

Annual Report 2016



Highlights

We invested \$128 million in new local content to engage, stimulate and satisfy intended audiences. In a media landscape of constant change, public media funding ensures that in the tide of global content, local content can still be found and appreciated.

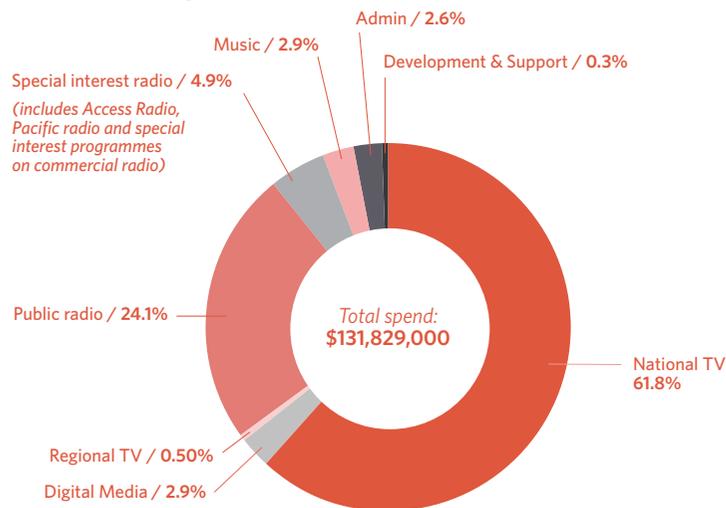
- We funded 897 hours of diverse television programmes, made by 51 different production companies.
- Our top funded television programmes attracted audiences of more than 400,000 people each.
- The largest audience was 663,500 for the first episode of *Mastermind NZ*.
- Songs funded in the past year achieved 10,894,762 million spins or streams; 216 million over the five years of the Making Tracks scheme.
- Funded community radio programming featured 42 minority languages.
- This year we invested over \$4.45 million in online-only projects as well as multiplatform TV and radio investments.

- 700,000 people worldwide enjoyed the online science caper *Jiwi's Machines* in its first six months.
- The online micro-documentaries from *Loading Docs 2015* have been viewed by more than 500,000 people worldwide to date.
- Comedy webseries *High Road* won the Web Series World Cup.
- We worked with Prime to introduce captioning to programmes on that channel.

Our role is to ensure audiences can find local content that reflects New Zealand identity and its diversity. We do this across multiple platforms, competing effectively against international content made with far higher budgets.

Once again we finished the year with a planned deficit, funded from reserves. With careful management, we continue to maintain outputs and meet targets in a static funding environment. As reserves continue to decrease, funding levels are being negatively affected.

NZ On Air expenditure



897
hours of content by

51
different production companies

42
minority languages
on community radio

+10.9m
spins and streams of songs
funded this year

Contents

part 1:

Board overview	3
Who we are	4
Our performance	6
Environment	8
Television	10
Music	12
Digital media	14
Radio	16
Community broadcasting	17
Targeted audiences	18

part 2:

Audited financial statements	21
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part 3:

Funding details for the year 2015-16	59
--------------------------------------	----

part 4:

Statement of performance expectations	77
---------------------------------------	----

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



Westside
South Pacific Pictures for TV3



Board overview

Media transformation in New Zealand this past year has been remarkable in its pace and breadth. The change is driven by both technology and new services, and by an audience hungry for new content available when and where they choose.

In spite of, and indeed because of, this change NZ On Air's mandate remains vital to our culture. Global media content provides wide choice. But only New Zealand content can authentically reflect our culture and identity on screens and on the airwaves.

We have begun planning a new approach to ensure quality local content is found and enjoyed in a dynamic environment. This year we have set on a path to fundamental change. As we end the year, we are about to seek our stakeholders' feedback on a new over-arching strategy and single media fund. A complex environment demands a simple solution and our new approach will provide the necessary flexibility to meet changing audience needs into the future.

Meantime, we have already started to move. The regional television funding scheme was discontinued this year in favour of multi-platform regional media. In supporting four new multi-platform regional media options, covering seven regions, we hope to see new audiences find and engage with regional content. We also initiated a potential project to provide an online home for children's content. And at year end we introduced two New Music funding schemes that aim to provide more hits to local radio and also help NZ music cut-through online.

The largest audiences remain on television, where we are still seeing local audiences of a size generally not found in other media. We were delighted that with so many options to choose from, this year 28 funded programmes achieved audiences of more than 200,000 viewers in their first week of release. Our challenge is to continue to serve these audiences with local

content they value, while developing new content for audiences on other significant platforms that can co-invest in production.

We continue to collaborate with other sector agencies where audience benefit is clear. Co-funding projects with Te Māngai Pāho and the NZ Film Commission extends content creation opportunities. We also continue to look for new financial partnerships and were delighted this year to partner with YouTube in the *Skip Ahead* programme, as well as renewing our digital projects partnership with the Canada Media Fund for a second year.

My sincere thanks go to the Board and our staff for their dedication and significant contributions. During the year Stephen McElrea and Caren Rangi retired from the Board after serving two terms and we welcomed Helen Grattan and John McCay in their places. In particular, I acknowledge the retirement of New Zealand's most passionate local music supporter, Music Manager Brendan Smyth. His 26 years of service to NZ On Air and local music changed the New Zealand music scene forever.

And finally thank you to all who have contributed in some way this year to the creation of programmes, music and content that reflects and values our own culture.

Miriam Dean CNZM, QC
Chair

Who we are

Mission: To champion local content that engages, stimulates and satisfies intended audiences.

NZ On Air makes sure New Zealanders can see and hear their own stories and songs in local free media. As media becomes increasingly globalised our mission becomes even more important. Local content that reflects our culture and identity can only be made authentically here in New Zealand.

Our primary job, defined by the Broadcasting Act, is to 'reflect and develop New Zealand identity and culture'. We do this by supporting different types of New Zealand media content for both mainstream and specially targeted audiences to enjoy.

We are driven by public media principles, which 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.

Our contestable funding schemes result in investment of over \$128 million each year in diverse content and services for diverse audiences – on television, online and on radio. This is a unique model in the world – giving great flexibility to connect audiences with content no matter where and how they want to enjoy it.

While our objectives are cultural, our support underpins hundreds of jobs in the television, digital, radio and music production sectors. While flow-on economic benefits are imprecise, it is clear that our funding helps provide stability and leverage for businesses in influential creative industries. Financial returns from content sold internationally are reinvested by businesses and NZ On Air in more content.

Public support for NZ On Air's mission

75% of NZers agree NZ On Air supports television programmes and activities that are important to NZers

70% agree NZ On Air supports local content for radio that is important to NZers

78% believe it is important for NZ On Air to support community broadcasting

73% believe it is important for NZ On Air to support local music and artists

51% believe it is important for NZ On Air to support digital media



Our board

Our Board of six members has backgrounds in law, business and broadcasting. Miriam Dean QC is our Chair. At year end our Board members were Ross McRobie, Kim Wicksteed, Ian Taylor, Helen Grattan and John McCay. During the year we farewelled Stephen McElrea and Caren Rangī – both had completed two terms.

Three of our Board members are also on the NZ Film Commission, helping ensure collaboration and synergy between our two agencies on screen matters.

The Board sets our strategic direction, and makes funding decisions on television projects seeking more than \$1 million, and radio and digital projects seeking more than \$300,000. Other decisions, including all music funding decisions, are delegated to senior staff.

The Board has two standing committees: Audit & Risk, and Remuneration & HR.

We report to the Minister of Broadcasting who may not direct us on cultural or content matters but may issue directives through Parliament on general matters. One whole-of-government directive from the Ministers of State Services and Finance was received. See Pg 57 of Notes to the Financial Statements for details.

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

Operations

We are a proudly small and nimble organisation of just 18 staff. We keep our overheads to a minimum so we can maximise our investment in content.

Our Chief Executive Jane Wrightson leads small teams based in Wellington and Auckland. We co-locate and share facilities and some support services with the Broadcasting Standards Authority. We are also co-located with the NZ Film Commission.



Our performance

We contribute to New Zealand culture by increasing the diversity of local stories and songs available to many different audiences. Here's how we performed this year against the three top-level impacts we aim for.

Investment reflects changing audience behaviour

- We called for ideas for a curated online home for content aimed at primary school aged children.
- After an RFP we supported four innovative regional media initiatives providing news and information online, on television and via social media for seven regions.
- *Skip Ahead*, our new joint fund with Google/YouTube, will provide an opportunity for already successful YouTubers to create more complex online content.
- We entered a second year of a co-production fund with the Canada Media Fund providing trans-border digital media opportunities.
- We changed our music funding to support artists to achieve better cut-through on all platforms.
- The funded Access Internet Radio launched a new online public interface bringing a wide variety of access programmes to a larger potential audience.

Well-balanced mainstream and special interest content

- 63% of our Television investment was for mainstream and 37% for special interest audiences.
- Our music funding supported 58% songs intended for mainstream audiences and 42% for alternative audiences.
- 100% of our digital media projects were for specially targeted audiences.
- Access radio produced 24,806 hours of content for special interest audiences in 42 minority languages, as well as English and Te Reo.
- We extended captioning funding for hearing impaired audiences with an extra \$400,000 after Prime invested in the technology to carry captions.

Nomad



Find Me A Māori Bride
Brown Sugar Apple Grunt Productions for Māori Television





Intended audiences are generally satisfied with our investments

- 69% of people aware of our funding for television programmes like those programmes. In music it's 70%, community broadcasting 67%, and digital media 63%.
- The top funded television programmes attracted audiences over 400,000. 28 programmes attracted audiences over 200,000. (See pg 61 in Part 3 Funding Details)
- Making Tracks funded songs have had 216 million spins and streams in the five years of the scheme.
- 700,000 people enjoyed new digital project *Jiwi's Machines* in its first six months.
- 70% of finalists in NZ Music awards last year were funded by NZ On Air.

Key performance measures (Audited):

<i>Television & Digital</i>	<i>Target</i>	<i>Actual</i>
The majority of New Zealanders believe NZ On Air supports television programmes important to New Zealanders	75%	75%
70% of all funded prime time content on TVOne, TV2 and TV3 is watched by large audiences (>200,000)	70%	65%
Most people aware of NZ On Air's support for television content like that content	70%	69%
<i>Radio & Music</i>	<i>Target</i>	<i>Actual</i>
The majority of New Zealanders believe NZ On Air supports radio content important to New Zealanders	72%	70%
The majority of New Zealanders agree that Radio New Zealand broadcasts programmes of interest to a wide cross-section of New Zealanders	88%	84%
The majority of Pacific people agree that NiuFM and 531pi broadcast culturally relevant content	75%	Niu FM 84%* 531pi 91%*
Making Tracks funded songs will achieve a targetted number of plays on		
Radio	750	258
Online	65,000	120,783

* Only Pacific people surveyed who listened to these stations were asked the question.

our performance

Environment

The New Zealand media landscape is undergoing unprecedented change. New entrants, potential mergers, the nearly-completed ultrafast broadband roll-out, uptake of new technologies and changing audience demographics are all contributing to this.

For now, the largest audiences remain on mainstream broadcast platforms. But younger audiences are moving very fast to online, streaming and subscription video on demand (SVOD) content. This fragmenting environment provides an ongoing challenge for NZ On Air - to ensure local content is available to New Zealanders where they are watching and listening.

So where are the audiences?

In early 2016 we commissioned Glasshouse Consulting to conduct a repeat of the 2014 audience research *Where are the audiences?* Among the key findings:

- New Zealanders continue to use traditional media in the largest numbers, more frequently and for longer than any other media, but this dominance is under pressure from online video such as on YouTube and Facebook and SVOD services.
- One in four New Zealanders now tune in to SVOD (local or international) daily.
- People aged 15-39 stream more online video than watch linear TV each day.
- 33% of New Zealanders stream music daily.

This research is informing a fundamental change in our funding strategy to be implemented in July 2017.

Responding to the changes

Broadcasters and platforms are also responding to changing viewer behaviour. For example it is becoming more common for content to screen online before a TV broadcast as a way of reaching a different audience. There is increasing demand for short-form content, both for broadcaster On Demand sites, and now also from online news sites that are adding audio-visual content.

Audience measurement needs to change. Television ratings provide a broad agreed measure of audiences but measuring audiences online is still problematic. For example there is no agreed definition of how long someone needs to watch a video for it to count as a 'view'. We await industry-agreed robust metrics for online viewing, and until then we will use available data to monitor the performance of funded content.

A further challenge is for online content to find its audience amid a proliferation of options. This requires skilled promotion strategies and NZ On Air requires increased emphasis on this from commissioning platforms and funding recipients.

The music environment continues to change at pace. Streaming is now the number one source of revenue for the recorded music industry, and led a growth in recorded music revenue in NZ in the year ending 2015 for the first time since 2001.

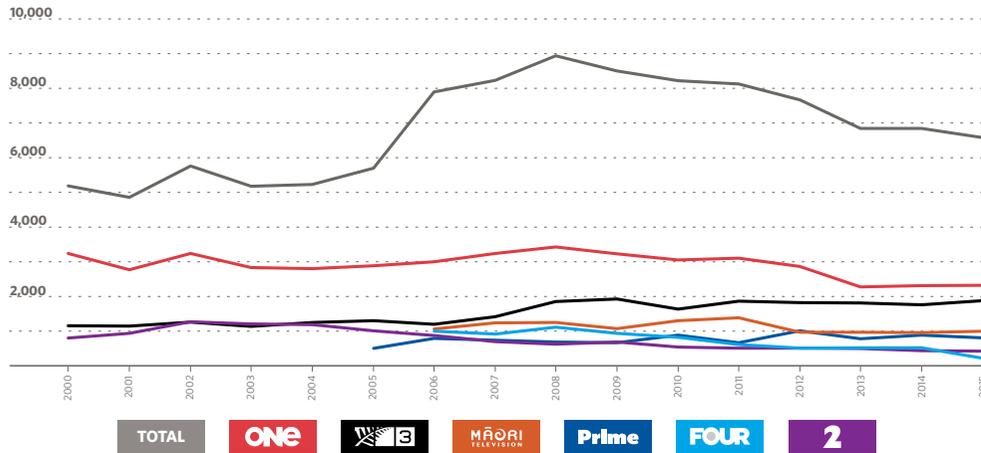


Availability of local content

Local content on the schedules of the six main free-to-air television broadcasters is holding steady, but largely due to an increase in repeated content. In the 2015 calendar year local content increased by 2.4% but first-run (new) content continued to decline.

On radio, the percentage of local music was maintained at 17% overall, although on commercial radio this fell to 14.61% compared to 47.23% on alternative radio.

Chart of First Run Local Content hours by Channel since 2000



Notes:
 24-Hour day measured from 1989 to 2002, 18-hour day since 2003.
 Prime TV added 2005, C4 and Māori Television added 2006.

1 in 4
 NZers watch SVOD daily

73%
 of NZers watch TV daily

6 out of 10
 NZers watch video on YouTube and Facebook each week

our performance
Television

Seeing our own people, places and stories on television, the most widely accessed platform for viewing, is crucial to cultural connection. NZ On Air funding ensures a far wider diversity of content than commercial broadcasters can provide alone.

Our investment of more than \$83 million delivered 897 hours of viewing. A number of programmes reached audiences of more than 400,000 and one episode of *Mastermind NZ* had an audience of 663,500. The most-viewed funded programme On Demand last year was *Westside* averaging 41,524 streams per episode. These are significant audiences in a fragmenting market.

New Zealand audiences are big supporters of quality, insightful factual programmes. Our longest running local programme *Country Calendar* celebrated its 50th anniversary this year. We were also informed, entertained and provoked to debate by programmes such as *Coast NZ*, *Topp Country*, *Gloriavale*, *The DNA Detectives*, *Grand Designs NZ*, *World Class - Inside NZ Education*, *Why Am I?*, *Forensics NZ*, *The Women Of Pike River* and *Decades In Colour*.

Supporting drama for different audiences is a vital aspect of public media. We backed projects as diverse as the TV One Sunday Theatre dramas and docudramas (*Abandoned*, *How To Murder Your Wife*, *The Monster Of Mangatiti*

and *Venus & Mars*) to popular series such as the first season of TV2's bold *Filthy Rich*, and season two of *Westside* on TV3. The excellent biopic *Hillary* screened to critical acclaim just after year end.

Other dramas in the pipeline include a new 13-part series *Dirty Laundry*, *Dear Murderer*, profiling the life of colourful lawyer Mike Bungay, a third season of *The Brokenwood Mysteries*, and telefeatures on the bombing of the Rainbow Warrior and aviator Jean Batten.

It was a great year for homegrown children's drama with the first season of *Cul De Sac* finding an appreciative audience and a second season supported for next year. The anticipated remake of *Terry Teo* launched On Demand to critical acclaim and will screen on TV2 later in 2016.

Terry Teo
 Semi-Professional for TV2



Grand Designs,
 Imagination Television for TV3





More for Special Interest audiences

An essential part of our work is providing engaging content for special interest audiences. These include women, youth and children, persons with disabilities, and minorities in the community including ethnic minorities.

Last year 63% of the General television fund was spent on prime time programmes, the majority of which were intended for mainstream audiences. 37% of television funding supported special interest programmes.

We were very pleased to fund coverage of the Paralympics in a joint venture with TVNZ, Attitude Pictures and ACC. An additional \$400,000 in funding for captioning saw captioned programming increase to an average of 300 hours per week, as well as 40 hours of audio description. This year Prime introduced captions. This enabled, with added financial support from the National Foundation for the Deaf, live captioning of Olympic coverage in New Zealand for the first time.

New special interest series this year included *Arranged* on TV3 profiling religious and ethnic communities that practice arranged marriage. As a public media funder, specialist current affairs remains an important part of our slate. New programme *The Hui* joined *The Nation* on TV3, TVNZ's *Q + A* and Prime's *Back Benches*, as places that encourage informed and lively debate.

Audience appreciation

Audiences for television content continue to be some of the highest in the cultural sector with 28 funded productions in the last year attracting audiences of 200,000 to 663,000. While special interest programmes attract smaller audiences, the appreciation and off-air engagement for the likes of children's show *What Now*, or *Attitude* and *Both Worlds* continually show how important these series are for their audiences.

Avg 300

hours per week captioned

663,500

watched Mastermind NZ
first episode

69%

public approval of funded
TV content

our performance
Music

There is a revolution underway, led by the young, in the way audiences enjoy music, with streaming now leading the way.

Our mission is to increase appreciation of New Zealand music by local audiences. We do this by supporting artists to record their songs and videos and helping promote their music. To meet the challenges of ongoing change we review our strategies regularly to ensure we are doing the right things.

To improve flexibility we retired Making Tracks at year end, replacing it with two new schemes. The New Music Single scheme allows funds to be used to promote the finished song and video. New Music Projects will see us co-invest with music companies on multi-single projects with mainstream cut-through potential.

In the final year of Making Tracks we funded 228 songs, bringing the total funded over the five years of the scheme to 1,257 songs. Singles for mainstream audiences made up 58% of those tracks, while 42% were for alternative audiences.

Ultimately we want local music to be heard. Funded music released in 2015/16 has been streamed online 10.9 million times. One group experiencing the highs

of success this year was Nomad. The single *Oh My My* by the Christchurch trio of 18 year olds was the second most played NZ song on radio in June after *Free* by Broods. The song also clocked up 530,000 plays and views on Spotify and YouTube.

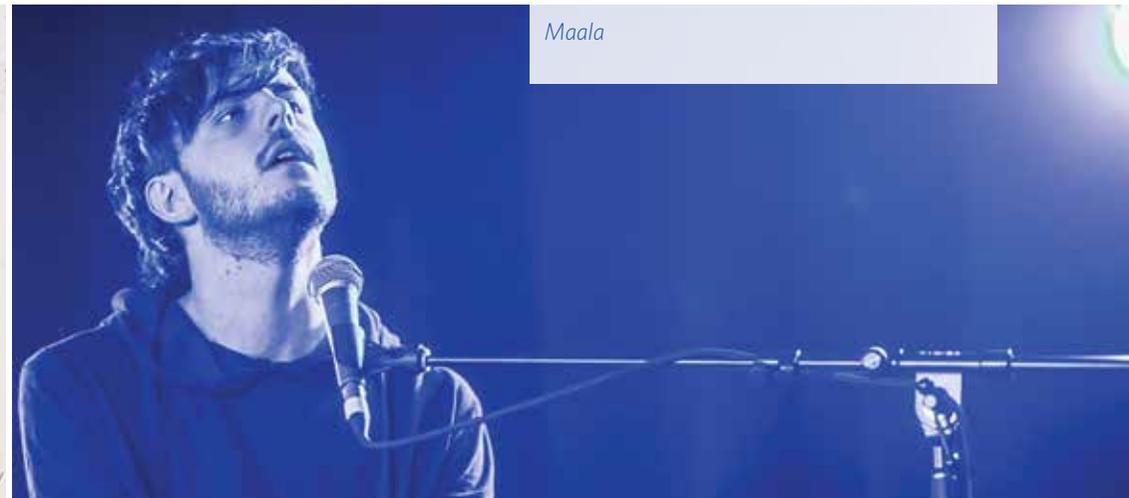
We supported the inaugural APRA SongHubs song-writing workshops in February. Ten local artists and four international songwriters collaborated on a total of 20 songs during the week. The biggest hit produced to date is Maala's *Kind Of Love* which has more than 1.5 million Spotify streams and won a spot on radio playlists.

Our AllTracks playlist continue to connect local music with audiences on Spotify, YouTube and Soundcloud. This year we had some high profile guest curators including artists Tami Neilson and Jamie McDell, The Black Seeds' Barnaby Weir and Shihad's Tom Larkin. Celebrity chef Nadia Lim and film director Taika Waititi also shared themed NZ music playlists.

Aaradhna



Maala





By the numbers

The amount of NZ music on alternative radio continued to climb, reaching 47.23%. Mainstream commercial radio has been more challenging, with local music 14.61% of the playlist, well under the 20% target. Our music funding changes are intended to help produce more songs that commercial radio will play.

NZ On Air-funded artists dominated at the 2015 NZ Music Awards, and seven of the eight finalists for the 2016 Taite Music prize featured NZ On Air-funded singles. Just over half of the 2016 APRA Silver Scroll finalist songs are NZ On Air-funded.

Almost 1/2

music on alt radio is local

1257

songs
funded in past 5 years

1.46m

highest number of spins/streams
of a funded song



Acclaim for Digital media content

A hilarious four-part interactive webseries *Jiwi's Machines* featuring stories built around complex Rube Goldberg machines reached almost 700,000 viewers in its first six months. The successful *Loading Docs* series of mini documentaries was again supported, producing 10 excellent three minute documentaries on the theme 'Connect'. The 2015 projects have reached an audience of over 500,000 to date.

High Road won the Web Series World Cup in 2015 - we look forward to a third series later in 2016. Also recognised for excellence were the writers of *Flat3* - nominated for Best Writing for an Independent Series at the Raindance Webfest 2015.

RNZ's *The Wireless* won Website of the Year at the 2016 Canon Media Awards - around 100,000 people access the site each month. NZ On Air supports a stream of content on the site - *Fresh Voices* - encouraging new content creation from young people.

Audiences for the curated collection of local content *NZ On Screen* continue to grow as it cements its place as a taonga of screen culture. The site has had close to 2.5 million user sessions in the past year and 6.3 million page views.

500,000

audience for *Loading Docs* 2015

Nearly 1m

unique users - *thecoconet.tv*
this year

700,000

views in first 6 months
of *Jiwi's Machines*

our performance
Radio

Radio remains one of the media most New Zealanders enjoy every day. We fund Radio New Zealand, Pacific and access radio, and special interest programmes on commercial radio.

This year Radio New Zealand has continued to transform into a multi-media broadcaster. With a new 'telly on the radio' show replacing Checkpoint, more web content, a new website, and some shows podcast instead of broadcast, RNZ is aiming to reach even bigger audiences. Surveyed along with commercial stations in a new radio survey, RNZ leads the pack with 13.2% of the audience aged over 10.

NZ On Air changed some of the criteria this year around other funded radio content to encourage a move to multi-platform listening. The move has been embraced by producers. *The Great Big Kids' Show*, presented by Suzy Cato, has rebranded as *Suzy And Friends* with a much greater web and social media presence. Young listeners (5 to 10 years) are now able to find Suzy on YouTube with extra audio-visual content to complement the radio programme.

That's The Story, also for a young audience, returned with three different programme elements – one of them broadcast directly into school classrooms forming the basis for classroom exercises and learning opportunities.

Funded content produced by the Christian Broadcasting Association and broadcast on Newstalk ZB achieved world class status again, winning a gold medal, two silvers and a bronze at the New York Radio Awards.

For details on access and Pacific radio please see Community Broadcasting.

13.2%

10 yrs plus audience – RNZ





our performance

Community broadcasting

Community broadcasting is at the heart of local cultural life and communities. We fund community media to give regional audiences, and diverse communities and individuals their own voice and place to be heard.

This year saw the outcome of 18 months of work to review and reshape funding for regional television content. We looked for new ways to deliver regional content where the majority of audiences already are. In March 2016, after a robust tender process, we announced funding for four innovative projects to deliver audio visual content to seven regions. Integrated newsrooms will provide content on a mix of terrestrial broadcast, online and social media platforms.

12 funded community access radio stations continue to increase programme sharing between stations to improve accessibility of content across regions. This recognises communities of interest as well as geographical communities. Access Internet Radio entered its second phase of development with a public landing page to showcase the diversity of programmes and languages. At year end the stations were launching a month-long nationwide campaign *The Big Listen* to draw attention to the incredible array of programmes available on access radio.

Wellington Access Radio succeeded in gaining the 106.1 FM frequency at Mt Kaukau, the 11th access station to move to FM. The new service will provide greater coverage of the Wellington region, traversing diverse communities in Porirua, Lower Hutt and Upper Hutt as well as Wellington city.

National Pacific Radio Trust (operators of Niu FM and 531pi) signed a detailed Memorandum of Understanding with Samoa Capital Radio to guide their collaboration. The result will be a better range of content options for Pacific audiences and a more coordinated investment of funding resources.

The Big Listen
Community Access Radio stations



3,369

total programme hours on
Access Internet Radio

our performance
Targeted audiences

An important part of our mandate as a public media funder is to ensure there is content available for important audiences that are less well-served by mainstream media.

Our Digital Media Fund is focused on serving these specially-targeted audiences. This year a number of projects launched featuring Te Reo. Animated series *Aroha Bridge* includes Te Reo in the context of our mixed modern language, while children’s webseries *Nia’s Extra Ordinary Life 2* and *Kete Kōrero* for preschoolers are in both Te Reo and in English, available on Māori Television On Demand. A beautiful new interactive e-book *12 Huia Birds* is narrated in Te Reo and English by George Henare.

Launched three years ago *TheCoconet.tv* continues to reach thousands of young Pacific people. New stories and videos are regularly added. The most popular this year was *#HumansOfTheIslands* – a Facebook-based series of short stories on Pacific people around the world. The site has had 1 million unique users in the past year.

We fund Māori programmes on television, predominantly in English, to complement the language-focused work of Te Māngai Pāho. This year a

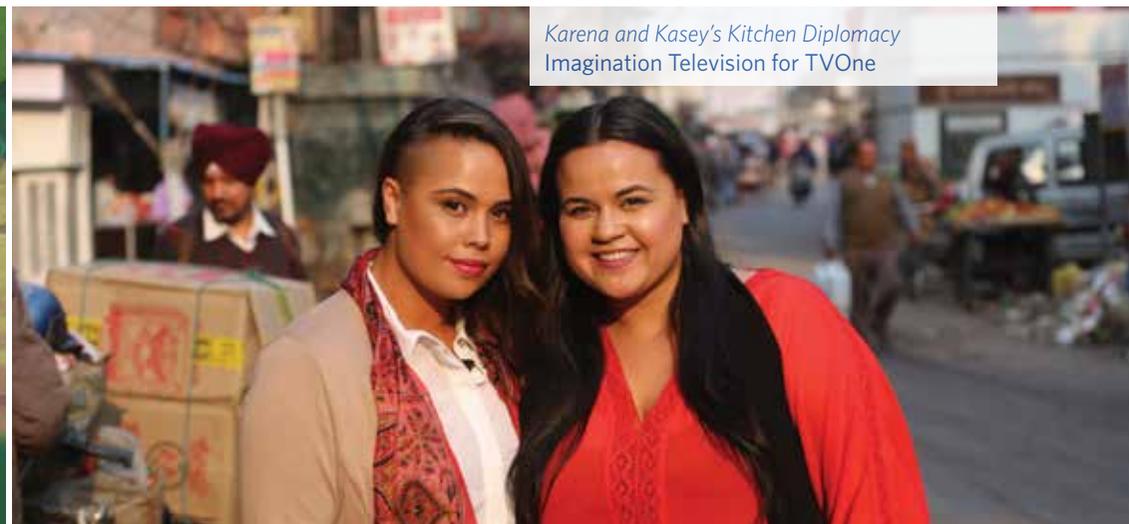
prime time TV One audience enjoyed young cooks taking tikanga to the world in *Kasey And Karena’s Kitchen Diplomacy*. On Māori Television *The Palace* showcased dancers trained by world-class choreographer Parris Goebel, and both *Game Of Bros* and *Fresh* reached pan-Pacific youth.

A co-venture with Te Māngai Pāho and NZ Film Commission, we funded *Waru* to give eight Māori women directors the opportunity to each direct an episode of a series exploring the death of a young child.

Further projects in the pipeline include series two of the cultural comedy *Find Me A Māori Bride* while *Portraits Of Poly PKs* will be an online series for *TheCoconet.tv* looking at the lives of children of Pacific clergy.



The Barefoot Bandits,
 Mukpuddy Animation for TV2



Karena and Kasey’s Kitchen Diplomacy
 Imagination Television for TVOne



Radio programmes in up to nine Pacific languages keep audiences connected to their language and culture. Our funding for the National Pacific Radio Trust and Samoa Capital Radio adds to the multitude of programmes in Pacific languages on the 12 community access radio stations.

Children’s programming remains an important focus. This year we committed more than \$14 million for 370 hours of content including pre-school series *Darwin And Newts* (an international co-production also receiving the NZ Screen Production Incentive Grant) and *Maia The Brave*. The popular *Barefoot Bandits* was supported for a second season along with returning series including *Moe*, *What Now* and *Sticky TV*.

Audiences with hearing impairment were able to access a wider range of programmes from this year, with Prime becoming the latest free-to-air channel to enable captioning. We added an extra \$400,000 in funding in anticipation of this.

Unprecedented coverage of the Paralympics team in their quest for medals in Rio was made possible by a joint venture between NZ On Air, TVNZ, Attitude Pictures and ACC. *Attitude* continued on TV and online, giving us insights to the world of the disabled, and winning international awards for their programmes.

Other diverse groups within our community feature on and enjoy a mix of both professionally produced and community generated programmes that play on television (*Both Worlds*, *Neighbourhood*, *Praise Be*) and through the access radio network.

\$14m

for children’s TV programmes

\$400k extra for captioning
= 300 hours total

\$4.5m

for Māori TV programmes

