



Annual Report 2017



Highlights

NZ On Air connects New Zealand audiences with great local public media. In a fast-changing, highly competitive environment local content must hold its own against stories and songs from around the world. And, with our help, it does.

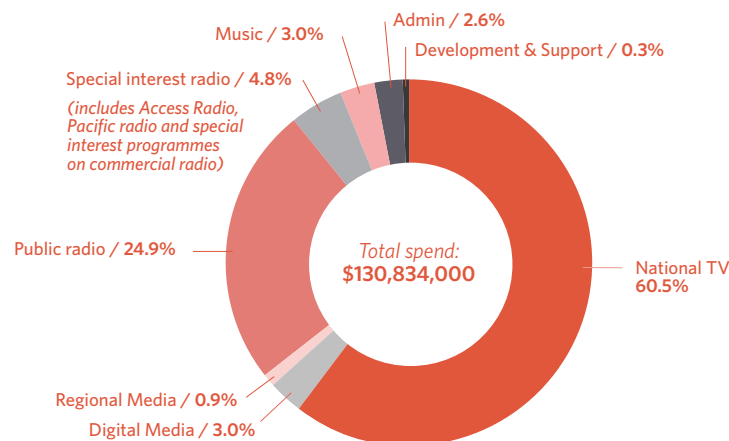
- Following extensive consultation, on 1 July 2017 we launched the biggest ever shakeup of the funding model: restructuring the agency and creating a single multiplatform fund, the NZ Media Fund.
- We announced an online NZ home for children aged 5-9 years, due to launch early 2018.
- Our investment of \$80 million in television delivered 1,084 hours of content for viewers on 18 primary platforms, on air and online.
- 15 of the highest rating NZ On Air funded television programmes achieved an audience of over 300,000.
- The funded Sunday Theatre bio-pic *Jean*, made by Lippy Pictures, won an unprecedented nine medals at the New York Film and TV Awards.

- We partnered for the first time with YouTube to create a fund for different content created by successful NZ YouTubers to extend their storytelling options.
- *The Pencilsword: No "I" In Sex*, a funded animation for The Wireless by Toby Morris has had more than 600,000 views so far.
- The biggest funded song on Spotify, *Hurricane Love* by new Masterton-band L.A Women, has had almost 3 million streams so far.
- We supported 39 multi-song New Music Projects and 130 New Music Singles under the New Music fund.
- The 12 funded community access radio stations across the country joined together for a nationwide campaign, The Big Listen, to celebrate their diverse content in 47 minority languages.

NZ On Air's vision is *connecting and reflecting our nation*. We do this by investing in quality public media to reflect diversity and extend content options for audiences.

We ended the year with a surplus, due to approved funding of \$2.6m being carried into the next financial year for projects where funding conditions were not yet met at 30 June. If all projects had met funding conditions, we would have ended the year with a deficit of \$1.5m and equity of \$0.5m.

NZ On Air expenditure



1,084 For viewers on **18**
hours of television content on air & online platforms

600,000+
views of one cartoon on The Wireless



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This Annual Report is the print version of our online Annual Report. For a more interactive experience, view the report at www.nzonair.govt.nz/about-nz-on-air/#anchoraccountability-documents



Jean
Lippy Pictures for TVNZ 1



Board overview

The rate of media change means a flexible, future-focused approach is crucial. Our new platform-neutral NZ Media Fund (NZMF) was developed to provide exactly this: flexibility to serve local audience needs into the future.

This public media funding model is the result of 18 months' hard work, all the while maintaining the day-to-day work investing in the best local content. This Annual Report is the final time we report against the old model.

Our eye to the future is also reflected in our plan for an online home for children's content. In early 2018, working with TVNZ, we will launch a new online space for primary aged children to explore, interact with, and enjoy content made especially for them.

With YouTube rivalling television as a place the young go for screen content, we entered into a ground-breaking joint project with YouTube. *Skip Ahead* encouraged New Zealand YouTubers with a sizeable audience to try their hands at new creative content. The result is a diverse range of local content reaching new audiences, from a tale of gumboot throwing by the 'How to Dad' creator to possibly New Zealand's first queer rom-com musical *Happy Playland* from The Candlewasters.

While changing audience behaviour is affecting live television viewing, these audiences still significantly outnumber those on demand or online. We had excellent viewer numbers and critical acclaim for three top-quality TVNZ Sunday Theatre dramas and a series on Sir Edmund Hillary; and loyal audiences continued to enjoy *Westside* and *Filthy Rich*. A number of funded webseries also achieved local and international acclaim.

New Zealand audiences continue to love local documentary and factual content; it reflects us as a nation and informs discussion. Sixteen of the top 20 funded television programmes this year were documentary or factual. We have added

new outlets for this content this year, such as a terrific feature on students at an under-privileged secondary school, *Under The Bridge* on nzherald.co.nz and *Last Of The Few*, a short documentary series on three Air Force veterans on stuff.co.nz.

We continue to manage our finances prudently, but with static funding and increasing demand we are declining many more potentially excellent projects than we like. We have capped production budgets for returning content and curtailed some services. There are few organisations leaner than ours, spending less than 3% of revenue on overheads. In the coming year inevitably we will have to make cuts to make way for new content. We will continue to look for innovative, cost-effective ways to reach audiences with the best public media content.

My sincere thanks to the Board and staff who have embraced all this change. Particular thanks go to Ross McRobie, whose second term as a Board member concluded at year end. We welcomed Stuart McLauchlan who replaced him. We also farewelled two long-serving staff members, community broadcasting's Keith Collins and music's Tania Dean.

Finally, I acknowledge all the people involved in helping us to connect and reflect our nation. Thank you for your willingness to change, for your support, and especially for your professional excellence.

Miriam Dean CNZM, QC
Chair

Who we are

Vision: Connecting and reflecting our nation

NZ On Air invests in quality, diverse public media: the champion for the New Zealand voice. We cater to many audiences and ensure our content is available free on many platforms.

Our statutory purpose is to 'reflect and develop New Zealand identity and culture'. The content we invest in has a cultural impact; we hear our own accents, experience our own stories and songs, know more about, and understand, our changing communities.

As a welcome side effect, our investments also have an economic impact, supporting hundreds of jobs in the media and music sectors, and making revenue available to many types of businesses in the wider community.

In an increasingly fragmented and global media environment, the argument for public media local content is even clearer. Publicly funded media enriches the diversity and quality of the total offering, ensuring commercial drivers don't limit the production of creative and thoughtful content.

We responsibly invest over \$127 million each year in content that audiences can find on television, radio, and online. Our contestable funding model is unique in the world. Its flexibility has allowed us to follow the audiences, ensuring that as audiences find their media in new ways and places, they can still find local content.

High public support for NZ On Air's mission

79% of NZers agree that NZ On Air supports local content that is important to NZers

78% agree NZ On Air supports television programmes and activities that are important to NZers

77% agree it is important for NZ On Air to support local music and artists

76% believe it is important for NZ On Air to support community broadcasting

72% of NZers say they value the diversity of the local content NZ On Air supports



Board members, left to right: Miriam Dean (seated), Stuart McLauchlan, Kim Wicksteed (seated), John McCay, Helen Grattan, Ian Taylor (seated)

Our board

The six members of our Board come from diverse backgrounds, bringing expertise in law, business and broadcasting. Our Chair is Miriam Dean QC. Board members were Kim Wicksteed, Ian Taylor, Helen Grattan and John McCay and newly appointed Stuart McLauchlan, replacing Ross McRobie from August 2017.

We share two of these Board members (Ian and John) with the NZ Film Commission, helping ensure our two agencies collaborate effectively.

The Board has both a strategic and decision-making role. It sets NZ On Air's strategic direction; and makes funding decisions on television projects seeking more than \$1million and other projects seeking more than \$300,000. All other decisions are delegated to senior staff.

We have two standing committees of the Board: Audit & Risk, and Remuneration & Human Resources.

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

Operations

This year we restructured the agency to deliver the new funding model from 1 July 2017. The NZ Media Fund is a profound strategic shift, requiring new systems, processes, and roles. We achieved this without increasing staff numbers.

We have offices based in Wellington and Auckland. The Wellington office is co-located with the NZ Film Commission and the Broadcasting Standards Authority; we also share facilities and some support services with the latter.

For detailed reporting on our EEO obligations see pgs 61-63 in Part 2.



What Next?
Ruckus Media for TVNZ 1



Our performance

NZ On Air aims to increase the quality and diversity of local content available to a variety of New Zealand audiences. Our public media focus ensures this content is different to that funded commercially. Here's how we did against the four high level impacts we aimed for this year.

1. Intended audiences are satisfied with our investments

- 71% of people aware of our funding for television programmes like those programmes. In music it's also 71%, community broadcasting and digital media are both 58%.
- The 15 top funded television programmes attracted audiences of over 300,000 each on first-run.
- The most watched On Demand content was documentary series *Gloriavale* with 107,162 average streams per episode.
- The Coconet.tv, funded to provide engaging online content for younger Pacific people, had over 1 million viewer sessions this year, including almost 700,000 unique visitors.
- The most streamed songs on Spotify from the New Music Single fund in the year included Aldous Harding's *Horizon* at 2.8 million streams, L.A Women's *Hurricane Love* at 3.1 million streams and Fortune's *Focus* at 2.2 million streams.
- 70% of the finalists at the NZ Music Awards in 2016 were supported by NZ On Air.

2. Well-balanced mainstream and special interest content

- 67% of our television investment was for mainstream and 33% for targeted audiences.
- 58% of songs we supported were for mainstream audiences and 42% for niche audiences.
- Access radio produced 25,716 hours of content for special interest audiences in 47 minority languages, as well as English and Te Reo.

3. Investment reflects changing audience behaviour

- Online and on demand options drive our investment decisions, to extend the shelf life of funded content and to ensure audiences can find it.
- We led a project, choosing to partner with TVNZ, to create an online home for NZ children: a safe, engaging place for primary-aged children to explore and interact.
- Funded documentary content is now featuring on traditional news websites, reaching new audiences.
- A joint venture project with Google/YouTube created webseries specifically for audiences on YouTube.
- Our music funding scheme changed to allow more focus and resource to be spent on promotion of songs and visual content, ensuring better discoverability for funded music.

4. Industry trends are tracked

- Our second Diversity report on gender and ethnicity representation in key creative roles in television and digital media production demonstrated reasonable gender diversity except in director roles and limited industry ethnic diversity.
- Our 28th Local Content Report (our final annual summary) showed the amount of local content remains steady on mainstream broadcast television.
- We began work to seek consistent measurement of views across different types of audio/visual content.

Key Performance Measures

	Target	Actual
Television & Digital		
The majority of New Zealanders believe NZ On Air supports local content important to New Zealanders		
Television content	75%	78%
Radio content	72%	70%
60% of all funded prime time content on TVNZ 1, TVNZ 2 and Three is watched by large New Zealand audiences (>200,000)	60%	57%
10% of all funded prime time content on TVNZ 1, TVNZ 2 and Three is watched by large New Zealand audiences (100,000 - 200,000)	10%	34%
The majority of New Zealanders aware of our support for local television content like that content	70%	71%
More than half of television contestable fund expenditure is for prime time content	At least 50%	68%
Allocated funding for special interest audiences exceeds 30% of total national television funding	At least 30%	33%
Enough qualified content partners means demand for funding continues to exceed supply - % of successful applications		
Television	65%	70%
Digital	10%	21%
Radio & Music		
The majority of New Zealanders agree that Radio New Zealand provides programmes and content of interest to a wide cross-section of New Zealanders	88%	86%
Funded music is balanced between mainstream/niche audience appeal	60/40	58/42
Enough qualified content partners means demand for funding continues to exceed supply - % of successful applications		
Music	20%	20%



Top 15 TV programmes had over
300,000 viewers

25,716

hours of diverse content on
Community access radio

70%

of NZ Music Awards finalists
supported by NZ On Air



Theia
Finalist NZ Music Awards



Environment

Change is the one constant today in media. The past year has seen new content sharing deals, new platforms receiving funding for public media content, and traditional platforms evolving to retain audiences.

NZ On Air's challenge is to keep abreast of the change and ensure what we are funding is reaching intended audiences. Audience fragmentation is proving the biggest challenge for all content creators – it's now all about promotion and discovery. The NZ Media Fund, from 1 July 2017, allows us to be flexible and responsive to the changing environment.

Finding the audiences

To measure the success of funded content we must understand how to measure audience numbers. There is currently no one accepted methodology for aggregating audiences across different media. For example, the way video views are counted on television on demand sites, on websites, and on social media vary hugely. NZ On Air is developing reporting protocols to ensure we can consistently measure audience size.

In music, streaming use continues to grow exponentially, but the challenge for local artists is to cut-through in an environment where global players control the local music streaming market.

NZ content as a percentage of commercial radio play has continued to fall well below the Code target of 20%. Discussions around a new commitment or Code for commercial radio are continuing and a new Code agreement should be in place by the end of 2017 with some new initiatives.

79%

of NZers agree NZ On Air supports local content important to them

New local TV content was up

4%

 this year

3.1m

Spotify streams for *Hurricane Love* by LA Women



Focus on diversity

We monitor the diversity of the screen sector in above-the-line roles. For content to be authentic and reflect our diverse society, it needs to be made by a diverse range of people, both in terms of gender and ethnicity.

In 2017 we published the second of our Diversity reports, which showed women continue to be well-represented as producers and now as writers, but are still under-represented as directors.

We support an initiative with the Directors and Editors Guild which places new directors with experienced directors for mentoring on a television project. We asked that priority be given to righting the gender imbalance; all three director attachments during the year were women.

Content diversity is affected by the commercial realities of mainstream media. We have seen an outlet for children's content vanish this year with FOUR repositioned as entertainment-lifestyle channel Bravo. With the creation of the online home for children's content, there will be more on offer for primary-aged children, free to all.

Local content on television

The 28th Local Content Report showed local content overall was up in the 2016 year by 2.2%. A 4% increase in first run content was largely due to Olympic Games coverage on Prime and entertainment programmes from MediaWorks, but there was a drop in local content during prime time.

The lines between television and online content are becoming very blurred. It is now about the right content for the right platform, reaching the relevant audience. For example the void left by current affairs on television is now being filled by long-form investigative audio visual journalism online. Content sharing agreements are now common, resulting in funded content reaching larger audiences on multiple platforms.

Due to the changing landscape we will stop producing the Local Content Report about television, and instead focus on reporting our outcomes across all platforms.

2016 AT A GLANCE - FREE-TO-AIR TELEVISION



Television

Producers and broadcasters continue to innovate to find new ways to engage audiences. The multi-night event *What Next?* on TVNZ 1 was future-focused in both content and in form. A complex production, it achieved critical acclaim, strong audiences, and prompted a national conversation. It showed how a live broadcast can be enhanced by multimedia interaction. Meanwhile *Country Calendar* continues to show that clever story-telling and beautiful NZ scenery still draws big audiences, with an average audience of 575,000 each week.

Farming was the focus of another of the most-watched programmes. *The Price Of Milk* was one of several independently-produced documentaries for TVNZ 1's *Sunday* current affairs programme. They were well received – this one alone was watched by 528,000 viewers. Two documentaries on TVNZ 2 also drew strong younger audiences; *Camp Twitch* was a compelling insight to the lives of young people with Tourette's syndrome, while *Inside An Icon* looked at the cultural relevance of enduring soap *Shortland Street*, marking that programme's 25 year milestone. On Prime, *Making Good Men* was a powerful insight into bullying and violence. Not only did it have an impact on the television audience, but it has been requested on DVD by about 100 schools and anti violence groups.

Opportunities for specialist documentary and current affairs are growing for online platforms. Alongside three television political current affairs series, we supported a number of online projects including *Christchurch Dilemmas*, *Last Of The Few*, and *Under The Bridge*.

Only one drama, the excellent six part-series, *Hillary*, made it into our Top 20. This demonstrates how difficult it is for local drama to cut through. Linear television drama is competing against a record high volume of international content, made with significantly larger budgets, and the preference of many audience members to binge-watch series.

We invested in drama at the same level as previous years but missed our hours target because we chose to support higher cost-per-hour shorter series and telefeatures. New Zealanders love true life stories such as *Doubt: The Scott Watson Case*, a docu-drama on a well-known murder mystery; and *Resolve*,



Funny Girls
MediaWorks for Three



16 of the Top 20

rating TV programmes
documentary/factual

464,000+

watched *Resolve* on Sunday
Theatre, TVNZ 1

71%

approval of funded TV content

the moving story of courage in the face of gang violence which screened to a broadcast audience of 364,000 and a further 100,000 on demand within the first 10 days. The bio-pic *Jean* also screened to acclaim here and overseas, winning nine medals at the New York Television and Film Awards.

Younger viewers enjoyed the remake of the 80's classic *Terry Teo* - with first release on TVNZ On Demand followed by a prime time slot on air. Unsurprisingly for this age group, it attracted more viewers on demand than on linear broadcast.

Comedy is a genre undergoing something of a revival, in large part due to the long-term support provided to build the writing teams at MediaWorks producing *7 Days* and *Jono And Ben* and more recently *Funny Girls*. On Māori Television, *Find Me A Māori Bride* delivered Te Reo and laughs for a second season.

It was a great pleasure to bring audiences new arts programme *Heritage Rescue* on Choice, *The Naked Choir* on TVNZ 1, and *Artefact*, for Māori Television.

There was an overwhelmingly positive response to funding for the Attitude team to bring the efforts of our Paralympians to TVNZ 1 in prime time with *Ready, Set, Rio*. It was an excellent example of public media investment meeting an enthusiastic local audience's need and was a unique partnership between Attitude Pictures, TVNZ, NZ On Air and ACC.



Making Good Men
Te Amokura Productions for Prime

Music

This was our first year of the New Music Project and New Music Single funding schemes, which replaced Making Tracks. The new approach creates an opportunity to support high profile multi-song releases, and put more emphasis on helping songs find their audience.

We supported 39 New Music Projects and 130 New Music Singles. In the Projects stream we support artists with high potential to achieve international and domestic success. This year these included Aldous Harding, David Dallas, Fazerdaze, SWIDT and Devilskin.

Supported Singles, also available to early-career artists, included *Hurricane Love* by L.A Women, *Addict* by Louis Baker, *Focus* by Fortunes, *Move On* by Mitch James, *Strong Women* by Raiza Biza, *Treat You* by Theia, *Temporary Love* by Jupiter Project, and *If Only* by TEEKS. All have been successful and demonstrate the breadth of talent and diversity of genres in the music we support.

It's too early to measure the radio and online impact for most of the music supported in 2016/17. In future we will measure all funded music 12 months from release date for each single.

We put considerable effort into promotion, so the music we fund is easily discovered and enjoyed. We added to our genre playlists on streaming services this year with event playlists on Spotify for Homegrown, the APRA Silver Scroll Awards, the Pacific Music Awards, NZ Music Month, and a children's playlist curated by Suzy Cato.

It's important that we also support the industry to build capability. The APRA SongHubs initiative, supported for a second year, saw talented local musicians team up with world-class international songwriters and producers to develop outstanding songs. Songs created during SongHubs this year and released



Teeks



include *Addict* by Louis Baker and Mitch James' *All The Ways To Say Goodbye* which between them have half a million Spotify streams already. We also supported the Music Managers Forum to mentor first time recipients of New Music Single funding to help them plan their single's release.

We aim to achieve a 60/40 split of music for mainstream audiences versus alternative or niche music audiences and achieved a 58/42 balance this year. Alternative radio remains a stronghold for New Zealand music playing on average 46% local repertoire. On commercial radio local music as a

percentage has fallen to 14%. We are engaging with the commercial radio industry and Ministry for Culture and Heritage officials about a new commercial radio music code.

The industry continues to be dominated by the exponential growth of international streaming services. As they don't have any local curation it is incredibly difficult for local artists to achieve cut-through. This is an area of ongoing focus for NZ On Air as New Zealanders increasingly use streaming services as well as radio to find and enjoy music.



Louis Baker
Addict

Ave **46%**
local music on alt radio

169
new songs or multi-song
projects supported

Digital media

This was the final year of the Digital Media Fund. It was a year in which the line between digital content and television content became increasingly blurred, which underpinned our change to the platform-neutral NZ Media Fund.

We continued to collaborate to create new content that would find new audiences. Our first partnership with YouTube/Google, *SkipAhead* produced four new webseries from YouTubers who were challenged to move into narrative story-telling. For example an engaging tale of gumboot throwing was created by the man behind a very popular YouTube series, *How To Dad*.

Together with TVNZ we co-funded the *New Blood* initiative, a search for new webseries ideas and creative teams for their On Demand platform. The public voted for their favourite entry from a shortlist of 10 finalists, attracting 38,000 views and 8,600 votes. The winners were two 22 year old women who received \$100,000 funding to create their webseries *Oddly Even*.

We focus our digital content investments on diversity. Webseries funded this year included stories for or about Pacific, Māori, youth, disability, and even a musical. We also supported four diverse interactive documentaries on topics ranging from housing, to the war in Afghanistan, to FAFSWAG – a journey into Pacific LGBTQ culture. The challenges facing Christchurch in its sixth year of rebuilding were explored through an ongoing series of mini documentaries, *Christchurch Dilemmas*, which have been widely shared online.

Every now and then a piece of online content is a runaway success – the cartoons of Toby Morris, on issues such as consent, equality and poverty funded for The Wireless, have resonated worldwide. One cartoon *No "I" in Sex*, on rape culture, has clocked up over 600,000 views so far.

We collaborated again with the NZ Film Commission and Te Māngai Pāho to support the mini documentary strand *Loading Docs*. The project produces 10 stunning three minute documentaries and provides training and support

38,000

views for *New Blood* webseries competition

1 million

views this year of *TheCoconet.tv*



for often new creative teams. Our ongoing collaboration with the Canada Media Fund produced a second year of stories that blend two indigenous viewpoints, such as *Mythical Creatures*, a series of motion comic videos for children based on the mythologies of Māori and First Nation people.

Increasingly, content we support for platforms (like The Wireless, The Coconet, tv and NZ Herald) is being viewed through social media. Having a strategy for social sharing is crucial and measurement of overall views is challenging.

High achieving content this year included the eight-part webseries *Amy Street* winning multiple international film festival awards, *Loading Docs* with several films accepted into the International Film Festival, and Toby Morris and The Wireless who won a Canon Media Award.



Portraits of Poly Pks
Tikilounge Productions for TheCoconet.tv



Christchurch Dilemmas
Frank Film for chchdilemmas.co.nz

Radio

Radio as a medium continues to evolve. The links between social and online media, and live broadcast, are getting stronger, providing new opportunities to expand audiences and enhance the listener experience.

Radio New Zealand is transforming its content offerings in response. Its audiences are growing throughout the day and week, and its website has become home to not only news and programme podcasts, but increasingly for made-for-the-web content and live streams of events.

This year for the first time in a number of years Radio New Zealand was included in the same radio survey as commercial radio. The GfK survey showed that in the 12 months to 17 June 2017 RNZ National had a weekly audience of 619,000 or 14.9% of people aged 10-plus, and RNZ Concert also increased its audience to 173,700 people weekly. RNZ also reports 1.7 million people use its website each month.

We also fund specialist content for commercial radio audiences such as children’s shows and spiritual programming. Outstanding every year are the Christian Broadcasting Association’s Easter and Christmas programme specials, broadcast on Newstalk ZB and RadioLive, which this year won one Gold and two Silver medals at the New York Festivals Best Radio Programs awards.

With youth suicide high profile in the news this year, Mike King’s radio and online show *The Nutters Club* is providing an important vehicle for discussion and awareness of this issue. The programme demonstrates the important role public media has in education and awareness of important social issues.

The perennial Suzy Cato continues to expand her radio programme for children with a YouTube channel and website providing ways for a whole new generation of children to learn and interact with *Suzy And Friends*. *That’s The Story*, also for kids, runs on stations nationwide and in schools with audio stories and worksheets.

14.9%
of NZers over 10 listen
to RNZ National





Community broadcasting

Community broadcasting reaches audiences not well-served by mainstream media, with a diverse range of content. From the cornucopia of content that is found on community access radio, to keeping the languages alive on Pacific radio, and providing audio-visual stories for and about regional New Zealand, community broadcasting is a public media backbone.

47

minority languages on access radio

This year, the new pilot regional media funding scheme resulted in online audio-visual news and information content for audiences in seven regions. In a sign of the times StarMedia, owners of CTV, made the decision to end their linear television broadcast and go fully online during the year.

12 funded community access radio stations combined in August 2016 to bring attention to the diversity of content on offer on air and online. The Big Listen helped the stations to engage with their communities. The number of minority languages broadcast during the year grew to 47, as well as English and Te Reo, demonstrating the wide diversity of communities served. Access stations collected trophies at the NZ Radio Awards; Plains FM Canterbury Cultures programme for Best Spoken/Informational English Language programme, and *The Nobel Dylan – The Folk Music Hour* won Best Music Programme In Any Language (Access) for Access Radio Taranaki.

This year also saw Wellington Access Radio move from AM to FM broadcast.

Access radio programmes from nine stations can be listened to anytime on Access Internet Radio, where on demand usage is steadily growing, reaching 78,381 downloads from January to March 2017.

We support Pacific radio services, through the National Pacific Radio Trust which broadcasts as Niu FM and 531pi, and Samoa Capital Radio. NPRT ended the year with the announcement of a new Chief Executive and several new Trust members, bringing a leadership refresh heading into the new year. Samoan Capital Radio celebrated 25 years of bringing their culture to the airwaves in Wellington.



Targeted audiences

Public media funding ensures local content reflects, is relevant to, and appeals to diverse sections of our society. These are audiences and interests less well served by commercial media.

Serving children is an important focus: there are limited appropriate options for commercial funding. We were proud to deliver on two years of research and planning with the announcement we are developing a new online home for children's content, in collaboration with TVNZ. The project will provide a safe, ad-free space for primary-aged children to explore and enjoy audio-visual local content made just for them.

We continued to support favourite children's television programmes, such as *What Now*, *The Adam And Eve Show* and *Sticky TV*, while younger audiences enjoyed a new series *Maia The Brave* on TVNZ 2 and more from our favourite monster puppet *Moe*.

Young Pacific audiences continue to flock to online hub TheCoconet.tv where new content is added all the time. This year *Portraits Of Poly PKs* looked into the lives of Pacific children of clergy, while *Real Me* told five stories of what it's like to come out as a gay Pacific person. Also for younger audiences, *Someday Stories* again allowed teen filmmakers to create documentaries about sustainability topics. A new long-form journalism project on the herald.co.nz *Under The Bridge* followed students from a south Auckland high school for a year to highlight their particular challenges and help readers to understand their lives.

Audiences enjoyed more stories of arranged marriages in various cultures, in a second season of *Arranged*, as well as meeting a wide range of diverse new New Zealanders in *Neighbourhood* and *Both Worlds*.

Our Te Rautaki Māori strategy frames our support for content that authentically tells audiences something about the Māori world. The one-of-a-kind musician Anika Moe entertained audiences on Māori Television with her new series

All Talk With Anika Moe featuring an eclectic array of guests, while *Find Me A Māori Bride* continued to provide laughs for a second season. Arts programme *Artefact*, which will screen in prime time on Māori Television, will be presented by respected academic Dame Anne Salmond.

As an election year loomed we renewed support for political programmes on TVNZ 1, Three and Prime. Programmes such as *Q & A*, *The Nation*, *The Hui* and *Back Benches* are important public media content allowing space for longer-form political views and debate.

Our support for *Attitude* allows inspiring stories of New Zealanders living with disabilities or chronic ill-health to be told on television and online. Prime time audiences were delighted with coverage of our Paralympians competing in Rio. The *Attitude* team of 13 provided more than 190 hours of content – compare this to the ABC in Australia which had more than 120 staff to make 50 hours less.

Captioning and audio description on television makes programmes accessible to the hearing and sight-impaired. With our support, Able continues to increase the number of hours of captioned and audio-described content, this year providing 306 hours of captioning and 47 hours of audio described content per week. They also won an international award for their audio description work, from the American Council of the Blind.

306 hours of captioning/**47** hours of audio described content provided by Able

13 Attitude staff made made **190** hours of content from the Rio Paralympics





part 2

Audited financial statements

Audited financial statements

Statement of responsibility

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

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

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

In our opinion, these financial statements and the statement of performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2017.

Signed on behalf of the Board:

Miriam Dean
Chair
31 October 2017

Helen Grattan
Member of Audit & Risk Committee
31 October 2017



Independent Auditor's Report

To the readers of the Broadcasting Commission's financial statements and performance information for the year ended 30 June 2017

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

Opinion

We have audited:

- the financial statements of NZ On Air on pages 29 to 49 that comprise the statement of financial position as at 30 June 2017, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and
- the performance information of NZ On Air on pages 50 to 60 that comprises the statement of performance for the year ended 30 June 2017.

In our opinion:

- the financial statements of NZ On Air:
 - present fairly, in all material respects:
 - › its financial position as at 30 June 2017; and
 - › its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards; and
- the performance information:
 - presents fairly, in all material respects, NZ On Air's performance for the year ended 30 June 2017, including:
 - › for each class of reportable outputs:
 - its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
 - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and

- › the actual expenses or capital expenditure incurred compared with the appropriated or forecast expenses or capital expenditure; and
- complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 31 October 2017. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

Responsibilities of the Board for the financial statements and the performance information

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

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

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

Responsibilities of the auditor for the audit of the financial statements and the performance information

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

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

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

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZ On Air's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within NZ On Air's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on NZ On Air's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause NZ On Air to cease to continue as a going concern.

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

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the statement of responsibility on page 26, and the information included on pages 2, 61 to 63 and in Part 1 and Part 3 of the annual report, but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

Independence

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

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



Chrissie Murray
Audit New Zealand
On behalf of the Auditor-General
Wellington, New Zealand

AUDIT NEW ZEALAND
Mana Arotake Aotearoa



NZ On Air

Statement of comprehensive revenue and expense

for the year ended 30 June 2017

	Note	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<i>Revenue</i>				
Crown revenue		129,426	128,726	128,726
Other revenue	2	2,514	2,230	2,542
Total revenue		131,940	130,956	131,268
<i>Operating expenditure</i>				
Administration services	3,4	3,348	3,715	3,420
Total operating expenditure		3,348	3,715	3,420
<i>Funding expenditure</i>				
Screen content				
National television		79,152	79,300	81,477
Regional media		1,200	1,380	634
Digital-only media		3,982	3,860	3,848
Sound content				
Public radio		32,516	31,816	31,816
Special interest radio		6,281	6,645	6,458
Music and other content		3,946	4,000	3,779
Development & support funding		409	400	397
Total funding expenditure	5	127,486	127,401	128,409
Total expenditure		130,834	131,116	131,829
Net surplus/(deficit) for the year		1,106	(160)	(561)
Other comprehensive revenue and expense		-	-	-
Total comprehensive revenue and expense		1,106	(160)	(561)

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

NZ On Air

Statement of financial position

as at 30 June 2017

	Note	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<i>Current assets</i>				
Cash and cash equivalents	6	5,188	3,000	8,655
Investments	7	27,000	20,000	28,000
Debtors and other receivables - interest		195	150	178
Debtors and other receivables - other	8	1,843	150	172
Total current assets		34,226	23,300	37,005
<i>Non-current assets</i>				
Property, plant and equipment	9	162	350	240
Intangible assets	10	185	-	12
Total non-current assets		347	350	252
Total assets		34,573	23,650	37,257
<i>Current liabilities</i>				
Trade and other payables	11	194	300	291
Employee entitlements	12	121	150	123
Funding liabilities	13	31,236	23,153	34,927
Total current liabilities		31,551	23,603	35,341
Net assets		3,022	47	1,916
<i>Equity</i>				
Equity at 30 June		3,022	47	1,916
Total Equity		3,022	47	1,916

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

NZ On Air

Statement of changes in net assets/equity

for the year ended 30 June 2017

	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
Balance at 1 July	1,916	207	2,477
Total comprehensive revenue and expense for the year	1,106	(160)	(561)
Balance at 30 June	3,022	47	1,916

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

Statement of cash flows

for the year ended 30 June 2017

	Note	Actual 2017 \$000	Budget 2017 \$000	Actual 2016 \$000
<i>Cash flows from operating activities</i>				
Receipts from the Crown		129,426	128,726	128,726
Receipts from other revenue		776	680	951
Interest received		1,548	1,600	1,713
Payments to funded activities		(131,177)	(130,688)	(135,820)
Payments to suppliers and employees		(3,333)	(3,627)	(3,353)
Net GST		(1,498)	-	650
Net cash from operating activities	14	(4,258)	(3,309)	(7,133)
<i>Cash flows from investing activities</i>				
Net receipts from investments		1,000	4,000	13,500
Purchase of property, plant and equipment		(15)	(191)	(21)
Purchase of intangible assets		(194)	-	-
Net cash flows from investing activities		791	3,809	13,479
Net increase/(decrease) in cash and cash equivalents		(3,467)	500	6,346
Cash and cash equivalents at 1 July		8,655	2,500	2,309
Cash and cash equivalents at 30 June		5,188	3,000	8,655

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

Notes to the Financial statements

1. STATEMENT OF ACCOUNTING POLICIES

for the year ended 30 June 2017

Reporting entity

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

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

NZ On Air has designated itself as a public benefit entity (PBE) for financial reporting purposes. These financial statements are for the year ended 30 June 2017 and have been approved by the Board on 31 October 2017.

Basis for preparation

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

Statement of compliance

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

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

These financial statements comply with PBE accounting standards.

Presentation currency and rounding

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

Standards issued and not yet effective and not early adopted

In 2015, the External Reporting Board issued Disclosure initiative (Amendment to PBE IPASA 1), 2015 Omnibus Amendments to PBE Standards, and Amendments to PBE Standards and Authoritative Notice as a Consequence of XRB A1 and Other Amendments. These amendments apply to PBEs with reporting periods beginning on or after 1 January 2016. NZ On Air has assessed that the application of these standards will not have a material impact on the financial statements for the year ended 30 June 2017.

Summary of significant accounting policies

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

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

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

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

Budget figures

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



Critical accounting estimates and assumptions

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

The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are:

- Useful lives and residual values of property, plant, and equipment – refer to Note 9.
- Useful lives of intangible assets – refer to Note 10.

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2017:

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

Breakdown of other revenue and further information

Sales of television programmes and music
Interest revenue
Other revenue
Total other revenue

2. REVENUE

Accounting policy

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

Revenue from the Crown

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

We consider there are no conditions attached to the funding and it is recognised as revenue at the point of entitlement.

Interest revenue

Interest revenue is recognised using the effective interest method.

Television programme and music revenue

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

	Actual 2017 \$000	Actual 2016 \$000
Sales of television programmes and music	917	940
Interest revenue	1,565	1,570
Other revenue	32	32
Total other revenue	2,514	2,542

3. PERSONNEL COSTS

Accounting policy

Superannuation schemes

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

Breakdown of personnel costs and further information

	Actual 2017 \$000	Actual 2016 \$000
Salary and wages	1,998	1,908
Kiwisaver employer contributions	73	75
Increase/(decrease) in employee entitlements	(10)	(1)
Total personnel costs	2,061	1,982

Employee Remuneration

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

	Number of Employees 2017	Number of Employees 2016
\$100,000 - \$109,999	1	1
\$110,000 - \$119,999	-	2
\$140,000 - \$149,999	1	2
\$150,000 - \$159,999	2	-
\$160,000 - \$169,999	-	1
\$170,000 - \$179,999	1	-
\$180,000 - \$189,999	1	-
\$350,000 - \$359,000	1	1

During the year ended 30 June 2017, 2 employees received benefits of \$47,077 in relation to cessation (2016: Nil).

Board member remuneration

The Board fees paid or payable during the year were:

	Actual 2017 \$000	Actual 2016 \$000
Miriam Dean – Chair (reappointed July 2015)	40	40
Helen Grattan (appointed January 2016)	19	10
Ian Taylor (appointed July 2015)	19	17
John McCay (appointed May 2016)	19	3
Stephen McElrea (retired December 2015)	-	9
Caren Rangi (retired April 2016)	-	16
Ross McRobie (reappointed June 2014)	19	19
Kim Wicksteed (reappointed July 2015)	19	19
Total Board fees	135	133

Payment of \$13,000 was made to the independent members of the Audit and Risk Committee during the financial year (2016: \$8,125).
We held Directors and Officers liability cover during the financial year in respect of the liability or costs of Board members and employees.

4. OTHER EXPENSES

Accounting policy

Operating leases

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

Breakdown of other expenses and operating lease commitments

	Actual 2017 \$000	Actual 2016 \$000
Legal, public relations and expert advice	266	270
Other costs	399	550
Travel and communication	140	132
Board members fees	135	133
Rent	180	177
Depreciation	93	107
Amortisation	21	18
Audit fees – Financial statement audit	53	51
Total administration expenditure	1,287	1,438

Operating leases as lessee

	Actual 2017 \$000	Actual 2016 \$000
Not later than one year	141	109
Later than one year and not later than two years	109	98
Later than two years and not later than five years	7	105
Total non-cancellable operating leases	257	312

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

5. FUNDING EXPENDITURE

Accounting policy

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

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

Critical judgement in applying accounting policies

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

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

Total funding expenditure

	Actual 2017 \$000	Budget 2017 \$000
Total funding approved	130,595	127,401
Less approved funds not utilised so written back	(1,295)	-
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	755	-
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)	(2,569)	-
Total funding expenditure	127,486	127,401

Breakdown of funding expenditure and further information

National television funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
General contestable fund	66,694	67,672
Platinum fund	15,383	15,388
Subtotal national television funding expenditure	82,077	83,060
Less approved funds not utilised so written back	(1,101)	(833)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	745	-
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)	(2,569)	(750)
Total national television funding expenditure	79,152	81,477

Regional media funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
Local news and information	1,238	739
Subtotal regional media funding expenditure	1,238	739
Less approved funds not utilised so written back	(38)	(105)
Total regional media funding expenditure	1,200	634

Digital-only media funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
Digital - Digital Media Trust	1,210	1,257
Digital - Digital media	2,777	2,825
Subtotal digital-only media funding expenditure	3,987	4,082
Less approved funds not utilised so written back	(5)	(237)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	-	3
Total digital-only media funding expenditure	3,982	3,848

Public radio funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
Radio New Zealand	32,516	31,816
Total public radio funding expenditure	32,516	31,816

Special interest radio funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
Access and special interest radio	2,486	2,458
Pacific radio	3,430	3,440
Commercial radio: Spoken content	442	572
Subtotal special interest radio funding expenditure	6,358	6,470
<i>Less approved funds not utilised so written back</i>	(77)	(12)
Total special interest radio funding expenditure	6,281	6,458

Music & other content funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
Music content	3,880	3,863
Resound - NZ classical music initiative (SOUNZ)	130	130
Subtotal music funding expenditure	4,010	3,993
<i>Less approved funds not utilised so written back</i>	(74)	(204)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	10	-
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met (excludes write backs)</i>	-	(10)
Total music funding expenditure	3,946	3,779

Development and support funding expenditure

	Actual 2017 \$000	Actual 2016 \$000
Development and support funding	409	397
Total development and support funding expenditure	409	397

6. CASH AND CASH EQUIVALENTS

Accounting Policy

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

Breakdown of cash and cash equivalents and further information

	Actual 2017 \$000	Actual 2016 \$000
Cash	150	97
Call and short term deposits	5,038	8,558
Total cash and cash equivalents	5,188	8,655

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

7. INVESTMENTS

Accounting policy

Bank deposits

Investments in bank deposits are measured at fair value plus transaction costs. For bank deposits, impairment is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the deposit. Significant financial difficulties of the bank, probability that the bank will enter into bankruptcy, and default in payment are all considered indicators that the deposit is impaired.

Breakdown of investments and further information

	Actual 2017 \$000	Actual 2016 \$000
Term deposits	27,000	28,000
Total investments	27,000	28,000

The carrying value of term deposits approximates their fair value.

The maturity dates and weighted average effective interest rates for term deposits are as follows:

	Actual 2017 \$000	Actual 2016 \$000
Term deposits with maturities greater than 3 months and less than 6 months*	23,000	20,000
Term deposits with maturities of 6 months and over*	4,000	8,000
<i>weighted average effective interest rate</i>	3.43%	3.19%

*At 30 June 2017 average term is 144 days (30 June 2016: 136 days)

Term deposit investments at 30 June 2017 are invested at fixed rates ranging from 3.25% - 3.68%. These deposits are measured at amortised cost, so an increase or decrease in interest rates during the period would not impact the measurements of the investments and hence there would be no impact on the surplus/deficit or equity.

Cash flow interest rate risk

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate because of changes in market interest rates. Investments issued at variable interest rates would expose us to cash flow interest rate risk. We have no variable interest rate investments.

8. DEBTORS AND OTHER RECEIVABLES – OTHER

Accounting policy

Debtors and other receivables are measured at fair value less any provision for impairment. Impairment of a receivable is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the receivable. Significant financial

Sensitivity analysis

At 30 June 2017, had interest rates on our term deposits been 50 basis points higher or lower, with all other variables held constant, the surplus would have been \$135,000 higher/lower (2016: \$157,500).

difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payment are all considered indicators that the debtor is impaired. Any impairment losses are recognised in the surplus or deficit.

Breakdown of debtors and other receivables and further information

	Actual 2017 \$000	Actual 2016 \$000
GST refund	1,628	130
Other receivables	215	42
Total debtors and other receivables – other	1,843	172

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



9. PROPERTY, PLANT AND EQUIPMENT

Accounting policy

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

Additions

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

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

Disposals

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

Subsequent costs

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

The costs of day-to-day servicing of property, plant and equipment are recognised in the surplus or deficit as they are incurred.

Depreciation

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

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

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

Impairment of non-financial assets

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

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

Capital commitments

There are no capital commitments as at 30 June 2017 (2016: Nil).

Breakdown of property, plant and equipment and further information

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
<i>Cost</i>					
Balance at 1 July 2015	270	109	29	298	706
Additions	13	4	5	-	22
Disposals	(4)	-	-	-	(4)
Balance at 30 June 2016	279	113	34	298	724
Balance at 1 July 2016	279	113	34	298	724
Additions	5	-	10	-	15
Disposals	(12)	(4)	-	-	(16)
Balance at 30 June 2017	272	109	44	298	723
<i>Accumulated depreciation and impairment losses</i>					
Balance at 1 July 2015	208	46	21	105	380
Depreciation	41	15	4	47	107
Eliminate on disposal	(3)	-	-	-	(3)
Balance at 30 June 2016	246	61	25	152	484
Balance at 1 July 2016	246	61	25	152	484
Depreciation	25	16	5	47	93
Eliminate on disposal	(12)	(4)	-	-	(16)
Balance at 30 June 2017	259	73	30	199	561
<i>Carrying value</i>					
At 30 June & 1 July 2015	62	63	8	193	326
At 30 June & 1 July 2016	33	52	9	146	240
At 30 June 2017	13	36	14	99	162



10. INTANGIBLE ASSETS

Accounting policy

Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

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

Amortisation

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

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

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

Breakdown of intangible assets and further information

Acquired computer software

Cost

	Actual 2017 \$000	Actual 2016 \$000
Balance at 1 July	87	87
Additions	194	-
Balance at 30 June	281	87

Accumulated amortisation and impairment losses

Balance at 1 July	75	57
Amortisation	21	18
Balance at 30 June	96	75

Carrying value

At 1 July	12	30
At 30 June	185	12

11. CREDITORS AND OTHER PAYABLES

Accounting policy

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method.

Breakdown of creditors and other payables and further information

	Actual 2017 \$000	Actual 2016 \$000
PAYE payable	26	-
Accrued expenses	168	291
Total creditors and other payables	194	291

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

12. EMPLOYEE ENTITLEMENTS

Accounting policy

Employee benefits

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

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

We recognise a liability and an expense for bonuses where we are contractually obliged to pay them, or where there is a past practice that has created a constructive obligation.

Breakdown of Employee entitlements and further information

	Actual 2017 \$000	Actual 2016 \$000
Accrued salaries and wages	22	14
Annual leave	99	109
Total employee entitlements	121	123

13. FUNDING LIABILITIES

Accounting policy

Provision

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

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

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

Breakdown of funding liabilities and further information

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

	Actual 2017 \$000	Actual 2016 \$000
National television	26,233	30,400
Regional media	326	261
Digital-only media	1,784	1,343
Special interest radio	258	406
Music & other content	2,468	2,334
Development & support	167	183
Total funding liabilities	31,236	34,927

Movements for each class of funding liabilities are as follows:

	National Television \$000	Regional Television \$000	Digital media \$000	Special interest Radio \$000	Music & other content \$000	Development & support \$000	Total \$000
Balance at 1 July 2016	30,400	261	1,343	406	2,334	183	34,927
Additional provisions made	80,253	1,238	3,987	6,358	4,020	409	96,265
Amounts used	(83,319)	(1,135)	(3,541)	(6,429)	(3,812)	(425)	(98,661)
Unused amounts reversed	(1,101)	(38)	(5)	(77)	(74)	-	(1,295)
Balance at 30 June 2017	26,233	326	1,784	258	2,468	167	31,236

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

	Actual 2017 \$000	Actual 2016 \$000
<i>Net surplus/(deficit) from operations</i>	1,106	(561)
<i>Add non-cash items:</i>		
Depreciation/amortisation	114	125
Total non-cash items	114	125
<i>Add/(less) movements in working capital items:</i>		
(Increase)/decrease in accounts receivable	(190)	122
(Decrease)/increase in GST payable	(1,498)	(285)
(Decrease)/increase in accounts payable (incl. employee entitlements)	(99)	(58)
(Decrease)/Increase in funding liabilities	(3,691)	(6,476)
Net movement in working capital items	(5,478)	(6,697)
Net cash inflow/(outflow) from operating activities	(4,258)	(7,133)

15. CONTINGENT LIABILITIES

At 30 June 2017 we have contingent liabilities totaling \$2.57m (2016: \$0.76m). These are the result of decisions made to fund certain projects. High level agreements have been entered into with providers, but individual projects have not yet been contracted as funding conditions are not yet fulfilled.



16. RELATED PARTY TRANSACTIONS AND KEY MANAGEMENT PERSONNEL

Related party transactions

NZ On Air is controlled by the Crown.

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

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

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

Key management personnel compensation

	Actual 2017 \$000	Actual 2016 \$000
Board Members Remuneration	135	133
Full-time equivalent members*	0.1 FTE	0.1 FTE
Leadership Team Remuneration	1,259	1,265
Full-time equivalent members	6.5 FTE	7 FTE
Total key management personnel compensation	1,394	1,398
Total full time equivalent personnel	6.6 FTE	7.1 FTE

*NZ On Air Board meets 5 times per year, each meeting taking approximately 1 day. Individual pre meeting reading time is additional.

17. EVENTS AFTER BALANCE DATE

There were no significant events after balance date.

18. CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

The carrying amounts of financial assets and liabilities in each of the PBE IPSAS 29 categories are as follows:

	Actual 2017 \$000	Actual 2016 \$000
<i>Loans and receivables</i>		
Cash and cash equivalents	5,188	8,655
Debtors and other receivables	2,038	350
Investments – term deposits	27,000	28,000
Total loans and receivables	34,226	37,005
<i>Financial liabilities measured at amortised cost</i>		
Funding liabilities, creditors and other payables	31,551	35,341
Total financial liabilities measured at amortised cost	31,551	35,341

19. FINANCIAL INSTRUMENT RISKS

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

- Market risk – refer to note 7
- Cash flow interest rate risk – refer to note 7
- Sensitivity analysis – refer to note 7

20. CAPITAL MANAGEMENT

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

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

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

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

Credit risk

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

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

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

Liquidity risk

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2016/17 Crown funding in equal installments on the first working day of each quarter from July 2016 to June 2017. In addition, at 30 June 2017 we hold call and term deposits that will mature within the 2017/18 financial year totaling \$32.037m (2016: \$36.558m).

We have funding liabilities of \$31.236m at 30 June (2016: \$34.927m). We expect these to be paid by 30 June 2018. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.



21. EXPLANATION OF SIGNIFICANT VARIANCES AGAINST BUDGET

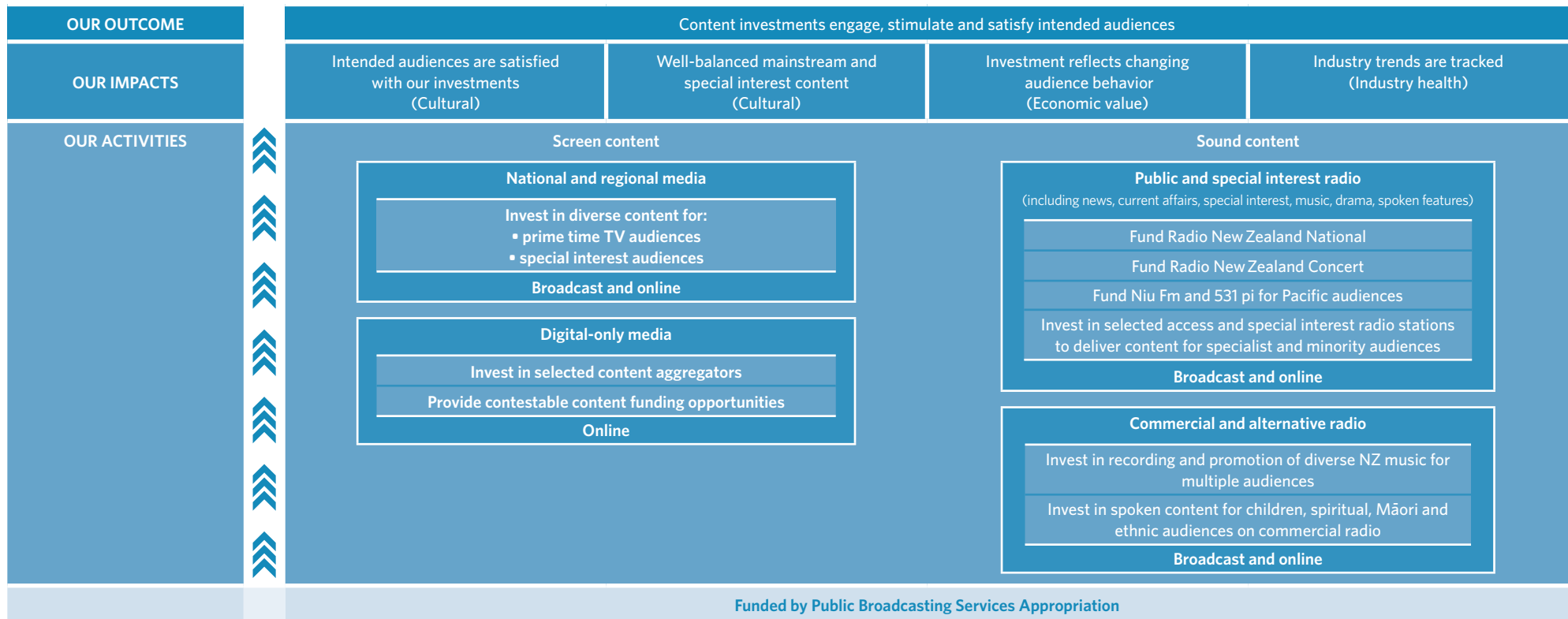
Explanations of variances against budgeted figures in our Statement of Performance Expectations are as follows:

<i>Statement of comprehensive revenue and expense</i>	Actual 2017 \$000	Budget 2017 \$000	Difference \$000	Explanation of significant variances
Net surplus/(deficit) for the year	1,106	(160)	1,266	<i>Variance relates to:</i> <ul style="list-style-type: none"> \$0.3m revenue from sales of television programmes and music above expectations \$1.8m net effect of timing differences in when funding commitments are able to be accounted for, offset by \$1.3m unutilised funds written back \$0.4m savings in administration costs due to careful management
<i>Statement of financial position</i>	Actual 2017 \$000	Budget 2017 \$000	Difference \$000	Explanation of significant variances
Total assets	34,573	23,650	10,923	<i>Cash and Investments (\$9.188m):</i> Funding payment dates occurring slightly later than forecast. <i>Debtors and Receivables - other (\$1.84m):</i> GST refund due as a result of Crown funding now received quarterly, creating a large debtor balance at 30 June
Total liabilities	31,551	23,603	7,948	<i>Funding Liabilities (\$8.083m):</i> Funding payment dates occurring slightly later than forecast.
<i>Statement of cash flows</i>	Actual 2017 \$000	Budget 2017 \$000	Difference \$000	
Net GST	(1,498)	-	1,498	Reflects impact on GST from change in timing of Crown revenue receipts from monthly to quarterly.
Net receipts from investments	1,000	4,000	3,000	Level of investments is affected by timing of funding claims. Earlier claims for payment result in lower net investment receipts.

Statement of Performance for the year ended 30 June 2017

The statements in this section provide the detailed results against targets, budgets and performance measures for the year ended 30 June 2017 as set out in our Statement of Performance Expectations for the year ending 30 June 2017. There is one output split into two activities: screen content (television and digital media) and sound content (radio and music).

Figure 1: Outcomes framework



Our work contributes to wider cultural sector outcomes and current government priorities.

Government priorities	Responsibly manage the Government's finances	Build a more productive and competitive economy	Rebuild Christchurch	Deliver better public services within tight financial constraints
Cultural sector outcomes	Cultural activity flourishes (Create)	Our culture can be enjoyed by future generations (Preserve)	Engagement in cultural activities is increasing (Engage)	Cultural activities achieve excellence (Excel)

Summary of revenue and expenditure

	2016/17 Actual \$'000	2016/17 Budget \$'000	2015/16 Actual \$'000
Crown revenue	129,426	128,726	128,726
Other revenue	2,514	2,230	2,542
Total revenue	131,940	130,956	131,268

Output expenses

		%				
Funding expenditure	Screen content	National television audiences	60	79,152	79,300	81,477
		Regional media audiences	1	1,200	1,380	634
		Digital-only media audiences	3	3,982	3,860	3,848
	Sound content	Public radio audiences	25	32,516	31,816	31,816
		Special interest radio audiences				5,886
		Commercial and alternative radio audiences	5	6,281	6,645	572
		NZ Music audiences	3	3,946	4,000	3,779
Total content funding		97	127,077	127,001	128,012	
Industry development			409	400	397	
Administration services		3	3,348	3,715	3,420	
Total output expenses		100	130,834	131,116	131,829	

EFFECTIVENESS INDICATORS

Three subjects of measurement

We measure our impacts in three areas.

CULTURAL: intended audiences reached, balanced output, diversity of voices, awards, critical acclaim, national and international awareness and appreciation for New Zealand content and talent, strong presence in traditional and digital media, accessibility of local content on diverse screens

ECONOMIC VALUE: investments have a clear market and business case, co-investment is mainly secured, national and international sales, contribution to GDP, value to NZ On Air and to other players in the economic chain

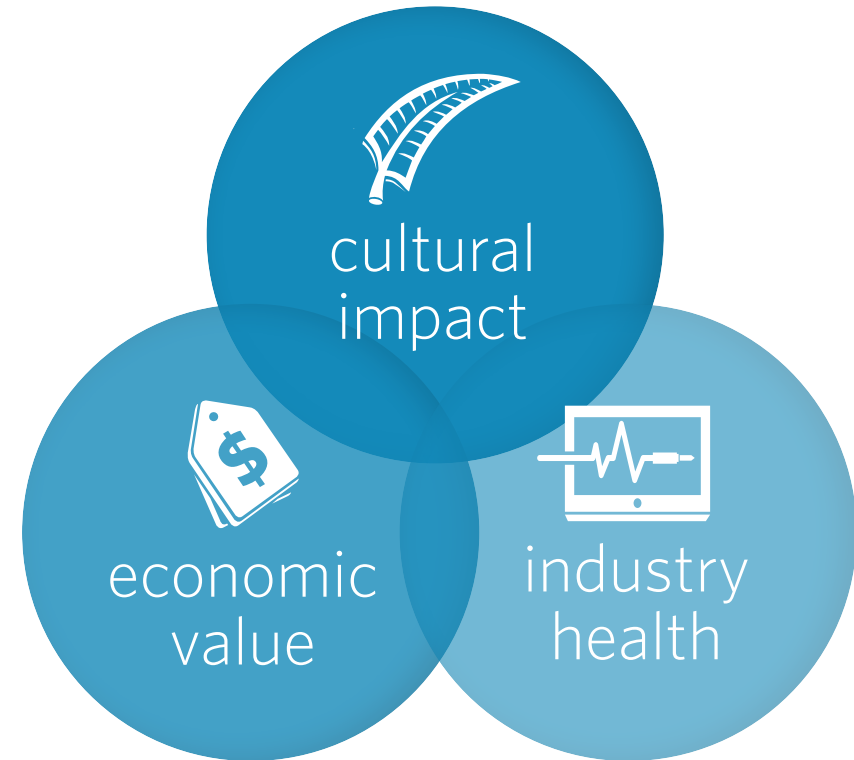
INDUSTRY HEALTH: no shortage of skilled content partners, number and nature of jobs in the sector measured, volume of production, being mindful of industry financial health, efficient NZ On Air processes

These subjects of measurement help us set our impacts.

Our impacts are:

Intended audiences are satisfied with our investments	CULTURAL	
Well-balanced mainstream and special interest content	CULTURAL	
Investment reflects changing audience behaviour	ECONOMIC VALUE	
Industry trends are tracked	INDUSTRY HEALTH	

We use the measures and targets following to demonstrate how well we are achieving these impacts.





Impact measure	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	Impact
The majority of New Zealanders believe NZ On Air supports <i>local content</i> important to New Zealanders ¹					Cultural
Television content	78%	75%	75%	73%	
Radio content	70%	72%	70%	68%	
60% of all funded prime time content on TVNZ 1, TVNZ 2 and Three is watched by large New Zealand audiences (>200,000)	57%	60%	65%	70%	Cultural Economic value Industry health
10% of all funded prime time content on TVNZ 1, TVNZ 2 and Three is watched by large New Zealand audiences (100,000-200,000) ²	34%	10%	New measure	New measure	Cultural Economic value Industry health
The majority of New Zealanders aware of our support for local television content like that content	71%	70%	69%	71%	Cultural
The majority of New Zealanders agree that <i>Radio New Zealand</i> broadcasts programmes of interest to a wide cross-section of New Zealanders ³	86% ⁴	88%	84%	85%	Cultural
The majority of Pacific people agree that <i>Niu FM</i> and <i>531pi</i> broadcast culturally relevant content	Biennial measure - next due in 2017/18	Biennial measure - next due in 2017/18	Niu FM 84% 531pi 91%	-	Cultural
Completed productions are accepted for broadcast or uploading	99%	99%	99%	99%	Industry health
More than half of television contestable fund expenditure is for prime time content	68%	At least 50%	63%	64%	Economic value Industry health
Allocated funding for special interest audiences exceeds 30% of total national television funding	33%	At least 30%	37%	-	Cultural
Funded music is balanced between mainstream/ alternative audience appeal	58/42	60/40	58/42	56/44	Cultural
Enough qualified content partners ⁵ means demand for funding continues to exceed supply. % of successful applications for:					Industry health
Television ⁶	70%	65%	65%	73%	
Music	20%	20%	17%	19%	
Digital	21%	10%	10%	9%	

1 The full report is available at nzonair.govt.nz/document-library/public-awareness-and-attitudes-survey-2017/

2 As television audiences continue to fragment this results in a greater % of funded prime time content on the three major channels attracting audiences in the 100,000-200,000 band

3 Comprehensive and detailed qualitative measures are agreed by us and reported by Radio New Zealand in its own Annual Report

4 The survey methodology changed in 2016/17 to include website and app users. The revised question covered whether New Zealanders agree that RNZ provides programmes and content of interest to a wide cross-section of New Zealanders.

5 Qualified content partners are applicants appropriately qualified or experienced in making content for the type of funding applied for.

6 The percentage of successful television applications is highest due to the 'gatekeeper' role undertaken by broadcasters. NZ On Air will only consider television proposals that have secured a provisional broadcaster presale (to ensure funded content is actually broadcast). A much larger number of programme proposals do not pass this first step.

Impact measure	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	Impact
First run free-to-air television hours not funded by NZ On Air as a % of all local content ⁷	86%	At least 75%	84%	77%	Economic value Industry health
NZ music content on commercial radio is at least 20% ⁸	14.24%	20%	14.6%	17.16%	Cultural Economic value Industry health
NZ music on alternative radio is at least 40%	45.79%	40%	47.23%	42.42%	Cultural Economic value Industry health
All funded content is available online for at least one month	99% ⁹	100%	New measure		Cultural Industry health

7 Measured by previous calendar year: ie 16/17 year results are from *Local Content Report 2016*. Excludes publicly-funded Māori Television

8 Target % of NZ music on radio stations bound by the Radio Broadcasters Association agreement with the Government. Refer Environment section in Part 1.

9 One feature film *White Lies* was not available online as part of its broadcast TV distribution arrangements

ACTIVITY 1: SCREEN CONTENT

Activity objective

Invest in diverse, relevant content; maximise available funding through skilful investment and collaboration opportunities; explore and maximise digital opportunities.

Detailed measures

The information below details the annual national television funding targets and expenditure and performance against those targets.

National television	Hours				\$'000			
	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual
General contestable fund								
Drama/Comedy	99	95	97	114	25,358	27,151	26,876	27,894
Documentary/Factual	91.2	72	74.2	69	10,298	7,470	7,451	8,448
Children & young people	306.2 ¹⁰	361.5	370.5	379.6	12,427	12,604	14,366	15,063
Māori programmes	32	26.5	38.8	39	3,425	3,300	3,775	4,009
Arts/Culture/Identity	26.7	28.8	23.6	52.5	2,930	1,722	1,832	2,214
Minorities	112.8	109	143.3	126	7,084	6,923	7,970	6,677
Disability services	16	18	29	19	4,747	4,759	4,962	4,526
Development	-	-	-	-	425	260	440	315
Total general fund	683.9	710.8	776.4	799.1	66,694	64,189	67,672	69,146
Platinum fund								
Drama	6	124	6	6	8,143	15,111	8,136	6,419
Documentary	120.5		111.5	110.5	6,265		6,112	8,761
Current Affairs			3	-	975		1,140	0
Special interest	3							
Total Platinum fund	129.5	124	120.5	116.5	15,383	15,111	15,388	15,180
Subtotal national television	813.4	834.8	896.9	915.6	82,077	79,300	83,060	84,326
Net effect of write-backs and accounting adjustments for timing differences	-	-	-	-	(2,925)	-	(1,583)	(637)
Total national television	813.4	834.8	896.9	915.6	79,152	79,300	81,477	83,689

¹⁰ \$1.5m committed to establishment of new children's platform rather than content creation, plus year-long magazine series changed format, which reduced their expected total hours

Regional television	Hours				\$'000			
	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual
Local news and information	270.2 ¹¹	308.2	465	703	1,238	1,380	739	1,143
Net effect of write-backs and accounting adjustments for timing differences	-	-	-	-	(38)	-	(105)	(5)
Total regional media	270.2	308.2	465	703	1,200	1,380	634	1,138
Total national television and regional media	1,083.6	1,143	1,361.9	1,618.6	80,352	80,680	82,111	84,827

Digital media	\$'000			
	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual
Contestable fund				865
Digital platforms	3,987	3,860	4,082	1,400
General				1,170
Total	3,987	3,860	4,082	3,435
Net effect of write-backs and accounting adjustments for timing differences	(5)	-	(234)	29
Total Digital media	3,982	3,860	3,848	3,464

11 NZ On Air changed its regional content funding in 2016/17. Funded regional media was contracted to be delivered from August/September 2016 to 30 September 2017. We have reported the amount of content produced up to the 31 July 2017. While the total output for regional media will increase with content produced in August and September the annual target was not reached as CTV changed its format and delivery of content in February 2017. This resulted in reduced hours and funding.

ACTIVITY 2: SOUND CONTENT

Activity objective

Invest in diverse, relevant content; maximise available funding through skilful investment and collaboration opportunities; explore and maximise digital opportunities

Detailed measures

The information below details the annual sound content investment measures and targets and performance against those targets.

Sound content investment measures and targets

1. Public and special interest radio

Radio New Zealand: Quantitative measures		2016/17	2016/17	2015/16	2014/15
Ensure Radio New Zealand (RNZ) provides content types specified in the Broadcasting Act 1989:		Actual	Target	Actual	Actual
RNZ National	Māori Language and Culture (broadcast hours)	-	-	-	389
	Māori Language and Culture (stand-alone programme hours)	84	80	114	-
	Māori Language and Culture (number of items uploaded to website)	1,051	1,000	New measure	
	Māori Language and Culture (online page views - Google Analytics)	1,061,594	1 million	New measure	
	Special Interest (Hours)	780	900	939	484
	NZ Drama, Fiction and Comedy (Hours)	258	250	255	279
	% of NZ music on rotate	34.2%	33%	34%	34.7%
% of population able to receive transmission		94%	97%	94%	97%
RNZ Concert	% of NZ composition	6.3%	3.5%	4.2%	4.4%
	% of NZ music performance	19%	16%	17%	16.4%
	% of population able to receive transmission	89%	92%	89%	92%
Total Radio New Zealand funding provided (\$'000)		32,516	31,816	31,816	31,816

					Hours		\$'000					
					2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	2016/17 Actual	2016/17 Budget	2015/16 Actual	2014/15 Actual
Special interest radio												
Access and special interest radio					25,716	24,000	24,806	25,274				
Pacific Radio	Samoa Capital Radio				19,600	19,500 ¹²	19,648 ¹³	19,537	5,916	6,050	5,898	5,870
	Niu FM and 531pi Total broadcast hours											
	<i>Including hours of programming in at least 9 Pacific languages</i>											
Total					45,316	43,500	42,206	44,811	5,916	6,050	5,898	5,870
Net effect of write-backs and accounting adjustments for timing differences					-	-	-	-	(3)	-	(2)	(14)
Total community radio					45,316	43,500	42,206	44,811	5,913	6,050	5,896	5,856

2. Commercial and alternative radio

					Hours		\$'000					
					2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	2016/17 Actual	2016/17 Budget	2015/16 Actual	2014/15 Actual
Spoken content												
Children and young people					276	280	286.5	156	273	305	275	337
Spiritual					87	79	54	62	94	140	75	118
Ethnic/special interest					0 ¹⁴	104	208	7 ¹⁵	0	75	147	10
Māori issues (English language)					96	96	96	96	75	75	75	75
Sub total					459	559	644.5	321	442	595	572	540
Net effect of write-backs and accounting adjustments for timing differences					-	-	-	-	(74)	-	(10)	(20)
Total spoken content					459	559	644.5	321	368	595	562	520

12 Including programming in at least 9 Pacific languages.

13 Restated to show total broadcast hours. Reported as 17,400 in 2015/16, which reflects first-run hours and music only.

14 *The Nutters Club* received two rounds of funding in 2015/16 and therefore did not require funding this year, although the series continued to be produced. Funding for *The Nutters Club* has been confirmed in 2017/18.

There were no other ethnic/special interest applications received this year.

15 Plus 104 hours of *The Nutters Club* funded in previous year.



3. New Zealand music	Quantity ¹⁶				\$'000			
	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	2016/17 Actual	2016/17 Budget	2015/16 Actual	2014/15 Actual
Music funding								
Commercial music funded	134	At least 120	133	133	2,063	2,000	1,995	2,054
Alternative music funded	97	At least 80	95	106				
Music promotion	62	60	66	64	1,947	2,000	1,998	2,773
Sub total music	293	-	294	303	4,010	4,000	3,993	4,827
Net effect of write-backs and accounting adjustments for timing differences	-	-	-	-	(64)	-	(214)	(196)
Total music	293	-	294	303	3,946	4,000	3,779	4,631

Operational measures

We make investment decisions using nine consistent principles to ensure good decision making in a volatile creative environment.¹⁷ To minimise overheads, good service delivery and processes are also crucial, allowing us to maximise investment in content.

Measures	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	Investment principle
Goal 1 - We make the right decisions using good processes					
Investment processes are objective, based on current policy, and include a robust assessment of the application	100%	100%	100%	100%	Cultural value Content balance Risk Competition Value for money No duplication Leverage Partner capability
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0	Fairness
Goal 2 - Our funding management processes serve industry clients efficiently and well					

¹⁶ Music funded' is a video, or a recorded song plus a video. We cannot separately forecast which type of application will be received.

¹⁷ See the Statement of Intent p9. nzonair.govt.nz/corporate-document-library/statement-of-intent-2017-2021/

Measures	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual	Investment principle
% of complete applications received by deadline determined at the next funding round	100%	100%	100%	100%	<i>Fairness</i> <i>Value for money</i>
% of funding decisions notified to applicants within 5 working days of decision	100%	100%	100%	100%	
% of funding contracts correctly issued within 15 working days once conditions precedent are met	100%	100%	100%	100%	
% of funding payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	100%	100%	100%	100%	
Goal 3 - We minimise overheads to maximise investment funds					
Administration costs are a low % of total revenue	2.5%	<3%	2.6%	2.6%	<i>Value for money</i>



3.3 ORGANISATIONAL HEALTH AND CAPABILITY INDICATORS

We are a small entity of 18 staff. We rely on our staff being skilled, multi-functional and adaptable. We value fairness, equity and diversity and have formal good employer and personnel policies and a commitment to equal employment opportunities. We measure ourselves against the key elements of the Human Rights Commission’s Good Employer framework.

Our staff profile is set out in the table below. For the 2016/17 information, all staff were surveyed, 100% responded.

Gender	2016/17	%	2015/16
Female	13	72%	13
Male	5	28%	5
Ethnicity - our staff identify as:*			
Māori	2	11%	2
Pacific Island	1	6%	0
Asian	3	17%	2
Pakeha/European	12	67%	14
Other	1	6%	0
Age profile	44% under 40; 50% over 40; 6% prefer not to say.		
Disability profile	1 staff member reports a disability.		
Pay gap information	Remuneration is based on ability and role size without any bias, including as to gender or ethnicity. Using average ¹⁸ pay information, the gender pay gap between male and female pay is negligible at -0.22%. Ethnic pay gaps are not publicly reported as small numbers lead to privacy issues. This year’s external strategic pay review showed no anomalies between pay across different ethnicities (regardless of gender).		

* Totals more than 18/100% as some staff identify with more than one ethnicity

18 Using either aggregated or median data results in a misleading calculation due to our size and profile. The average calculation provides the most accurate reflection of pay parity in NZ On Air.

Health and capability performance measures

Goal	Measure	2016/17 Actual	2016/17 Target	2015/16 Actual	2014/15 Actual
Focus recruitment, training and remuneration policies on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time staff turnover is low	2	<3	3 ¹⁹	Achieved
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	66.7% of positions assessed. Some remuneration adjustments have been made as a result	Some positions assessed	Not commenced ²⁰	Next review scheduled for 15-16
Ensure staff are committed to the agency and its work	Staff engagement surveys conducted at least bi-ennially; we aim to be in the top quartile of the cultural sector	Achieved ²¹	Achieve	Survey conducted May 2015	Achieved
Ensure our office environment and equipment are safe and well maintained	Reported safety hazards attended to promptly, significant hazards attended to immediately	Achieved	Achieve	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved. No instances	Achieve	Achieved. No instances.	Achieved
	Each new employee has an ergonomically suitable workspace within one month of beginning work	100%	100%	100%	100%
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%
	A workforce diversity summary is included in the Annual Report	Achieved	To Achieve	Achieved	Achieved

19 Two long-serving staff members retired during the year.

20 This was being considered as part of a full organisational review which was in progress.

21 Survey conducted by IBM across five cultural sector organisations.



Leadership, accountability and culture

During the year we restructured our operations to support the NZ Media Fund. We operate an open door policy, and consulted staff throughout the change process. Staff have been able to discuss concerns and solutions at regular staff meetings throughout the year. All staff have been encouraged to identify improvements to systems and processes and take a lead in their areas of expertise as we develop new approaches for the NZMF. We encourage a positive and inclusive culture, based on shared values and providing open opportunities for everyone to contribute.

Recruitment, selection and induction

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

Employee development, promotion and exit

We have a formal process for assessing performance, involving self-assessments, face to face meetings and feedback, and development plans. Although our size limits promotion options, it also means all staff need to be multi-functional and adaptable, providing opportunities to develop. We actively encourage staff to widen their skills. Five staff members are currently involved in the Treasury-led finance professionals forum and development programme, which is an opportunity to both widen skills and network across the sector. Other areas of training focus on the public media industry and related forums or specific competency needs, as required.

Flexibility and work design

NZ On Air provides a flexible work environment where we can to support employees to balance their work and life. All requests for changes in working hours are considered, taking into account the job size and impact on other positions. Currently two staff members are working part-time. Flexible start and end times are available to all staff. Staff have been actively involved in planning

the office layout, which is largely open-plan with quiet spaces available. All staff have a professional assessment of their workspace when they start, after three years, or when there are substantial changes to their workspace. Recommendations from these assessments are implemented as soon as practicable.

Remuneration, recognition and conditions

Remuneration is equitable and gender-neutral. This is regularly tested through external job-sizing exercises, the last one being completed in April 2017. We remedy any anomalies found through our annual performance management and remuneration review process. Recognition of performance is both formal and informal, taking into account overall business performance, affordability, and equity.

Harassment and bullying prevention

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

Safe and healthy environment

NZ On Air takes its responsibility to provide a healthy and safe workplace seriously. We have annual training on health and safety roles and responsibilities. All staff are offered first aid training, with 78% holding current certificates. An annual Shake-Out event was held in October 2016 to test emergency procedures. Both this and the November 2016 earthquakes were followed up with all-of-staff debriefs, and some minor amendments to procedures. Following the November 2016 earthquakes, the Wellington office was closed until an engineer's assessment confirmed the building (rated over 90% compliant with earthquake requirements) as safe. A further engineering assessment again confirmed the building to be safe. Both the Auckland and Wellington offices are equipped with earthquake supplies and equipment as well as comprehensive first aid supplies and an AED. All staff have 'grab and go' earthquake and disaster-preparedness kits. Support is available to staff and their immediate families through the Employee Assistance Programme; regular reminders are given about the availability of this service. Staff are also offered free annual flu vaccinations.



part 3

Funding details for the year 2016/17

Television

Hours of funded television by genre

	2017*	2016*	2015*	2014*	2013*	2012*	2011*	2010*	2009	2008	2007	2006	2005	2004
Drama/Comedy	105	104.3	121.5	79.5	110.5	94.5	121.5	105	102	92	103	89	103	115
Documentary/Information	122.2	134.7	119.5	130	112.9	139.5	133	216	99	123	104	131	107	158
Children/Young People	309.2	393.6	392.1	380.8	447.6	469.4	468	410	445	401	490	497	395	382
Special Interest/Other	227	264.4	282.5	286.2	291	262.3	261.5	201	181	188	212	253	419	445
Total	813.4	897	915.6	876.5	962	965.7	984	932	827	804	909	970	1,024	1100

* Includes Platinum Fund investments

TV funding percentages by broadcaster and producer

	Audience Share [^]	2017* %	2016* %	2015* %	2014* %	2013* %	2012* %	2011* %	2010* %	2009 %	2008 %	2007 %	2006 %	2005 %	2004 %
By Broadcaster															
TVNZ	42	59	57	67	72	58	64	58	55	58	65	60	65	74	75
MediaWorks	16	24	26	20	13	32	29	36	39	32	29	33	30	26	25
Prime	5	9	11	10	11	7	3	3	2	2	1	2	3	-	-
Māori TV	1	6	4	3	4	3	4	3	4	7	4	4	1	-	-
Other		2	2	-	-	-	-	-	-	-	-	-	-	-	-
Regional channels [±]				-	-	-	-	-	-	1	1	1	1	-	-
		100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
By Producer															
Independents		89.8	89.6	90.2	88.8	85.4	87.7	86.8	85.4	85.8	89	87	84.8	91	88
TVNZ		4.6	4.8	3	6.3	7.7	9.6	7.6	11.9	13.8	10.8	12.7	15	9	11
MediaWorks		5.5	5.5	6.6	4.3	6.2	2.7	5.4	2	0.1	0.2	0.2	0.2	0	1
Prime		-	-	-	-	-	-	-	-	-	-	-	-	-	-
Māori TV		0.1	0.1	0.2	0.6	0.7	-	0.2	0.7	0.3	-	0.1	-	-	-
		100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

* Includes Platinum Fund investments (excludes Captioning/Audio Description and Development)

[±] Regional channels funded from Community Broadcasting from 2010

[^] Average 5+ Share 02:00 - 25:59, 1/7/16 to 30/6/17. Source: The Nielsen Company



Top 20 NZ On Air funded TV programmes

#	Title	Genre	Channel	AUD 5+
1	Country Calendar	Doco	TVNZ 1	575,100
2	Coast New Zealand	Doco	TVNZ 1	511,200
3	Sunday Special: The Price of Milk	Doco	TVNZ 1	504,900
4	Our Big Blue Backyard	Doco	TVNZ 1	472,000
5	Mastermind New Zealand	Quiz	TVNZ 1	458,300
6	Gloriavale: A Woman's Place	Doco	TVNZ 2	457,300
7	Sunday Theatre: Doubt The Scott Watson Case	Doco	TVNZ 1	364,000
8	The Hard Stuff With Nigel Latta	Doco	TVNZ 1	361,500
9	Shortland Street: Inside An Icon	Doco	TVNZ 2	354,500
10	Sunday Special: Born This Way - Awa's Story	Doco	TVNZ 1	354,000
11	The New Zealand Home	Doco	TVNZ 1	350,300
12	Hillary	Drama	TVNZ 1	335,300
13	The Naked Choir	Arts/Culture	TVNZ 1	326,000
14	Karena & Kasey's Kitchen Diplomacy	Doco	TVNZ 1	319,400
15	Street Hospital	Doco	TVNZ 2	308,300
16	Lost & Found	Doco	Three	294,600
17	I Am Innocent	Doco	TVNZ 1	285,300
18	7 Days	Comedy	Three	281,200
19	What Next?	Factual	TVNZ 1	261,400
20	Camp Twitch	Doco	TVNZ 2	251,500

These ratings include the average audiences (all viewers aged 5+) of first-run episodes, including time-shifted viewing, that screened between 1 July 2016 and 30 June 2017.

Top 10 NZ On Air funded programmes On Demand

Programme	On Demand	Average Streams Per Episode
Gloriavale series	TVNZ	107,162
Belief: The Possession Of Janet Moses	TVNZ	68,555
Doubt: The Scott Watson Case	TVNZ	61,026
The Dark Horse	TVNZ	53,560
Nancy Wake: The White Mouse	TVNZ	27,854
Hillary	TVNZ	25,735
Why Am I?	TVNZ	25,246
Terry Teo	TVNZ	24,537
Westside 2	Three	23,746
Dirty Laundry	TVNZ	23,122

This table counts all On Demand views that occurred between 1 July 2016 and 30 June 2017.

Funded TV captions and audio description

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioned Hours Broadcast*	Weekly Audio Description Hours Broadcast
2009/10	\$1,900,000	104	246	Nil
2010/11	\$2,271,110	109	245	10
2011/12	\$2,491,053	113	247	13
2012/13	\$2,602,933	114	253	22
2013/14^	\$2,800,000	105	251	26
2014/15	\$2,400,000	116	265	32
2015/16	\$2,800,000	139	300	40
2016/17	\$2,800,000	132**	306	47

* Average hours per week, including repeat broadcasts

^ Service transitioned from TVNZ Access Services to ABLE in Nov 2013.

** Able advise the reason the weekly captioned hours produced declined in 2016/17 is they had a lower surplus carried forward from the previous year so they had less funds available to invest in caption file purchases.

Television

Contract Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding	
TV Development	Children	<i>Project K</i>	Online Platform	TVNZ	0.0	60,000	
	Comedy	<i>Living Rad (In The 80'S)</i>	THREE	The Downlowconcept	0.0	25,000	
	Documentary		<i>Mistress Mercy</i>	TVNZ 1	The Gibson Group	0.0	10,000
			<i>Mistress Mercy</i>	TVNZ 1	The Gibson Group	0.0	10,000
			<i>Who Killed Hilda?</i>		Diva Productions	0.0	25,000
	Drama		<i>National Anthems</i>	Prime	Notable Pictures	0.0	5,000
			<i>In Dark Places</i>	TVNZ 1	10,000 Company	0.0	10,000
			<i>Jonah</i>	THREE	Great Southern Television	0.0	10,000
			<i>The Bad Seed</i>	TVNZ 1	Jump Film and Television	0.0	10,000
			<i>The Best Man</i>	TVNZ 2	South Pacific Pictures	0.0	10,000
			<i>The Loved Ones</i>	TVNZ 1	South Pacific Pictures	0.0	10,000
			<i>Head High</i>	THREE	South Pacific Pictures	0.0	44,700
			<i>The Panthers</i>	TVNZ 1	Four Knights Film	0.0	10,000
			<i>Home Soil</i>	TVNZ 1	Jawbone Pictures	0.0	10,000
			<i>Fresh Eggs</i>	TVNZ 1	Warner Bros. NZ	0.0	10,000
			<i>The Bad Seed (Advanced)</i>	TVNZ 1	Jump Film and Television	0.0	10,000
			<i>Gone Deep</i>		He Waka Eke Noa Pictures	0.0	25,000
			<i>Ms Wolfe</i>		Brown Sugar Apple Grunt Productions	0.0	25,000
			<i>Final Resting Place</i>		Tauihu Media	0.0	25,000
			<i>Ablaze</i>	TVNZ 1	Screentime New Zealand	0.0	10,000
			<i>Alibi</i>	TVNZ OnDemand	TVNZ	0.0	10,000
			<i>Dear Murderer 2</i>	TVNZ 1	Screentime New Zealand	0.0	10,000
	<i>Dixon</i>	TVNZ 1	The Downlowconcept	0.0	10,000		
	<i>Filthy Rich 3</i>	TVNZ 2	Filthy Productions	0.0	10,000		
	<i>Home Sweet Home Detention (Advanced)</i>	TVNZ 2	South Pacific Pictures	0.0	10,000		
	<i>In Dark Places</i>	TVNZ 1	10,000 Company	0.0	10,000		
	<i>Runaway Millionaires</i>	TVNZ 1	Fearless Productions	0.0	10,000		
Total				0.0	424,700		



Contract Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
TV Digital	Children	<i>Someday Stories</i>	Māori Television On Demand	Connected Media Trust	0.8	150,000
		<i>Project K</i>	TVNZ OnDemand	TVNZ	0.0	1,500,000
		Total			0.8	1,650,000
	Documentary	<i>Under The Bridge</i>	nzherald.co.nz	NZME	0.7	71,495
		<i>Christchurch Dilemmas 2</i>	Chchdilemmas. co.nz	Frank Film	1.4	250,000
		<i>The Last Of The Few</i>	Stuff.co.nz	PDQ Productions	0.6	89,118
		<i>Kaupapa On The Couch</i>	The Spinoff	The Spinoff	0.5	25,800
		Total			3.2	436,413
Special Interest		<i>The Real Me</i>	The Coconet TV	Tikilounge Productions	0.8	88,924
		Total			0.8	88,924
Total					4.8	2,175,337
TV Platinum Fund	Childrens Drama	<i>Wilde Ride</i>	TVNZ 2	Tomorrowland Television	3.0	974,798
		Total			3.0	974,798
	Documentary	<i>Coast New Zealand 2</i>	TVNZ 1	Great Southern Television	6.0	1,800,901
		<i>Uncharted</i>	Prime	Frame Up Films	6.0	1,500,000
		<i>Shortland Street: Inside An Icon</i>	TVNZ 2	South Pacific Pictures	1.0	141,862
		<i>Beneath New Zealand 2: Creation And Destruction</i>	Prime	Making Movies	3.0	425,281
		Total			16.0	3,868,044
Drama		<i>Kiwi</i>	TVNZ 1	Rogue Productions	2.0	3,043,975
		<i>Resolve</i>	TVNZ 1	ScreenTime New Zealand	2.0	2,549,955
		<i>Why Does Love?</i>	TVNZ 1	Great Southern Television	2.0	2,549,330
		Total			6.0	8,143,260
News/Current Affairs		<i>The Hui 2016</i>	THREE	Great Southern Television	2.5	90,851
		<i>Q + A 2017</i>	TVNZ 1	TVNZ	40.0	846,000
		<i>The Hui 2017</i>	THREE	Great Southern Television	20.0	543,457
		<i>The Nation 2017</i>	THREE	MediaWorks TV	42.0	916,887
		Total			104.5	2,397,195
Total					129.5	15,383,297

Contract Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
TV Production	Arts/Culture	<i>The Naked Choir</i>	TVNZ 1	Warner Bros. NZ	6.0	1,025,349
		<i>All Talk With Anika Moa</i>	Māori Television	Rogue Productions	6.0	579,314
		<i>ANZAC Dawn Service 2017</i>	Māori Television	Māori Television	1.7	77,450
		<i>NZ Music Awards 2016</i>	THREE	MediaWorks TV	2.0	170,000
		<i>ANZAC Day 2017</i>	TVNZ 1	TVNZ	1.0	87,382
		<i>Heritage Rescue 2</i>	Choice TV	Top Shelf Productions	8.0	752,151
		<i>All Talk With Anika Moa 2</i>	Māori Television	Rogue Productions	5.0	353,359
		<i>The Curse Of The Chills</i>	Prime	Notable Pictures	2.0	100,000
		<i>Design Junkies</i>	TVNZ 1	Warner Bros. NZ	6.0	718,233
			Total			37.7
Children		<i>Kiri And Lou</i>	TVNZ 2	Field Theory	1.7	799,630
		<i>Moe's Christmas</i>	THREE	Pop-Up Workshop	0.5	240,674
		<i>Sticky TV 2017</i>	THREE	Pickled Possum Productions	118.3	2,374,300
		<i>The Adam And Eve Show 2017</i>	TVNZ 2	Whitebait Productions	100.0	3,080,400
		<i>The Moe Show 4</i>	THREE	Pop-Up Workshop	5.0	1,093,085
		<i>What Now 2017</i>	TVNZ 2	Whitebait Productions	80.0	3,189,000
	Total			305.4	10,777,089	
Comedy		<i>Only In Aotearoa</i>	Māori Television	Kura Productions	4.0	241,886
		<i>7 Days 2017</i>	THREE	MediaWorks TV	24.0	1,056,000
		<i>Jono And Ben 2017</i>	THREE	MediaWorks TV	26.0	1,717,042
		<i>Paranormal Event Response Unit</i>	TVNZ 2	New Zealand Documentary Board	3.0	1,402,273
		<i>Comedy Gala 2017</i>	THREE	MediaWorks TV	2.0	114,164
		<i>Funny Girls 3</i>	THREE	MediaWorks TV	3.0	394,587
		<i>Subject Dad</i>	THREE	The Downlowconcept	1.0	74,523
	Total			63.0	5,000,475	
Documentary		<i>The Trial</i>	THREE	Razor Films	4.0	759,679
		<i>Forensics NZ 2</i>	Prime	South Pacific Pictures	6.0	1,020,000
		<i>Lost And Found 3</i>	THREE	Warner Bros. NZ	12.0	1,032,439
		<i>Artefact</i>	Māori Television	Greenstone TV	6.0	1,140,277
		<i>The Big Ward 2</i>	TVNZ 2	Greenstone TV	5.0	433,611



Contract Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
		<i>Country Calendar 2017</i>	TVNZ 1	TVNZ	20.0	566,720
		<i>Beyond The Battalion</i>	Māori Television	Awa Films	1.0	200,000
		<i>Game Of Bros 2</i>	Māori Television	Tikilounge Productions	3.5	348,392
		<i>Ngārara</i>	Māori Television	Tellyvise	1.0	92,636
		<i>Camp Twitch</i>	TVNZ 2	2B Media	1.0	125,000
		<i>Islands Of The Gulf</i>	TVNZ 1	Top Shelf Productions	2.5	362,486
		<i>Wilbur: The King In The Ring</i>	Māori Television	Notable Pictures	1.0	130,179
		<i>The Demolition Teams</i>	Prime	Broadcast Media	1.0	83,000
		<i>What Next?</i>	TVNZ 1	Ruckus Media	5.0	1,219,288
		<i>Cold Case</i>	TVNZ 1	ScreenTime New Zealand	8.0	1,040,509
		<i>Herbs: Songs Of Freedom</i>	Māori Television	Boot Hill Films	2.0	199,000
		<i>Karena And Kasey's Kitchen Diplomacy</i>	TVNZ 1	Imagination Television	5.0	966,597
		<i>Section 501</i>	Māori Television	Notable Pictures	1.0	125,015
		<i>Toa Hunter Gatherer 2</i>	Māori Television	Haka Boy Films	4.0	273,616
		<i>The Curious Mind With Nigel Latta</i>	TVNZ 1	Ruckus Media	4.0	723,848
		<i>Grand Designs NZ 3</i>	THREE	Imagination Television	10.0	900,000
		Total			103.0	11,742,292
	Drama	<i>Filthy Rich 2</i>	TVNZ 2	Filthy Productions	14.0	6,896,419
		<i>Westside 3</i>	THREE	South Pacific Pictures	8.0	6,543,500
		<i>Vermilion</i>	TVNZ 1	Vermilion	2.0	199,000
		<i>In A Flash</i>	TVNZ 1	ScreenTime New Zealand	2.0	2,882,500
		<i>The Brokenwood Mysteries 4</i>	Prime	South Pacific Pictures	8.0	3,636,000
		<i>Herbert</i>	TVNZ 2	Virtue Entertainment	2.0	199,999
		Total			36.0	20,357,418
	Special Interest	<i>Arranged 2</i>	THREE	Notable Pictures	6.0	504,677
		<i>Back Benches 2017</i>	Prime	TVNZ	20.0	617,798
		<i>Both Worlds 6</i>	THREE	Notable Pictures	4.0	349,516
		<i>Media Take 4</i>	Māori Television	Top Shelf Productions	10.0	479,865
		<i>Fresh 2017</i>	TVNZ 2	Tikilounge Productions	18.5	1,766,125
		<i>Neighbourhood 2017</i>	TVNZ 1	Satellite Media Group	15.0	1,249,964

Contract Type	Genre	Programme Name	Broadcaster	Producer	Hours	NZ On Air Funding
		Rural Delivery 2017	TVNZ 1	Showdown Productions	17.5	1,000,003
		Tagata Pasifika 2017	TVNZ 1	Sunpix	27.0	1,600,000
		Pūkana Subtitles 2017	THREE	Cinco Cine Film Productions	0.0	38,412
		Total			118.0	7,606,360
	Disability	Attitude Awards 2016	TVNZ 1	Attitude Pictures	1.0	159,429
		Attitude 2017	TVNZ 1	Attitude Pictures	15.0	1,787,300
		TV Captioning & Audio Description 2016/17		Media Access Charitable Trust (ABLE)		2,800,000
		Total			16.0	4,746,729
	Total				679.1	64,093,601
Total					813.4	82,076,935

Regional Media

Programme Name	Platform	Producer	Hours	NZ On Air Funding
<i>Local Focus 2016/17</i>	nzherald.co.nz	Very Nice Productions Ltd	20.0	400,000
<i>The South Today 2016/17</i>	Channel39/odt.co.nz	Allied Press	105.6	396,821
<i>Haukainga 2016/17</i>	Te Hiku Television	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	52.0	180,000
<i>CTV News 2016/17</i>	star.kiwi	Star Media	78.2	260,701
Total			255.8	1,237,522



Music

Music Singles

Artist and Song
(77 Mainstream projects, 53 Alternative projects)
9-5ers - <i>Talking To You</i> featuring Tyra Hammond
Alae - <i>Things Change</i>
Aldous Harding - <i>Horizon</i>
Anthonie Tonnon - <i>Leave Love Out Of This</i>
Armed In Advance - <i>Running You Down</i>
Avantdale Bowling Club - <i>Old Dogs</i>
B O K E H - <i>Great Heights</i>
B O K E H - <i>I Know You Know</i>
Bakers Eddy - <i>Jackshit For You</i>
Balu Brigada - <i>Could You Not</i>
Barker - <i>Called Out</i>
Bespin - <i>Who's Blues</i>
Boyboy - <i>Me</i>
Campbell - <i>Gun Fight</i>
Chelsea Jade - <i>Laugh It Off</i>
Chi - <i>Easy Love</i>
Chores - <i>Away</i> featuring Omega
Chores - <i>Gravitate</i>
Clap Clap Riot - <i>Tired Of Getting Old</i>
Clicks - <i>We'll Be Fine</i>
Cut Off Your Hands - <i>Live For Each Other</i>
Dahnu - <i>Cloud Nine</i>
Dave Weir - <i>Tomorrow Never Comes</i>
David Dallas - <i>Fit In</i>
Dbldbl - <i>Christmas Day At The Breakfast Buffet</i>
Dead Favours - <i>Dig</i>
Dead Favours - <i>High Flying</i>
Decades - <i>Get Me Home</i>

Artist and Song
Deva Mahal - <i>Snakes</i>
Devilskin - <i>Pray</i>
Diaz Grimm - <i>Foreigners</i>
Diaz Grimm - <i>Sinse 7</i>
Dictaphone Blues - <i>Bully</i>
Earth Tiger - <i>Slide To The Left</i>
Ekko Park - <i>Going Uptown</i>
Elly - <i>Round And Round</i>
Fortunes - <i>Focus</i>
Frills - <i>Magic Tide</i>
General Fiyah - <i>Here To Stay</i> featuring Three Houses Down
Giant Killa - <i>Hold You Up</i>
Great North - <i>Better Days</i>
Ha The Unclear - <i>Big City</i>
Ha The Unclear - <i>The Wallace Line</i>
Head Like A Hole - <i>Animal Sage</i>
Hex - <i>Runes / Ruins</i>
High Høøps - <i>Burn It Up</i>
House Of Shem - <i>Over Time</i>
I Am Giant - <i>Dead Flower</i>
Imagine This - <i>No Other Way</i>
Jason Kerrison - <i>A Wonderful Way</i>
Jessb - <i>Take It Down</i> featuring Rubi Du
Jocee Tuck - <i>Made To Be</i>
Jolyon Petch & Mind Electric - <i>Only You</i> featuring Kings
Jon Lemmon - <i>Something True</i>
Jonathan Bree - <i>Kiss My Lips</i>
Jonathan Bree - <i>You're So Cool</i>
Jordi - <i>I'll Be Loving You</i>
Julien Dyne - <i>Hours</i> featuring Ladi6
Jupiter Project - <i>Better Days</i>

Artist and Song
Jupiter Project - <i>Temporary Love</i> featuring Libby
Kane Strang - <i>My Smile Is Extinct</i>
Kaylee Bell - <i>Next Somebody</i>
Kings - <i>Some Day</i>
Kora - <i>Carolina</i>
L.A Women - <i>Hurricane Love</i>
Lord Echo - <i>The Sweetest Meditation</i> featuring Mara Tk
Louis Baker - <i>Addict</i>
Maaka - <i>Written In The Stars</i>
Maala - <i>Stranger</i>
Mae Valley - <i>Turns Out</i>
Mikey Dam - <i>All You</i>
Mikey Mayz - <i>I Can't Help It</i>
Miloux - <i>Paris</i>
Miniatures - <i>Honey</i>
Miss June - <i>Enemies</i>
Miss June - <i>Twitch</i>
Mitch James - <i>Move On</i>
Mt Eden - <i>Cruel</i>
Mulholland - <i>Asleep In The Nowhere</i>
Nadia Reid - <i>Preservation</i>
Nadia Reid - <i>Richard</i>
Nakita - <i>Addicted</i>
Name UL - <i>Falling</i>
Name UL - <i>My Side</i>
Nomad - <i>I Won't Stop</i>
October - <i>Cherry Cola</i>
Pause Applause - <i>Forgive</i>
Pipsy - <i>Why Can't I Get What I Want For Once</i>
PNC - <i>All I See</i>

Artist and Song
Princess Chelsea - <i>The Loneliest Girl</i>
PT - <i>Trust</i>
Push Push - <i>Talk 2 Me</i>
Raiza Biza - <i>Strong Women</i>
Rei - <i>Deep</i>
Ria Hall - <i>Love Will Lead Us Home</i>
Ruckus Garvey - <i>Tease Ya</i>
Ryan Enzed - <i>Here We Are</i>
Sacha Vee - <i>Feels Good</i>
Saski - <i>Work It Out</i>
Savage & Tigermonkey - <i>Zooby Doo</i>
Scuba Diva - <i>Try</i> (Critics Choice 2016)
Shakes - <i>Waiting On A Feeling</i>
Shayna King - <i>Miles Away</i>
Skinny Hobos - <i>Suburban Living</i>
So Below - <i>Close</i>
So Below - <i>Hard</i>
Space Above - <i>Leave Home</i>
Stan Walker - <i>You Never Know</i>
Street Chant - <i>Melbourne</i>
Street Chant - <i>Street Chant</i>
Streets Of Laredo - <i>Silly Bones</i>
SWIDT - <i>Tonight</i>
Teeks - <i>If Only</i>
The Bads - <i>Losing Heroes</i>
The Beths - <i>Future Me Hates Me</i>
The Map Room - <i>Hold Me Up To The Sun</i>
The Naenae Express - <i>Vegetables</i>
The Upbeats - <i>Silcho</i> featuring Sarah Ryland
Theia - <i>Champagne Supernova</i>
Theia - <i>Treat You</i>
These Four Walls - <i>Bravery</i>

Artist and Song
This Pale Fire – <i>Curse</i>
Thomas Oliver – <i>Tenderly</i>
Truth – <i>Monster</i>
Trvks – <i>Psycho Killers</i>
Valkyrie – <i>Lost Soul</i>
Vince Harder – <i>Give This A Try</i>
Weird Together – <i>Down Low</i> featuring Moonchild
Yoko-Zuna – <i>Whenua</i>
Yukon Era – <i>Tongue</i>

Music Projects

Project Name	Producer	NZ On Air Funding
Aldous Harding – <i>Party</i>	The Maple Limited	22,000
Benny Tipene – <i>2016 project</i>	Sony Music NZ	30,000
Ciaran McMeeken – <i>2016 project</i>	Rhino Peak Ltd/Noise PR Limited	30,000
David Dallas – <i>Hood Country Club</i>	Mean As Music	22,000
Devilskin – <i>Be Like The River</i>	Music Management Inc.	22,000
Fly My Pretties – <i>String Theory</i>	Loop Media	30,000
Leisure – <i>Leisure</i>	Saiko Management	28,200
Lontalius – <i>2016 project</i>	MTCO Limited	30,000
Stan Walker – <i>2016 project</i>	Sony Music NZ	22,000
Villainy – <i>2016 project</i>	Villainy Limited/Warner Music	30,000

Project Name	Producer	NZ On Air Funding
Fazerdaze – <i>Morningside</i>	Flying Nun Records	20,430
I Am Giant – <i>2016 project</i>	I Am Giant/CRS Music Management	22,000
Katchafire – <i>2016 project</i>	Katchafire Enterprises/Universal Music	30,000
Marlon Williams – <i>2016 project</i>	Marlon Williams Music Ltd/Heart Stop Music	30,000
Nomad – <i>2016 project</i>	Lorraine Barry Music Management	22,000
Ria Hall – <i>2016 project</i>	Loop Media	22,000
SJD – <i>2016 project</i>	Sucker DJ Productions/Universal Music	29,100
Tiny Ruins – <i>2016 project</i>	Tiny Ltd/ The Label	22,800
Tomorrow People – <i>2016 project</i>	Illegal Musik	30,000
Ty – <i>Love & Music</i>	Empire Records	18,000
Yoko Zuna – <i>2016 project</i>	Loop Media	22,000
Die! Die! Die! – <i>Charm Offensive</i>	An Emerald City Ltd	24,000
Dunes – <i>2017 project</i>	Wonder and Thunder Ltd	12,000
Grayson Gilmour – <i>Otherness</i>	Flying Nun Records	18,300
L.A. Women – <i>2017 project</i>	Richmond Music	16,920
Ladi6 – <i>Royal Blue 3000</i>	SLR Limited/Universal Music	20,000
Nakita – <i>2017 project</i>	Parachute Arts Trust	25,500
Racing – <i>2017 project</i>	Grammarphonic	30,000
Rhian Sheehan – <i>2017 project</i>	Loop Media	30,000

Project Name	Producer	NZ On Air Funding
Sachi – <i>2017 project</i>	Richmond Music	21,600
Sons Of Zion – <i>2017 project</i>	Sons Of Zion/Sony Music NZ	24,000
Yumi Zouma – <i>2017 project</i>	Arch Hill Recordings	28,200
Cut Off Your Hands – <i>2017 project</i>	White Paper Industries Limited	19,770
Graeme James – <i>2017 project</i>	Noise PR Limited	13,860
Maala – <i>2017 project</i>	CRS Music Management	30,000
Openside – <i>2017 project</i>	CRS Music Management	30,000
SWIDT – <i>Stoneyhunga</i>	1979 Management Ltd	21,720
The Adults – <i>2017 project</i>	Warner Music New Zealand	30,000
The Black Seeds – <i>Fabric</i>	Triple M Management	30,000
Total		960,400

Music Promotion

NZ Music Promotion	NZ On Air funding
Music Digital	61,547
Music Advertising	33,675
New Tracks	35,906
NZ Music Month	13,711
Local Music Promotions	55,905
Radioscope	23,750
Total NZ Music Promotion	224,494



Music Radio & TV Programmes

Contract Type	Station	Programme Name	NZ On Air Funding
Alternative Radio Features	95bFM	Live & Direct	
		Out On the Freak	
		Rewind	
		NZ Music Month Live-To-Airs	
		Artists Recommend	
		Taite Music Prize Coverage	
		Fance New Band Weekly	
		Fance New Band Showcase Simulcast	
		Main Centred	
		The Breakfast Club	
		Long Player	
			220,000
		Base FM	Base FM
Indigenous Dubs			
Native Tongues			
In The Neighbourhood			
Local Eyes			
Talking Points			
	120,000		
	Base FM Portland Sessions	10,000	
The Most FM	The Most FM	Kiwiana Music Show	
		Under The Mic	
		Most FM Making Tracks	
	60,000		
Radio Control	Radio Control	The Local Show	
		The Kiwi Big Breakfast	
		Live To Airs	
		Cover Up	
		NZ Top Ten	
	75,000		

Contract Type	Station	Programme Name	NZ On Air Funding		
Radio Active	Radio Active	The Garden Shed			
		The NZ Music Show			
		NZ Music Live To Airs			
		NZ Music Month			
		Hatched: A New Slice Of Kiwi			
		Re-Charted			
		Irradiated Images			
			140,000		
		RDU 98.5FM	RDU 98.5FM	The Sheep Technique	
				The Green Room	
RDU sessions					
Te Ahi Top Ten					
The Guest List					
Friday Drive Home Grown Half Hour					
	140,000				
Pulzar FM 105.7fm	Pulzar FM 105.7fm	Grid City Grooves			
		Nzelectronica			
		Fresh Cut In Focus			
	60,000				
Radio One	Radio One	Battle Of The Bands			
		NZ Music Week			
		Live To Ear Sessions			
		The Local			
		Just Landed			
	Dud Slides				
	120,000				

Contract Type	Station	Programme Name	NZ On Air Funding
Commercial Radio Features	The Edge	<i>Uncover Discover 2017 Radio</i>	60,000
	More FM	<i>Wired 2017</i>	50,000
	ZM	<i>The Word 2017</i>	50,000
	The Hits	<i>As Kiwi As 2017</i>	50,000
	The Rock	<i>Unsigned Soundcheck 2017</i>	50,000
	Radio Hauraki	<i>Locals Only 2017</i>	30,000
	Radio Rhema	<i>Homegrown 2017</i>	30,000
	Flava FM	<i>Fresh Produce 2017</i>	30,000
	George FM	<i>The Profile 2017</i>	30,000
	Mai FM	<i>Backyard Beats 2017</i>	40,000
Music Television Features	The Edge TV	<i>Uncover Discover 2017 TV & Online</i>	140,000
Total			1,505,000

Digital media

Contract Type	Activity	Producer	NZ On Air Funding
General	<i>The Wireless: Fresh Voices 2016-17</i>	Radio New Zealand	200,000
	<i>The Coconet 2017</i>	Tikilounge Productions	200,368
	<i>Loading Docs: Diversity</i>	Notable Pictures	156,767
Innovation	<i>The Outlook for Someday 2016</i>	Connected Media Trust	20,000
Interactive	<i>Young Ocean Explorers</i>	Greenstone TV	175,000
	<i>The Valley</i>	Fairfax New Zealand	324,082
	<i>Unsettled: Housing In Crisis</i>	Fenceswing	174,650
International	<i>FAFSWAG</i>	Piki Films	175,000
	<i>Nuclear Reaction</i>	Rogue Productions	226,136
	<i>Spurred On</i>	The Gibson Group	210,000
Webseries	<i>Oddly Even</i>	Isla Macleod + Ashleigh Reid	50,000
	<i>Lucy Lewis Can't Lose 2</i>	Redletter TV	94,958
	<i>Friday Night Bites 2</i>	Flat3 Productions	100,000
	<i>Auckland Love series 3</i>	We Three Productions	100,000
	<i>High Road Season 4</i>	Tomorrowland	100,000
	<i>Tragicomic</i>	Tomorrow Rain	100,000
	<i>Pot Luck</i>	Fired Up Productions	100,000
<i>Baby Mamas Club</i>	BMC Productions	100,000	
Skip Ahead	<i>Ao-Terror-Oa</i>	H2Ow	80,040
	<i>Happy Playland</i>	Tomorrow, Rain	85,000
	<i>How to Dad - Legend of the Gumboot</i>	The Watson Project	84,903
	<i>Rekt</i>	Viva La Dirt League Productions	80,000
	<i>Less Google contribution</i>		-160,000
Digital Media Trust	NZ On Screen and AudioCulture 2016/17	Digital Media Trust	1,209,406
Total			3,986,310



Radio

Community Radio		Contract Type (Total Amount Approved)			
Funding recipient	Station	Access Radio Capital Fund	Access Radio Stations	Pacific Radio Stations	Total NZ On Air Funding
Access Community Radio Auckland Inc	Planet FM		250,000		250,000
Access Radio Taranaki Trust	Access Radio Taranaki		178,000		178,000
Access Radio Wairarapa Charitable Trust	Arrow FM		138,000		138,000
Coast Access Radio Trust	Coast Access Radio		135,000		135,000
Hills Radio Trust	Otago Access Radio		178,000		178,000
Manawatu Access Radio Charitable Trust	Access Manawatu		170,000		170,000
National Pacific Radio Trust	Niu FM & 531pi			3,250,000	3,250,000
NZ Radio For The Print Disabled	Radio Reading Service		110,348		110,348
Radio Kidnappers Charitable Trust	Radio Kidnappers		175,000		175,000
Radio Southland	Radio Southland		175,000		175,000
Siufofoga o le Laumua Trust	Samoa Capital Radio			180,000	180,000
Tasman Broadcasting Trust	Fresh FM		170,000		170,000
The Canterbury Communications Trust	Plains FM		235,000		235,000
Waikato Community Broadcasting	Free FM	54,578	237,500		292,078
Wellington Access Broadcasting Society Inc	Wellington Access Radio	50,000	220,000		270,000
Total		104,578	2,371,848	3,430,000	5,906,426

Commercial Radio Programmes

Genre	Funding	Broadcaster	Producer	Hours	NZ On Air Funding
Children and Young People	<i>Suzy & Friends 2016/17</i>	Various Stations	Treehut	52.0	135,665
	<i>That's The Story 2017</i>	Various	Loud Mouth Productions	163.8	88,400
	<i>Sealed Section 2017</i>	ZM	NZME. Radio	60.0	49,000
	Total			275.8	273,065
Spiritual	<i>Christmas 2016</i>	NewstalkZB	Christian Broadcasting Association	36.0	31,024
	<i>Easter 2017</i>	NewstalkZB	Christian Broadcasting Association	27.0	26,789
	<i>Real Life With John Cowan 2016/17</i>	NewstalkZB	Christian Broadcasting Association	24.0	36,362
	Total			87.0	94,175
Māori	<i>Paakiwaha 2016/17</i>	Various Stations	UMA Broadcasting	96.0	75,000
	Total			96.0	75,000
Total				458.8	442,240



Special focus audiences

Māori

Funding Type	Genre	Programme Name	Broadcaster	Producer	Hours	2017 Funding
Television	Documentary	<i>Artefact</i>	Māori Television	Māori Television	6.0	1,140,277
		<i>Ngārara</i>	Māori Television	Māori Television	1.0	92,636
		<i>Herbs: Songs Of Freedom</i>	Māori Television	Māori Television	2.0	199,000
		<i>Kaupapa On The Couch</i>	The Spinoff	The Spinoff	0.5	25,800
		<i>Game Of Bros</i>	Māori Television	Tikilounge Productions	3.5	348,392
		<i>Kasey And Karena's Kitchen Diplomacy</i>	TVNZ 1	Imagination TV	6.0	966,597
		<i>Toa Hunter Gatherer</i>	Māori Television	Māori Television	4.0	273,616
	Drama	<i>Pūkana Subtitles</i>	Three	Cinco Cine Film Productions	0.0	38,412
	News/Current Affairs	<i>The Hui</i>	Three	Great Southern Television	22.5	634,308
	Comedy	<i>Only In Aotearoa</i>	Māori Television	Māori Television	4.0	241,886
Youth	<i>Fresh</i>	TVNZ 2	TVNZ	6.0	572,800	
Arts/Culture	<i>All Talk With Anika Moa</i>	Māori Television	Māori Television	11.0	932,673	
Total Television					66.5	4,533,724
Radio Programme	Māori	<i>Paakiwaha</i>	UMA Broadcasting	UMA Broadcasting	96	75,000
Total Radio Programme					96.0	75,000
Music	New Music Single and Making Tracks projects by Māori artists funded					184,000
	New Music Projects by Māori artists					158,000
	Backyard Beats on Mai FM & Fresh Produce on Flava FM (based on 50% Māori)					35,000
Total Music						377,000
Total Māori broadcasting funding					162.50	4,985,724

Total Māori Targeted Audience funding over the last 3 years

2017 Funding	2016 Funding	2015 Funding
4,985,724	5,285,125	4,547,253

Pacific

Funding Type	Genre	Programme Name	Broadcaster	Producer	Hours	2017 Funding
Television	Special Interest	<i>The Real Me</i>	The Coconet TV	The Coconet TV	0.8	88,924
		<i>Tagata Pasifika</i>	TVNZ 1	TVNZ	27.0	1,600,000
	Youth	<i>Fresh</i>	TVNZ 2	Tikilounge Productions	12.5	1,193,325
Total Television					40.3	2,882,249
Radio	Pacific		Niu FM & 531 pi	National Pacific Radio Trust		3,250,000
	Pacific		Samoa Capital Radio	Siufofoga ole Laumua Trust		180,000
Total Radio Programme						3,430,000
Digital		<i>TheCoconet.TV</i>		Tikilounge Productions		200,368
		<i>FAFSWAG</i>		Piki Films		175,000
Total Digital						375,368
Music		New Music single and Making Tracks projects by Pacific artists				88,000
		New Music Projects by Pacific artists				141,720
		Backyard Beats on Mai FM & Fresh Produce on Flava FM (based on 50% Pacific)				35,000
Total Music						264,720
Total Pacific broadcasting funding					40.3	6,952,337

Total Pacific Targeted Audience funding over the last 3 years

2017 Funding	2016 Funding	2015 Funding
6,952,337	6,763,957	6,624,282



Industry Development

Contract Type	Description	Funding Recipient	Amount Approved
Awards	Music Video Award sponsorship -Show Me Shorts 2016	Show Me Shorts Film Festival Trust	3,000
	Waiata Māori Music Awards 2016	Waiata Māori Awards Charitable Trust	10,000
	NZWG Script Writer Awards 2016	NZ Writers Guild Puni Taatuhi O Aotearoa	2,000
	Taite Music Prize 2017	Independent Music NZ (IMNZ)	10,000
	Doc Edge Gala Awards 2017	The Documentary New Zealand Trust	5,000
	NZ Captioning Awards 2016	Captioning Working Group c/o NFD	2,500
	NZ Film Awards 2017	2 Brothers Films	7,000
	NZ Music Awards 2017	RecordedMusic.co.nz	100,000
	NZ Radio Awards 2017	Radio Broadcasters Association	7,500
	Pacific Music Awards 2017	Pacific Music Awards Trust	16,000
	NZ TV Awards 2017	J & A Productions	50,000
			213,000
Conferences	Screen Edge Forum 2017	The Documentary New Zealand Trust	10,000
	Ngā Aho Whakaari Conference 2016	Ngā Aho Whakaari	10,000
	SPADA Conference 2016	Spada	15,000
	Big Screen Symposium 2017	Big Screen Symposium	15,000
	NZ Game Developers Conference 2017	NZ Game Developers Association Inc	8,000
	NZ Web Fest 2017	NZ Web Fest	10,000
			68,000
Development	Screensafe 2017	Screensafe	20,000
	SongHubs 2017	APRA	25,000
	Story Edge 2017	The Documentary New Zealand Trust	25,000
	TV Drama Director Attachment 2017	Directors and Editors Guild of NZ	46,000
	Going Global Music Summit 2017	Independent Music NZ (IMNZ)	2,000
	WeCreate 2017	WeCreate Incorporated	10,000
			128,000
Total			409,000

Directory

Members

Miriam Dean - Auckland, Chair

Ross McRobie - Wanaka (until July 2017)

Kim Wicksteed - Havelock North

Ian Taylor - Dunedin

Helen Grattan - Napier

John McCay - Wellington

Stuart McLauchlan - Dunedin (from August 2017)

Staff

Jane Wrightson - Chief Executive

Nicky Andrew - Executive Assistant

Allanah Kalafatelis - Head of Communications

Clare Helm - Head of Corporate Services

Hui-Ping Wu - Associate Head of Corporate Services

Siamonne Mounlath - Assistant Accountant

Gemma Fulton - Assistant Accountant

Robyn McAllister - Receptionist/Administrator (shared with BSA)

Glenn Usmar - Head of Funding

Benedict Reid - Associate Head of Funding

Anna Currie - Funding Advisor

Sarah Pearce - Funding Advisor

Nicole Rex - Funding Advisor

Sean Echano - Contracts Assistant

Brenda Leeuwenberg - Head of Innovation

David Ridler - Head of Music

Jeff Newton - Music Promoter (Platforms)

Hannah Brewer - Music Promoter (Content)

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Annual Report 2017

