

PŪRONGO A TAU
**ANNUAL
REPORT**
2023



Rūrangi 2,
Autonomous
for Prime.

HE RĀRANGI TAKE

CONTENTS

Music artists –
There's A Tuesday
Funded single –
Familiar.



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HE TĪPAKO WHAKAHIRA HIGHLIGHTS



51%
OF MUSIC
AWARDS
FINALISTS
FUNDED BY
NZ ON AIR



MORE THAN
50,800 PIECES
OF PUBLIC INTEREST
JOURNALISM CREATED



19%
OF MUSIC ON
COMMERCIAL
RADIO IS
NZ MUSIC



**HIGHEST STREAMED
ON DEMAND PROGRAMME**
148,314 streams
The Gone



FUNDED TV
PROGRAMMES
REACHED

75%
OF NZERS
AGED 5+



**MOST STREAMED SONG –
IN THE AIR BY L.A.B WITH
8 MILLION STREAMS**



**MOST POPULAR KIDS
GAME HAS BEEN PLAYED**
150,000
TIMES, *Flying Kiwis*



2,140
HOURS OF NEW
FUNDED CONTENT
PLAYED OUT ON TV

THE TOP 10
FUNDED TV
PROGRAMMES
REACHED
AUDIENCES
OF OVER
2.7 MILLION
ON FIRST RUN

**TOP
10**



ACCESS MEDIA PODCAST
CONTENT WAS ACCESSED
1.9 MILLION TIMES



**HIGHEST RATING TV
PROGRAMME REACHED**
2.4 MILLION NZers,
Country Calendar



126
MILLION VIEWS OF
PUBLIC INTEREST
JOURNALISM CONTENT

HE TIROHANGA WHĀNUI OVERVIEW

NZ On Air has equipped itself with a new strategic direction, following a year of deep examination of our purpose. For much of the year we were considering a different future that included a new public media entity, reduced funding and the need for greater efficiency and collaboration across the media ecosystem.

These changes drove the creation of a new strategy that retained the central tenet of funding great content for the audiences of Aotearoa New Zealand on the platforms they use. The strategy also upweighted the importance of data and insights to inform funding strategies, development of content creators, and discoverability of content. Despite key sector changes being shelved in February 2023 the principles of our new strategy were sound and have been adopted.

Our Public Interest Journalism Fund came to its planned conclusion, changes to the NZ Screen Production Rebate (NZSPR) were announced giving more opportunities to domestic productions with global aspirations, we received an additional one-off funding allocation of \$10m, and we were asked to administer a new Game Development rebate.

Through all the change, our commitment to supporting creative sectors to meet the needs of the audiences of Aotearoa remains, bolstered by our close collaboration with public media platforms including Whakaata Māori, TVNZ and RNZ and funding agencies Te Māngai Pāho (TMP) and NZ Film Commission (NZFC). Demand for funding continues to outstrip funds available, but the pipeline of creative ideas from the sector is abundant.

OUR STRATEGY

Our investment strategy aims to inspire, engage, and entertain local audiences with the stories and songs of Aotearoa.

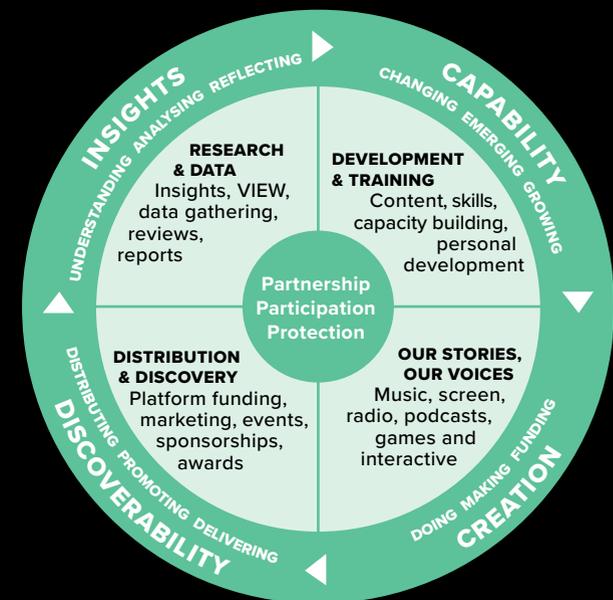


FIGURE 1: Investment strategy

1

TŌ TĀTOU TAU

OUR YEAR



Inky Pinky Ponky,
Tikilounge
Productions for
Whakaata Māori.

NĀ TE NOHOANGA RANGATIRA

FROM THE CHAIR

Tē tōia, tē haumatia

Nothing can be achieved without a plan, workforce and way of doing things

As audiences continue to shift to digital platforms, our local media environment remains fragile. Our funding is increasingly important to ensure stories are told by Aotearoa's diverse creators to audiences across the motu. Competition for funds has become increasingly intense. In this environment, the ability to lift up, look out and review where we have been and where we are headed is vital.

NZ On Air has 34 years of experience and relationships across the media and creative sectors to draw upon. We have witnessed much change over those years, but we remain focused on the audiences of Aotearoa New Zealand. Armed with a new research-led investment strategy, that acknowledges the need to develop diverse voices in content creation and the importance of promoting that content, we feel well-prepared for the future.

In recent years of we have trialled a variety of new approaches including greater investment in creatives who represent under-served audiences. When we see the likes of Creamerie, with strong female Asian

characters, writers and key executives, attracting audiences here and overseas, we feel encouraged to continue with this approach.

We have been immensely proud of the work done by the team in completing the allocation of the Public Interest Journalism Fund (PIJF) this year. While the fund has come to an end, its legacy will be ongoing. Some roles and projects will continue to deliver into 2026, and there is new capability and diversity in the sector that would not have existed without the PIJF.

Our music work continues to ensure there is a quality and diversity of songs available for radio airplay and streaming, which has helped ensure strong representation of local music on radio. In addition, we have provided new opportunities to encourage greater participation of musicians from under-served communities, through Pasifika and Pan-Asian music funding rounds, alongside our popular Waiata Takitahi co-fund with Te Māngai Pāho (TMP).

Public media is strengthened by collaboration. We have enjoyed the opportunity to work closely with TMP on co-funding opportunities and also with the NZ Film Commission (NZFC) on Te Puna Kairangi, the Premium Productions for International Audiences Fund. As the content we co-funded through this initiative now begins to hit screens (such as the highly successful

The Gone) we are reminded that there is a rich vein of creative gold in this country that yields great rewards.

As our year came to an end we farewelled Board member Linda Clark, as she joined the TVNZ Board. Linda's deep understanding of the sector and astute observations have been very helpful to our deliberations. Replacing Linda is esteemed producer and screenwriter Christina Milligan (Ngāti Porou). Earlier we also welcomed music industry stalwart Petrina Togi Sa'ena (Samoa) to our Board under the Future Director programme.

Finally, I thank Cameron Harland for his calm navigation of another challenging and rewarding year, his pastoral care of staff, and responsiveness to stakeholders. The challenge Cameron has faced in navigating a potential major restructure of the sector was huge and he has used his rare combination of strategic and relationship skills to guide us through.

Our Board and staff is bonded by a passion for our mission, and we present this Annual Report with pride.



DR RUTH HARLEY,
CNZM OBE

OUR BOARD

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

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

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



ANDREW SHAW

CHRISTINA MILLIGAN

JOHN MCCAY

DR RUTH HARLEY CNZM, OBE

SARONĀ AIONO-IOSEFA

PHILIP BROUGHTON

PETRINA TOGI SA'ENA

TE RĪPOATA A TE TUMU WHAKARAE

CHIEF EXECUTIVE'S REPORT

The past year has been a time of reflection, refinement and ultimately reinvention as we navigated change and uncertainty. We emerged a stronger, more vibrant agency with a very clear direction that has now been articulated in our new investment strategy. The audiences of Aotearoa New Zealand sit at the heart of our purpose. While the strategies to reach them may change as technology, platforms and services change, our job of supporting content creators to bring to life the stories and songs of Aotearoa remains vital to reflecting and developing our culture and identity as New Zealanders.

Innovation and relevance in a fast-changing media landscape requires keeping well-informed about audience behaviour and needs. Research and audience analysis increasingly drives our strategies for funding compelling and authentic content for consumption on the platforms audiences use.

Young audiences continue to be the ones moving the fastest and furthest into the digital space. This year we renewed a project with Screen Australia and TikTok – *Every Voice* – which saw emerging content creators mentored to reach youth audiences with their stories. We also confirmed a new digital-first children's content strategy, allowing for tamariki content to be discovered on a wider range of platforms.

It has become more important that we support capability development in our sectors, to nurture talented creatives representing the spectrum of the New Zealand populace. This not only builds an equitable and inclusive workforce, but contributes to the authenticity of perspective in content. Diversity, equity and inclusion is at the heart of our new investment strategy. As the year ended Raewyn Rasch (Ngaī Tahu/Kai Tahu/Samoa), who had so ably led our Public Interest Journalism team, moved into a new role as Head of Partnerships to lead this work, alongside our stakeholders, partners, collaborators and staff.

Being involved in the screen and music sectors gives us a unique opportunity to encourage more





*Our Other Islands,
Fire Fire for
Whakaata Māori.*

integration of local music into screen productions. This year we trialed an approach which saw two drama series given increased budget specifically to include original New Zealand music in their soundtracks. We will continue to offer more opportunities for this, as it delivers meaningful benefit to the screen and music sectors and to audiences.

The extraordinary demand we experienced in response to our first Pan-Asian New Music funding round demonstrated how important it is for us to be purposeful in calling out opportunities for specific audiences and creators. Seven of the 15 artists funded are first-time recipients, and six are creating bi-lingual songs in English, Cantonese, Korean, Japanese, Malay and Punjabi. We are likely to do more of this as part of a scheduled review of our Music funding, with any changes likely to be implemented in the second half of the 2023/24 year.

We are also moving swiftly to develop the necessary capability, policies and procedures to deliver the

new Game Development Sector rebate, along with new assessment procedures for projects able to now apply for NZ On Air funding alongside the NZSPR. The latter was a much-fought for development which enables us to support screen productions with larger and international ambitions, as we did jointly with NZFC and TMP through Te Puna Kairangi.

The PIJF came to its scheduled conclusion at the end of June this year, having completed the funding allocation phase. While there have been misinformed detractors, we were overwhelmed by the demand for funding and delighted with the extraordinary audience response, just two proof points of the fund's success.

As we move into a new year, with a new investment strategy in place, we will be working on a refreshed Statement of Intent to articulate our direction over coming years. Our own research shows it is increasingly hard to connect local audiences with local content. The importance of promoting local content, developing new content creators

and following audiences will be our focus. The performance of funded content across a wide variety of platforms, as outlined in this report, is testament to the success of this approach.

In closing, I am immensely proud of the work our Board and staff do to support our sectors. I appreciate the collegial relationships we have with stakeholders, without whom none of this is possible. And I acknowledge the audiences – who are our reason for being.

Ngā mihi nui

CAMERON HARLAND
CEO | Tumu Whakarae

KO MĀTOU TĒNEI

WHO WE ARE

Underpinned by the principles of Te Tiriti o Waitangi, NZ On Air’s role is to ensure our media reflects the many different interests and perspectives of an increasingly diverse Aotearoa New Zealand. It helps us to individually and collectively develop our identity and culture.

Our primary aim is to serve communities often underserved in local media, ensuring content is available that would otherwise not be in a small market, due to high cost (drama and long-form documentaries) or commercial pressures (tamariki content.) We also have responsibility to promote Māori language and culture.

The Broadcasting Act 1989 requires us to make special provision for Māori, women, youth, children, persons with disabilities, and minorities in the community¹. We are focused on Pacific peoples, Chinese New Zealanders and Indian New Zealanders, as the largest of the minority communities.

The Broadcasting Act was remarkably forward-looking by creating a funding model that is not tied to a particular platform. Today we support content on a range of platforms, meaning funded content can find audiences on the platforms they use.

FIGURE 2: Purpose/Vision/Values

OUR PURPOSE/VISION/VALUES

OUR KAUPAPA/PURPOSE

To reflect and develop New Zealand identity and culture

OUR WHAKAKITANGA/VISION

A nation proud, inspired, entertained, informed and empowered

OUR NGĀ MĀTĀPONO/VALUES

MANAAKITANGA – CARE

- We put people first – our staff and stakeholders
- We treat everyone with mana and respect
- We are inclusive, supportive and empathetic

KAITIAKITANGA – GUARDIANSHIP

- We understand the responsibility of enabling and nurturing creativity/content creators
- We ensure the taonga we fund authentically reflect and serve Aotearoa
- We are professional and transparent in our decision-making

MĀIA – COURAGE

- We know what we are here to do and will take purposeful risks to get there
- We are brave; we act with integrity when we have to make hard decisions
- We have the confidence to lead change where it is needed

As the media landscape tilts and shifts, we observe where gaps emerge and respond. Our new Investment Strategy is based on data, research and insights. It replaces the NZ Media Fund, which we report against for the final time in this report.

The NZ Media Fund, founded on public media principles², has four funding streams: Scripted (drama and comedy), Factual (documentary, information, journalism and events), and Music (recording, promotion and development) which are all open and contestable. The fourth, Platforms, is a closed stream providing operational funding to vital public media platforms and services (captioning, community access media, Pacific and student radio, for example.) The Public Interest Journalism Fund³ was a ring-fenced fund within the Factual stream.

We are an important part of the public media ecosystem, and collaborate with other funders (TMP and the NZFC) and government owned public media broadcasters RNZ, Te Reo Tātaki (TVNZ) and Whakaata Māori. We deliver quality content through strong relationships with content creators and platform partners – spanning a spectrum of national, regional, niche, linear, digital, commercial and non-commercial.

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

1 Section 36c of the Broadcasting Act www.legislation.govt.nz/act/public/1989/0025/latest/DLM158014.html

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

3 \$55m was allocated by Government to support public interest journalism for 2 ½ years until June 30, 2023.

NGĀ MAHINGA WHAIHUA

OUR PERFORMANCE

We take a broad view of success. Audience numbers for a piece of content tell one important story, but so too do international awards and distribution deals, critical acclaim and social media buzz.

There is more art than science to measuring the value of public media content. What is impactful or important to one person may not be to another. In addition, funded content can take a year or more from date of funding to delivery, and some content has a long tail, attracting audiences for many years beyond the reporting timeframe.

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

In the following sections we highlight just some of the many successes amongst funded content and initiatives delivered this year, while tables detailing every project funded in the year are in Part 3.

WE ENDED THE YEAR WITH A SURPLUS OF \$3.03m
COMPARED WITH A BUDGET DEFICIT OF \$5.27m

due to timing of approved funds being unable to be recognised as expenditure until substantive contractual conditions have been met. We also received higher interest revenue due to interest rate increases.

	2022/23 Actual	2022/23 Target	2021/22 Actual	2020/21 Actual
QUALITY CONTENT NZ audiences enjoy well-made local content that matters				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	73%	75%	76%	78%
New Zealanders aware of our support for content like that content	63%	70%	68%	65%
Completed productions are accepted for broadcast or uploading	99%	99%	100%	100%
DIVERSE CONTENT NZ audiences value local content made for a range of communities				
NZ audiences appreciate the diversity of public media funded by NZ On Air	66%	75%	66%	74%
DISCOVERABLE CONTENT NZ audiences can find and appreciate local content				
Over 50% of first run funded prime time (6pm to 10.30pm) content for TV achieves average audiences of 100,000 or higher (excludes on demand audiences)	43%	More than 45%	40%	57%
Funded content will achieve more than 50,000 views in its first 6 months online	43%*	More than 45%	35%	49%

Ā TĀTOU KAWENGA NĀ NGĀ TUHINGA TOTOKO

OUR STORIES ON SCREEN

Aotearoa’s screen creators can do something no one else can – create authentic stories that reflect the many guises of Kiwis. There is immense cultural value in being able to watch drama and comedy that is in our accent and languages and tells our unique stories.

Content created under our Scripted stream targets a wide range of audiences with a colourful diversity of stories.

**IN 2022/23
WE INVESTED**

\$52 MILLION

**in QUALITY, DIVERSE,
DISCOVERABLE
SCRIPTED content for
18 different platforms.**

THE GONE

Kotare Productions for TVNZ 1 and TVNZ +

An NZ/Irish crime drama co-production shot around rural Waikato. An Irish detective teams up with a wahine Māori police officer to investigate a young Irish couple’s disappearance. The first series funded through Te Puna Kairangi/Premium Productions for International Audiences Fund to land on local screens, it averaged a linear audience across the series close to 200,000 and an average 148,000 streams.

Funded Dec 2021, released May 2023





INKY PINKY PONKY

Tikilounge Productions for Whakaata Māori and MĀORI+

The adaptation of a successful high school stage show, *Inky Pinky Ponky* is an affirmative story of gender and sexual identity.

Funded July 2021, released June 2022

“The beauty of this show is how authentic a representation it is of the Pasifika community and a beautiful validation that the stories from this community deserves the spotlight.”

Source – The Spinoff review by Sela Jane Hoppood

We are seeing an important shift in the volume and quality of applications for funding from creative teams that reflect the lived experience of the stories they wish to tell. These stories have an immeasurable impact on audiences.



DOUBLE PARKED

Kevin and Co for Three and ThreeNow

A comedy scripted by comedian Chris Parker about a young lesbian couple who both end up pregnant following a ‘botched’ home insemination. With the star power of Madeline Sami and Antonia Prebble it found a loyal audience on Three and ThreeNow with an average 124,000 linear views and 51,000 average streams.

Funded Dec 2021, released June 2023



NOT EVEN

Miss Conception Films for Prime and Neon

A group of 20-something Māori and Pasifika crashing through Wellington city warring with their cultural identities and each other. Its genesis was as an original script written for a Masters in screen writing at Victoria University.

Funded Dec 2021, released February 2023 (s2 funded July 2023)



RŪRANGI 2: RISING LIGHTS

Autonomous for Prime

Following on from its first season break-out success, queer focused drama *Rūrangi* made a triumphant return. In season two a culture war between the transgender activists, farmers and local Māori intensifies. Following a 2022 International Emmy Award for Best Short-form series, both seasons have been scooped up by US streaming giant Hulu.

Funded December 2021, released February 2023



DUCKROCKERS

South Pacific Pictures for TVNZ 2 and TVNZ+

An eight-part prequel to the smash hit movie *Sione's Wedding*, *Duckrockers* is a fresh, funny, heart-warming show about Pacific Island teenagers coming of age in inner-city Auckland in 1984.

Funded Sept 2021, released October 2022



NIGHT EYES

Mukpuddy for HEIHEI (now on TVNZ+)

An animated comedy-horror series that follows the adventures of a ghost-busting gang out to ward off the baddies and catch them on film before they take over our dimension.

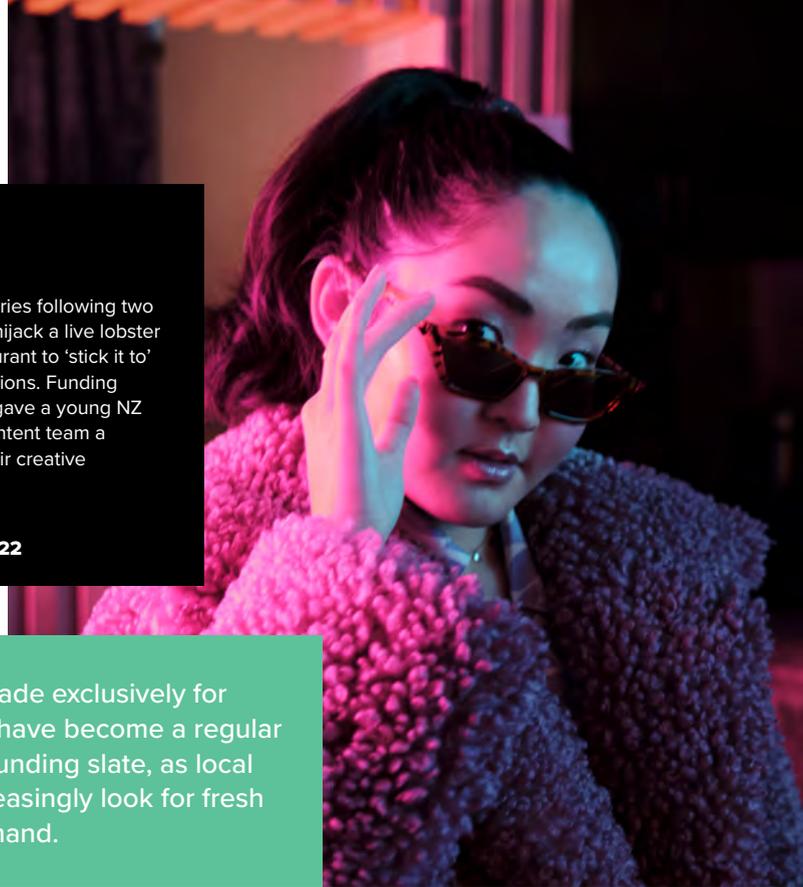
Funded Sept 2021, released July 2022

LONG X XIA

Mooncake for TikTok

A scripted comedy series following two chaotic cousins who hijack a live lobster from a Chinese restaurant to 'stick it to' their family's expectations. Funding through *Every Voice* gave a young NZ Asian and Pasifika content team a chance to expand their creative ambitions.

Funded Nov 2021, released October 2022



Programmes made exclusively for online viewing have become a regular feature of our funding slate, as local audiences increasingly look for fresh content on demand.

With young New Zealanders leading the migration from linear platforms to digital our challenge is to ensure a range of content is available on the platforms they use. In its second year, the *Every Voice* initiative, partnering with Screen Australia and TikTok, allowed young creatives to develop projects and learn from leading industry professionals.



THE KIDS OF KŌRERO LANE

Attitude Pictures for HEIHEI (now TVNZ+)

The first local Scripted series in NZ Sign Language, *The Kids Of Kōrero Lane*, features Deaf and hearing children using signing as they play and learn about diversity and acceptance.

Funded Sept 2021, released May 2023



HUI HOPPERS

Three Feathers Productions for TVNZ +

A marae-based comedy about hui-hopping half-sisters who reconnect at a tangi. It was one of six projects co-funded with TMP to help Māori content creators reach wider audiences, and champion normalisation of te reo Māori.

Funded March 2021, released April 2023



BOUNCERS

Culture Park Productions for YouTube

Written by and starring comedian Joe Daymond, *Bouncers* follows a rag-tag trio of clueless security officers and their boisterous supervisor as they struggle to keep their jobs in a security company's temp department.

Funded May 2021, released April 2023

NGĀ TATAURANGA MŌ NGĀ HUNGA MĀTAKITAKI

THE NUMBERS



This is the year streaming numbers for digital platforms began to rival and in some cases eclipse linear television viewing. There is still a place for 'appointment viewing' but the success is now seen in content deployed both on linear and digital concurrently.

Factual content continued to dominate the highest linear views in our Top 10.



1

HYUNDAI COUNTRY CALENDAR

TVNZ 1
595,900

2

THE RESTAURANT THAT MAKES MISTAKES

TVNZ 1
309,100



3

THE CHECK UP

TVNZ 1
299,100

5

CRIME NEED VS GREED

TVNZ 1
280,200

9

WHY AM I GAY?

TVNZ 1
254,800



4

COLD CASE (NZ)

TVNZ 1
281,000

6

DAVID LOMAS INVESTIGATES

THREE
278,500



10

I AM

TVNZ 1
238,400



All funded content is available online at some point. Content may be released online before or alongside linear payout. In some cases content is funded exclusively for online, (there are two examples in the Top 10 this year) and in other cases it is catch up viewing of content also available on linear.

3 NO MĀORI ALLOWED
TVNZ +
87,020

4 THE GANGS... 14 YEARS LATER
THREENOW
64,133



1 THE GONE
TVNZ +
148,314

2 DAVID LOMAS INVESTIGATES
THREENOW
95,265

5 YOU, ME & ANXIETY
TVNZ +
59,068

6 KIDS WIRED DIFFERENTLY
TVNZ +
52,997

7 KURA
TVNZ +
52,505



8 DUCKROCKERS
TVNZ +
52,037



9 KIA ORA GOOD EVENING
THREENOW
50,543

10 TASKMASTER NZ
TVNZ +
47,245

Source: Google Analytics as provided by each platform. Average streams per episode.

AOTEAROA, KO WAI KOE?

REVEALING AOTEAROA

IN 2022/23 WE INVESTED

\$35.7m

in QUALITY, DIVERSE,
DISCOVERABLE FACTUAL
content for 21 different platforms.



Quality factual content holds a mirror up to New Zealanders. In experiencing the diverse stories of Aotearoa, often through the lens of the people they are about, we build greater understanding and social cohesion, and engage audiences with the important topics facing our nation.

Factual content spans a broad range from in-depth investigations, to fly-on-the-wall observation, popular documentary and reality series, educational content, and coverage of live events. It may be a big budget prime-time linear series, or delivered first online.



*In telling stories about people with disabilities meeting challenges, there is one constant peril: the dreaded “inspo” – short for “inspiration porn”. Real lives are complex and no one really wants to be served up as a public feel-good pill. In **The Restaurant That Makes Mistakes**, it’s the subjects themselves who do more than anyone else to keep it real.*

Source – The Listener, review by Russell Brown

THE RESTAURANT THAT MAKES MISTAKES

Great Southern Television for TVNZ 1

An uplifting social experiment that moved audiences with the trials, tribulations and triumphs of a group of 12 volunteers experiencing dementia who work with a top chef to run a restaurant. The producers had the expert guidance of Dementia NZ in making the show.

Funded July 2022, released June 2023



Factual content celebrates who we are as New Zealanders, the land we live in, and our very diverse lives. It explores our culture, and where we have come from.

SIK FAN LAH!

Goldfish Productions, for TVNZ 1

Sik Fan Lah! host Xana Tang embarks on an Insta-worthy culinary road trip across Aotearoa. It was one of six projects funded after a call-out for Pan-Asian-led high quality factual content.

Funded March 2021, released February 2022



OUR OTHER ISLANDS

Fire Fire for Whakaata Māori

Musician Troy Kingi explores the history and legends, and meets the locals in this beautiful series that travels to Aotearoa's most interesting islands. Funded in partnership with TMP.

Funded July 2021, released August 2022



A QUESTION OF JUSTICE

Red Sky Film and Television for Prime

A team of seven investigators, led by acclaimed documentary-maker Bryan Bruce, take a case study approach to examining major justice issues in Aotearoa.

Funded July 2020, released September 2022



MATCH FIT – LEAGUE LEGENDS

Pango Productions for Three

Tawera Nikau and Ruben Wiki bring together a team of rugby league legends and challenge them to get back in shape for a final grudge match against their biggest rivals, in a popular third season of the show exploring men's health issues.

Funded July 2022, released March 2023



TOPP CLASS

Diva Productions for Prime

The cream of Aotearoa's musical and comedy talent gathered for a live concert at Auckland's Civic Theatre to pay tribute to the legendary Topp Twins, on their 40th anniversary in show business.

Funded July 2022, released November 2022

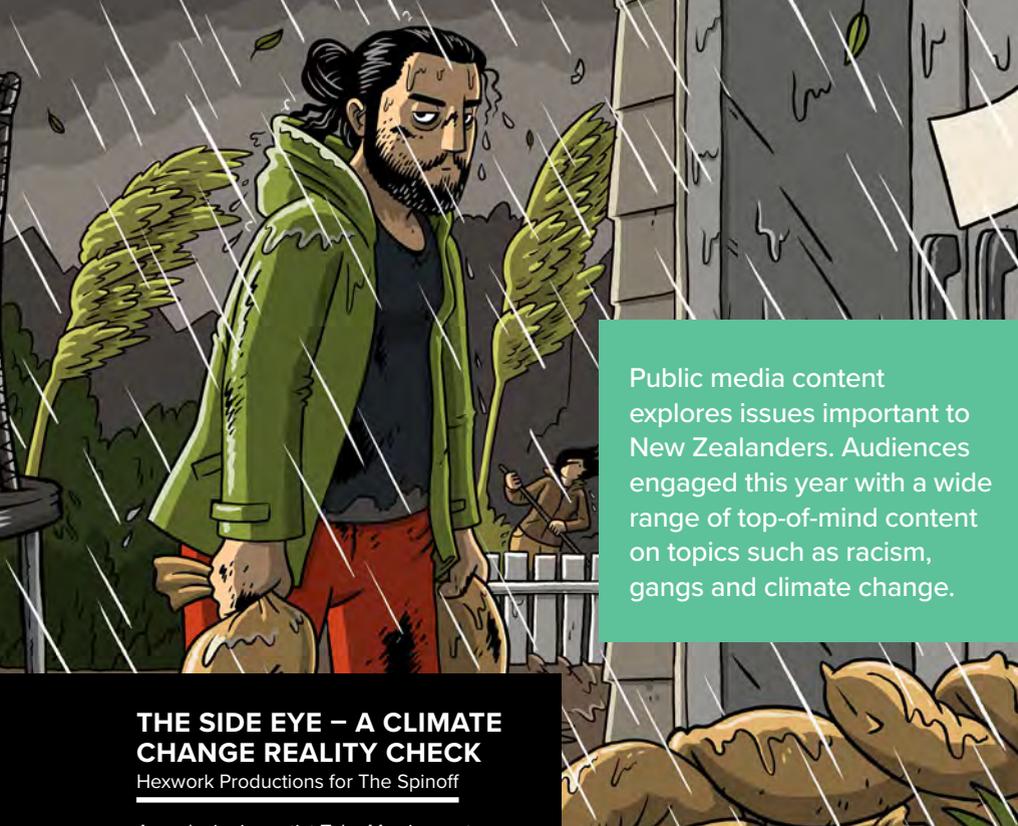


THE GOOD SEX PROJECT

Popsock Media for Stuff

A podcast series about good sex, good relationships and how to have them, from the creator and host of award-winning sexuality podcast BANG! Podcasts are increasingly popular with young adult New Zealanders as a way of learning new things and exploring in-depth topics.

Funded July 2022, released May 2023



Public media content explores issues important to New Zealanders. Audiences engaged this year with a wide range of top-of-mind content on topics such as racism, gangs and climate change.

THE SIDE EYE – A CLIMATE CHANGE REALITY CHECK

Hexwork Productions for The Spinoff

Award-winning artist Toby Morris creates a monthly series of animated comics about issues important to New Zealand. In February 2023, he reflected on the urgent need for change in devastating aftermath of Cyclone Gabrielle.

Funded July 2022, this feature released February 2023

Factual content can engage younger audiences with learning, without them even recognising it as educational. It helps them to better understand their world and the society they're growing up in.



THIS IS WHEEL LIFE WITH SOPHIA AND INDY

Boxed Media for RNZ/TAHI

A raw, authentic, educational and entertaining series showcasing the interabled friendship and working relationship of quadriplegic law-student Sophia and her cousin and carer Indy. The series follows on from their successful independent YouTube channel.

Funded Sept 2021, released June 2023



WEB OF CHAOS

Kindred Film for TVNZ 1

Web Of Chaos examined the rise of misinformation and disinformation on the internet, and challenged people to become more critical of the content they consume.

Funded July 2021, released October 2022



KĀKĀPŌ PAO!

Thousand Tonic for HEIHEI Games

A virtual pet game with a uniquely Kiwi twist – players must help hatch and raise Kākāpō chicks. Tamariki feed and clean the chicks and play games with them as they grow.

Funded Sept 2021, released Sept 2022



THE GANGS.... 14 YEARS LATER

Sunpix for Three

Fourteen years after journalist Pam Corkery last investigated local gangs, she was prompted by news reports of gang violence and crime to ask what's changed?

Funded July 2020, released December 2022



MY FAVOURITE DEAD PERSON

The Downlow Concept for HEIHEI (now TVNZ +)

Tamariki share their favourite stories about inspiring and outrageous local heroes with comedian Josh Thomson. Spiced up with comedy sketches, young viewers were entertained while learning about Aotearoa's history.

Funded Sept 2021, released October 2022 (Series 2 funded July 2023)

TE PUNA WHAKATONGAREWA

PUBLIC INTEREST JOURNALISM FUND

The PIJF was a \$55m Government initiative designed to provide targeted, short-to-medium term support for public interest journalism in a time when media companies were struggling with decreasing revenues, exacerbated by the pandemic. The allocation phase of the fund officially ended on 30 June 2023.

Over the life of the PIJF to the end of June 2023 more than 72,000 pieces of public interest journalism were created, and audiences viewed that content 166 million times. The numbers will continue to rise over the coming two years, as some projects are still to deliver, and some roles will continue producing content until 2026.

Identified as a significant equity gap to be addressed, Māori and iwi journalism have been boosted by the PIJF. In total this year \$8.2m went to supporting or expanding Māori media reporting with a further \$2.3m approved to non-Māori publishers to produce Māori content. This included partnering with TMP to provide \$3m to support the successful Māori Regional News Hubs initiative.

MORE THAN

50,800

PIECES OF ONLINE PIJF CONTENT CREATED IN THE YEAR

126 MILLION VIEWS AND 1.25M AVERAGE WEEKLY USERS

RNZ ASIA UNIT

The groundbreaking RNZ Asia Unit began recruiting Chinese and Indian reporters and interpreters during the year. The team will provide Chinese and Indo-Asian language news on a newly designed section of the RNZ site which launched in July 2023.

Funded December 2022



The PIJF has added new content and perspectives to local media. The landscape now includes journalism by and for a more diverse cross-section of New Zealanders.



79 ROLES,
28 PROJECTS
13 INDUSTRY DEVELOPMENT PROJECTS FUNDED

THE OUTLET

Schistrockmedia

The Outlet is an innovative podcast providing four news podcasts a week covering the Wanaka, Queenstown, Central Otago and Southland regions. Funding enabled a reporter to produce the podcasts for two years.

Funded November 2022



175 APPLICATIONS RECEIVED – SEEKING \$43.4M

100 APPLICATIONS APPROVED – TOTALING \$26.5M

BEING TEEN for NZ Geographic

One of the aims of the PIJF was to ensure underserved audiences felt accurately reflected. *Being Teen* followed a group of rangatahi for nearly a year to offer insight into their lives post COVID-19 and to give voice to this underserved and often misunderstood audience.

Funded July 2021

The PIJF also provided emergency resilience assistance to media in the Hawke's Bay and Tairāwhiti regions devastated by Cyclone Gabrielle. The weather event caused widespread disruption to communications generally and affected delivery of important public interest journalism.

The future of journalism has improved, with a number of training initiatives delivering new journalists into the sector, from a wide range of backgrounds. Capability initiatives also ensured newsrooms were better equipped to report on issues that represent the diversity of New Zealand.



DISABILITY: OUR VOICES AND DISABILITY ROADSHOW

Attitude Pictures

A project to provide newsrooms around the country with the tools to accurately and inclusively report on disability issues enabled two journalism interns. Will Sangster, of Tongan descent, lives with cerebral palsy and is non-verbal. Will says the project was life changing for him – he's now joined the 2023 Te Rito programme.

Funded July 2021



TE RITO

for NZME, Whakaata Māori, Newshub and Pacific Media Network

In February 2023, the first *Te Rito* Journalism cadets graduated. The innovative Māori, Pacific and diverse voice journalism training programme provides on-the-job training and was recognised with an international award. All 23 graduates moved into journalism roles and a new cohort of 12 cadets started training in mid-2023.

Funded December 2022

“As a person living with a disability, my favourite part of the role has been giving other disabled people a platform. It’s a privilege to be able to write articles that really matter.”

Will Sangster



TEINA 2 TUAKANA (t2T)

for MĀORI+

Teina 2 Tuākana (t2T) is a project training rangatahi to mentor tamariki to produce their own stories. Based in kura, it not only creates content for youth audiences but aims to encourage more Māori and Pacific journalists to enter the workforce.

Funded July 2022

NGĀ PUŌRO ME NGA RONGO RŌREKA

MUSIC TO OUR EARS 🎵

Our music mission is to get more local music on radio and streaming services. We want a vibrant sector, that creates music New Zealanders want to enjoy. Artists applying for funding range from emerging to experienced, and cross all popular genres.

Demand for music funding continues to grow year on year, far outstripping available funds. In the past year 1,550 applications were received with 387 grants made, including 107 applications for 15 grants in the very first New Music Pan-Asian focus round.



JORDYN WITH A WHY

Samoan/Māori artist Jordyn with a Why takes inspiration from her journey of te reo reclamation as well as the healing power of music. Her recent waiata *Hey Love* was released as part of the Waiata Anthems Matariki edition.

Waiata Takitahi funding December 2022

\$6m 
invested in **RECORDING,**
PROMOTION and
DEVELOPMENT OF MUSIC
in **2022/23.**

LUCA GEORGE

Wanaka-based, 20-year-old singer/songwriter Luca George earned the distinction of being the only NZ artist to be invited to the APRA SongHubs songwriting camp in Sydney. He has been steadily making his mark with the release of singles *Blue Again* and *Godless* in 2023.

New Music Project funding February 2023



New Music Pan-Asian was designed to address equitable representation for Pan-Asian music artists, identified as under-represented in the NZ On Air Music Diversity report. Applications were received from artists who identified as Chinese, Indian, Filipino, South Korean, Japanese, Sri Lankan, Malaysian, Thai and Iraqi. Six of the successful applications were for bilingual songs and seven were from first-time funding recipients. Due to the huge response to this inaugural Pan-Asian focus round, it will return in the next financial year. This adds to focus rounds for Pasifika artists, songs for tamariki, and the co-funded round with Te Māngai Pāho, Waiata Takitahi.



New Music Pan-Asian Focus round

To create the very first New Music Pan-Asian funding round, a consultation group of Pan-Asian representatives was formed from within the Aotearoa New Zealand music community. This group was instrumental in helping guide the formation of the funding round. It will return in 2023/24.

Commercial radio stations played an average of 18.84% local music over the year. Four nationwide networks and four regional stations individually exceeded the 20% quota in the 2022 calendar year, while student radio continued to smash targets.

National networks

Student radio network (73.93%)

GEORGE FM	<div style="width: 20.94%;"></div>	20.94%
HAURAKI	<div style="width: 21.40%;"></div>	21.40%
MAI FM	<div style="width: 21.16%;"></div>	21.16%
ZM	<div style="width: 20.29%;"></div>	20.29%

Regional stations

NIU FM	<div style="width: 56.97%;"></div>	56.97% AUCKLAND
PULZAR FM	<div style="width: 34.73%;"></div>	34.73% CHRISTCHURCH
BAYROCK	<div style="width: 38.38%;"></div>	38.38% WHAKATANE
QFM	<div style="width: 28.11%;"></div>	28.11% WHAKATANE

Streaming platforms, programmed offshore, remain a challenging place to be discovered amongst the millions of global songs. Local songs hit 7.68% in New Zealand, which was down 1% from the previous year.



Masterclass seminars

Representatives from YouTube Music, Spotify, TikTok and commercial NZ radio stations joined the NZ On Air Music team for masterclasses in Auckland, Wellington and Christchurch in 2023 where artists and music industry professionals could learn about promoting their music on streaming platforms and radio.



**20
ROUNDS
HELD:**

**5 FOR NEW
MUSIC
SINGLE**

**5 FOR NEW
MUSIC
PROJECT**

**3 FOR NEW
MUSIC
DEVELOPMENT**

**2 FOR NEW
MUSIC
KIDS**

**2 FOR NEW
MUSIC
PASIFIKA**

**1 FOR
WAIATA
TAKITAHU**

**1 FOR NEW
MUSIC
PAN-ASIAN**

**1 FOR MUSIC
FEATURES**

**CREATING A
TOTAL OF:**

**259
SINGLES**

**59
PROJECTS**

**18
FEATURES**



JEREMY REDMORE

Singer/songwriter, producer and author Jeremy Redmore first rose to fame as the main creative force behind *Midnight Youth*. Since then, he has released two albums as a solo artist plus a music-themed children's picture book.

New Music Kids funding April 2023



JUJULIPPS

Emerging rapper Jujulipps is a South African-born Tāmaki Makaurau-based artist making her mark on the hip hop scene in Aotearoa, recently dropping her new single *Saucy*. Her self-assured nature has earned her impressive support slots for the likes of NYC rap icon Cakes da Killa.

New Music Single funding September 2022



HEIRESSOFTHEGAME

The songs of Heiressofthegame, aka Eunique Ikiua, are a strong representation of the mark she is making on the local Pasifika music community – with her songs *Blessed* and *Somalia* reaching #12 on the NZ Hot Singles chart and featuring regularly on NiuFM and Mai FM.

New Music Pasifika funding September 2022

A comprehensive review of the Music funding scheme was commissioned during the year, something we do regularly to ensure the funding remains fit-for-purpose. Any resulting changes will be implemented in the second half of the 2023/24 year.

HEI ATAMIRA MŌ Ō TĀTOU IWI

PLATFORMS FOR OUR PEOPLE



While the majority of our funding is for content, the Platforms stream is an exception. This closed funding stream provides annual operational funding for public media platforms and services that provide vital services, many to marginalised New Zealanders, or in areas where there is no commercially available alternative.

From making screen content accessible with captions and audio description, to providing a voice for ethnic communities, and a home for Aotearoa’s pop culture history, this funding means a lot to the audiences who access the services. The Platforms funding also supports RNZ, our national public broadcaster.

The largest of the Access stations, Auckland’s Planet FM, moved into new studios during the year.

COMMUNITY ACCESS MEDIA

Twelve community radio stations throughout the motu and a podcast site deliver content in up to 54 languages on a mind-boggling range of topics. They cover culture, language, politics, gender, health, disability, children, youth, religious and spiritual matters along with the most eclectic music you will hear anywhere. There were 1.9million podcast downloads from the [accessmedia.nz](https://www.accessmedia.nz) podcast site this year.





Five student radio stations, in Auckland, Palmerston North, Wellington, Christchurch and Dunedin, are often the first to play new music artists. This makes student radio a vital part of our support for NZ music. On average this year across the five stations they played 74% local music.

PACIFIC MEDIA NETWORK (NATIONAL PACIFIC RADIO TRUST)

Broadcasting on NiuFM and 531pi, as well as online, the Pacific Media Network provides Pacific language programmes, news and music to help Pacific peoples stay connected with their culture. This year the National Pacific Radio Trust (NPRT) amended its Trust Deed to reflect the organisation as a multimedia network as part of adoption of its new Moanaverse Strategy. This transformational strategy extends NPRT's core content offering of radio to have a strong focus on digital.



505
HOURS CAPTIONED
BROADCAST WEEKLY
(UP FROM 447)

136
HOURS AUDIO
DESCRIPTION BROADCAST
WEEKLY (UP FROM 102)



**NZ ON SCREEN AND
AUDIOCULTURE**

NZ On Screen showcases our screen history with rich context behind TV shows and films and their creators, and maintaining public access to important content that would otherwise gather dust. Likewise AudioCulture captures the stories of the songs that have been the soundtrack to our nation.

This year NZ On Screen published collections on acclaimed filmmaker Dame Gaylene Preston, and the inimitable Topp Twins, while AudioCulture marked its' 10th birthday with a poll to find the classic New Zealand album – awarded to Split Enz for *True Colours*.

With as much as a fifth of the New Zealand population experiencing difficulty accessing media content, Able’s job of increasing accessibility ensures these audiences are not missing out.

This year Able launched live captions on Newshub Live at 6pm, The Project and Newshub

Nation, giving the Deaf and hearing-impaired communities a choice of broadcaster for their news and current affairs. Able has also continued to expand the range of content available with audio description producing an average of 59.5 broadcast hours of audio described content each week.



Michal and Moe
Scripted content and songs
for tamariki on YouTube
Funded Sept 2022.

HEIHEI

Tamariki have hundreds of local TV shows, games and songs to enjoy as a result of our investment in content through the HEIHEI initiative, which has been running since 2018. With changing demand from our youngest audiences a new research-led digital-first strategy means this was HEIHEI’s final year. While the brand is ‘retiring’ the content remains available, on TVNZ+ (for content that was previously on the HEIHEI platform), on the HEIHEI games site (until June 2024), on YouTube and on a range of local platforms. The new approach will see children’s content available on a wider range of platforms they use, and active promotion of the content under the new NZ On Air Tamariki brand, so they can find and enjoy it.



RNZ

Radio shines during extreme events, as was seen during extreme weather hitting the North Island in January and February 2023. RNZ live radio stream users during Cyclone Gabrielle was the highest number ever recorded for a 24-hour period, peaking more than four times higher than on an average day in 2023. The number of live radio stream users was more than three times higher than average during the North Island floods. Visitors to the RNZ website and audio streams also increased by 130% during these major weather events, while mobile app users increased by 50%.



HEI WHAKATAIRANGA I NGĀ
RĀNGAI WHAKAPĀOHO

SUPPORTING OUR SECTORS

NZ On Air is uniquely placed, working across multiple media formats, to both observe the media sector and audience needs, and build capability and capacity in creative sectors to meet those needs.

Research and data insights underpin our strategies. We have continued to develop a bespoke audience engagement tool VIEW (Volumetric, Impact, Engagement, Worth). Working in partnership with Contagion and Agile Data we've been able to collect data from publishers/platforms to monitor engagement with articles produced under PIJF. We are now working to expand this to all Scripted and Factual content.

We also conduct market-leading research into media behaviour. Our Where Are The Audiences research this year focused on the hard-to-reach Youth audience, and included for the

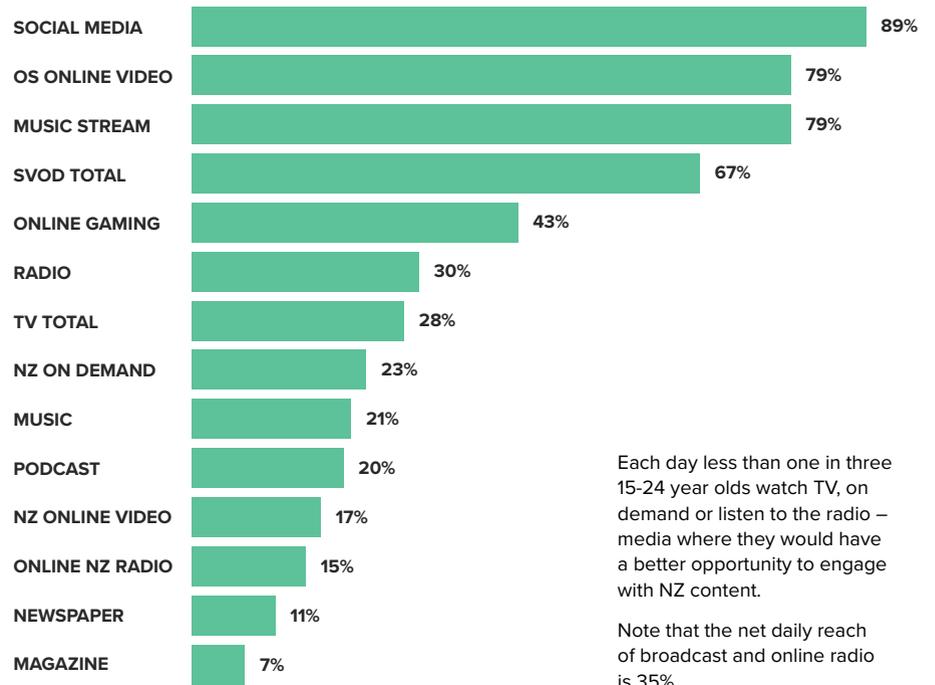
first time qualitative research which gave a unique insight to this audience's wants and needs. This will inform a new Youth strategy in late 2023.

Similarly, we had seen through our Diversity reports a sustained lack of opportunity for Pan-Asian screen creatives and along with the NZFC supported Episode One with the Pan Asian Screen Collective. The initiative has taken six teams of emerging Pan-Asian creatives from an idea through development to creating a pilot. In May 2023 the teams launched their pilots after a successful pitching event. We expect to see some of these projects coming in for production funding in the future.

DAILY AUDIENCE BEHAVIOUR

■ ALL 15-24S

Nine in ten 15-24's engage with social media each day, and eight in ten watch online video or listen to streamed music. Two thirds watch SVOD and four in ten play online games. Less than a third engage with any other media each day.



Each day less than one in three 15-24 year olds watch TV, on demand or listen to the radio – media where they would have a better opportunity to engage with NZ content.

Note that the net daily reach of broadcast and online radio is 35%.

Source: NZ On Air's Where Are The Youth Audiences research, 2022

Tāhuna Writers Residency participants and Great Southern Television CEO Philip Smith.

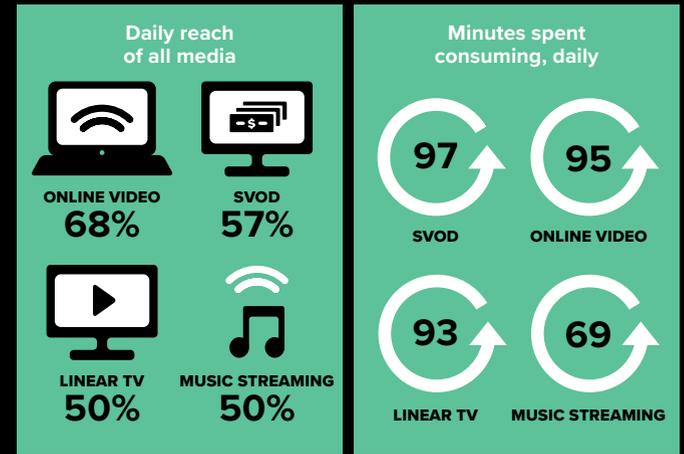


Diversity data gathered from funded projects helps us to target interventions – to stimulate participation by creatives who can bring unique perspectives and authenticity to stories and songs. One notable absence from our funding applicants has been Pan-Asian music artists. To address this we ran a new focus funding round this year for singles by Pan-Asian artists. The round was designed and judged with Pan-Asian music representatives and was warmly welcomed by the sector.

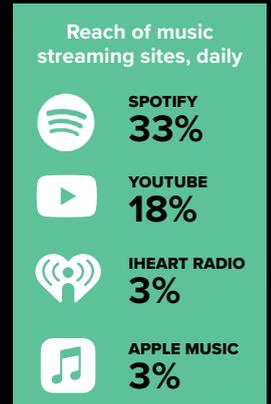
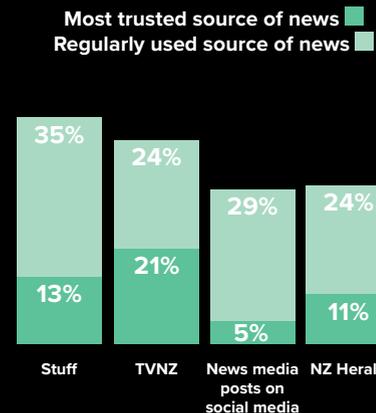
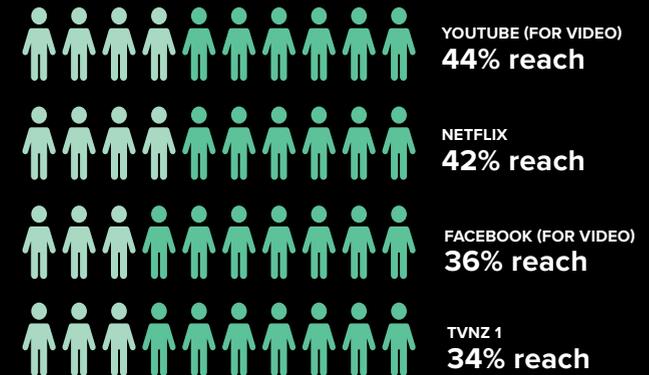
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We expect to see some of these projects coming in for production funding in the future. Initiatives this year included The Comedy Sandpit which gave comedians a chance to brush up on how to reach digital audiences and Tāhuna writers residency, run by Great Southern Television in Queenstown, which provided screenwriters an opportunity to develop a scripted drama concept for an international audience.

Industry support also extends to supporting major events that showcase the talents of the screen, music and media sectors. It is becoming increasingly difficult to find corporate sponsorships, so our ongoing support for events like the Aotearoa Music Awards, the NZ TV Awards and the Voyager Media Awards is one way of contributing to events that shine a spotlight on the quality outputs of the sector.



Most popular channels, sites & stations daily



TĀ TE PŪTEA ME NGĀ WHĀINGA KA TAEA

OUR FINANCES AND PERFORMANCE

*This is Wheel Life
with Sophia and Indy,
Boxed Media for
RNZ/Tahi.*



NZ ON AIR

STATEMENT OF RESPONSIBILITY

for the year ended 30 June 2023

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 2023.

Signed on behalf of the Board:



DR RUTH HARLEY, CNZM OBE
Chair

30 October 2023



PHILIP BROUGHTON
Chair of Audit & Risk Committee

30 October 2023

NZ ON AIR

INDEPENDENT AUDITOR'S REPORT

To the readers of the Broadcasting Commission's financial statements and performance information for the year ended 30 June 2023

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

OPINION

We have audited:

- the financial statements of NZ On Air on pages 35 to 59, that comprise the statement of financial position as at 30 June 2023, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements including a summary of significant accounting policies and other explanatory information; and

- the performance information which reports against NZ On Air's statement of performance expectations for the year ended 30 June 2023 on pages 60 to 68.

In our opinion:

- the financial statements of NZ On Air:
 - present fairly, in all material respects:
 - » its financial position as at 30 June 2023; and
 - » its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards; and
- NZ On Air's performance information for the year ended 30 June 2023:
 - presents fairly, in all material respects, for each class of reportable outputs:

- » its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
- » its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and
- complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 30 October 2023. This is the date at which our opinion is expressed.

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



BASIS FOR OUR OPINION

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

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

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

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

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

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

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

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

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

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

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

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZ On Air’s internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the performance information which reports against NZ On Air’s statement of performance expectations.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on NZ On Air’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements and the performance information or, if such disclosures are

inadequate, to modify our opinion.

Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause NZ On Air to cease to continue as a going concern.

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

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

Our responsibilities arise from the Public Audit Act 2001.

OTHER INFORMATION

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 34 and 69 to 106, but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

INDEPENDENCE

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

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



GRANT TAYLOR
Ernst & Young
Chartered Accountants

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

NZ ON AIR

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

for the year ended 30 June 2023

	Note	Actual 2023 \$000	Actual 2023 \$000	Budget 2023 \$000	Actual 2022 \$000
Revenue					
Crown revenue			165,716	165,716	177,664
Crown revenue – SPRF* (managed by MCH)			978	4,100	–
Other revenue	2		6,353	1,500	3,095
Total revenue			173,047	171,316	180,759
Operating expenditure					
Administration services	3,4		6,430	6,836	5,230
Total operating expenditure			6,430	6,836	5,230
Funding expenditure					
NZ Media Fund					
Scripted			36,901	41,096	38,336
Factual – Other		36,901		36,796	35,619
Factual – Public Interest Journalism		23,071		23,344	30,633
Factual – Total			59,972	60,140	66,252
Platform			60,017	61,911	60,263
Music			5,991	6,000	6,286
Total NZ Media Fund			162,881	169,147	171,137
Development and support					
Capability Fund			–	–	1,119
Industry Development			705	600	608
Total Development and support			705	600	1,727
Total funding expenditure	5		163,586	169,747	172,864
Total expenditure			170,016	176,583	178,094
Net surplus/(deficit) for the year			3,031	(5,267)	2,665
Other comprehensive revenue and expense			–	–	–
Total comprehensive revenue and expense			3,031	(5,267)	2,665

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 2023

	Note	Actual 2023 \$000	Budget 2023 \$000	Actual 2022 \$000
Current assets				
Cash and cash equivalents	6	6,380	1,800	7,236
Investments	7	80,000	30,000	80,000
Receivables – interest		1,110	100	435
Receivables – other	8	3,432	1,300	2,687
Total current assets		90,922	33,200	90,358
Non-current assets				
Property, plant and equipment	9	261	688	71
Intangible assets	10	–	180	–
Total non-current assets		261	868	71
Total assets		91,183	34,068	90,429
Current liabilities				
Creditors and other payables	11	1,001	300	301
Employee entitlements	12	291	150	223
Funding liabilities	13	75,203	30,563	78,248
Total current liabilities		76,495	31,013	78,772
Net assets		14,688	3,055	11,657
Equity				
Equity at 30 June		14,688	3,055	11,657
Total Equity		14,688	3,055	11,657

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

NZ ON AIR

STATEMENT OF MOVEMENTS IN EQUITY

for the year ended 30 June 2023

	Actual 2023 \$000	Budget 2023 \$000	Actual 2022 \$000
Balance at 1 July	11,657	8,322	8,992
Total comprehensive revenue and expense for the year	3,031	(5,267)	2,665
Balance at 30 June	14,688	3,055	11,657

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

NZ ON AIR

STATEMENT OF CASH FLOWS

for the year ended 30 June 2023

	Note	Actual 2023 \$000	Budget 2023 \$000	Actual 2022 \$000
Cash flows from operating activities				
Receipts from the Crown		166,482	169,816	177,664
Receipts from other revenue		1,955	900	1,726
Interest received		3,518	670	799
Payments to funded activities		(166,631)	(172,680)	(153,028)
Payments to suppliers and employees		(5,611)	(6,662)	(21,570)
Net GST		(328)	–	1,571
Net cash from operating activities	14	(615)	(7,956)	7,162
Cash flows from investing activities				
Net (payments to)/receipts from investments		–	5,000	(4,000)
Purchases of property, plant and equipment		(241)	(200)	(38)
Purchases of intangible assets		–	(744)	–
Receipts from sales of property, plant and equipment		–	–	1
Net cash flows from investing activities		(241)	4,056	(4,037)
Net increase/(decrease) in cash and cash equivalents		(856)	(3,900)	3,125
Cash and cash equivalents at 1 July		7,236	5,700	4,111
Cash and cash equivalents at 30 June		6,380	1,800	7,236

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

NZ ON AIR

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2023

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 2023 and have been approved by the Board on 30 October 2023.

COVID-19

As a result of COVID-19, additional Crown funds \$0.98m were received in 2022/23. Other than managing the additional funds, COVID-19 has not impacted these financial statements.

BASIS OF PREPARATION

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

Statement of compliance

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

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

Presentation currency and rounding

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

Standards issued and not yet effective and not early adopted

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

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

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

Budget figures

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

Critical accounting estimates and assumptions

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

There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities within the next financial year.

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2023:

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

Disclosure of Interests in other entities: NZ On Air has concluded that it has no significant interest in the Digital Media Trust. Although NZ On Air has the right to appoint up to three of the seven trustees of the Digital Media Trust (the “Trust”), the independent trustees form the majority.

Once appointed, all trustees act in the best interests of the Trust itself. NZ On Air does not share in any assets or liabilities of the Trust, nor does it have the power to alter the operations or purpose of the Trust or benefit in the event that the Trust is wound up. Consequently, NZ On Air concludes that it does not have significant influence over the Trust.

2. REVENUE

ACCOUNTING POLICY

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

Revenue from the Crown

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

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

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

Interest revenue

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

Television programme and music revenue

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

Breakdown of other revenue and further information	Actual 2023 \$000	Actual 2022 \$000
Sales of television programmes and music	2,160	1,981
Interest revenue	4,193	1,114
Other revenue	–	–
Total other revenue	6,353	3,095

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 2023 \$000	Actual 2022 \$000
Salary and wages	3,551	3,193
KiwiSaver employer contributions	134	120
Increase in employee entitlements	47	6
Total personnel costs	3,732	3,319

EMPLOYEE REMUNERATION

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

	Number of Employees 2023	Number of Employees 2022
\$100,000 – \$109,999	1	1
\$110,000 – \$119,999	2	2
\$120,000 – \$129,999	1	–
\$130,000 – \$139,999	–	1
\$140,000 – \$149,999	–	1
\$150,000 – \$159,999	1	1
\$160,000 – \$169,999	1	–
\$170,000 – \$179,999	2	3
\$180,000 – \$189,999	1	–
\$190,000 – \$199,999	–	1
\$200,000 – \$209,999	2	–
\$340,000 – \$349,999	1	1

During the year ended 30 June 2023, no employees received benefits in relation to cessation (2022: nil).

BOARD MEMBER REMUNERATION

The Board fees paid or payable during the year were:	Actual 2023 \$000	Actual 2022 \$000
Dr Ruth Harley – Chair (reappointed March 2021)	40	40
Helen Grattan (retired June 2022)	–	18
John McCay (reappointed July 2023)	19	19
Sarona Ai'ono-Iosefa (reappointed August 2022)	19	19
Linda Clark (resigned July 2023)	19	19
Philip Broughton (reappointed January 2022)	19	19
Andrew Shaw (appointed June 2022)	19	2
Total Board fees	135	136

Payment of \$6,500 was made to the independent members of the Audit and Risk Committee during the financial year. (2022: \$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 2023 \$000	Actual 2022 \$000
Legal, public relations and expert advice	525	473
IT Costs	285	273
Research	824	330
Other costs	381	299
Travel and communication	187	74
Board members fees	135	136
Rent	244	195
Depreciation	51	26
Amortisation	–	40
<i>Audit fees – Financial statement audit</i>	66	63
Total administration expenditure	2,698	1,909
Operating leases as lessee	Actual 2023 \$000	Actual 2022 \$000
Not later than one year	249	19
Later than one year and not later than two years	248	–
Later than two years and not later than five years	34	–
Total non-cancellable operating leases	531	19

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

5. 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 2023 \$000	Actual 2022 \$000
Total funding approved	177,685	173,847
<i>Less approved funds not utilised so written back</i>	(4,877)	(2,074)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	246	1,091
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met</i>	(9,468)	–
Total funding expenditure	163,586	172,864

Breakdown of funding expenditure and further information

Scripted funding expenditure	Actual 2023 \$000	Actual 2022 \$000
Scripted funding approved	47,217	38,462
Less approved funds not utilised so written back	(1,094)	(186)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	246	60
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	(9,468)	–
Total Scripted funding expenditure	36,901	38,336
Factual funding expenditure	Actual 2023 \$000	Actual 2022 \$000
Factual – Other	37,533	36,153
Factual – Public Interest Journalism	25,978	30,552
Total Factual funding approved	63,511	66,705
Less approved funds not utilised so written back	(3,539)	(1,484)
Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met	–	1,031
Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met	–	–
Total Factual funding expenditure	59,972	66,252

Platform funding expenditure	Actual 2023 \$000	Actual 2022 \$000
Radio New Zealand	42,606	43,506
Access, Student and other special interest radio	5,405	4,729
Pacific radio	5,175	5,000
HEIHEI	282	615
Captioning & Audio Description	4,900	4,900
NZ On Screen & AudioCulture	1,698	1,518
Total Platform funding expenditure approved	60,066	60,268
<i>Less approved funds not utilised so written back</i>	<i>(49)</i>	<i>(5)</i>
Total Platform funding expenditure	60,017	60,263
Music funding expenditure	Actual 2023 \$000	Actual 2022 \$000
Music funding approved	6,186	6,682
<i>Less approved funds not utilised so written back</i>	<i>(195)</i>	<i>(396)</i>
Total Music funding expenditure	5,991	6,286
Development and support funding expenditure	Actual 2023 \$000	Actual 2022 \$000
Capability Fund	–	1,119
Industry Development and Support	705	611
Development and Support funding approved	705	1,730
<i>Less approved funds not utilised so written back</i>	<i>–</i>	<i>(3)</i>
Total Development and Support funding expenditure	705	1,727

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 2023 \$000	Actual 2022 \$000
Cash	460	910
Call and short-term deposits	5,920	6,326
Total cash and cash equivalents	6,380	7,236

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

7. INVESTMENTS

ACCOUNTING POLICY

Bank deposits

Investments in bank term deposits are initially measured at the amount invested. Interest is subsequently accrued and added to the investment balance. A loss allowance for expected credit losses is recognised if the estimated loss allowance is not trivial.

Breakdown of investments and further information	Actual 2023 \$000	Actual 2022 \$000
Term deposits	80,000	80,000
Total investments	80,000	80,000

The carrying value of term deposits approximates their fair value.

8. RECEIVABLES – OTHER

ACCOUNTING POLICY

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

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

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

Breakdown of debtors and other receivables and further information	Actual 2023 \$000	Actual 2022 \$000
GST refund	2,717	2,389
Other receivables	715	298
Total debtors and other receivables – other	3,432	2,687

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

9. PROPERTY, PLANT AND EQUIPMENT

ACCOUNTING POLICY

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

Additions

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

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

Disposals

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

Subsequent costs

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

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

Depreciation

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

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

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

Impairment of non-financial assets

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

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

Capital commitments

There are no capital commitments as at 30 June 2023 (2022: Nil).

Breakdown of property, plant and equipment and further information

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

	Computer equipment \$000	Furniture & fittings \$000	Office equipment \$000	Leasehold improvements \$000	Total \$000
Cost					
Balance at 1 July 2021	314	133	44	298	789
Additions	14	19	5	–	38
Disposals	(4)	(8)	(15)	–	(27)
Balance at 30 June 2022	324	144	34	298	800
Balance at 1 July 2022	324	144	34	298	800
Additions	113	117	5	6	241
Disposals	–	–	–	–	–
Balance at 30 June 2023	437	261	39	304	1,041
Accumulated depreciation and impairment losses					
Balance at 1 July 2021	275	112	43	298	728
Depreciation	18	7	1	–	26
Eliminate on disposal	(3)	(7)	(15)	–	(25)
Balance at 30 June 2022	290	112	29	298	729
Balance at 1 July 2022	290	112	29	298	729
Depreciation	29	19	2	1	51
Eliminate on disposal	–	–	–	–	–
Balance at 30 June 2023	319	131	31	299	780
Carrying value					
At 30 June & 1 July 2021	39	21	1	–	61
At 30 June & 1 July 2022	34	32	5	–	71
At 30 June 2023	118	130	8	5	261

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%
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Breakdown of intangible assets and further information

Acquired computer software	Actual 2023 \$000	Actual 2022 \$000
Cost		
Balance at 1 July	321	321
Additions	–	–
Balance at 30 June	321	321
Accumulated amortisation and impairment losses		
Balance at 1 July	321	281
Amortisation	–	40
Balance at 30 June	321	321
Carrying value		
At 1 July	–	40
At 30 June	–	–

11. CREDITORS AND OTHER PAYABLES

ACCOUNTING POLICY

Short term payables are recorded at the amount payable.

Breakdown of creditors and other payables and further information	Actual 2023 \$000	Actual 2022 \$000
PAYE payable	48	40
Accrued expenses	953	261
Total creditors and other payables	1,001	301

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

12. EMPLOYEE ENTITLEMENTS

ACCOUNTING POLICY

Employee benefits

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

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

Breakdown of Employee entitlements and further information	Actual 2023 \$000	Actual 2022 \$000
Accrued salaries and wages	106	84
Annual leave	185	139
Total employee entitlements	291	223

13. FUNDING LIABILITIES

ACCOUNTING POLICY

Provision

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

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

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

Breakdown of funding liabilities 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 2023 \$000	Actual 2022 \$000
Scripted	20,637	20,546
Factual	45,572	48,318
Platform	1,188	767
Music	7,237	7,211
Development & support	569	1,406
Total funding liabilities	75,203	78,248

Movements for each class of funding liabilities are as follows:

	Scripted \$000	Factual \$000	Platform \$000	Music \$000	Development & support \$000	Total \$000
Balance at 30 June 2022	20,546	48,318	767	7,211	1,406	78,248
Additional provisions made	37,995	63,511	60,066	6,186	705	168,463
Amounts used	(36,810)	(62,718)	(59,596)	(5,965)	(1,542)	(166,631)
Unused amounts reversed	(1,094)	(3,539)	(49)	(195)	–	(4,877)
Balance at 30 June 2023	20,637	45,572	1,188	7,237	569	75,203

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

	Actual 2023 \$000	Actual 2022 \$000
Net surplus/(deficit) from operations	3,031	2,665
Add non-cash items:		
Loss of Disposal	–	1
Depreciation/amortisation	51	66
Total non-cash items	51	67
Add/(less) movements in working capital items:		
Decrease/(Increase) in accounts receivable	(1,092)	(570)
(Decrease)/increase in GST payable	(328)	1,571
Increase in accounts payable (incl. employee entitlements)	768	(16,407)
(Decrease)/Increase in funding liabilities	(3,045)	19,836
Net movement in working capital items	(3,646)	4,497
Net cash inflow from operating activities	(615)	7,162

15. CONTINGENT LIABILITIES

At 30 June 2023 we have contingent liabilities totaling \$9.468m (2022: \$0.25m). 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 2023 \$000	Actual 2022 \$000
Board Members Remuneration	135	136
Full-time equivalent members	0.20	0.21
Leadership Team Remuneration	1,272	1,254
Full-time equivalent members	6	6
Total key management personnel compensation	1,407	1,390
Total full time equivalent personnel	6.20	6.21

BOARD MEETING ATTENDANCE

NZ On Air Board meets 5 times per year plus a planning day, each meeting taking approximately 1 – 1.5 day. In addition, the board had 3 shorter meetings in the 2023 year, each taking approximately 0.5 days.

	July 22	August 22	October 22	November 22	March 23	April 23	May 23
R Harley	√	√	√	√	√	√	√
A Shaw	–	√	√	√	√	√	√
J McCay	√	–	√	√	√	√	√
L Clark	√	√	√	√	√	–	√
P Broughton	√	√	√	√	√	√	√
S Aiono-Iosefa	√	√	√	√	√	√	√

17. EVENTS AFTER BALANCE DATE

There were no significant events after balance date.

18. CATEGORIES OF FINANCIAL ASSETS AND LIABILITIES

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

	Actual 2023 \$000	Actual 2022 \$000
Financial assets measured at amortised cost		
Cash and cash equivalents	6,380	7,236
Debtors and other receivables	1,825	733
Investments – term deposits	80,000	80,000
Total financial assets measured at amortised cost	88,205	87,969
Financial liabilities measured at amortised cost		
Other payables (less PAYE payable)	953	261
Employee entitlement	291	222
Funding liabilities	75,203	78,247
Total financial liabilities measured at amortised cost	76,447	78,730

19. FINANCIAL INSTRUMENT RISKS

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

CREDIT RISK

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

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

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

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

LIQUIDITY RISK

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2022/23 Crown funding in pre-scheduled installments on the first working day of each quarter from July 2022 to June 2023. In addition, at 30 June 2023 we hold call and term deposits that will mature within the 2022/23 financial year totaling \$85.92m (2022: \$86.33m).

We have funding liabilities of \$75.2m at 30 June (2022: \$78.2m). We expect these to be paid by 30 June 2023. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

20. CAPITAL MANAGEMENT

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

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

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

21. EXPLANATION OF SIGNIFICANT VARIANCES AGAINST BUDGET

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

Statement of comprehensive revenue and expense	Actual 2023 \$000	Budget 2023 \$000	Difference \$000	Explanation of significant variances \$000
Crown revenue	166,694	169,816	(3,122)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Unused Screen Production Relief Fund
Administration services	6,430	6,836	(406)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Staff costs are under budget by \$250k due to gap between departing staff and new staff starting. And one position budgeted but not filled. • IT cost lower than budget by \$137k due to delay in system placement
Funding expenditure	163,586	169,747	(6,161)	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing difference in Scripted and Factual funding commitments
Statement of financial position	Actual 2023 \$000	Budget 2023 \$000	Difference \$000	Explanation of significant variances \$000
Total assets	91,183	34,068	57,115	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Timing of drawdowns of funding commitments
Total liabilities	76,495	31,013	45,482	<ul style="list-style-type: none"> • Funding liabilities higher than budget due to timing differences as noted above
Equity	14,688	3,055	11,633	<i>Variance relates to:</i> <ul style="list-style-type: none"> • Opening equity \$3.34m higher than budget due to timing differences in the previous year. • Net (deficit)/surplus for the year \$8.3m higher than budget for the reason noted above

Statement of cash flows	Actual 2023 \$000	Budget 2023 \$000	Difference \$000	Explanation of significant variances \$000
Net cash flows from operating activities	(615)	(7,956)	7,341	<ul style="list-style-type: none"> • Other receipts were \$1m higher than budget due to additional revenue from NZ On Air's share of content sales being higher than budget. • Interest receipts were \$2,8m higher than budget due to increase in interest rate. • Payments to funded activities and suppliers were \$71m lower than budget due to timing of drawdown.
Net cash flows from investing activities	(241)	4,056	(4,297)	Timing of investments maturing and being reinvested meant that the net cash flows in were lower than budget with more funds overall on deposit.
Net increase/(decrease) in cash and cash equivalents	(856)	(3,900)	3,044	Net increase compared with budget for the reasons noted above.

STATEMENT OF PERFORMANCE

for the year ended 30 June 2023.

OVERVIEW

Our work programme is largely delivered through the single funding strategy, the NZ Media Fund. The NZMF provides a simple, flexible approach to navigating a dynamic environment. Founded on core public media principles, the NZMF has four funding streams – Scripted, Factual, Music and Platforms. The *Scripted, Factual* (including PIJF) and *Music* streams are open and contestable. *Platforms* is a closed funding stream supporting selected entities to provide a wide range of public media content. A sub-strand to the NZMF is the Public Interest Journalism Fund (PIJF)⁴ which falls under the Factual funding stream.

Supporting the deliverables under the NZMF is our work in industry development (IDF), research and sector leadership.

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

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

⁴ The PIJF has funding through until June 30 2023.

FIGURE 3: Our Strategic framework against which we develop our activities

OUR VISION

CONNECTING AND REFLECTING AOTEAROA

OUR MISSION

TO FOSTER AND FUND GREAT NZ MEDIA CONTENT THAT REFLECTS THE DIVERSE COMMUNITIES OF AOTEAROA

OUR GOALS

Our investment strategy is expressed as the **NZ Media Fund**. Its goals are:

GOAL 1 QUALITY CONTENT

NZ audiences enjoy well-made local content that matters

GOAL 2 DIVERSE CONTENT

NZ audiences value local content made for a range of communities

GOAL 3 DISCOVERABLE CONTENT

NZ audiences can find and appreciate local content

We support these goals by **collaborating** with others in the public media space to maximise outcomes, demonstrating **sector leadership**, and informing our work and the sector’s work with robust **research and data**, and maintaining **robust investment processes**.

OUR PROMISE

We make the following commitments about how we will work. We will be:

INCLUSIVE so that content reflects our diverse communities

CLEARLY FOCUSED on content outcomes

INFORMED CONTRIBUTORS as public media experts

LOOKING FOR CONTINUAL IMPROVEMENT and open to new ideas

RESPONSIBLE STEWARDS who are careful with public funds

FRIENDLY FACES who are collaborative and approachable

POSITIVE because we love what we do

ECONOMIC CONTRIBUTORS who actively consider economic growth goals

FAIR TO ALL with transparent and simple processes

Disclosure of judgements

In determining key service performance information for each outcome, NZ On Air considers which measures best describe our work and the impact that it has. We select a range of measures from across the areas we fund as well as measures that describe our organisational capability. In selecting these we take into account the relevance of measures to what we are trying to achieve, the availability of robust and verifiable data and how we can demonstrate our performance over time.

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

FIGURE 4: Funding strategy summary



*means relative to the level of funding and the context of other content on the platform.

MEASURING WELLBEING – CULTURAL IDENTITY

Table 1 describes the impact of our work on wellbeing.

TABLE 1: Impact Measures

	2022/23 Actual	2022/23 Target	2021/22 Actual	2020/21 Actual
Cultural Vitality and Vibrancy				
Strategic impact: Quality and Diversity				
Indicator: Public media is valued and contributes positively to belonging and different NZ cultural experiences				
New Zealanders believe NZ On Air supports local public media important to New Zealanders	73%	75%	76%	78%
New Zealanders aware of our support for content like that content	63%	70%	68%	65%
New Zealanders agree that RNZ provides a valuable service to New Zealand	59%	70%	57%	56%
Completed productions of sufficient quality to be accepted for broadcast or uploading	99%	99%	100%	100%
NZ audiences appreciate the diversity of public media funded by NZ On Air	66%	75%	66%	74%
Content in more than 40 languages (including 9 Pacific) is supported	54 languages including 8 Pacific	Achieve	Achieved (53 languages including 10 Pacific)	Achieved (54 languages including 10 Pacific)
Pacific people agree PMN Niu and PMN 531 provide culturally relevant content	Biennial Measure	Biennial Measure	100%	Biennial Measure
NZ Music content on commercial radio: target agreed by the Minister and the Radio Broadcasters Association	18.84%	20%	23.12%	22.69%
NZ Music content on alternative radio	73.93%	At least 50%	69.45%	69.81%
Sector stakeholders are satisfied with the quality of the research, leadership and policy contribution from NZ On Air: • The majority of stakeholders believe NZ On Air's leadership, research and policy input it valuable	76%	75%	Biennial Measure	New Measure
New Zealanders believe that NZ On Air supports journalism that is important to New Zealanders	74%	75%	New Measure	New Measure
Funding from the PIJF (Factual) stream for targeted audiences, as defined by the Broadcasting Act	67%	50%	New Measure	New Measure

	2022/23 Actual	2022/23 Target	2021/22 Actual	2020/21 Actual
Cultural efficacy and competence				
Strategic impact: Discoverability				
Indicator: Professionally-made public media finds its audience and contributes to a quality cultural experience				
First run ⁵ funded prime time (6 pm to 10.30 pm) content for TV achieving average audiences of 100,000 or higher (excludes On Demand audiences)	43%	More than 45%	40%	57%
Funded content achieving more than 50,000 views in its first 6 months online ⁶	43%	More than 45%	35%	49%
Released singles from New Music Projects achieving at least 250,000 ⁷ online plays within 12 months ⁸	30.5%	60%	54.6%	60.7%
Released singles from New Music Singles achieving at least 50,000 online plays within 12 months of release	52.1%	60%	62.5%	65.5%
Average number of NZ radio plays achieved by singles from New Music Projects within 12 months of release:				
• Mainstream	1,144	750	1,621	689
• Niche	270	250	170	192
Average number of NZ radio plays achieved by singles from New Music Singles within 12 months of release:				
• Mainstream	468	400	598	650
• Niche	281	200	240	190
New Zealand music consumed on streaming services in New Zealand	7.68%	10%	New Measure	New Measure
PIJF content reaches a minimum of 300,000 weekly Unique Browsers online	Achieved average 1.25 million	Achieve	New Measure	New Measure
Time spent consuming PIJF content via online platforms is one minute or greater	Achieved 1:21'	Achieve	New Measure	New Measure

5 Content not previously shown on TV.

6 This measures funded content which completes its first 6 months online in the year under review. Data for online views is currently provided by each platform. Work is progressing in NZ and internationally to establish a consistent approach to measuring online views.

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

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

MEASURING ACTIVITY – HE AROTAKENGA MŌ NGĀ MAHI

Table 2 sets out performance against our investment goals and strategic objectives.

TABLE 2: Funding measures

	2022/23 Actual	2022/23 Target	2021/22 Actual	2020/21 Actual
What we will do				
Our Investment Principles are followed for all funding decisions (cultural value, content balance, risk, competition, value for money, no duplication, leverage, partner capability, fairness)	100%	100%	100%	100%
A majority of the NZ Media Fund is invested in contestable content	71%	At least 55%	65%	66%
Production funding from the Scripted and Factual streams for targeted audiences including s36(1)(c) ⁹ of the Broadcasting Act 1989	55%	At least 25%	51%	50%
Total funded hours for Scripted and Factual content that is diverse ¹⁰	74%	At least 60%	77%	66%
Number of individual songs funded through Single and Project applications will be at least: ¹¹				
• Mainstream	208	210	192	205
• Niche	156	140	121	142
• Focus rounds ¹²	79	60	83	59
The number of average weekly hours of captioning and audio description produced for broadcast and online will be at least:				
• Captioning	229	160	201	181
• Audio description	59	27	53	35
Number of Scripted and Factual hours funded (includes all formats, e.g. television, online, radio, but excludes Public Interest Journalism projects)	667 ¹³	At least 600	758	904
Number of hours funded for features promoting NZ Music	2,189	At least 2,500 hours	2,723	2,474
Number of pieces of industry research published	8 ¹⁴	At least 2	4	4
Number of RFPs issued for targeted industry capability development	4	Up to 2	4	3

Table 3 sets out performance against our core operating efficiency measures.

⁹ Includes children, youth, persons with disabilities and minorities in the community.

¹⁰ Diverse content is content that showcases the stories and interests of particular NZ cultural and community groups.

¹¹ Music applications are a video, or a recorded song plus a video, or a music project. We cannot separately forecast which type of application will be received.

¹² Includes focus rounds for Pasifika, Children's music, Te Reo Māori.

¹³ This reflects the shift to PIJF of a number of programmes previously funded out of the general factual i.e. Regional Media and Current Affairs.

¹⁴ Where are the Youth Audiences 2022, Understanding Youth and Media 2022, Public Awareness and Attitudes Survey 2022, Seen on Screen 2022, Music Diversity report 2022, Diversity Report (screen) 2022, Māori Content Review and Funding Analysis, A Profile of Creative Professionals 2022.

TABLE 3: Operating measures

	2022/23 Actual	2022/23 Target	2021/22 Actual	2020/21 Actual
How we will do it (operating goals)				
No investment decision or process has a significant adverse judicial review or Ombudsman finding	0	0	0	0
Complete applications received by deadline determined at the next funding round	100%	99%	100%	99.5%
Funding decisions notified to applicants within 5 working days of Board meeting	100%	99%	100%	100%
Funding contracts correctly issued within 15 working days once conditions precedent are met	99%	99%	99%	99%
Payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	100%	99%	100%	99%

ANNUAL ORGANISATIONAL HEALTH AND CAPABILITY INDICATORS

We remain a small entity of 31 staff as at 30 June 2023. We rely on our staff being skilled, multi-functional and adaptable. We have formal good employer and personnel policies and a commitment to equal employment opportunities. We do not tolerate harassment or discrimination of any type.

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

TABLE 4: Staff profile

	2022/23 %	2021/22 %
Gender		
Female	63	70
Male	37	30
Ethnicity – our staff identify as:		
Māori	5	10
Pacific Island	5	10
Asian	11	10
Pākehā	58	70
Other ¹⁵	21	0
Age profile	18 – 29 yrs 26%; 30 – 45 yrs 16%; 45+ 58%	
Disability profile	One staff member reported a disability	
Pay Gap Information	Remuneration is based on ability and role size without any bias, including gender or ethnicity. External strategic pay reviews are used to ensure NZ On Air is paying people fairly for the roles they are doing and the skills that they bring. NZ On Air published its first <i>Kia Toipoto</i> , Pay Gap Action Plan, in December 2022 which focuses on ensuring that NZ On Air remains a diverse and inclusive workplace.	

¹⁵ Other includes people who either identify with more than one ethnicity or are of an ethnicity not listed above.

TABLE 5: Health and capability performance measures

Goal	Measure	2022/23 Actual	2022/23 Target	2021/22 Actual	2020/21 Actual
Focus recruitment, training and remuneration policies on attracting and retaining skilled, flexible, efficient and knowledgeable team players	Full time staff turnover is no more than the public sector average ¹⁶	Achieved	Achieve ¹⁷	Amended Measure	Amended Measure
	Individual staff training needs are assessed annually	100%	100%	100%	100%
	External salary comparisons conducted regularly to ensure staff are paid fairly	Achieved	Achieved	Achieved. Cross section of kaimahi positions assessed	Achieved. Leadership Team positions assessed
Staff are committed to the agency and its work	Staff engagement surveys conducted at least biennially; we aim to be in the top quartile of the cultural sector	Survey completed	Achieve	Next survey planned for 2022/23	Survey completed
Health and safety best practice is well-implemented and appropriately reported	Health and safety plan in operation; reported safety hazards are attended to promptly; significant hazards are attended to immediately	Achieved	Achieve	Achieved	Achieved
	Zero tolerance of harassment, bullying and discrimination. Immediate investigation if instances are reported	Achieved	Achieve	Achieved	Achieved
Incorporate equal employment opportunity principles in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size	EEO Principles included in all relevant documents and practices	100%	100%	100%	100%
All staff are offered lessons in te reo Māori and/or tikanga Māori at least annually	Minimum of annual lessons in tikanga Māori and te reo Māori offered	Te reo sessions have been offered to all staff. Te Tiriti o Waitangi, and Matariki sessions were also held and open to all staff	All staff	Te reo sessions have been run for all staff. Te Tiriti o Waitangi, building cultural competency, mihimihi and Matariki sessions are also made available to all staff	

¹⁶ Excludes fixed term contracts ending in the year.

¹⁷ Previous measure was full time staff turnover is no more than three people per annum. The revised measure enables us to compare our turnover against the public sector.

LEADERSHIP, ACCOUNTABILITY AND CULTURE

We have weekly staff meetings and regular team days for all staff. In 2022/23 we continued our focus on building understanding of te ao Māori and our role in supporting the Crown as a Treaty partner. This has included te reo Māori lessons as well as workshops to increase knowledge and understanding, and learning our own waiata.

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

RECRUITMENT, SELECTION AND INDUCTION

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

EMPLOYEE DEVELOPMENT, PROMOTION AND EXIT

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

FLEXIBILITY AND WORK DESIGN

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

REMUNERATION, RECOGNITION AND CONDITIONS

Remuneration is equitable and gender-neutral. This is regularly tested through external job-sizing, the latest taking place during the 2022/23 year. We remedy any anomalies found through our annual performance management and remuneration review process. Recognition of performance is both formal and informal, taking into account overall business performance, affordability, equity, and advice from the Public Service Commission.

HARASSMENT AND BULLYING PREVENTION

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

SAFE AND HEALTHY ENVIRONMENT

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



Macey performs at an NZ On Air Music showcase.

TE TOHA PŪTEA

FUNDING DETAILS FOR THE YEAR 2022/23

Cremerie 2
Cremerie Ltd for
TVNZ 2 and TVNZ+.



SCRIPTED AND FACTUAL STATISTICS

Total Scripted and Factual Statistics	Number of applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared with requested)	
	2022/23	2021/22	2022/23	2021/22	2022/23	2021/22	2022/23	2021/22	2022/23	2021/22
Approved	191	230	45%	43%	91,862,721	119,374,029.64	84,749,963	101,138,122.34	96%	85%
Cancelled	3	4	1%	1%	2,520,863	1,900,839.00	-	-	-	-
Declined	228	296	53%	56%	84,956,668	116,320,092.00	-	-	-	-
Withdrawn	5	0	1%	0%	981,657	0	-	-	-	-
	427	530	100%	100%	180,321,909	237,594,961	84,749,963	101,138,122		

The decrease in submitted applications year on year is 24% (the year prior they decreased 27.6%).

The decrease in requested funding year on year is 19% (the year prior it decreased 14.1%).

The decreases in the above are mostly due to the Factual projects shifting to PIJ funding.

CONTENT FUNDING (SCRIPTED AND FACTUAL)

	2023 %	2022 %	2021 %	2020 %	2019 %	2018 %	2017 %	2016 %	2015 %	2014 %	2013 %	2012 %	2011 %	2010 %
By primary platform provider*														
TVNZ	40	55	52	52	45	50	59	57	67	72	58	64	58	55
Warner Bros. Discovery	21	11	19	23	21	21	24	26	20	13	32	29	36	39
Prime (Sky Open)	18	6	8	5	6	9	9	11	10	11	7	3	3	2
Whakaata Māori	6	6	4	2	4	4	6	4	3	4	3	4	3	4
NZME	3	0	1	1	2	2	0	0	0	0	0	0	0	0
The Coconet.TV (previously counted in Other)	2	0	0	0	0	0	0	0	0	0	0	0	0	0
RNZ	2	3	2	3	6	1	0	0	0	0	0	0	0	0
The Spinoff	2	2	0	0	0	0	0	0	0	0	0	0	0	0
Stuff (included in Other as < \$1m)	0	2	2	3	1	1	0	0	0	0	0	0	0	0
HEIHEI†	0	9	7	6	8	6	0	0	0	0	0	0	0	0
Other	6	6	5	5	6	6	2	2	0	0	0	0	0	0
	100													

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

† Children's content funded for HEIHEI has been folded into TVNZ as a result of changes to NZ On Air's Children's Strategy.

Other includes 9 different platforms.

ACCESSIBILITY – FUNDED TV CAPTIONS AND AUDIO DESCRIPTION

Year	NZ On Air Annual Funding	Weekly Captioning Hours Produced	Weekly Captioned Hours Broadcast	Weekly Audio Description Hours Produced	Weekly Audio Description Hours Broadcast
2022/23	4,900,000*	229	505	59	136
2021/22	4,900,000*	201	447	53	102
2020/21	4,900,000*	181	440	35	83
2019/20	2,900,000	142	382	21	66
2018/19	2,950,000**	138	347	22	57
2017/18	2,800,000	140	322	22	53
2016/17	2,800,000	132	306	19	47
2015/16	2,800,000	139	300	20	40
2014/15	2,400,000	116	265	16	32
2013/14	2,800,000	105	251	12	26
2012/13	2,602,933	114	253	14	22
2011/12	2,491,053	113	247	0	13

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

** Able received additional \$150,000 from new Crown Funding for HEIHEI captioning. This produced 299 hours of captioned content on HEIHEI (not included in captioning data above). These hours only reflect captioning and AD work completed for linear broadcast. It does not capture outputs for captioned or audio described content online.

SCRIPTED FUNDING

For the financial year 2022/23

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
CHILDREN	<i>Welcome To Cardboard City 3</i>	HEIHEI	Vinewood Ltd t/a Foundation Animation			38,280	38,280
	<i>My Favourite Dead Person</i>	HEIHEI	The Downlowconcept			16,869	16,869
	<i>What Will I Be Today? 2</i>	TVNZ+	POW Studios	45.0	500,000		500,000
	<i>Suzy & Friends 2023</i>		Treehut	2,385.0	136,000		136,000
	<i>Moe And Michal</i>	YouTube	Pop-Up Workshop	160.0	319,200		319,200
	<i>Fresh Fairytales 2</i>	TVNZ 2	Tikilounge Productions	375.0	697,000		697,000
	<i>Bird's Eye View 2</i>	TVNZ+	Birds Eye View Productions	50.0	731,305		731,305
	<i>Island Of Mystery – Te Wā o Matariki</i>	TVNZ 2	Adrenalin	48.0	346,855		346,855
	<i>Kiri And Lou 4</i>	Prime	Kiri And Lou	50.0	499,999		499,999
	<i>Black Sand Beach</i>	TVNZ+	AMO STUDIOS	286.0	1,900,000		1,900,000
	<i>Kiri And Lou Make Friends</i>	Prime	Filmwork	60.0	200,000		200,000
	<i>Mauī And Elvis – How I Alienated My Nan</i>	Prime	Whitebait Productions	192.0	2,000,000		2,000,000
	<i>Mr Hugo's Little Library</i>	TVNZ+	The Gibson Group	96.0	596,849		596,849
	<i>Red Rocks</i>	Prime	Libertine Pictures	176.0	2,250,000		2,250,000
	<i>Tralala</i>	Prime	Field Theory	364.0	1,640,768		1,640,768
Total				4,287.0	11,817,976	55,149	11,873,125
COMEDY	<i>SIS 1</i>	Prime	Sis The Show			70,367	70,367
	<i>Kid Sister</i>	TVNZ+	Greenstone TV			48,952	48,952
	<i>Kura 3</i>	TVNZ+	PLUS6FOUR Entertainment			21,008	21,008
	<i>Homebound 3.0</i>	THREE	Kevin & Content			27,465	27,465
	<i>7 Days 2023</i>	THREE	Discovery NZ	880.0	1,097,926		1,097,926
	<i>Guy Montgomery's Guy-Mont Spelling Bee</i>	THREE	Kevin & Content	352.0	400,000		400,000
	<i>Raised By Refugees 2</i>	Prime	Kevin & Content	132.0	1,371,655		1,371,655
	<i>Miles From Nowhere</i>	Prime	The Gibson Group	132.0	1,995,000	29,799	2,024,799

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
COMEDY cont.	<i>Kid Sister 2</i>	TVNZ+	Greenstone TV	110.0	1,273,486	54,775	1,328,261
	<i>I Got You 2</i>	RNZ	Cadness Street	40.0	270,000		270,000
	<i>The 9-5ers</i>	TikTok	O Tamaiti	15.0	81,920		81,920
	<i>Broken Backs</i>	Prime	Great Southern Television	132.0	1,980,000		1,980,000
	<i>New Zealand Comedy Festival Partnership 2023</i>	THREE	Discovery NZ	300.0	265,377		265,377
	<i>New Zealand Today 4</i>	THREE	Kevin & Content	176.0	972,997		972,997
	<i>Only In Aotearoa 3 – Wahine Edition</i>	Whakaata Māori	Kura Productions	132.0	1,134,000		1,134,000
	<i>Taskmaster NZ 4</i>	TVNZ 2	Kevin & Content	440.0	882,119		882,119
	<i>The Boy, The Queen And Everything In Between</i>	TVNZ+	Lucky Legs Media	132.0	629,120		629,120
	<i>n00b</i>	THREE	Great Southern Television	132.0	1,499,541		1,499,541
	<i>Vince</i>	THREE	Kevin & Content	176.0	1,709,052		1,709,052
Total				3,281.0	15,562,193	252,366	15,814,559
DEVELOPMENT	<i>Camp Be Better</i>		Praise The Roid		15,000		15,000
	<i>Deadbeat</i>		Daymond Entertainment t/a West Park		24,585		24,585
	<i>Ding Dong! The Witch Is Dead</i>		I TE AHIAHI		25,000		25,000
	<i>Do NOT Swear At Your Mother</i>		Kevin & Content		25,000		25,000
	<i>Duckrockers 2</i>	TVNZ 2	South Pacific Pictures		15,000		15,000
	<i>Flight Of The Fantail</i>	Prime	Whenua Films		15,000		15,000
	<i>Kid Sister 2</i>	TVNZ+	Greenstone TV		15,000		15,000
	<i>Please Don't Break Anything (additional)</i>	TVNZ 2	Kevin & Content		5,000		5,000
	<i>Shakti</i>		The Hot House		25,000		25,000
	<i>Soul Heist</i>		Mooncake		23,200		23,200
	<i>The Queen The Club The Boy The Girl</i>	TVNZ+	Lucky Legs Media		15,000		15,000

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
DEVELOPMENT cont.	<i>The Sanctuary</i>	THREE	Kevin & Content		15,000		15,000
	<i>Unfinished Business</i>	TVNZ 1	Isola Productions		15,000		15,000
	<i>Be With ZeZe</i>		August First		25,000		25,000
	<i>Black Sand Beach</i>	TVNZ 2	AMO STUDIOS		39,150		39,150
	<i>But Is It Against The Law?</i>		Adrenalin		20,000		20,000
	<i>Crackhead</i>	THREE	Warner Bros. Int. TV Production NZ		10,000		10,000
	<i>Good Bones</i>	Prime	Luminous Beast		14,983		14,983
	<i>Happiness</i>	THREE	Greenstone TV		10,000		10,000
	<i>Happy</i>	Prime	Field Theory		36,000		36,000
	<i>Head Girl</i>		Head Girl		10,000		10,000
	<i>I Need Space</i>	Prime	Kevin & Content		15,000		15,000
	<i>Maui And Elvis – How I Alienated My Nan</i>	Prime	Whitebait Productions		25,000		25,000
	<i>Mr Hugo's Little Library</i>	TVNZ+	The Gibson Group		22,395		22,395
	<i>Red Rocks</i>	Prime	Libertine Pictures		15,000		15,000
	<i>Stink Normal</i>	THREE	Greenstone TV		12,500		12,500
	<i>The Dream Detectives</i>		Bungalow Films		65,100		65,100
	<i>Amah</i>	TVNZ 2	A Grain Of Rice Production		5,000		5,000
	<i>Five Point Two Million</i>	TVNZ 2	Isola Productions		15,000		15,000
	<i>Halls</i>	TVNZ+	PLUS6FOUR Entertainment		15,000		15,000
	<i>Immersion</i>		Brown Sugar Apple Grunt Productions		25,000		25,000
	<i>Inheritance</i>		Isola Productions		25,000		25,000
	<i>Kevin's Vortex</i>	THREE	Michelle Turner (t/a Kitchen Table Productions)		15,000		15,000

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
DEVELOPMENT cont.	<i>On The Line</i>		Kevin & Content		12,000		12,000
	<i>Rōia</i>	TVNZ 1	Greenstone TV		15,000		15,000
	<i>Savage Love</i>	TheCoconet.tv	Tikilounge Productions		12,900		12,900
	<i>Sideshow</i>	THREE	Tomorrowland Television		10,000		10,000
	<i>The Cruise</i>	THREE	Brown Sugar Apple Grunt Productions		10,000		10,000
	<i>The Good, The Bad, & The To'a</i>	THREE	Brown Sugar Apple Grunt Productions		10,000		10,000
	<i>n00b</i>		Great Southern Television		25,000		25,000
	<i>Vince</i>	THREE	Kevin & Content		25,000		25,000
	<i>1931</i>		Caravan Carpark Films		25,000		25,000
	<i>Anchored By You</i>		TENAQueer		25,000		25,000
	<i>Crackhead</i>	THREE	Warner Bros. Int. TV Production NZ		15,000		15,000
	<i>Flight Of The Fantail (advanced)</i>	Prime	Whenua Films		20,000		20,000
	<i>Solomon And Cassandra</i>		Bungalow Films		24,750		24,750
	<i>Te Wā o te Moemoeā (Dream Time)</i>		Adrenalin		25,000		25,000
	<i>The Remarkables</i>		O Tamaiti		23,900		23,900
	<i>Dead Ahead</i>	TVNZ+	Hi Mama		25,000		25,000
	<i>Katie's Kuri</i>		Birds Eye View Productions		27,600		27,600
	<i>Mars</i>		Flying Start Pictures (t/a Toybox Post)		50,000		50,000
	<i>The Black Wairua</i>		McKegg Entertainment (t/a MEL)		43,000		43,000
	<i>You Know Huhu</i>		Mukpuddy Animation		28,750		28,750
	<i>Kōpere: Mana Ake</i>		Lani-Rain Feltham		35,000		35,000
	<i>Kōpere: Fat Hot Mess</i>		Max Currie		35,000		35,000
Total					1,175,813	-	1,175,813

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
DRAMA	<i>Ahikāroa 5</i>	Whakaata Māori	Kura Productions			49,700	49,700
	<i>Duckrockers</i>	TVNZ 2	South Pacific Pictures			175,117	175,117
	<i>Kāinga</i>	RNZ	Brown Sugar Apple Grunt Productions			101,088	101,088
	<i>One Lane Bridge 3</i>	TVNZ 1	Great Southern Television			67,985	67,985
	<i>Ka Whawhai Tonu – Struggle Without End</i>	Whakaata Māori	Akeake		51,000		51,000
	<i>Friends Like Her</i>	THREE	Great Southern Television	264.0	7,084,162		7,084,162
	<i>Testify</i>	TVNZ 2	Warner Bros. Int. TV Production NZ	270.0	6,185,451	9,755	6,195,206
	<i>Someday Stories 2023</i>	www.someday.co.nz	Connected Media Trust	60.0	280,000		280,000
	<i>Mysterious Ways</i>	TVNZ+	Vada Productions	90.0	100,000		100,000
	<i>Mother Hood (Motherhood Anthology)</i>	TVNZ+	Mother Hood Tapui	23.0	515,000		515,000
	<i>Give Me Babies (Motherhood Anthology)</i>	TVNZ+	Singh Sang Collard & Co.	23.0	514,999		514,999
	<i>Amah (Motherhood Anthology)</i>	TVNZ+	A Grain of Rice Production	23.0	515,000		515,000
	<i>Kairakau 3</i>	Whakaata Māori	Velvet Stone Media	156.0	540,000		540,000
	<i>Ships In The Night</i>	TikTok	TENAQueer	15.0	83,902		83,902
	<i>Feature Animation 2</i>	Whakaata Māori	Matewa Media	210.0	500,000		500,000
	<i>Untitled Robert Sarkies Project</i>	THREE	POP Film	100.0	400,000		400,000
	<i>End Of The Valley</i>	Whakaata Māori	Miro Productions	156.0	1,179,987		1,179,987
Total				1,390.0	17,949,501	403,645	18,353,146
				8,958.0	46,505,483	711,160	47,216,643

FACTUAL FUNDING

For the financial year 2022/23

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
CHILDREN	<i>Toi Time!</i>	TVNZ 2	Rogue Productions			58,390	58,390
	<i>Toi Time! 2</i>	TVNZ 2	Rogue Productions	580.0	1,152,088		1,152,088
	<i>The Hua Company</i>	HEIHEI Games	Tough Love Tonic (t/a Thousand Tonic)	0.0	59,500		59,500
	<i>Speak Māori For Kids 2</i>	Frank Film	Adrenalin	600.0	567,820		567,820
	<i>Māoringo</i>	HEIHEI Games	Teramon Charitable Trust	0.0	8,052		8,052
	<i>Kai Navigator</i>	HEIHEI Games	Mad Carnival	0.0	77,340		77,340
	<i>The Poo Files 2</i>	TVNZ+	Rude Girl Productions	40.0	267,730		267,730
	<i>The Feed/What Now 2023</i>	TVNZ 2	Whitebait Productions	7,320.0	3,248,800		3,248,800
	<i>KPA – Battle Squad</i>	TVNZ 2	Greenstone TV	160.0	489,603		489,603
	<i>KEA Kids News 2023</i>	NZ Herald	Luke Nola & Friends	528.0	1,141,544		1,141,544
	<i>It's Kooky – Land Of Aotearoa</i>	HEIHEI Games	Whoopee Interactive	0.0	39,380		39,380
	<i>Comic Creation Kit</i>	HEIHEI Games	Spookysoft Games	0.0	53,040		53,040
	<i>Brain Busters 2023</i>	TVNZ 2	Whitebait Productions	3,250.0	1,979,964		1,979,964
Total				12,478.0	9,084,861	58,390	9,143,251
CURRENT AFFAIRS	<i>The Hui – Election Specials</i>	ThreeNow	Great Southern Television	464.0	110,144		110,144
Total				464.0	110,144	–	110,144
DEVELOPMENT	<i>Let's Play Aotearoa</i>		Dot Dot	0.0	50,000		50,000
	<i>Nutri-Story</i>		Nutriblocks	0.0	10,000		10,000
	<i>Beneath The Moana</i>	TheCoconet.tv	Sweet Shop and Green	0.0	25,000		25,000
	<i>Grit And Glory</i>	TVNZ 1	Attitude Pictures	0.0	125,091		125,091
	<i>Real Ones</i>		Beard & Braid	0.0	25,000		25,000
	<i>Stim (Working Title)</i>		Liberation Films	0.0	20,000		20,000
	<i>Taniwha</i>	TVNZ+	Fifty Cent Mixture	0.0	30,000		30,000
Total				0.0	285,091	–	285,091

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
DOCUMENTARY	<i>Legacy</i>	Whakaata Māori	Brave Star Media			15,115	15,115
	<i>Queer & Here</i>	Whakaata Māori	Jack Media			19,130	19,130
	<i>Whānau 2021 (Part 4)</i>	Whakaata Māori	Tūmanako Productions			20,861	20,861
	<i>The Hustle</i>	THREE	Razor Dispatch			27,600	27,600
	<i>No Place Like Home</i>	Stuff.co.nz	Trajectory Media			20,000	20,000
	<i>Our Other Islands</i>	Whakaata Māori	Fire Fire			42,995	42,995
	<i>Scratched: Aotearoa's Lost Sporting Legends 3</i>	The Spinoff	Hexwork Productions			23,046	23,046
	<i>Attitude 2022</i>	TVNZ 1	Attitude Pictures			58,303	58,303
	<i>Fair Game? Pacific Rugby Against The World</i>	RNZ	Bird Of Paradise Productions		6,000		6,000
	<i>Manalagi</i>	TP+	Tairawhiti TV			29,200	29,200
	<i>Chris & Eli Go Deep</i>	The Spinoff	Hexwork Productions			68,064	68,064
	<i>Patrick Gower: On</i>	Three	Ruckus Media	88.0	490,914		490,914
	<i>The Spinoff Documentary Anthology</i>	The Spinoff	Hexwork Productions	80.0	30,225		30,225
	<i>A Living Hell- Apartment Disasters 2</i>	Prime	E2 Productions	132.0	524,401		524,401
	<i>Alien Weaponry – The Film</i>	Whakaata Māori	DLC Alien	90.0	36,000		36,000
	<i>Breaking Silence 3</i>	TP+	Magnetic Pictures	98.0	334,894		334,894
	<i>Scott Base Rebuild – Building The Future On Ice</i>	TVNZ 1	Imagination Television	176.0	1,972,128		1,972,128
	<i>Designing Dreams 2</i>	Prime	Imagination Television	264.0	767,392		767,392
	<i>Down For Love 2</i>	TVNZ 2	Attitude Pictures	220.0	600,355		600,355
	<i>K' Road Chronicles 3</i>	Stuff.co.nz	Magnetic Pictures	112.0	288,981		288,981
	<i>No Place Like Home 2</i>	Stuff.co.nz	Trajectory Media	60.0	304,116		304,116
	<i>NZ Hip Hop Stand Up 3</i>	RNZ	The Downlowconcept	63.0	358,081		358,081
	<i>The Canvas</i>	ROVA	Tama & George Records	360.0	100,100		100,100

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>The Side Eye 4</i>	The Spinoff	Hexwork t/a The Spinoff	60.0	86,100		86,100
	<i>Untold Pacific History 2</i>	RNZ	Tikilounge Productions	159.0	307,843		307,843
	<i>2 Cents 2 Much</i>	The Spinoff	Hexwork Productions	60.0	235,827		235,827
	<i>Youth Wings 2</i>	The Spinoff	Hexwork Productions	80.0	276,059		276,059
	<i>West Coasters</i>	Whakaata Māori	Fire Fire	156.0	438,580		438,580
	<i>Unbreakable 3</i>	TVNZ 1	Storymaker	264.0	727,870		727,870
	<i>Still Here 2</i>	Re:	Four and Five Film	60.0	228,107		228,107
	<i>Queer Academy</i>	Re:	TVNZ	50.0	246,891		246,891
	<i>Four Go Flatting</i>	TVNZ 2	Attitude Pictures	220.0	586,770		586,770
	<i>Farewell Guangdong</i>	RNZ	Tawera Productions	90.0	238,230		238,230
	<i>Attitude 2023</i>	TVNZ 1	Attitude Pictures	660.0	1,675,050		1,675,050
	<i>TransGenerations</i>	NZ Herald	Trajectory Media	80.0	358,362		358,362
	<i>On The Radar</i>	TikTok	Drum Productions	15.0	75,105		75,105
	<i>100 Days Free</i>	NZ Herald	Sprinkles	40.0	161,300		161,300
	<i>Breaking The Ice Ceiling</i>	Stuff.co.nz	Greenstone TV	40.0	185,318		185,318
	<i>Chewing The Facts</i>	NZ Herald	Boriss & Co	250.0	85,980		85,980
	<i>Dear Jane</i>	The Spinoff	Hexwork t/a The Spinoff	125.0	157,994		157,994
	<i>Family Faith And Footy</i>	TVNZ 1	Great Southern Television	88.0	619,613		619,613
	<i>Heavyweight With Dave Letele</i>	TVNZ 2	South Pacific Pictures	44.0	245,942		245,942
	<i>Marauders</i>	RNZ	Transmit	180.0	251,000		251,000
	<i>Red Light Boys</i>	Re:	Two Heads	75.0	290,625		290,625
	<i>The Food Crisis</i>	Prime	Red Sky Film & Television	45.0	214,470		214,470
	<i>The Spinoff Documentary Anthology 2</i>	The Spinoff	Hexwork Productions	80.0	386,985	30,225	417,210
	<i>The Turning Point</i>	RNZ	Ocular	72.0	268,431		268,431

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
DOCUMENTARY cont.	<i>Wheel Blacks: Bodies On The Line</i>	Prime	Sweet Productions (t/a Sweet Pictures)	135.0	631,838		631,838
	<i>Cyclone Response</i>	NZ Herald	Monsoon Pictures International	24.0	136,822		136,822
	<i>Motuhaketanga</i>	Whakaata Māori	Black Iris	104.0	269,660		269,660
	<i>Relentless</i>	TVNZ+	Fire Fire	198.0	500,168		500,168
	<i>The Casketeers: Life And Death Around The Globe</i>	TVNZ 1	Great Southern Television	264.0	768,537		768,537
	<i>The Drawing Board 2</i>	THREE	Faultline Films	200.0	334,521		334,521
	<i>Why Apu?</i>	Radio Ngāti Porou	Te Amokura Productions	120.0	257,729		257,729
	<i>Learning To Dai</i>	THREE	South Pacific Pictures	132.0	719,559		719,559
	<i>Desert Hikoī</i>	TVNZ+	Tavake	60.0	269,983		269,983
Total				5,973.0	18,050,856	354,539	18,405,395
GENERAL FACTUAL	<i>Amplified</i>	RNZ	Vetiver Pictures			3,618	3,618
	<i>Country Calendar 2022</i>	TVNZ 1	TVNZ			31,335	31,335
	<i>Country Calendar 2023</i>	TVNZ 1	TVNZ	920.0	636,630		636,630
	<i>Frank 5</i>	Frank Film	Frank Film	154.0	451,420		451,420
	<i>Haututu Hunters</i>	Whakaata Māori	Hi Mama	156.0	350,344		350,344
	<i>Match Fit 3</i>	THREE	Pango Productions	264.0	1,639,287		1,639,287
	<i>The Good Sex Project</i>	Stuff.co.nz	Marama Media (t/a Popsock Media)	360.0	144,783		144,783
	<i>The Restaurant That Makes Mistakes</i>	TVNZ 1	Great Southern Television	176.0	639,883		639,883
	<i>Topp Class</i>	Prime	Diva Productions	72.0	265,714	26,573	292,287
	<i>Unravelling Anxiety</i>	NZ Herald	Digital Alchemist	60.0	255,950		255,950
	<i>This Is Wheel Life With Sophia and Indy</i>	RNZ	Boxed Media	96.0	199,490		199,490
	<i>The Nutters Club 2023</i>	NewstalkZB	The Key to Life Charitable Trust	4,320.0	85,460		85,460

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
GENERAL FACTUAL cont.	<i>Soul Sessions 3</i>	TP+	Sara-Jane (t/a Elika Consulting Group)	310.0	435,266		435,266
	<i>Sidelines With The Sugars</i>	TheCoconet.tv	Tikilounge Productions	144.0	206,265		206,265
	<i>Rural Delivery 2023</i>	TVNZ 1	Showdown Productions	345.0	161,642		161,642
	<i>Real Life With John Cowan 2023</i>	NewstalkZB	Christian Broadcasting Association	1,056.0	37,964		37,964
	<i>Fresh 2023</i>	TheCoconet.tv	Tikilounge Productions	782.0	1,807,990		1,807,990
	<i>Easter 2023</i>	NewstalkZB	Christian Broadcasting Association	648.0	31,522		31,522
	<i>Christmas 2022</i>	NewstalkZB	Christian Broadcasting Association	918.0	36,896		36,896
	<i>Queen Elizabeth II Memorial Service</i>	THREE	Discovery NZ	59.0	157,690		157,690
	<i>Build Your Own Universe</i>	TikTok	The Pantograph Punch	8.0	83,180		83,180
	<i>Anzac Day Services 2023</i>	TVNZ 1	Screentime New Zealand	95.0	137,382		137,382
	<i>Into The Valley</i>	ThreeNow	Wheke Group	88.0	358,159		358,159
	<i>No Such Thing As Normal</i>	iHeart Radio	Team Uniform	300.0	43,600		43,600
	<i>Queer And Here 2</i>	Whakaata Māori	Jack Media	156.0	354,697		354,697
	<i>Shepherdess</i>	Prime	Overactive Imagination	132.0	506,700		506,700
	<i>Maranga Rise Up Aotearoa</i>	Whakaata Māori	Whakaata Māori	420.0	250,000		250,000
	<i>Mānawatia a Matariki 2023</i>	Whakaata Māori	Kahawai Productions	300.0	250,000		250,000
Total				12,339.0	9,527,914	61,526	9,589,440
Total				31,254.0	37,058,865	474,455	37,533,320

PUBLIC INTEREST JOURNALISM FUNDING

For the financial year 2022/23

Contract Type	Content Title	Producer	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM Industry Development	<i>Allied Press – Industry Development Cadet Scheme</i>	Allied Press	511,000		511,000
	<i>North & South – Trainee Journalist</i>	School Road Publishing	68,200		68,200
	<i>NZ Punjabi News – Industry Development Journalism Training</i>	Indo Kiwi United Trust	35,300		35,300
	<i>Te Ia Ka Oho</i>	Te Reo Irirangi o Taranaki Charitable Trust (t/a)	371,487		371,487
	<i>Attitude – Disability: Our Voices</i>	Attitude Pictures	142,520		142,520
	<i>Agri Journalist Mentorships x 2</i>	AgriHQ	25,000		25,000
	<i>Central App – Cadetships For Central students</i>	The Inland App Company (t/a The Central App)	7,800		7,800
	<i>The Next Page – Editors</i>	Hexwork t/a The Spinoff	201,036		201,036
	<i>Go Global – Chinese Journalism Cadetship Programme</i>	Go Global (t/a Go Kiwi)	137,280		137,280
	<i>Attitude-Disability Industry Development Funding</i>	Attitude Pictures	7,600		7,600
	<i>Chinese Journalism Cadetship Programme (Expanded)</i>	Go Global (t/a Go Kiwi)	141,280		141,280
	<i>Data Aotearoa</i>	Kowhai Media	98,824		98,824
	<i>Gisborne Herald (Emergency Resilience)</i>	The Gisborne Herald Co	12,324		12,324
	<i>Hawke's Bay App (Emergency Resilience)</i>	Engage Digital Media t/a Hawke's Bay App	18,364		18,364
	<i>Radio Kahungunu (Emergency Resilience)</i>	Te Reo o Ngāti Kahungunu	26,365		26,365
	<i>Radio Ngāti Porou (Emergency Resilience)</i>	Radio Ngāti Porou	29,982		29,982
	<i>BayBuzz (Emergency Resilience)</i>	Bay Buzz	19,500		19,500
	Total		1,853,862		1,853,862

Contract Type	Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM Project		<i>Inside Child Poverty 10 years On</i>	THREE	Red Sky Film & Television			8,524	8,524
		<i>Tova O'Brien Special</i>	Prime	Mediaworks Radio	49.0	50,000		50,000
		<i>The South Today 2022/23</i>	Otago Daily Times	Allied Press	960.0	695,000		695,000
		<i>Apna – Mental Health In Ethnic Communities Project</i>	Radio Apna	Apna Networks	120.0	101,897		101,897
		<i>Cinco Cine Productions – t2T Teina 2 Tuakana</i>	Whakaata Māori	Cinco Cine Film Productions	360.0	827,963		827,963
		<i>Uneasy Money: How We Pay For Art</i>	Metro magazine	Metro Media Group	0.0	39,380		39,380
		<i>Local Focus 2022-23</i>	NZME.co.nz	Very Nice Productions	1,440.0	604,520		604,520
		<i>The Spinoff – Local Elections Project</i>	The Spinoff	Hex Work t/a The Spinoff	0.0	118,527		118,527
		<i>Haukāinga 2022/23</i>	tehiku.nz	Te Reo Iirangi O Te Hiku O Te Ika (Inc)	2,665.0	460,000		460,000
		<i>Mata Media</i>	TVNZ/RNZ	Aotearoa Media Collective	762.0	452,198		452,198
		<i>The Big Idea Video Kickstart</i>	The Big Idea	The Big Idea	0.0	181,800		181,800
		<i>The Hui Summer Edition 2</i>	Facebook – The Hui	Great Southern Television	24.0	187,114		187,114
		<i>The Business Of Health</i>	Businessdesk	NZME. Publishing	0.0	85,255		85,255
		<i>Who Owns Auckland?</i>	Metro magazine	Metro Media Group	0.0	30,460		30,460
		<i>Series Of Community Oriented Programs</i>	nzpunjabinews.com	Indo Kiwi United Trust	1,440.0	169,440		169,440
	<i>Te Reo Māori Editor – Kiwi Kids News</i>	kiwikidsnews.co.nz	Kiwi Kids News	0.0	46,706		46,706	
	<i>#OurMoanaOurHome</i>	coconet.tv	Tikilounge Productions	105.0	169,340		169,340	
	<i>Critic Te Arohi – Video Team</i>	critic.co.nz	Otago University Students Association	56.0	27,516		27,516	
	<i>ICYMI</i>	TVNZ+	TVNZ	300.0	515,499		515,499	

Contract Type	Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM Project cont.		<i>Newshub Nation 2023</i>	THREE	Discovery NZ	1,848.0	999,781		999,781
		<i>Newsroom Investigates 2023</i>	Newsroom.co.nz	Newsroom NZ	80.0	364,918		364,918
		<i>Paakiwaha 2023</i>	Radio Waatea	UMA Broadcasting	28,800.0	457,000		457,000
		<i>Q+A with Jack Tame 2023</i>	TVNZ 1	TVNZ	2,268.0	842,200		842,200
		<i>Stuff Circuit 2023</i>	Stuff.co.nz	Stuff	90.0	371,406		371,406
		<i>Tagata Pasifika 2023</i>	TP+	Sunpix	1,309.0	2,019,190		2,019,190
		<i>A Voice For Tangaroa 2</i>	NZ Geographic	Kowhai Media	0.0	175,145		175,145
		<i>RNZ Asia Unit</i>	RNZ	Radio New Zealand	0.0	1,114,672		1,114,672
		<i>AUKAHA Te Tai Pūkōrero</i>	Tainui Live	Te Whakakitenga o Waikato Inc (t/a Tainui Live)	832.0	999,416		999,416
		<i>Tahu News</i>	Tahu News Radio	Te Rūnanga o Ngāi Tahu	0.0	981,819		981,819
		<i>Kapu Tairāwhiti</i>	Turanga FM	Te Reo Irirangi o Tūranganui-a-Kiwa (Tūranga FM)	540.0	341,128		341,128
		<i>Te Reo o Te Uru Regional News</i>	Te Reo o te Uru	Te Reo Irirangi o Taranaki Charitable Trust (t/a)	0.0	677,637		677,637
		Total			44,048.0	14,106,927	8,524	14,115,451
CURRENT AFFAIRS		<i>The Hui 2023</i>	THREE	Great Southern Television	1,120.0	737,036		737,036
	Total			1,120.0	737,036		737,036	
NEWS/ CURRENT AFFAIRS		<i>The Detail 2023</i>	Newsroom.co.nz	Newsroom NZ	5,380.0	626,780		626,780
	Total			5,380.0	626,780		626,780	
Total				50,540.0	15,470,743	8,524	15,479,267	

Contract Type	Content Title	Producer	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM Roles	<i>Bay Buzz – Local Reporters</i>	BayBuzz	88,800		88,800
	<i>Crux – Intermediate Journalists</i>	Crux Publishing	139,520		139,520
	<i>Indian Newslink – Content Producing Roles</i>	Indian Newslink	362,520		362,520
	<i>Maniapoto FM – Five Newsroom Roles</i>	Te Reo Irirangi o Maniapoto (t/a Maniapoto FM)	73,913		73,913
	<i>Newsroom – Video Content Creator</i>	Newsroom NZ	159,340		159,340
	<i>Radio Kahungunu – Producer And Digital Content Cr</i>	Te Reo o Ngāti Kahungunu	214,245		214,245
	<i>Ngā Kopara – Radio Ngāti Porou</i>	Radio Ngāti Porou	128,784		128,784
	<i>National Pacific Radio Trust – Two Targeted Roles</i>	National Pacific Radio Trust	207,461		207,461
	<i>Indian Newslink – Two Non-content Roles</i>	Indian Newslink	186,992		186,992
	<i>Migrant Communities – One Role</i>	Migrant News	55,854		55,854
	<i>Hawke’s Bay App – Two Content Producing Roles</i>	Engage Digital Media t/a Hawke’s Bay App	388,700		388,700
	<i>Central App – Local Democracy Journalist</i>	The Inland App Company (t/a The Central App)	101,400		101,400
	<i>Metro Media Group – Sub-editor Role</i>	Metro Media Group	20,316		20,316
	<i>Consumer NZ – Community-based Reporting Role</i>	Consumer NZ	79,330		79,330
	<i>Ashburton Specialist Dual Round Journalist</i>	Ashburton Guardian Company	163,840		163,840
	<i>Coconet Digital News Producer</i>	Tikilounge Productions	75,000		75,000
	<i>Content Creation Role-Radio Bay Of Plenty</i>	Media Bay Of Plenty	185,924		185,924
	<i>Valley Media – Coromandel App Reporter</i>	Valley Media (t/a The Valley Profile)	58,355		58,355
	<i>Kaiwhakatika Hourua 2</i>	Kowhai Media	58,520		58,520

Contract Type	Content Title	Producer	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM Roles cont.	<i>Kaupapa Māori editor</i>	The Pantograph Punch	64,074		64,074
	<i>Newshub Te Rito Graduates</i>	Discovery NZ	180,000		180,000
	<i>NPRT Social Media Editor – Digital News</i>	National Pacific Radio Trust	92,561		92,561
	<i>NZME Te Rito 2023</i>	NZME. Radio	1,719,407		1,719,407
	<i>NZME Te Rito Graduate Roles</i>	NZME. Publishing	166,000		166,000
	<i>PIJF Te Rito Cadets</i>	National Pacific Radio Trust	162,000		162,000
	<i>Radio Ngāti Porou Journalist</i>	Radio Ngāti Porou	158,093		158,093
	<i>Social Media Design Specialist</i>	The Pantograph Punch	50,058		50,058
	<i>The Outlet Podcast</i>	Schistrockmedia (t/a The Wanaka App)	165,246		165,246
	<i>The Spinoff – Sub-editor Role Extension</i>	Hexwork t/a The Spinoff	94,350		94,350
	<i>95bFM Digital News Sub-Editor</i>	Campus Radio BFM	36,956		36,956
	<i>AgriHQ – Digital Editor Extension</i>	ArgiHQ	88,544		88,544
	<i>Ara Mai He Tete Kura 2023</i>	Te Reo o Ngāti Kahungunu	204,176		204,176
	<i>Ashburton Guardian – Rural Content Editor</i>	Ashburton Guardian Company	85,000		85,000
	<i>Auckland Council Reporter Part II</i>	Local Matters 2005	84,579		84,579
	<i>Audience Engagement Expert And A Hamilton Reporter</i>	Indian Newslink	199,650		199,650
	<i>BayBuzz Local Accountability Reporter</i>	Bay Buzz	88,800		88,800
	<i>Court Reporter Role Funding Extension Application</i>	Allied Press	266,951		266,951
	<i>Crux – PIJF Senior Editorial Role Extension</i>	Crux Publishing	126,250		126,250
	<i>E-Tangata PIJF Roles</i>	Mana Trust (t/a E-Tangata)	350,496		350,496

Contract Type	Content Title	Producer	NZ On Air Funding	Screen Production Relief Fund	Total NZ On Air Funding
FACTUAL JOURNALISM Roles cont.	<i>Extension Of Te Ao Māori Editor And Sub Editor</i>	Metro Media Group	51,066		51,066
	<i>Gisborne Herald Kaupapa Māori Reporter year 2</i>	The Gisborne Herald Co	77,464		77,464
	<i>Newshub – Māori Affairs Reporter Extension</i>	Discovery NZ	145,810		145,810
	<i>Newsroom Subeditor/Quality Control</i>	Newsroom NZ	94,395		94,395
	<i>NZME Kaupapa Māori Editor Round 7</i>	NZME. Radio	123,600		123,600
	<i>PMN Round 7 roles</i>	National Pacific Radio Trust	430,849		430,849
	<i>Stuff – Te Reo Translator & Marlborough Reporters</i>	Stuff	249,260		249,260
	<i>Te Reo Kahika Video Journalist</i>	Te Reo Irirangi o Maniapoto (t/a Maniapoto FM)	85,000		85,000
	<i>The Spinoff – Māori Political Reporter</i>	Hexwork t/a The Spinoff	61,050		61,050
	<i>The Spinoff – Sub-editor Round 7</i>	Hexwork t/a The Spinoff	105,450		105,450
	<i>The Valley Profile And Coromandel App Reporter</i>	Valley Media (t/a The Valley Profile)	89,300		89,300
		Total		8,645,249	
			25,969,854	8,524	25,978,378

TE MĀNGAI PĀHO CO-FUND

For the financial year 2022/23

Genre	Content Title	Primary Platform	Producer	Minutes	NZ On Air Funding
DOCUMENTARY	<i>Motuhaketanga</i>	Whakaata Māori	Black Iris	104.0	269,660
	<i>Relentless</i>	TVNZ+	Fire Fire	198.0	500,168
	<i>The Casketeers: Life and Death Around the Globe</i>	TVNZ 1	Great Southern Television	264.0	768,537
	<i>The Drawing Board 2</i>	THREE	Faultline Films	200.0	334,521
	<i>Why Apu?</i>	Radio Ngāti Porou	Te Amokura Productions	120.0	257,729
Total				886.0	2,130,615

MUSIC FUNDING – PROJECT

For the financial year 2022/23

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS	<i>EDY – Album</i>	EDYONTHEBEAT	40,000
	<i>2022 National Secondary Schools Songwriting Competition</i>	Play It Strange Trust	22,040
	<i>AJA – Album – 2 singles</i>	Lil Sister	40,000
	<i>Alisa Xayalith – EP – 3 singles</i>	Alisa Xayalith	40,000
	<i>Arjuna Oakes – CONTENT (Working Title)</i>	Arjuna Oakes (c/- Square Sums & Co)	40,000
	<i>Cassie Henderson – Blue, Pink & Yellow – Eps</i>	Ross Flahive T/A Flahive Management	40,000
	<i>Chelsea Jade – Inner Circle -Album</i>	Banished Music	40,000
	<i>Church & AP – POSTAL</i>	MTCO	40,000
	<i>COTERIE – Album 1</i>	Sony Music Entertainment	30,000
	<i>DARTZ – Dangerous Day To Be A Cold One – Album</i>	Flying Nun Records	20,000
	<i>Deva Mahal 2022 Project</i>	Deva Mahal	20,000
	<i>DUAL – SO ALIVE – EP</i>	Terry Street Studios	20,000
	<i>Erny Belle – Not Your Cupid</i>	Flying Nun Records	30,000
	<i>Estere – Diaspora Baby</i>	Estere Dalton	40,000
	<i>Georgia Lines Album</i>	August Avenue	40,000
	<i>Grayson Gilmour – Holding Patterns</i>	Flying Nun Records	27,240
	<i>Home Brew – Home Brew 2 – Album</i>	Lorraine Barry Music Management	40,000
	<i>Jackson Owens – On My Own</i>	Five AM	40,000
	<i>Jenny Mitchell – Dusk – Album</i>	Jenny Mitchell T/A Jenny Mitchell Music	40,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	<i>Julia Deans – The Big Sea / Goliath</i>	Julia Deans	40,000
	<i>Kaylee Bell – New Album</i>	Kaylee Bell	20,000
	<i>KORA – EP – 2023 v2</i>	Shapeshifter NZ	40,000
	<i>L.A.B – Album Six</i>	Loop Media NZ	40,000
	<i>Lani Alo – Folauga: The Dunedin Chapter</i>	Precise Digital	20,000
	<i>LEISURE – Album 4</i>	Amy Goldsmith T/A Goldie Management	40,000
	<i>Lil Bubblegum – Album – 5 singles</i>	Sniffers	39,000
	<i>Lontalius – Life On The Edge Of You</i>	MTCO	40,000
	<i>LOU'ANA</i>	EventHorizon (t/a Lou'ana)	26,496
	<i>Louis Baker 2022 Project</i>	Aston Road	40,000
	<i>Luca George – 2023 EP</i>	Homespun	40,000
	<i>Mel Parsons – New Album singles</i>	Cape Road Recordings	40,000
	<i>MELODOWNZ – Sophomore Album</i>	Higher Ground	40,000
	<i>Nadia Reid – Fourth Studio Album 2022</i>	Slow Time	22,000
	<i>Nathan Haines – Solo album No. 11</i>	Zoot Music	30,000
	<i>NO CIGAR – Great Escape</i>	Mountain Road Record (t/a No Cigar)	40,000
	<i>Olivia Foa'i – Album</i>	Olivia Foa'i	40,000
	<i>Paige – ANTI-HERO 2022</i>	Paigesspace	40,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	<i>PARK RD – Debut Album</i>	Loop Media NZ	30,000
	<i>Reb Fountain – Cherry</i>	Triple M Management	40,000
	<i>Rhian Sheehan & Arli Liberman – Album</i>	Loop Media NZ	40,000
	<i>Robinson EP2</i>	Robinson Music	30,000
	<i>SACHI – Debut Album</i>	Higher Ground	40,000
	<i>Sam V & choicevaughan – Album</i>	In Rhythm From Deep	40,000
	<i>Scribe – Scribe Is Dead</i>	Scribe World Music Group	40,000
	<i>Shapeshifter – 2023 EP</i>	Shapeshifter NZ	40,000
	<i>Shihad – 2023 EP</i>	Warner Music NZ	40,000
	<i>Soaked Oats – Know (Working Title)</i>	The Label NZ	30,000
	<i>Sons of Zion – Album 2023</i>	CO2	30,000
	<i>Summer Thieves – Album 2022</i>	Loop Media NZ	40,000
	<i>Swiss – Album 3 singles</i>	Big Lil Kids Entertainment	40,000
	<i>Sxmpra Album</i>	Sniffers	39,000
	<i>TALI – Future Dwellers 2022</i>	Tali	10,328
	<i>The Chills – Double Album 2023</i>	The Chills Band	40,000
	<i>Tipene – We No Muckaround – EP</i>	Loop Media NZ	30,000
	<i>TOI – 2023 EP</i>	NicNak Media	40,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC PROJECTS cont.	<i>TREE – THE BOOK OF TREE (Love & Life)</i>	Big Lil Kids Entertainment	40,000
	<i>Troy Kingi 08 – The Desert Session</i>		40,000
	<i>Unknown Mortal Orchestra – V</i>	Unknown Mortal Orchestra	40,000
	<i>Vera Ellen – Ideal Home Noise 2022</i>	Flying Nun Records	30,000
Total			2,076,104

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS	<i>Chris Lam Sam – Silly Funny Action Songs for Kids!</i>	Chris Lam Sam	10,000
	<i>Deano Yipadee – Dusty the Digger</i>	Dean O'Brien	10,000
	<i>Em & Me – 1-2-3 Dis-Go! EP</i>	Amanda Goodwin	10,000
	<i>Fun & Funner – The Same But Different</i>	Karen O'Leary	10,000
	<i>Huia – The Good Monster</i>	Kog Mastering	10,000
	<i>Itty Bitty Beats & Claudia Gunn-Sunshine & Kindness</i>	Jenny Payne t/a Itty Bitty Beats	10,000
	<i>Jackie B & The Mini Band – Summertime EP</i>	Jackie Bristow	10,000
	<i>Jackie B and the Mini Band – Spooky Hollywood</i>	Jackie Bristow	10,000
	<i>Jaya – Aotearoa Sun</i>	True Colours Television	10,000
	<i>Jeremy Redmore – Sing Along</i>	Redmore Books	10,000
	<i>Judi Cranston – Wave Your Scarf EP</i>	Famous Fish Music	10,000
	<i>Levity Beet – Let's Celebrate Together!</i>	Wildbeet Productions	10,000
	<i>Levity Beet – Levity Beet & Friends LP</i>	Wildbeet Productions	10,000
	<i>Little Lips – Little Lips LP</i>	Lips	10,000
	<i>Loopy Tunes Music – Pohutukawa Christmas Song EP</i>	Loopy Tunes Preschool Music	10,000
	<i>Loopytunes Preschool Music – KOWHAI – Korero Mai</i>	Loopy Tunes Preschool Music	10,000
	<i>Marshmellow – Marshmellow Elephants</i>	Marshmellow Music	10,000

Contract Type	Project Name	Producer	NZ On Air Funding
MUSIC KIDS PROJECTS cont.	<i>Miss Nicky Says – Because I'm Māori LP</i>	Miss Nicky Says	10,000
	<i>Miss Nicky Says – Kanikani</i>	Miss Nicky Says	10,000
	<i>Mr Roberelli – I'm On My Bicycle</i>	Mr Roberelli	10,000
	<i>Suzy Cato & Kath Bee – I Can Do It!</i>	Treehut	10,000
	<i>The KaRs – The KaRs II</i>	Hokozoo Productions	10,000
Total			220,000

MUSIC FUNDING – FEATURE

For the financial year 2022/23

Contract Type	Content Title	Station/Producer	NZ On Air Funding
MUSIC FEATURE	<i>Coup De Main Zine Project 2023</i>	Coup De Main	20,000
	<i>Intros 2023</i>	Nahla and Nala	25,000
	<i>Mai Backyard Beats 2023</i>	Mediaworks Radio	50,000
	<i>More FM's Wired 2023</i>	Mediaworks Radio	50,000
	<i>Most FM-Under the Mic, Kiwiana Show, Making Tracks</i>	Taranaki FM Trust (The Most FM)	60,000
	<i>NZME Locals Only 2023</i>	NZME. Radio	300,000
	<i>Pulzar FM 2023</i>	Dew Oh Holdings t/a Pulzar FM	60,000
	<i>Rova Kiwi Discovery 2023</i>	Mediaworks Radio	20,000
	<i>Smokefreerockquest & Smokefree Tangata Beats 2023</i>	Rockquest Promotions	100,000
	<i>SOUNZ Films 2023</i>	Centre for New Zealand Music Trust (SOUNZ)	135,000
	<i>The George FM Profile 2023</i>	Mediaworks Radio	30,000
	<i>The Rock Kiwi Rock Soundcheck 2023</i>	Mediaworks Radio	50,000
	<i>Uncover Discover – The Edge 2023</i>	Mediaworks Radio	60,000
	<i>Under The Radar Feature Projects 2023</i>	Model Media t/a UnderTheRadar	70,000
Total			1,030,000

Contract Type	Project Name	NZ On Air Funding
NZ MUSIC PROMOTION	<i>Music Digital</i>	91,603
	<i>Music Advertising</i>	29,493
	<i>Making Tracks Promotion</i>	18,600
	<i>NZ Music Month</i>	28,029
	<i>Plugger promotions</i>	87,237
	<i>Radioscope</i>	17,000
	<i>Asian Pasifika</i>	1,500
Total		273,462

Contract Type		NZ On Air Funding
NZ MUSIC PROFESSIONAL DEVELOPMENT	Legal	500
	Marketing	6,225
	Mentoring	700
Total		7,425

NEW MUSIC SINGLES

Artist and Song	Artist and Song	Artist and Song	Artist and Song
Aidan Fine – <i>Sunday Morning</i>	Mikey Dam – <i>Jeremy*</i>	Brandn Shiraz – <i>Junior</i>	Elipsa X Tali – <i>Divine</i>
ASHY – <i>DO NOT DISTURB</i>	OSQAR – <i>Don't Leave</i>	BROODS – <i>Fuck My Money</i>	Elliott Dawson – <i>Truman</i>
Bailey Wiley – <i>Baby Mama</i>	Ray Leslie – <i>Dog Days</i>	Byllie-jean – <i>Running Amuck</i>	Erny Belle – <i>Island Time</i>
Ballot Box – <i>Carpet Stain</i>	Reb Fountain – <i>Faithless Lover</i>	Carb on Carb – <i>Grounded</i>	Erny Belle – <i>Stay Golden</i>
Ben Woods – <i>Chimes</i>	Shapeshifter – <i>Crystal Eyes</i>	Christoph El Truento – <i>Drip</i>	Ethan Jupe, MAURICE & FYNN – <i>The One</i>
Big Sima – <i>Growth</i>	SWISS ft. Poetik – <i>EVERYTHING ON ME</i>	Coast Arcade – <i>Next To Me</i>	FABLE – <i>Popstar In Manix</i>
Brandn Shiraz & Diggy Dupe – <i>Outside Outside</i>	Vallé – <i>Hold Me</i>	Coridian – <i>State Of Mind</i>	Flamingo Pier – <i>Beneath The Neon</i>
Bridges – <i>Misfits</i>	Volts – <i>When You Go</i>	Corrella – <i>Little Circles</i>	Flaxxies – <i>Snapped Up By The Boss</i>
Cellarr – <i>Freak Out</i>	WHO SHOT SCOTT – <i>DEMONS</i>	Corrella NZ – <i>Skankin</i>	Gin Wigmore – <i>Someone's Gonna Die Tonight</i>
Chores ft. ASHY – <i>Feel The High</i>	YAHYAH – <i>Go</i>	Coterie – <i>West Coast Drive*</i>	Grecco Romank – <i>Romance Writer</i>
Coast Arcade – <i>Highest Heights</i>	0800 – <i>ALL YOU NEED</i>	Crystal Chen – <i>bubble bath</i>	Guardian Singles – <i>Pit Viper</i>
Dallas James – <i>Demons & Angels</i>	0800 – <i>VAPOUR</i>	D. C. Maxwell – <i>The Leading Man</i>	HALES ft. Lepani – <i>Still Be Here</i>
DUAL – <i>Lights Go Out</i>	10:32 – <i>Coffee Shop Girl</i>	Daily J – <i>After You</i>	Half Hexagon – <i>Buy The Farm</i>
Estère – <i>Oh Well</i>	Abby Christo – <i>Note To Self</i>	Dan Aux & Tiki Taane – <i>Flick Ya Lighta</i>	hanbee – <i>Number Own</i>
Grace Lawrence – <i>Differently Now</i>	Abby Christo – <i>Slow Down Girl</i>	David Dallas – <i>All Gas</i>	Hans ft. hanbee – <i>Warmer</i>
Haz & Miloux – <i>March 12</i>	Aidan Fine – <i>Pulse</i>	Dbldbl – <i>Hot Cakes</i>	Hayley Westenra – <i>Don't Say You're Sad</i>
Hi-NES [Hinerongonui Kingi] – <i>Are you here?</i>	Alisa Xayalith – <i>Devil I Know</i>	deepState – <i>Now That You're Gone</i>	Holly Arrowsmith – <i>Blue Dreams</i>
Israel Starr ft. Lomez Brown & Natural Roots – <i>Ban</i>	Amamelia – <i>C'est Chic</i>	DENEL – <i>Back Seat</i>	Hone – <i>All I Need</i>
Jack Panther – <i>Weekend At Bernies</i>	ASHY – <i>L.A. Talk</i>	Dick Move – <i>Small Man Big Tweet</i>	Hybrid Rose – <i>Hugs n Kisses</i>
Jujulipps – <i>Airplane Mode</i>	ASHY – <i>No Man's Land</i>	Dick Move – <i>Wet</i>	Ingrid And The Ministers – <i>Porcelain God*</i>
La Felix – <i>Good Times</i>	AVYA – <i>You Don't Get It</i>	Diggy Dupò – <i>WE THE CITY</i>	Jamie McDell – <i>Beach House</i>
Lauren Gin ft Reshma – <i>Flight</i>	B O K E H – <i>encore</i>	DUSTY & GHOS/Brandn Shiraz/ MELODOWNZ – <i>96 BULLS</i>	Jazmine Mary – <i>Wet Mouth</i>
Louisa Nicklin – <i>No Good</i>	Bad Taste AlphabetheadxYoung Gho\$t – <i>Weird Weekends</i>	Ebony Lamb – <i>Drive Me Around</i>	Jim Nothing – <i>Hourglass</i>
Marekoft INF – <i>What Are They Saying</i>	Beacon Bloom – <i>Real</i>	Ebony Lamb – <i>Take My Hands At Night</i>	JINZ – <i>Ballin'</i>
Miakie – <i>Flicker</i>	Blake – <i>Breakdown Breakthrough</i>	EDY X HALES – <i>In My Head</i>	Jolyon Petch – <i>Million Pieces</i>
	Blake – <i>Red Hearts</i>	eleven7four – <i>One Last Time</i>	Jordyn With A Why – <i>He Rei Niho</i>

Artist and Song
Jordyn With A Why, MOHI, choicevaughan – <i>Set...Go</i>
Judah Kelley – <i>When I'm Not There</i>
Juno Is – <i>The Highway Song</i>
Jupita – <i>Want You Back</i>
K M T P – <i>First Date</i>
Katie Thompson – <i>Do You Think Of Me?</i>
Kylie Price – <i>In The Crowd</i>
LA FELIX – <i>Live It Up</i>
LA WOMEN – <i>Hell Of A Night</i>
Lawrence Arabia – <i>The Developed World</i>
Liam K. Swiggs ft. Young Gho\$t – <i>Skate Park</i>
Luca George – <i>Blue Again</i>
Mahina – <i>7 Seas</i>
Marlin's Dreaming ft Erny Belle – <i>Earnestly</i>
MASAYA – <i>Black Sheep</i>
Maxwell Monika ft. Jewels – <i>Dream Sequence</i>
Mazbou Q ft. King Green – <i>Colours</i>
Mazbou Q ft. XJ-Will – <i>Lucky All Day</i>
Mel Parsons – <i>Tiny Days</i>
Mikey Mayz – <i>Hold My Hand</i>
Mild Orange – <i>Right Or Wrong</i>
MOHI – <i>Moments</i>
MOKOMOKAI & MELOWNZ – <i>KUPE</i>
Mokotron – <i>Ko Wai Koe?</i>

Artist and Song
Mokotron – <i>Ohaki</i>
Morse Gang – <i>Blame It On Us</i>
Muroki – <i>Watching Movies</i>
Music With Michal – title TBC
Naram & Tippa Lee – <i>Regge A Mi Girl</i>
Neil MacLeod – <i>Tunnel Vision</i>
Neive Strang – <i>Living In Two</i>
Nganeko – <i>Change</i>
O & The Mo – <i>Make Way For The Sun</i>
Park Rd – <i>Ride</i>
Pickle Darling – <i>Invercargill Angel</i>
Proteins Of Magic – <i>Flesh It Out</i>
Proteins of Magic – <i>The Future</i>
Ray Leslie – <i>Who Do You See</i>
RAZÉ – <i>BLUSH</i>
Rita Mae – <i>Real Love</i>
Rizvan – <i>TUAIKAERPAU (SLOWLYBUTSURELY)</i>
Robinson – <i>Teenage Renegade</i>
Rubi Du – <i>Brown Skin</i>
Sam Heselwood – <i>Home</i>
Sam Heselwood – <i>How's Heaven</i>
Sea Mouse – <i>Gearbox</i>
SKILAA – <i>Jenny Greenteeth</i>
SKILAA – <i>Southern Gothic</i>
Smoked Paprika – <i>My Way</i>
Soaked Oats – <i>Happening</i>

Artist and Song
Soft Plastics – <i>Disembody</i>
Solo Ono – <i>Looking Out</i>
Sons of Zion – <i>On My Way</i>
Sounds Of La Salle – title TBC
STNDRD ft. Tomorrow People&Canaan Ene – <i>It's You</i>
T. G. Shand – <i>Fatwood</i>
Taebz ft hanbee – <i>Out Of Touch</i>
The Mitchell Twins – <i>Find A River</i>
There's A Tuesday – <i>Familiar</i>
Thomston – <i>Faithfully</i>
TK Paradza ft. Raiza Biza – <i>Energy</i>
Tomorrow People ft. Rex Atirai – <i>Low</i>
TREI & TIKI TAANE – <i>DAMAGE DONE</i>
Valkyrie – <i>Lights Go Down</i>
Vallé ft. Troy Kingi – <i>Night Friend</i>
Valley Kids – <i>Otherside</i>
Van Staden & B÷hm – <i>No.1 Girl Racer</i>
Villainy – <i>Miles Away</i>
Villainy – <i>The Launch</i>
waguan – <i>Outside</i>
Will Swinton – <i>Wasted You</i>
Written By Wolves – <i>GODDESS</i>
YAHYAH – <i>Sad Girl</i>
Zac & Mads – title TBC
ZANDERR PIERRE – <i>You Don't Feel</i>
Zoe Moon – <i>Casual</i>

NEW MUSIC DEVELOPMENT

Producer name
Abby Wolfe
Abraham Kunin
Ben Lemi
Brooke Singer
Carly Gill / Lola Stoodley
Carly Gill, Jess Penson
CHAI & Frank Keys
Chris Wethey
Christian Tjandrawinata
Dan Martin
Dave Baxter
Dave Khan
Dave Khan / Reb Fountain
David Atai
Devin Abrams
Eddie Johnston
EDY & ASTRO
EDY & Christian Tjandrawinata
Elena Siljic
Emily Wheatcroft-Snape
IKON Music
Jake Stokes
Joe Faris
Joel Jones
Josh Edmonds
Josh Fountain
Josh Naley

NEW MUSIC DEVELOPMENT cont.

Producer name
Ladyhawke
Maree Sheehan
Mareea Paterson
Maude Minnie Morris
Mazbou Q
Mazbou Q
Miloux
Nathan Sowter
Noema Te Hau III
Sam Johnson
Sam Taylor
Samuel Scott
Scott Seabright
Shannon Matthew Vanya Fowler / Tom Lark
Sophie Bialostocki
Steven Marr
Terence O'Connor
The Response
Tiki Taane
Tomi Banx
Troy Kingi
Will Henderson
Will McGillivray
Woodcut Production

WAIATA TAKITAHU
(co-fund with Te Māngai Pāho)

Artist and Song
Chad Chambers – <i>Kei Pohehe</i>
Corrella – <i>Ko Au</i>
Geneva Alexander-Marsters – <i>IHO</i>
IA – <i>Me</i>
Jol – <i>Whakatata mai rā ki tō whānau</i>
Jordyn With A Why – <i>Hey Love</i>
Majic – <i>Tāmaki Herenga Waka</i>
MOHI – <i>Me Pēhea Rā</i>
Nikau Grace – <i>Toku Tuakiri</i>
Stan Walker – <i>Aotearoa Xmas</i>
Swizl Jager – <i>Hīnaki</i>
Te Kuru – <i>Don't Rush</i>
Tini Whetū – <i>Tū Mai Rā</i>
YAHYAH – <i>I Like You</i>

NEW MUSIC PASIFIKA

Artist and Song
10A ft. The Starting Line up&The Movement – <i>Rollin</i>
A.R.T – <i>WTF Man</i>
bKIDD – <i>BICS IN TETLEYS</i>
Diggy Dupé – <i>GOT MINE</i>
Emily Muli – <i>Circles</i>
Evile Laloata – <i>Nights Like This</i>
Ezra Phoenix – <i>City Of Sin</i>
HEIRESSOFTHEGAME – <i>SOMALIO [SUN GOES DOWN REMIX]</i>
Joe Malafu – <i>FOR ME</i>
Kini Aii – <i>E TAUGATA NAI LO PENINA</i>
LEAO ft. Kenny Sterling – <i>Lo’u Fetu</i>
Loose & Colourful – <i>Breadfruit</i>
Michael Kuresa – <i>Currency</i>
Mo Etc. – <i>Deep Down</i>
MOZIE – <i>Sonshine</i>
OZKI – <i>Malie</i>
PAT ft. Dizzy Dash & Sven Illy – <i>What Do I Do</i>
POETIK – <i>VIBE</i>
PUNIALAVAA – <i>SAUAGA I AIGA</i>
Queen ShirIÆe – <i>Good Energy</i>

NEW MUSIC PASIFIKA cont.

Artist and Song
Rex Atira – <i>Te Vero Huri (Through The Storm)</i>
Ria Numia – <i>Fix My Focus</i>
SHANE WALKER ft. CIA – <i>TAAHINE TONGA</i>
spdrtnbby – <i>pixel pixie</i>
Te KuraHuia – <i>Pretty Gal Club</i>
Tha Movement – <i>The Lecture</i>
THE MITIS – <i>For The Boys</i>
TheWesternGuide – <i>SIVA MAI</i>

NEW MUSIC PAN-ASIAN

Artist and Song
amol – <i>Cool asf</i>
Charlotte Avery – <i>Just Before You Go</i>
Crystal Chen – <i>Love Letter</i>
hanbee – <i>Deeper</i>
Hans. – <i>Porcelain</i>
Hugo Chan – <i>Bite</i>
Julius Black – <i>After You</i>
LA FELIX – <i>Waiting</i>
Lauren Gin – <i>Don’t Stop</i>
Memory Foam – <i>Moon Power</i>
Phoebe Rings – <i>아스라이</i>
RESHMA – <i>Kuih Lapis (Layer Cake)</i>
tei. – <i>Sabre</i>
Terrible Sons – <i>Thank You, Thank You</i>
Valere – <i>Lily’s March</i>

PLATFORM FUNDING

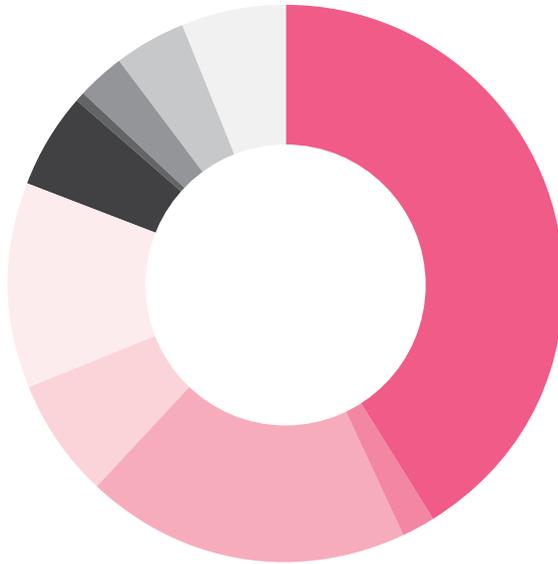
For the financial year 2022/23

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
RADIO ACCESS STATION	Access Radio Taranaki 2022/23	Access Radio Taranaki Trust	290,000
	accessmedia.nz project 2022/23	Waikato Community Broadcasting	122,232
	Arrow FM 2022/23	Access Radio Wairarapa Charitable Trust	240,000
	CAMA Coordinator 2022/23	Community Access Media Alliance (CAMA)	70,000
	Coast Access Radio 2022/23	Coast Access Radio Trust	235,000
	Free FM 2022/23	Waikato Community Broadcasting	342,600
	Fresh FM 2022/23	Tasman Broadcasting Trust t/a Fresh FM	275,000
	Manawatu People's Radio 2022/23	Manawatu Access Radio Charitable Trust	280,000
	Otago Access Radio 2022/23	Hills Radio Trust	285,000
	Plains FM 2022/23	The Canterbury Communications Trust	339,000
	Planet FM 2022/23	Access Community Radio Auckland Inc	350,000
	Radio Kidnappers 2022/23	Radio Kidnappers Charitable Trust	290,000
	Radio Southland 2022/23	Southland Community Broadcasters Charitable Trust	277,500
	VoxPops 2022/23	Kinga VoxPop	22,800
	Wellington Access Radio 2022/23	Wellington Access Broadcasting Society Inc	345,000
Total			3,764,132
PLATFORM CAPITAL	95bFM capital fund	Campus Radio BFM	13,688
	Coast Access Radio Capital 2022/23	Coast Access Radio Trust	12,806
	Coast Access Radio Capital 2022/23	Coast Access Radio Trust	13,978
	Otago Access Radio 2022/23 Capital	Hills Radio Trust	69,000
	Planet FM Capital 2022/23	Access Community Radio Auckland	96,000
	Radio Control 99.4FM Capital Fund	Massey University Students Association	5,196
	Radio One 91FM Capital 2022/23	Radio One 91 FM	14,647
	RDU 98.5FM Capital 2022/23	RDU 98.5FM	10,313
	Wellington Access Radio Capital 2022/23	Wellington Access Broadcasting Society	42,842
	bFM Capital 2022/23	Campus Radio BFM	20,788
	Fresh FM Capital 2022/23	Tasman Broadcasting Trust t/a Fresh FM	50,000
Radio Active Capital 2022/23	Radio Active FM	21,315	
Total			370,573

Contract Type	Platform/Service	Funding Recipient	NZ On Air Funding
STUDENT RADIO	95bFM 2022/23	Campus Radio BFM	320,000
	Radio Active 2022/23	Radio Active FM	280,000
	Radio Control 99.4FM 2022/23	Massey University Students Association	180,000
	Radio One 91FM 2022/23	Otago University Students Association	210,000
	RDU98.5FM 2022/23	RDU 98.5FM	280,000
Total			1,270,000
NZ ON SCREEN AND AUDIOCULTURE	NZ On Screen And AudioCulture 2022/23	Digital Media Trust	1,698,511
Total			1,698,511
HEIHEI	HEIHEI 2022/23	TVNZ	120,210
	HEIHEI Games 2022/23	Gamelab Limited t/a Gamefroot	161,470
Total			281,680
PACIFIC MEDIA	Samoa Capital Radio 2022/23	Siufofoga o le Laumua Trust	240,000
	The National Pacific Radio Trust 2022/23	National Pacific Radio Trust	4,935,000
Total			5,175,000
CAPTIONING & AUDIO DESCRIPTION	TV Captioning & Audio Description 2022/23	Media Access Charitable Trust (ABLE)	4,900,000
Total			4,900,000
RADIO NZ	RNZ 2022/2023	Radio New Zealand	42,606,000
Total			42,606,000
Total			60,065,896

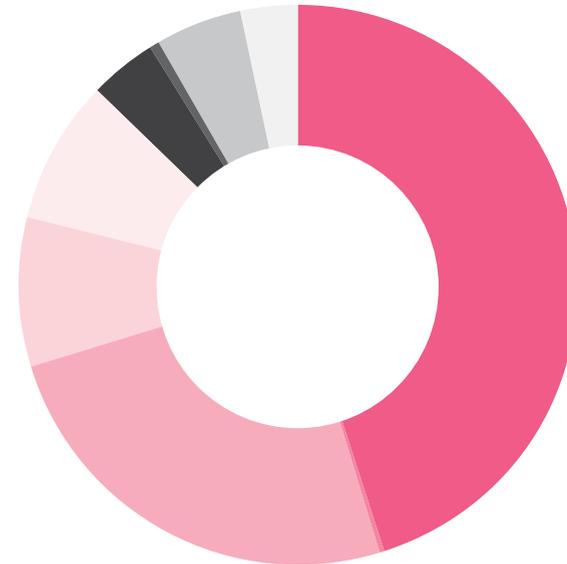
TARGET AUDIENCE PROJECT COUNT AND FUNDING 2022/23

TARGET AUDIENCE – PROJECT COUNT 2022/23



General Audience	41%
Asian	2%
Children	19%
Disabled	7%
Māori	12%
Pacific	5%
Regional	1%
Spiritual	3%
Targeted Other	4%
Youth	6%

TARGET AUDIENCE – FUNDING 2022/23



General Audience	45%
Asian	0%
Children	25%
Disabled	9%
Māori	8%
Pacific	4%
Regional	1%
Spiritual	0%
Targeted Other	5%
Youth	3%

INDUSTRY DEVELOPMENT FUNDING

For the financial year 2022/23

Contract Type	Project Name	Producer	NZ On Air Funding
SUPPORTS AWARDS	<i>Aotearoa Music Awards 2022</i>	RecordedMusic.co.nz	20,000
	<i>APRA Silver Scroll Awards 2022 Kaitito Kaiaka</i>	APRA AMCOS NZ	35,000
	<i>Doc Edge Awards 2023</i>	The Documentary New Zealand Trust	15,000
	<i>NZ Radio Awards 2023</i>	Radio Broadcasters Association	7,500
	<i>NZ Television Awards 2023</i>	J & A Productions	60,000
	<i>Pacific Music Awards 2023</i>	Pacific Music Awards Trust	24,000
	<i>Show Me Shorts 2022</i>	Show Me Shorts Film Festival Trust	3,000
	<i>SRN Awards 2022</i>	Naked PR	20,000
	<i>Taite Music Prize 2023</i>	Independent Music NZ (IMNZ)	12,500
	<i>Voyager Media Awards 2023</i>	Newspaper Publishers' Association	15,000
	<i>Waiata Māori Music Awards 2022</i>	Waiata Māori Awards Charitable Trust	20,000
Total			232,000
SUPPORTS CONFERENCES	<i>Doc Edge Forum 2023</i>	The Documentary New Zealand Trust	15,000
	<i>Māoriland Film Festival 2022</i>	Māoriland Charitable Trust	10,000
	<i>Māoriland Film Festival 2023</i>	Māoriland Charitable Trust	20,000
	<i>NZ Game Developers Conference 2022</i>	NZ Game Developers Association	20,000
	<i>NZ Game Developers Conference 2023</i>	NZ Game Developers Association	20,000
	<i>NZ Music Month Summit 2023</i>	Music Managers Forum	5,000
	<i>NZ Web Fest 2023</i>	NZ Web Fest	10,000
	<i>SPADA Screen Industry Summit 2022</i>	SPADA	15,000
	<i>The Screen Music Uplift Programme – Ngā Ringa Ārahi</i>	Mind Your Music NZ	20,000
Total			135,000

Contract Type	Project Name	Producer	NZ On Air Funding
SUPPORTS DEVELOPMENT	<i>Cultural Capability Production Handbook For Aotearoa</i>	SPADA	25,000
	<i>Doc Edge Clinics 2023</i>	The Documentary New Zealand Trust	10,000
	<i>Doc Edge Pitch 2023</i>	The Documentary New Zealand Trust	10,000
	<i>EQ (Equaliser)</i>	RecordedMusic.co.nz	10,000
	<i>Every Voice 2022 Workshop</i>	Screen Australia	37,000
	<i>Going Global Music Summit 2022</i>	Independent Music NZ (IMNZ)	2,000
	<i>Going Local 2023</i>	Independent Music NZ (IMNZ)	4,500
	<i>Greenlit</i>	Greenlit	35,000
	<i>Kōpere (additional)</i>	NZ Writers Guild Puni Taatui O Aotearoa	14,000
	<i>Parachute Music Industry Development Initiatives</i>	Parachute Arts Trust	40,000
	<i>Reo Māori Songhubs 2022</i>	APRA AMCOS NZ	15,000
	<i>SongHubs 2023</i>	APRA AMCOS NZ	25,000
	<i>SoundCheck Aotearoa 2023</i>	RecordedMusic.co.nz	50,000
	<i>SRN – Network Entity Governance Assistance</i>	Kea New Zealand	4,750
	<i>Tāhuna Screenwriter Residency 2023</i>	Great Southern Television	20,000
	<i>Waitaha Canterbury Creative Screen Incubator</i>	Te Puna Matarau	20,000
	<i>WeCreate 2023</i>	WeCreate	10,000
	<i>Yami Sounz Summit 2023</i>	Lake Wanaka SouNZ	6,000
Total			338,250
Total			705,250

NGĀ MIHI KUA TAE MAI

THE ACCOLADES



RŪRANGI

Produced by Autonomous, for NZ Herald (s1) and Prime (s2), won an International Emmy for Short-form series in 2022.

INSIDE CHILD POVERTY REVISITED

Produced by Red Sky Film & Television for Three, won Silver for Documentary/Social issues in the New York Festivals TV and Film Awards 2023.

EDUCATORS 3

Produced by South Pacific Pictures for TVNZ+, won Silver for Streaming Comedy in the New York Festivals TV and Film Awards 2023.

MY FAVOURITE DEAD PERSON

Produced by thedownlowconcept for TVNZ+, won Silver for Children's/Youth Entertainment programmes in the New York Festivals TV and Film Awards 2023.

A QUESTION OF JUSTICE

Produced by Red Sky Film & Television for Prime, was a finalist for Documentary/Legal issues in the New York Festivals TV and Film Awards 2023.

DUCKROCKERS

Produced by South Pacific Pictures for TVNZ 2, was a finalist for Comedy/Entertainment programme in the New York Festivals TV and Film Awards 2023.

THE PANTHERS

Produced by Tavake for TVNZ 1 and TVNZ+, won the NZ On Air Best Drama Series at the 2022 NZ TV Awards, as well as NZ On Air Best Pasifika programme, as well as a slew of craft and technical awards.

RAISED BY REFUGEES

Produced by Kevin & Co for Prime, won Best Comedy at the 2022 NZ TV Awards.

CHATHAM ISLANDERS

Produced by Black Iris for Whakaata Māori, won Best Factual series at the 2022 NZ TV Awards.

DOWN FOR LOVE

Produced by Attitude Pictures for TVNZ 2, won Best Original Reality series at the 2022 NZ TV Awards.

MATCH FIT 2

Produced by Pango Productions for Three, won Best Format reality series at the 2022 NZ TV Awards.

BIRD'S EYE VIEW

Produced by Sweetshop and Green and Studio Local for HeiHei, won NZ On Air Best Children's Programme at the 2022 NZ TV Awards.

PUBLIC INTEREST JOURNALISM

TE RITO

Public Interest Journalism funding training and mentoring scheme Te Rito Journalism Project recognised for Best Innovation in Newsroom Transformation, 2023 INMA Global Media Awards.

NEWSROOM INVESTIGATES

Produced by Newsroom, won Best Current Affairs programme at the 2022 NZ TV Awards.

DISORDERED

Produced by Stuff Circuit for Stuff, won NZ on Air Best Documentary at the 2022 NZ TV Awards.

FIRE AND FURY

A Stuff Circuit documentary Fire and Fury took second place for Best New Video Product or Feature at the 2023 INMA Global Media Award.

Eight winners and a number of finalists at the 2023 Voyager Media Awards were PIJF-funded.

Two winners at 2023 New Zealand Radio Awards were PIJF-funded.

MUSIC

BEYOND THE STARS – TAMI NEILSON

Tami Neilson – a 2022 Silver Scrolls finalist for Beyond the Stars. Funded through New Music Project.

KINGMAKER – TAMI NEILSON

Tami Neilson's 'Kingmaker' won Best Producer, Best Country Artist and Best Solo Artist at Aotearoa Music Awards 2022.

ANTHONIE TONNON – LEAVE LOVE OUT OF THIS

2022 Taite Music Prize winner for the single Leave Love Out Of This – funded through New Music Single.

GEORGIA LINES – HUMAN EP

Breakthrough Artist of the Year, 2022 Aotearoa Music Awards – funded through New Music Project.

BENEE – LYCHEE EP

Best Pop Artist, 2022 Aotearoa Music Awards for her EP 'Lychee' – funded through New Music Project.

VERA ELLEN – IT'S YOUR BIRTHDAY

Best Alternative Artist, 2022 Aotearoa Music Awards – funded through New Music Project.

DIGGY DUPÉ, CHOICEVAUGHAN AND P.SMITH – PANTHERS OST

Best Hip Hop Artist, 2022 Aotearoa Music Awards – funded through New Music Project.

HE MAHERE TĀ NGATA DIRECTORY

OUR STAFF

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

Chief Executive – Cameron Harland

Executive Assistant – Kathrin Strati

Head of Music – Teresa Patterson

Music Promoter (Platforms)

– Jeff Newton *Tainui Awhiro/
Ngāti Kahungunu*

Music Funding Advisor

– Sarah Thomson (parental leave cover)

Music Contracts and Administration

Assistant – Grace Leota

Music Promoter (Content) – Casey Yeo

Head of Journalism

– Raewyn Rasch *Ngāi Tahu/Kāi Tahu*

Journalism Manager – Gabriel Thomas

Journalism Funding Advisor

– Dr Fairouz Samy

Head of Funding – Amie Mills

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

Associate Head of Funding (People)

– Kelly Davis (parental leave cover)

Funding Advisor – Nicole Rex

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

Junior Funding Advisor

– Abbi Maidment

Funding Analyst – Steven Gannaway

Audience and Media Strategist

– Cat Goodwin

Head of Corporate Services – Sharon Kerry

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

Assistant Accountant – Luke Campbell

Assistant Accountant – Adam Leonard

Assistant Accountant – Will Ackers

Assistant Accountant – Lisa Han

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

**Business Affairs Assistant
(Legal)** – Rebecca Tang

Human Resources Advisor

– Chandre Adonis (parental leave cover)

**Operations Coordinator
(temp)** – Han-Ah Kim

Head of Communications and Research – Allannah Kalafatelis

Senior Communications Advisor
– Suzanne De Spong

Communications Advisor
– Nina Lesperance

Researcher – vacant

CONTACT US

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www.nzonair.govt.nz

Hui Hoppers
Three Feathers Productions
for TVNZ+. Funded March 2021.
Released April 2023.



