills@nzei.org.nz](mailto:Stephanie.mills@nzei.org.nz)

The logo consists of the word "LIGHTBOX" in a bold, black, sans-serif font, centered within a white rectangular box with a thick black border.

# CHILDREN'S CONTENT FUNDING

Submission | NZ On Air

July 2015

## Summary

1. NZ On Air funds the creation of high quality content for the benefit of New Zealanders. It can optimise the benefits of its funding by making sure the content is available across the platforms and services where people go to consume similar types of content. New Zealand content can stand alongside the best in the world and should be available to people when they are actively looking for content to consume.
2. Government is increasingly recognising the issue of convergence whereby the previously separate markets of broadcasting and telecommunications services are blurring. In general we believe government policy should be moving towards being device, platform and content provider agnostic. Otherwise we risk a generation of New Zealanders who do not see the high quality content funded by NZ On Air.
3. The way people consume TV content in New Zealand is changing dramatically. People, especially younger viewers, are increasingly using video on demand services such as Lightbox, Netflix, Quickflix, Neon etc to supplement and even replace broadcast TV viewing.
4. This is why, in general, we think the concept of only funding free-to-air programming is outdated and leads to negative outcomes whereby large numbers of New Zealanders who primarily consume content through subscription on-demand services will not be exposed to it. The original argument for not funding content for subscription services was that they were considered relatively expensive, but this is no longer an issue thanks to the introduction of new online services like Lightbox. However, in the absence of a change to the fundamental policy of only funding free-to-air programming, this submission deals with how to maximise value from the current policy settings.
5. Video on Demand services like Lightbox are ideally placed to promote New Zealand content. Lightbox's family friendly features, such as parental controls, make it particularly good for children's content.
6. In its *Guidelines for online access to funded content* NZ On Air says it wants, "funded content to be seen by as many New Zealanders as possible and remain publicly accessible for as long as possible. Public funding is a privilege and ongoing access is important to help demonstrate clear public value in our investments." Lightbox supports this approach and believes resetting the rules for how content is funded, and the rules for distribution, so they match the needs of the digital age, will help NZ On Air to achieve its goal.
7. Funding should therefore favour projects which promote the availability of content on other platforms. NZ On Air should only fund content which have short exclusivity windows and which commit to making the content available to other platforms outside of this exclusive period. The ability for NZ On Air to require content rights to be divided up across different platforms will enable it to unlock additional value in its investments, meaning that more resources become available to fund additional content.

8. Short exclusivity periods and multiple platform licensing maximises the opportunity for the content to be viewed, especially when these platforms are places where children already go to watch content.
9. Increasing the number of views of the content ensures the content is seen by a wider audience over the life of the content, and ultimately means a better return for NZ On Air's investment in terms of content cost per total views.
10. We want to be able to get NZ On Air funded content on our platform as soon as possible as there is value to us in offering this high quality content to our customers. Funded content should be licensed so that other platforms can access the content after a short exclusivity period. This would be a significant improvement on the current model where broadcasters can sit on the content for years without making it available to other parties.
11. The maximum exclusive period for funded content should be significantly less than 12 months. NZ On Air should strongly encourage funded content to be made available non-exclusively one month after the last episodes airs.
12. Licensing in this way will ensure that funded content is available to other platforms as soon as possible. This maximises the opportunity for the content to be viewed across a range of audiences and ultimately gives the best value for NZ On Air's investment.

### **The Market Is Changing**

13. NZ On Air states its focus is on ensuring funded content is available to children wherever they mainly access media. The time is right to review what this means in practice, and in particular how funded content can be viewed online.
14. There has been a dramatic shift in the way people consume TV content over the last 12 months as online video on demand services have become mainstream. New services from the likes of Lightbox, Netflix, QuickFlix, EzyFlix, Apple TV and broadcasters' on demand platforms are revolutionising how, where and when people consume TV content.
15. It is now common for whole seasons of popular series to be released on these services in one go allowing people to progress through stories at their own convenience rather than according to a broadcast schedule.
16. We can see this change in behaviour in the high street as video rental stores close due to falling demand for physical DVDs<sup>1</sup>. Meanwhile internet users complain if they can't watch their favourite programs online due to slow internet connections<sup>2</sup>
17. As digital natives, children and young people adapt to technology change naturally. A recent Ofcom report exploring UK children's media use and

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<sup>1</sup> [http://www.nzherald.co.nz/bay-of-plenty-times/news/article.cfm?c\\_id=1503343&objectid=11409131](http://www.nzherald.co.nz/bay-of-plenty-times/news/article.cfm?c_id=1503343&objectid=11409131)

<sup>2</sup> <http://www.stuff.co.nz/business/industries/68027358/evening-broadband-hit-by-netflix-effect>

attitudes showed that in 2014 one third of children aged 5-15 watch on- demand TV services.<sup>3</sup> Young people are increasingly agnostic about how they access content: 73% of youngsters aged 12-15 who watch YouTube said they liked to watch YouTube channels the same or more than TV Channels<sup>4</sup>. In its conclusions of its review of public service TV broadcasting in the UK it stated<sup>5</sup>:

*“Watching online, on demand and across a range of devices are increasingly important to viewers, especially to younger people. Among 16-24 year olds, only 50% of viewing is through live TV as new online services such as Netflix, Amazon Instant Video, BBC iPlayer and All4 give people greater choice of what, and when, to watch.”*

### There Are Different Types of Online Content Providers

18. As noted above, there are now a range of different online ‘on demand’ content providers in the New Zealand market. These can be categorised as follows:

Type of Service	Description
Catch-up	Catch-up services are typically provided by broadcast channels and contain TV content which has recently been broadcasted. Sometimes these programs are only available for a limited time after broadcast or only parts of a season are available at any time. Advertising is often played before, after and during viewing of catch-up services. All the main NZ broadcasters (pay and subscription) have catch up ‘on demand’ services.
AVOD	Advertised funded Video On Demand services are usually free to users. Advertising may be similar to catch up services, or shown as banners on the content, or on the webpage. YouTube is an example of this type of service.
SVOD	Subscription Video On Demand services provide access to all the content on a service for a monthly charge. Content is shown without advertising. Lightbox, Netflix, QuickFlix and Neon are examples of SVOD services.
TVOD/EST	Transactional Video on Demand (TVOD) and Electronic Sell Through (EST) services provide access to a specific content in exchange for a one off fee. TVOD is often used for access to movies. EzyFlix, AppleTV are examples of TVOD services.

19. Some services fall in to more than one category, perhaps offering subscription access to the majority of their content with some content (eg recent movies)

<sup>3</sup> <http://stakeholders.ofcom.org.uk/market-data-research/other/research-publications/childrens/children-parents-oct-14/>

<sup>4</sup> [http://stakeholders.ofcom.org.uk/binaries/research/media-literacy/media-use-attitudes-14/Charts\\_Section\\_4.pdf](http://stakeholders.ofcom.org.uk/binaries/research/media-literacy/media-use-attitudes-14/Charts_Section_4.pdf)

<sup>5</sup> <http://media.ofcom.org.uk/news/2015/psb-review-statement/>

only available as TVOD. Content can be viewed on a number of platforms and devices including computers, gaming consoles, tablets, smart TVs.

20. Different platforms are more suited to different types of content than others:

- Weekly magazine style programming is often better suited to broadcast and catch-up services as the value of the content diminishes over time.
- Complete seasons and series are better suited to online VOD platforms where people can access multiple seasons of the same series and watch when they choose/catch up in their own time, rather than wait for individual episodes to be available. This type of content tends to remain of interest for longer than magazine style programming.

### **Content Can Be Licensed Separately For Different Platforms**

21. Rights owner (eg studios) can license the rights to show their content across different platforms. The same content can be licensed in different ways to different platforms so the owner receives payment for the content from multiple platforms.
22. For example, the first run window is usually exclusive to a broadcaster. Once the content has premiered on air, then the rights owner can licence the content so it can appear on other platforms. It may introduce windows so that the first run is separated from the TVOD window and finally the SVOD and AVOD windows. Some of these licenses may be exclusive while others may be sold to multiple platforms of the same type so it can be shown on more than one platform at the same time.
23. It is up to the rights owner to decide how they will license their content. They could decide to keep their rights exclusive for five years meaning the content is not available to third parties until a much later date.

### **Lightbox is a New Zealand company**

24. Lightbox launched 28<sup>th</sup> August 2014. It is an SVOD service which allows its users to stream TV shows on demand. We provide unlimited access for \$12.99 a month. Our customers can watch our content on a range of Smart TVs, Playstation 3 and 4, Mac and PC, iOS and android devices, and Chromecast.



**LIGHTBOX**

Search for show

TV ▾ Kids ▾

Be king of your TV castle

Just \$12.99 per 30 days

Watch entire seasons   No ads   No fixed-term contracts

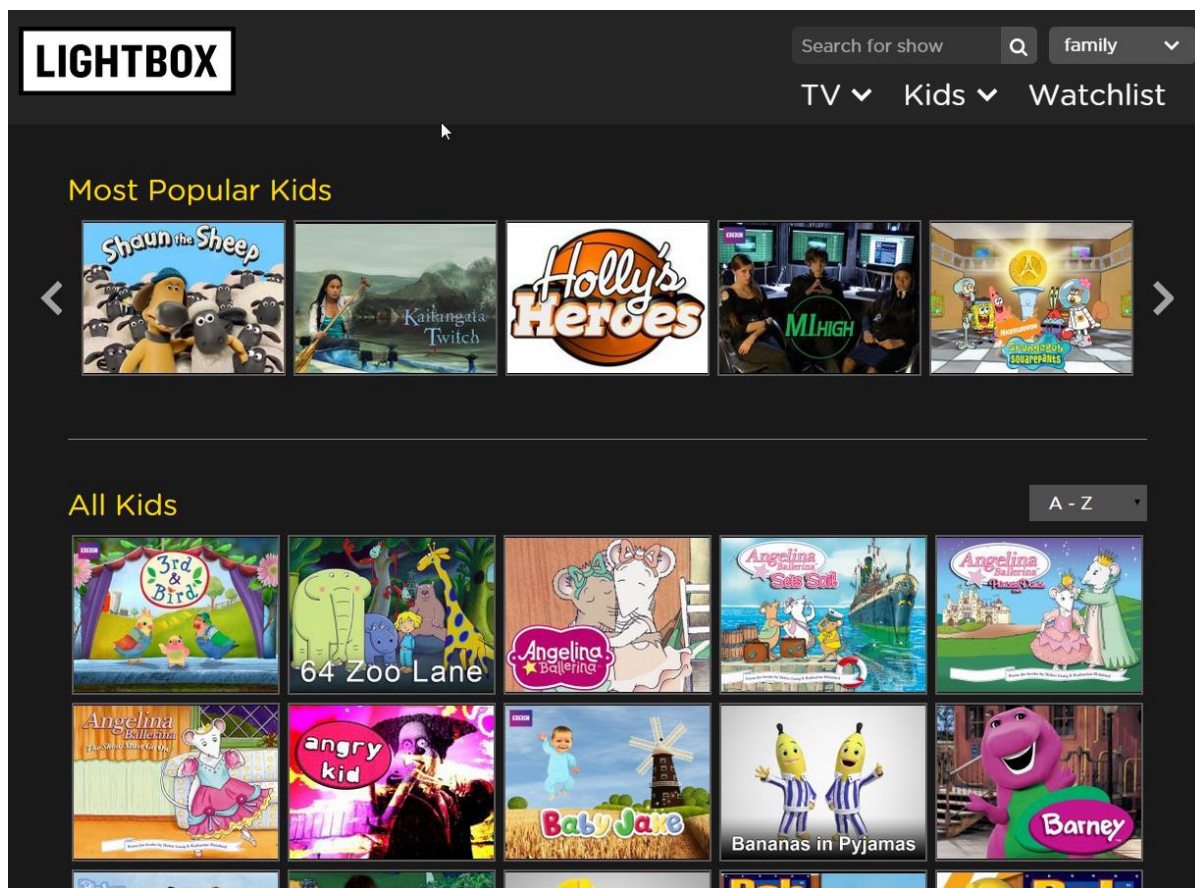
Samsung Smart TV   iPad / iPhone  
 Panasonic Smart TV   Android tablet / phone  
 PS3™ & PS4™   Mac / PC  
 Airplay for Apple TV   Chromecast

25. Lightbox is a true New Zealand company and contributes to the New Zealand economy. It was built by Spark Ventures – a division of Spark New Zealand focused on developing new and disruptive businesses. The company is based in Auckland and its goal is to revolutionise the way in which New Zealanders consume content.
26. New Zealand content is an important part of our product offering. New Zealand content on Lightbox includes: Super City, Saving Face, Out of the Blue, Clare, The Big Picture, Maddigan's Quest, Being Eve, Aftershock, Matakū



### Lightbox is a family friendly service

27. Lightbox positions itself as a family friendly service offering quality and trusted content. Our monthly subscription of \$12.99/month gives customers access to all our content advert-free. Parental controls allow subscribers to set profiles so that their children can only access certain content. These controls mean parents can feel safe letting their kids explore our platform.
28. Lightbox is passionate about children and young people's content. We have a significant amount of content specifically for children and young people. This content is signposted from the front page of the service.



29. Our subscribers have access to a range of globally recognised titles such as SpongeBob SquarePants, Charlie and Lola, Thomas the Tank Engine.
30. We can present New Zealand content to our consumers alongside content from the rest of the world. This increases the opportunities for it to be viewed as it is in a place where consumers are actively looking for content to watch. It also helps emphasise that quality New Zealand content is comparable to that which is available in the rest of the world.
31. To quote from NZ On Air's content funding guidelines, we share a common goal to deliver great content to enthusiastic audiences.

### Best Value Public Funding By Increasing Views

32. The consultation document states that the focus for children's content is ensuring funded content is available to children wherever they mainly access media. To maximise the value of its investment, high quality content should be available to be enjoyed on as many platforms as possible to increase views.
33. Multiple viewing options help to increase the chances of the content being discovered and watched:
  - Audience data shows that repeats of the same content can bring in more views than the original showing. Figure 1.1 of NZ On Air's discussion document shows that only 23% of the total views for Sticky TV were during

the first showing. People want to watch content when it is most convenient for them.

- The more platforms the content is on, the more opportunity there is for people to view it, especially where these are places that people are already consuming digital media
- Films, drama and cartoons have consistently shown to be most attractive to children. These types of content are less 'time sensitive' and are ideal to be viewed on online platforms in addition to broadcasting. Examples of this type of content include things like Little Monstar which would happily sit alongside our other children's content.

### **Funded Content should not be subject to restrictive licensing issues**

34. Funded content should be available on a non-exclusively licence to SVOD services after an initial short exclusivity period. This will serve to increase the number of people who have access to the publically funded content, which is in line with NZ On Air's goal to grow potential audiences.
35. The challenge for services like Lightbox is how we can access content as licenses are often not available. Licensing windows and lack of online licensing by the rights holder means we can't access this content.
36. Exclusivity is used as a marketing tool for broadcasters and content providers, but this tends to be more relevant for the big name mainstream shows rather than children's content. Once the first run broadcast of the content is made, it should be possible to licence the content to other services and platforms.
37. We recommend that funding preference should be given to shows which have short, or no, exclusivity windows after their first run, and a wide range of licensing options, so that other platforms are not artificially prevented from making the content available. This way the content can be made available across a range of platforms including AVOD and SVOD non-exclusively.
38. As a matter of principle, funded content should be available for licence so that other platforms can access the content after a short exclusivity period. The maximum exclusive period for funded content should be significantly less than 12 months. NZ On Air should strongly encourage funded content to be made available non-exclusively one month after the last episodes airs.

### **Funding should take account of our multi-platform world**

39. Traditionally, NZ On Air funding has only been available to free to air broadcasters to maximise the likelihood of the content being viewed
40. As described earlier, the consumption of media is changing and people now watch TV content across a range of platforms. These range from free to air broadcasting, advertising funded online services, subscription online services and more expensive multi-channel bundled satellite services.

41. It is no longer necessary to choose one particular platform or service. Content should be available across all platforms where consumers are viewing content. If the content is ultimately available on a non-exclusive basis it should not matter which platform originally received the public funding for the content. Licensing content to subscription services can be complimentary to free to air services and grow the potential audience rather than restrict it.
42. Even the exclusive period does not have to be on a free to air platform. Consumers increasingly expect first runs of premium content to appear on subscription services before they appear on other platforms.
43. Taking a freeview/broadcast first approach to funding policies is already antiquated and will only become more so because of reductions in the cost of access. For example, the cost of accessing Lightbox is approximately 43c per day or \$12.99 per month, significantly more affordable than the pay-tv world that operated when the policy was conceived even just a couple of years ago (where the entry level Sky package costs \$49.22 per month). Lightbox would like to be in a position to work with New Zealand producers, supported by NZ On Air, to build and promote first-run exclusive access to content on our platform.
44. Platforms have different characteristics and customer profiles and it makes sense to have publically funded content available across these to capture the maximum audience. Some parents may prefer to pay a small subscription fee so that their children can enjoy watching TV content without advertisements for example.
45. There is precedent for publically funding content which requires people to pay to access the content:
- People pay box office charges to see films funded by the Film Commission and films can eventually appear on TVOD and subscription platforms.
  - Digital Media Funding has previously been made available to projects which can only be used on certain premium devices such as iPads. The cost of the cheapest iPad is more than the cost of 2 years of Lightbox subscription.
  - New Music funded by NZ On Air can be found non-exclusively on subscription service Spotify. There should not be one set of requirement for moving images (which are only available on free services), and another for music (which can be available on subscription services like Spotify).<sup>6</sup>
46. In summary, the restriction on only funding free to air projects should be replaced by a policy of only funding world-class, quality projects where the content can appear on a range of platforms after a short exclusivity period, even where the exclusivity period is a subscription service.

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<sup>6</sup> <http://www.nzonair.govt.nz/music/promotion/nzmusic-online/>



# **INTERACTIVE CONTENT FOR NEW ZEALAND KIDS**

**NEW ZEALAND GAME DEVELOPERS ASSOCIATION  
RESPONSE TO NZ ON AIR CHILDREN'S  
CONTENT FUNDING DISCUSSION PAPER.  
JULY 2015.**

## Introduction

The New Zealand Game Developers Association welcomes a discussion that acknowledges that our audiences, especially youth, have moved online. As NZ On Air's own research shows, the digital transition has already happened for the majority of our children. However, digital is - even more so than other media - a global media and local content is scarce.

Our experience – as creators, publishers and parents – is that interactive content such as games and educational apps are incredibly powerful and popular storytelling tools. Stories become personally relevant when they are created by the user's own interactions. Complex world building, problem solving and character arcs are made possible with immersive video games.

The New Zealand Game Developers Association is an incorporated not-for-profit industry association founded in 2001. We promote the craft and art of creating games and interactive content, including educational and serious games as well as entertainment games. Our members employ over 500 people and earned over \$80m in revenue last year. Sadly, 90% of our content are exports consumed offshore.

New Zealand creators of digital content are as passionate about creating local content as local musicians, actors, writers and screen producers. However, there is currently little incentive to produce local children's game content.

We believe that the importance and popularity of video games and interactive apps are understated in the discussion paper. Games would be a powerful asset to build the audience of any Digital Home or hub.

NZ On Air's 2014 Children's Media Use Study finds that **games are NZ children's most popular online activity (76%)** equal with YouTube (75%), which has a daily reach equal to TV2. However, the Study and Discussion Paper frequently discuss "TV vs YouTube" without giving equal consideration to games and interactive apps.

Given the powerful storytelling possibilities of games and the proven educational benefits, this is a missed opportunity for New Zealand youth.

We know that games are popular with children, but they are also favourably received by parents and educators. According to the Digital NZ 2014 Report, 71% of non-gamers and 73% of regular gamers agree that games "create culture."

With a generation growing up not watching traditional broadcast TV and radio, the amount of New Zealand content and culture they will experience is likely to decrease. Our audiences and platforms are going digital and global, and our funding structure must keep up. NZ On Air's Digital Media Fund has been a valuable testbed for many years. The evidence now is that New Zealand audiences have matured to the point where a consistent, multi-year strategy for children's content that embraces digital platforms is the required.



Stephen Knightly  
Secretary, New Zealand Game Developers Association

## The Value of Interactive Content for NZ Children

NZ On Air's discussion paper (page 14) notes that "There has been little connection with the games industry, largely because games content tends not to be culturally specific. It could be, but the pedagogic value would have to be clear."

The NZ Game Developers Association believes that:

- Video games and interactive apps can indeed be culturally-specific.
- There are examples of New Zealand-made games that include New Zealand culture and heritage, despite there being little incentive for this to date.
- Video games and interactive apps can be pedagogically sound and the benefits of educational games are well researched.
- There are examples of New Zealand-made educational games with clear pedagogical value and independent evaluations. However, there is no Ministry of Education funding for educational digital content outside of Maori and Pacifica.

### **There is a lack of incentive or support to create culturally specific New Zealand digital content**

- As it is with the other media that NZ On Air fund, such as TV and music, a lack of funding is the key reason that games tend not be culturally specific.
- NZ On Air's mission to champion local content that engages, stimulates and satisfies audiences applies even more so with regards to digital content. Digital distribution platforms (eg, YouTube, AppStores) are global in nature. Exclusive territorial rights and regional broadcast platforms are less common business models in digital media. With New Zealand's small local population, the commercial incentive for digital producers is to target global audiences from day one. While this has been a boon for New Zealand's creative economy (for instance, New Zealand exported \$72m of video games in 2014), locally-themed digital content has suffered.
- The lack of local digital content is not due to the nature of the gaming medium or the creative desire of New Zealand game makers. We know that New Zealand digital creatives are as passionate about New Zealand content as artists in any other medium (see examples below).

### **Games can be culturally-specific**

- In 2014, the United Kingdom introduced tax breaks for the production of video games that included British cultural content. The scheme employs a cultural points test similar to the New Zealand Screen Production Grant, and was approved after a European Union investigation.
- Never Alone ("Kisima Ingitchuna"), an interactive documentary game created by the Cook Inlet Tribal Council of Alaska, was named winner of the "Most Significant Impact" and "Game of the Year" at the Games for Change Awards 2015. Games for Change is a non-profit organisation that catalyses social impact through digital games.
- According to the Digital New Zealand 2014 Report, 71% of non-gamers and 73% of regular gamers agree that games "create culture."



## New Zealand Games can include New Zealand culture and heritage

- Hit PC role playing game Path of Exile, created by Auckland-based Grinding Gear Games, features Maori cultural and New Zealand nature elements prominently despite being set in a fictional fantasy world. The game, which has been downloaded over 15 million times and won PC Gamer.com's 2013 Game of the Year award, features a Maori-inspired Karui culture and characters, moas and kiwis, plants such as toitoi and rainforest and rugged beaches clearly inspired by its West Coast Auckland home.
- Wellington game studio Pikpok has a longterm relationship with New Zealand composer Jermiah Ross, aka Module. The soundtrack for their hit game Shatter has sold over 30,000 copies, achieving double platinum status.
- TVNZ's transmedia app for their hit reality TV show "Our First Home" featured recognisably New Zealand birdsong, flora and houses in clear contrast to the American feel of similar games such as The Sims. The App received 30,000 downloads and an average of 30 minutes of play each session.
- Auckland War Memorial Museum worked with students from Alfriston College to recreate the landscape of 1915 Gallipoli in popular online game Minecraft. Working with the Museum's staff and utilising the Museum's First World War collections, the students learnt about the experiences of New Zealand soldiers in the 1915 campaign.
- All Blacks Rugby Challenge, created by Wellington's Sidhe/Pikpok was a highly successful game on PC, PlayStation 3 and Xbox 360.
- The Waikato Raupatu River Trust developed the game app River Rush to teach young generations about the role of the Waikato River in local communities' lives.



*Featured on TV2's What Now, Gumboot Glory by Diary NZ is a NZ-themed 'Angry Birds' style game featuring pests that threaten our environment.*

### The pedagogical value of educational video games is well established

- The Government's Education and Science Committee "Inquiry into 21st century learning environments and digital literacy" (December 2012), recommended to the Government "That it consider research and the potential for a greater role of educational games as part of digital learning environments for 21st century learning and skill development."
  - (Of relevance to this discussion, the Inquiry also recommended digital educational materials for learning Te Reo Māori; and accessibility for people with disabilities, including those who cannot see graphics, cannot hear audio, or cannot operate a mouse.)
- A 40 school study in 2011 by the Victorian Dept of Education and Early Childhood Development in Australia found that game-based activity is effective when embedded within curriculum and supported by directed learning principles and goals. Game-based learning empowers students to build essential skills such as problem solving, decision making, communication, collaboration, negotiation, team work, creativity, leadership, and critical thinking.
- A major 2010 literature review and study conducted by the University of Colorado found that on average game-based training tools have 14% higher skill-based knowledge levels, 11% higher factual knowledge levels, and 9% higher retention levels than seminars and videos (These average figures include some poorly designed games which bring the average down in our opinion).

### There are several existing independently-evaluated New Zealand educational games

- SPARX is a mental health e-therapy video game developed by University of Auckland and Metia Interactive. A large randomised controlled trial, published in the British Medical Journal, found that the game was at least as effective as a counselling session in helping treat depression and anxiety in a study group of NZ teenagers.
- An independent evaluation of SafeHouse, a home safety game commissioned by the Accident Compensation Corporation, found that 32% of players had done something to address hazards around the home and 22% had spoken to someone about household safety. These results suggest actual behaviour change not just education, and exceed the results of typical safety advertising campaigns.
- A University of Auckland evaluation of the NZ Fire Service's FireTrap educational game found a statistically significant increase in primary school age children's fire safety knowledge.

In the absence of funding for children's games, several corporate-sponsored or commercial educational games have been successfully used in NZ Schools, often aligned with the NZ Curriculum. These included Genesis Energy's EnviroCity, Diary NZ's Rosie's World, Mathletics and financial literacy game Bamzonnia.



*E-therapy game SPARX features characters from a range of ethnicities found in modern New Zealand.*

## Discussion point 1: Summary of Issues

***Do these key issues effectively summarise the environment as it relates to NZ On Air funding strategy? Is anything missing?***

### **The potential of video games is understated**

The popularity and potential of video games and interactive apps is understated in the Summary of Issues.

NZ On Air's 2014 Children's Media Use Study is an incredibly valuable resource and frequently mentions games - but understandably is constrained in scope and does not investigate the potential of games in detail.

The Children's Media Use Study finds that **games are NZ children's most popular online activity (76%)** equal with YouTube (75%), which has a daily reach equal to TV2. However, the Study and this Discussion Paper frequently discuss "TV vs YouTube" without giving equal consideration to games and interactive apps.

We note that The Children's Media Use Study finds:

- Games (76%) and YouTube (75%) are NZ children's most popular online activity by a long margin.
- When asked to describe their ideal TV show or website, 10% children requested games. This is on a par with cartoons (11%), documentaries (10%), specific shows (10%) and nature (9%).
- Tablets are in 72% of NZ households with children surveyed and dedicated games consoles are in 64% of NZ households with children surveyed. Games are the most popular genre of app used by all age groups.
- Children in the study were asked to name their three favourite websites. YouTube is most popular, followed by Facebook and a range of gaming sites of which Friv is most popular. While children's preferences are extremely fragmented, 10 of the 21 sites named are gaming websites.
- There are similarities in the top preferences of children and parents (YouTube, Google, Friv, math sites). However, parents are more likely to prefer educational sites such as Mathletics.

### **Families and Parents believe games are positive culturally and educationally**

For additional insight into New Zealand families' game consumption we recommend the Digital New Zealand 2014 Report prepared by Bond University and the Interactive Games Entertainment Association.

According to The Digital New Zealand 2014 report:

- 98% of New Zealand households with a child under 18 have a device for playing computer games.
- 86% of 6 to 10 year olds play games.
- 91% of 11 to 15 year olds play games.
- 79% of parents play computer games, and 90% of those play games with their children.
- 61% of parents play games as a way to spend time with their children.
- 71% of non-gamers and 73% of regular gamers agree that games "create culture".
- 81% of regular gamers (but only 40% of non-gamers) agree that games "are educational".
- 37% parents are concerned about risks posed to children by Internet access but fewer, 30%, were concerned about risks posed by video games.
- 47% of gamers in New Zealand are female.
- 72% of gamers in New Zealand are aged 18 years or older.
- Playing habits are moderate with 69% playing for up to an hour at one time and only 3% playing for five or more hours in one sitting.

## Co-creation and User Generated Content should be encouraged

There is a significant opportunity in allowing children to create, curate, modify and share their own content. This ensures that relevant and authentic New Zealand children's content is available. However, tools and seed content may need to be created by professional creators to facilitate that process and ensure it is still of high quality.

- While game-making is more complex than writing, photography and video editing, there are a number of entry-level game-making tools. One tool, NZ-made Gamefroot is already used in several New Zealand schools and has been aligned to NZ Curriculum unit standards.
- One of the most popular apps in CBBC history, Escargot, was made as part of a kids app-making programme.
- The NZ Children's Screen Trust (Kidsonscreen)'s Childrens' Media Rights Declaration Article 10 states "Children must be enabled to exercise their creativity in *making* and interacting with programmes."
- The United Nations Convention on the Rights of the Child Article 13 states that a child's right to freedom of expression includes "*impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art or through any other media of the child's choice.*"

## Discussion point 2: A Possible Policy

***Is this an appropriate policy approach to frame NZ On Air's children's funding work?***

We support the inclusion of Kidsonscreen's Childrens' Media Rights Declaration as a foundation basis for the policy. Children's views should also be considered. If further research is commissioned, attention should be proactively paid to the potential for interactive apps and games.

## Discussion point 3: A Possible Strategy

***Are these correct assumptions and the most important?***

We broadly agree with the proposed strategy and definitions. Some comments:

- Diverse content, genres and media (eg, games as well as webisodes) should be encouraged.
- Experimental and innovative content should also be supported.
- The age range for primary (6-12 years) is very broad and covers children with differing maturity and tastes. We suggest including Intermediate (11-2 years) as an extra definition. When developing educational video games, "confident readers" are often a key audience consideration. This can typically be students aged 8 and up.
- There will be a balance between the desire to be part funded and also free from overt commercial presence. However, examples such as Genesis Energy's Enviocity and Dairy NZ's Rosie's World appear to be well received by children, parents and teachers despite their commercial origins.
- Producers may want to commercialise their content offshore or in other ways. Publicly-funded content should always be freely accessible to New Zealanders, but consideration could be given to charging in other markets.

## **Discussion point 4: A proposed Strategic Framework**

### ***Is this proposed strategy setting out a strong path?***

We broadly support the proposed strategy, with some comments.

#### **Multi-Platform Reality Check**

While we welcome multi-platform and transmedia productions, we believe that giving (potentially exclusive) funding priority to projects that are “intended for multiple platforms” may not always best serve the proposed Strategy or Framework. It may not lead to the largest audiences or the highest quality content on each platform.

Evidence is that many multi-platform projects still tend to be led or popularised by one platform, with weaker execution or smaller audiences on secondary platforms. Once content is found on one platform, only a smaller percentage of viewers become sufficiently engaged that they actively seek additional content on the other platform. For instance, popular prime time shows such as *The Block* and *Our First Home* heavily promoted companion apps which only approximately 10% of the audience installed. This was, however, considered a good commercial result.

In our experience promoting digital apps, cross promotion between platforms is far more effective when both platforms are digital and the transition is “one-click”. For instance, TV cross-promotion of an app or YouTube video requires the user to take several manual steps and has high “user friction.” TV advertising of apps is not very cost effective. Promoting apps inside other similar apps with one-click to install the new app is highly effective. Potentially allocating \$5,000 - \$10,000 for digital advertising for an app is more cost effective and reliable than allocating the same budget to a YouTube video or TV segment with the aim that it would drive app downloads.

Once content is successful and has established a fan base, then it may be appropriate to consider a multiplatform extension (although ideally this has been designed from the start as is best practice).

This is not to say that appropriate multi-platform productions shouldn’t be supported, but they shouldn’t be funded to the detriment of quality single-platform games, apps or webisodes.

#### **Encouraging Collaboration**

In particular, the New Zealand Game Developers Association welcomes the opportunity to “encourage new relationships between content makers of many types.” In 2014 we held an interactive writing workshop and another function in conjunction with NZ Film Commission and Film Auckland to encourage collaboration between feature film writers, producers and game developers. We intend to run a similar workshop again this year. We also spoke at the SPADA 2014 conference alongside TV producers, but acknowledge much more can be done to encourage transmedia productions in New Zealand.

#### **Production Goal and Compulsory Partnering**

The proposed Production Goal (“Children’s content producers will form new partnerships to connect content with children in different ways”) may be too prescriptive. While partnering is desirable to increase audience channels, share risk and encourage innovation; this goal prescribes how producers must operate in order to receive funding. It specifies the means not the end. While partnering may be encouraged, we do not believe it should be the defining high-level production goal. Quality relevant content and professional production processes should be.

## Discussion point 5: Possible Operational Changes

### *Which is the strongest operational option? Why?*

We support:

- Option 2. Combine children's television and some digital media funding and prioritise fully multiplatform and interactive content
- Option 4. Look ahead to online as the future and encourage or help create an 'online home' for New Zealand content for children (aged 5-10 would be the most likely age range)

Option two allows for both more diverse and high quality content on the digital platforms that young audiences are moving too. Digital content, especially games, has high reuse rates and does not date as quickly as genres such as documentary or children's current affairs. Therefore, while the output rate may be lower, it may reach a greater audience over time.

Option four is a necessary step to achieve the Discovery Goal that NZ children will know they can find NZ content on the platforms they use most. In principle, the NZ Game Developers Association supports ideas like Kidsonscreen's 'Digital Home' proposal as a way of achieving this. The promotional efforts of one production can be leveraged to support an entire portfolio.

The precise nature of a Digital Home needs to be discussed more, but could incorporate a common brand to encourage referral traffic between digital properties and apps. It should be non-exclusive, allowing content to be shared on multiple channels for maximum audience reach. It could even include non-NZ On Air funded content or appropriate international content if it serves to grow and audience or enable child creators.

### **Games should be a key feature in any 'Digital Home'**

Games and interactive apps are a key tool to attract children's audiences to a 'Digital Home' – as well as having cultural and educational value in their own right.

- Games have a 'low cost per viewing hour' as the same content can be replayed several times. This also helps develop a loyalty audience for the Digital Home – for both games and video and other content.
- When asked to describe their ideal TV show or website, 10% children requested games. This is on a par with cartoons (11%), documentaries (10%), specific shows (10%) and nature (9%).
- Similar international hubs including PBSKids, ABC for Kids (Australia), CBBC, Channel 4 (UK) feature game content. At the EdTech 2014 conference in Wellington, ABC Australia's Controller of Children's Programming Tim Brooke-Hunt spoke of gaming's importance for his audience and content mix.
- 10 of the 21 most popular websites named in the Children's Media Use Study were gaming sites.



*Gallipoli recreated in Minecraft by Auckland War Memorial Museum and Alfriston College students.*

### **Comments from Prue Langbein, Children's Programme Producer at Radio New Zealand.**

I'm impressed by the discussion paper put out by NZOA looking at children's content. It's thoughtful and insightful. There are no easy answers to the best way of using a relatively small funding budget to provide freely accessible imaginative, non-commercial quality New Zealand material.

Here are a few responses from my personal position as a professional producer working in audio for children at Radio New Zealand, a job I've held for 25 years! I've also recorded oral histories with children and am passionate about giving children the right to quality media and their own voice.

**Discussion point 1: Agree.** I agree it's difficult in this rapidly changing environment. Producing quality material for television and visual digital media is expensive. Funding could include more audio which is less expensive and has the potential to reach a large audience. RNZ is keen to reach a wider audience but current funding is very constrained.

**Discussion point 2: Agree.** Point 6 could include say 'to hear' as well as 'to see'. Audio does not prelude pictures, text and moving images, but the focus is on hearing and listeners gain an imaginative personal experience from this.

Many children don't have access to broadband, so to give all children access to public digital media, free internet access is needed. This may be possible through community out reaches and schools as well as homes. Funding to publicise programmes for children is also needed – otherwise they won't know about them!

**Discussion point 3: Agree.** Unclear as to last part – why would funded content made for international sales not also be shared here?

**Discussion point 4: Agree.** I wonder if media always has to work on multiple platforms. Some ability to separate or focus would be useful eg music and stories could be enjoyed as pure audio at times. Can you include the word radio or audio in the second point – 'Creating or merging television, **radio** and digital media content funds' or do you think it's inherent in digital? Currently RNZ provides on air and digital content for children.

**Discussion point 5:** For me, suggestion 4 is the most exciting. I'd love RNZ to be involved in this future. However it is not necessarily at the expense of suggestion 2. Television is still important for many children and reaches demographics not currently reached by digital media. Much as I'd love there to be more funding (suggestion 3), other genres are also under pressure as you say. However proportionately over the years, the amount put in to children's broadcasting has not been in line with their population. Maybe it's time to put out hands up for more?

#### **In conclusion**

I think it's an exciting and timely discussion and am most interested in being involved in future talks. I'd be keen to look at links with the Ministry of Education and welcome any contact with them or other groups.

Our focus at RNZ is on entertainment in its broadest sense. Children I've talked with want something just for them, away from the classroom and their parents. However I believe there are ways of working in partnerships to give young New Zealanders content they'll love and which meets the Human Rights and Children's Media Charters.

Prue Langbein

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SUBMISSION BY

**THE SCREEN PRODUCTION AND DEVELOPMENT ASSOCIATION OF NEW  
ZEALAND (SPADA)**

TO

**NEW ZEALAND ON AIR**

IN RELATION TO

**CHILDREN'S CONTENT FUNDING  
DISCUSSION PAPER PUBLISHED MAY 2015**

JULY 2015

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NZ On Air  
CHILDREN'S CONTENT FUNDING DISCUSSION PAPER  
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## 1.0 INTRODUCTION

- 1.1 The Screen Production and Development Association of New Zealand (SPADA) appreciates the opportunity to make this submission on the Children’s Content Funding Discussion Paper published by NZ On Air (May 2015).
- 1.2 Established in 1982, SPADA is a non-profit membership organisation that represents the creative and economic interests of its screen production members working within the New Zealand screen industry.
- 1.3 SPADA acknowledges NZ On Air’s work on the Children’s Content Funding Discussion Paper (“Discussion Paper”). It is a timely piece of work as it raises the challenges (and opportunities) currently facing funders, producers and broadcasters as they operate in a small de-regulated, fragmented market. Consultation with the screen production industry is key to developing robust policy and SPADA looks forward to the opportunity to discuss these issues further in the upcoming workshop NZ On Air is scheduling for later in the year.
- 1.5 A number of key SPADA members have produced, or are currently producing programming for children/youth audiences, including Whitebait Productions (*The 4.30 Show*, *What Now*, *The Erin Simpson Show*, *2Kaha2*), KHF Media (*Boy Vs Girl*, *Reservoir Hill*: 2010 International Digital Emmy Award winner, Gibson Group (*Operation Hero*, *The Simon Eliot Show*), Production Shed TV (*Kaitangata Twitch*: Finalist in the Prix Jeunesse Festival 2010).

## 2.0 EXECUTIVE SUMMARY

### 2.1 *Broadcasting Environment*

NZ On Air’s role in New Zealand’s broadcasting eco-system is unique internationally and integral domestically. As New Zealand’s sole entity with a specific statutory responsibility to support audio/visual content for child and youth audiences it is not only unique, but also faces the rather Sisyphean challenge of carrying out that statutory responsibility in a de-regulated broadcasting environment that does not provide any public broadcasting charters, genre quotas on commercial broadcasters, or regulatory instruments.

In this environment, the funding, production and broadcasting of unique and original local content faces intense competition; challenges that are even more acute when applied to children and youth programming.

### 2.2 *Content is King*

Ever increasing fragmented audiences navigating a rapidly changing digital landscape is another challenge that faces the screen industry. However, platforms and devices aside, it’s more important than ever to ask the question “what are audiences watching?? Have audience *tastes* changed? Audiences are able to discover and find and watch content in a myriad of new ways – but *what* are they watching? SPADA would argue that all audiences continue to seek out high quality original content.

*“If there is a great show, children will find it and watch it. If it’s a half-hour show, they will still consume the whole thing 50 times over. For broadcasters, it’s more of a discoverability issue than a problem of audiences disappearing altogether.” [Wil Stephens, CEO, Cube Interactive, and Chair of Pact’s Digital Group Broadcast, Roundtable: Solving the kids’ TV crisis, 25 June 2015]*

### 2.3 Online/Broadcast Synergies

SPADA supports its members - screen producers and screen production companies - make screen content for domestic and international audiences; that is their core business. Therefore the success of their businesses hinge on their ability to make great content that connects with audiences.

Producing content for an ever-growing digitally savvy and discerning audience does present new challenges for the screen industry but it also presents opportunities. SPADA would argue that content – as the main driver for change - is at the heart of the new economic model.

Engaging with online audiences is not an either/or situation, but rather part of our new “content landscape” and that having an online presence is not just something we should do because that’s where kids are, but rather because it is key to building an audience for future programming. In the new TV market, personalizing on-demand service and driving users to DVR content is a key strategy to drive growth in linear audiences:

*“Multi-platform web video services, whether delivered via subscription VoD or catch-up models, create the opportunity for audiences to experiment with new shows at their own convenience. Consumption can now happen anytime or anywhere across a range of new video-capable screens. **However, if consumers become fans of new shows they discover on-demand; this will drive them back to the schedule. Audiences still want high-quality, fresh content as soon as it becomes available.**”<sup>1</sup>*

These findings are further supported by research undertaken by the British Audience Research Board. They found that TV sets still accounted for 98.5% of total television viewing in 2013:

*“The average UK viewer watched a total of three hours and 55 minutes of TV a day last year. The figures show that predictions of the death of the living room TV continue to be well wide of the mark with 98.5% of average daily viewing – three hours and 52 minutes of the total – done via the traditional set. ([The Guardian](#), Monday 17 February 2014)*

The Australian Communications and Media Authority research published in March 2014 also found:

*“Despite all the talk about audience fragmentation, mobile devices and online viewing, the vast majority of Australians (96%) continue to watch free-to-air television, overwhelmingly live (93 %)”.*

As referenced in the discussion paper, research undertaken by Ofcom (the UK’s communications regulator) also found that TV is still the most effective way to reach children (71% daily reach); with second and third most effective are the internet (via PC/laptop) at 25% or tablet at 22%.

***“TV is the media device that would be most missed overall...”***

*At an overall level, the television set is the device that children aged 5-15 would miss most, and television is also nominated by 5-15s as the media activity that they would prefer to do when given the choice. However, preferences for media devices and media activities vary greatly by age, and 12-15s are twice as likely to say they would miss their mobile phone, compared to the TV (37% vs. 18%).*

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<sup>1</sup> 3,011 consumers were surveyed across the US, UK, Germany and Brazil (Ovum Consumer [Research](#) Report (2013))

*The TV set is the only media device used almost every day by a majority of children aged 5 to 15. More time is spent watching television every week (14.6 hours) than undertaking any other media activity, although less time is now spent watching television in a typical week than in 2013 (15.4 hours).*

Therefore, SPADA recommends supporting the first option under Possible Operational Changes, which states:

*“Broadly maintain and enhance the status quo... make occasional special allocations of digital media funding, look for convergence opportunities as they arise.”*

This approach provides both production stability, audience engagement and value for money, whilst creating space to build on the opportunities to connect with existing and new audiences through online engagement. As well as explore the opportunities to incubate new ideas in a low-risk (financially) environment.

This approach also speaks to NZ On Air’s current values as detailed in its Statement of Intent 2014-2018:

<b>Innovation:</b>	<b>new ideas, creativity, quality production standards</b>
<b>Diversity:</b>	<b>people, projects, platforms</b>
<b>Skilful investment:</b>	<b>cost-effective content reaching intended audiences</b>

In terms of the policy, strategy and objectives behind any potential operational changes, SPADA supports the retention of NZ On Air’s Mission Statement and its strategies for the funding of children’s content. Its strategies for achieving its mission statement are robust and need only be slightly adjusted (see below) to speak to the specific requirements of children’s content funding (with particular reference to the NZ Children’s Screen Trust core principles detailed under “A Possible Policy”):

#### **THE MISSION**

*“To champion local content that engages, stimulates  
and satisfies intended audiences.”*

#### **OBJECTIVES**

*Invest in diverse, relevant local content  
Maximise available funding through skilful investment and collaboration opportunities  
Explore and maximise digital opportunities*

#### **[EXCERPT] STRATEGIES**

*Maintain a balance of varied mainstream and special interest content  
Ensure a sound business case supports each funding decision  
Test different and diverse digital initiatives  
Better understand our intended audiences’ needs*

## 2.4 Funding Constraints/Other Opportunities

*“Funding constraints mean there is less drama and animation than is desirable, and the recent reduction of international children’s co-productions (a way to help fund comparatively expensive content) has been noticeable after the global financial crisis. For animation, its inclusion in the Screen Production Grant may help.”*

In SPADA’s submission (dated 20/03/15) on the 12-monthly review of the NZ Screen Production Grant (NZSPG) it supported the position that children’s TV drama could be included, along with animation, in being able to access NZ On Air funding (with the existing cap of 75% of NZ government funding).

SPADA believes this change would also further the aims of the NZSPG by encouraging New Zealand producers to develop IP that can be exploited internationally, with NZ on Air’s involvement protecting the New Zealand cultural integrity of any potential programmes.

These revenue streams can then be reinvested in new IP, which is integral to growing a screen production sector that has both the means to be financially sustainable and internationally competitive.

This change could help augment NZ On Air’s funding in this area, particularly in the more costly budget drama genre. By incentivising production in this genre it also increases opportunities internationally to attract international finance as well as engage with domestic and international audiences.

## 3.1 CONCLUSION

SPADA would like to once again thank NZ On Air for opportunity to provide this feedback on children’s funding, and looks forward to continuing to discuss the issues raised in this paper further at the upcoming workshop.

Yours sincerely



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**SUMMARY OF ISSUES****DISCUSSION POINT 1**

***Do these key issues effectively summarise the environment as it relates to NZ On Air's funding strategy? Is anything missing?***

SPADA believes it is important to reiterate NZ On Air's unique role as the sole entity in New Zealand with a specific statutory responsibility to support audio/visual content for child and youth audiences. NZ On Air also carries out this statutory responsibility in a de-regulated broadcasting environment that does not provide any public broadcasting charters, genre quotas on commercial broadcasters, or regulatory instruments. In this environment, the funding, production and broadcasting of unique and original local content faces intense competition; challenges that are even more acute when applied to children and youth programming.

**A POSSIBLE POLICY****DISCUSSION POINT 2**

***Is this an appropriate policy approach to frame NZ On Air's children's funding work? Why or why not?***

SPADA supports NZ Children's Screen Trusts' core principles which align in part with NZ On Air's current funding criteria:

- innovation and creativity in proposals
- diversity of faces, stories and storytellers to reflect all New Zealanders
- value for money.

**A POSSIBLE STRATEGY****DISCUSSION POINT 3**

***Are these correct assumptions and the most important? Why or why not?***

SPADA agrees with these assumptions; but would recommend including "inform, educate and entertain"; as well as align with NZ On Air's current strategic framework for funding local content.

SPADA believes there would be more opportunities to encourage co-productions and increase production quantity and quality if children's drama became eligible (along with animation) to access NZ On Air and NZSPG funding.

## **A PROPOSED STRATEGIC FRAMEWORK**

### **DISCUSSION POINT 4**

*Is this proposed strategy setting out a strong path? Why or why not?*

If a separate strategic framework is required, SPADA recommends the following wording:

#### ***Objective***

To help grow children and youth audiences in New Zealand by funding content that informs, educates and entertains.

#### ***Production Goal***

Produce high quality local content that connects with children and continues to engage and stimulate them in new and challenging ways.

[The current proposed production goal “...will form new partnerships to connect content...” is not a production goal; but rather an operational goal. Productions should be high in quality, original and engaging. Partnerships, whether they be financial or non-financial will form naturally throughout the development process.]

## **POSSIBLE OPERATIONAL CHANGES**

### **DISCUSSION POINT 5**

*Which is the strongest operational option? Why? Are there others? If change is preferred, what is the best risk mitigator?*

SPADA supports “broadly maintain and enhance” the status quo. As detailed in earlier in the submission.

### **DISCUSSION POINT 6**

SPADA recommends including children’s TV drama, along with animation, in being able to access NZ On Air funding (with the existing cap of 75% of NZ government funding).

SPADA believes this change would further the aims of the NZSPG by encouraging New Zealand producers to develop IP that can be exploited internationally, and with NZ on Air’s involvement, protect the New Zealand cultural integrity of any potential programmes.

These revenue streams can then be reinvested in new IP, which is integral to growing a screen production sector that has both the means to be financially sustainable and internationally competitive.

Bevin Linkhorn  
Producer Wellington  
via email bevinlinkhorn@gmail.com

17 July 2015

NZ On Air Wellington  
Attn: Anna Currie [anna@nzonair.govt.nz](mailto:anna@nzonair.govt.nz)

RE: Children's Content Funding – Discussion Paper

Tēnā koe Anna,

Thank you for the opportunity to respond to the questions posed in the recent NZ On Air Children's Content Funding discussion paper.

I am an independent producer with a background in children's content production. I developed and produced four seasons of the NZ On Air funded children's factual adventure series *Operation Hero* for TV2 while a staff producer at Wellington production company the Gibson Group. My background in children's production includes the development of the interactive quiz show *The Simon Eliot Show* for TV3, the pre-school sketch comedy series *Giggles* for TVNZ Kidzone and working on a variety of children's scripted programmes produced by TVNZ at Avalon in the early 2000s, including *WNTV*. Earlier in my career I was commissioned to write plays for Capital E National Theatre for Children and the Young and Hungry Youth Arts Trust.

I am a firm believer that children have a right to TV and entertainment content that is applicable to them at their current age of development and interest. They are an audience in their own right, right now.

Content should engage, inform and entertain the audience. Although there will always be an inherent educational aspect to any media consumption, television content should not be there to primarily educate – children already receive at least 5 hours of formal education at day at school, together with educational guidance from parents. Like adults, children are entitled to a variety of entertainment options on television that reflect their interests and lives. A variety of local content options for children is vital to engage and reflect their world back to them.

I believe that content is king and that children will seek out content that appeals to them. However that content has to be easy to find and discover. NZ On Air's recent research paper Children's Media Use Study 2015 shows that television is still hugely popular with the audience, with 88% of 6-14 year olds watching TV

daily. Content has to be easy to discover. TV's are easy to turn on and a remote control is easy to navigate. YouTube is an easy website to navigate and it houses a huge variety of content (most of it of questionable quality), which is probably why it's the most popular website with NZ children.

It's important to remember that "the playground effect" is still strong amongst children. The school playground is the key social networking "site" for children; especially given membership to web-based social media platforms is technically forbidden to those under 13 (eg Facebook and Youtube --- although Youtube have recently opened up a children friendly version of the site).

Favourite programmes, storylines and characters that get discussed – and acted out – in the playground is key conversation currency for children. The content their peers are watching (either on TV or online) is discussed here and that knowledge will translate back to increased viewers of those shows on TV or online. The audience will hunt out the content that interests them and entertains them.

I am supportive of SPADA's submission to the discussion paper and the answers to the questions posed.

NZ On Air has a unique role as the sole entity in New Zealand with specific statutory responsibilities to support audio/visual content for child and youth audiences. In our competitive broadcasting industry, with more and more funding going towards prime time broadcast, it is essential that funding is earmarked as specific for children's viewing.

The one genre that needs more direct support is children's drama – scripted content, whether it's comedy or drama, animation or live-action. This is more expensive to produce, but it is content that can be watched and enjoyed again and again, often across new generations of viewers too. When NZ On Air amalgamated the specific fund for children's drama into its general children's funding pool a few years ago it removed the direct impetus for broadcasters to want to support children's drama proposals. Children's drama is still being made, but it's being made at a lower budget level and it's competing directly with other genres of children's funding. With the focus on "hours" outputs, lower cost genres will often be favoured over more expensive drama. A solution to this concern is to perhaps specify a portion of the platinum fund to be accessed for children's drama applications.

I would like to be part of the sector forum discussions in October to learn more about NZOA's approach to children's content funding.

Ngā mihi,

Bevin Linkhorn