



---

**NZ ON AIR BRIEFING NOTES FOR HON AMY ADAMS  
MINISTER OF BROADCASTING**

**OCTOBER 2014**

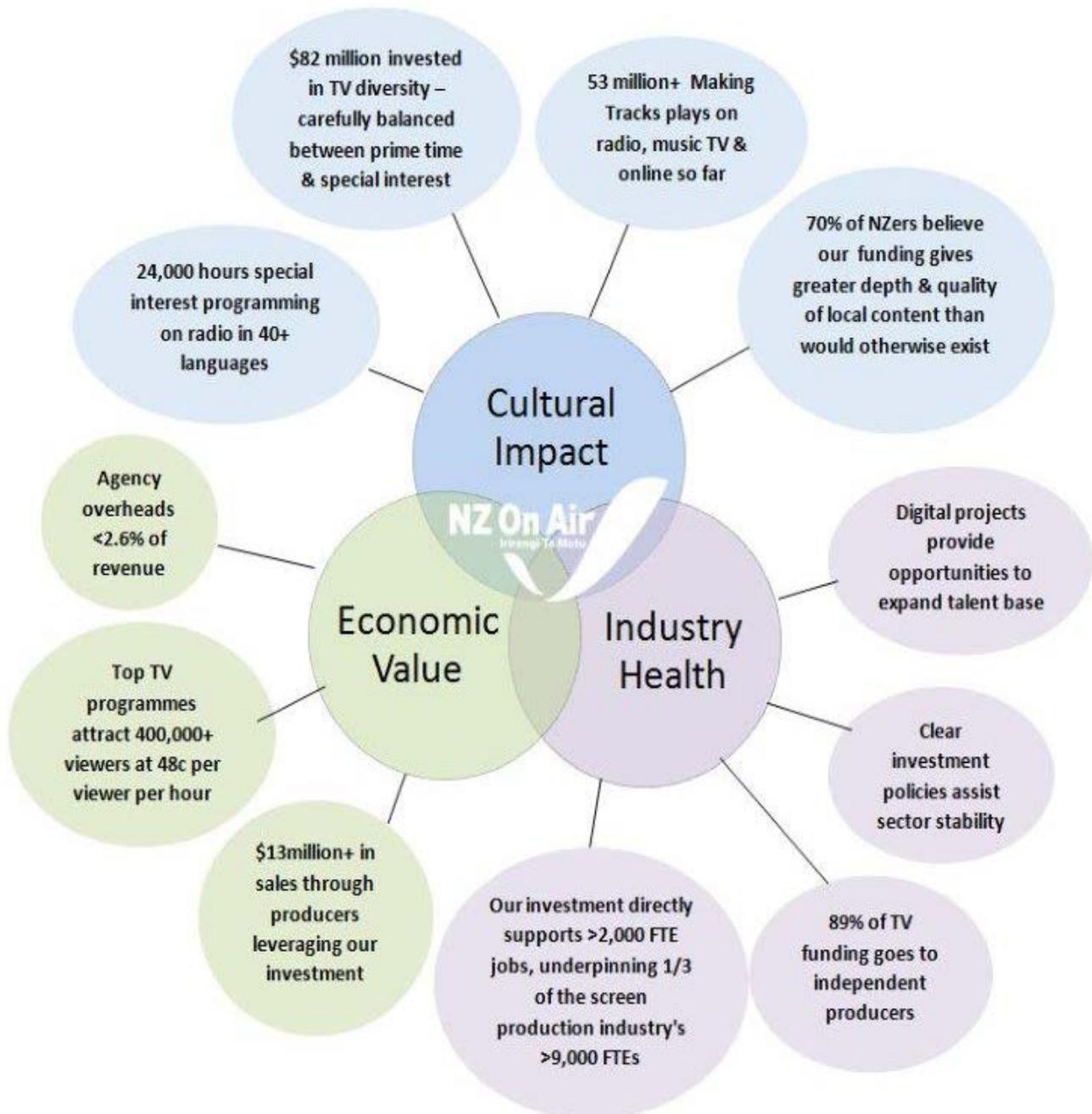
---

**Table of Contents**

The NZ On Air Contribution .....	2
Overview .....	3
Opportunities.....	4
Our Story.....	6
Our Strategy and Operations.....	7
Board Members.....	18

## The NZ On Air Contribution

NZ On Air's audience focus means we concentrate on audience outcomes not industry outputs. Nonetheless we actively consider the economic value and industry health impacts from our work.



## Overview

NZ On Air is New Zealand's primary broadcast and digital media content funder. We champion local content that engages, stimulates and satisfies intended audiences.

- We ensure New Zealand stories and songs are present on the main free-access platforms so intended audiences have local choices amid the limitless foreign content
- Our carefully-selected investments support thousands of skilled jobs in the creative and production sectors, and contribute to economic growth
- All our content must be available online so audiences can watch and listen at their convenience
- We have simple processes to minimise red tape.

### Digital media

We back online and mobile content specifically looking for innovation and creativity.

- We created one of the first digital media contestable funds in the world, and have just initiated and launched our first international digital co-fund with Canada
- We mainly target special interest audiences that are not so well-served by mainstream media.

### Television

We invest in carefully-selected television programmes so intended audiences have an improved variety of local content to choose from - from the sublime to the very funny.

- Programmes get made that otherwise would not be seen because they are of a type that is too expensive or risky for broadcasters to invest by themselves
- Nothing goes to waste - we only fund content that will be aired
- We actively balance mainstream and special interest fare.

### Music

We make sure a wide range of great local music is available wherever the listeners are.

- The Making Tracks funding scheme spots and supports rising talent, both popular and alternative
- We provide essential promotional support for artists to get their songs and videos heard and seen.

### Radio

Our funding supports public broadcasting, ensures regions have access to ultra-local radio, and gives diverse ethnic and special interest audiences a place to call their own on the airwaves. We support:

- public broadcaster Radio New Zealand to provide quality national services
- the National Pacific Radio Trust to provide a nationwide service for Pacific listeners through Niu FM and 531pi
- a range of access radio services that broadcast in over 40 languages
- a small number of educational, spiritual and music programmes on commercial radio to extend choices for those audiences.

## Opportunities

There are a number of opportunities for you as incoming Minister. We suggest some ideas below that may be areas where you would like to see progress. We will be pleased to discuss them with you at your convenience.

### 1. Improved pan-sector strategic discussion

Our environment has changed rapidly since NZ On Air was created 25 years ago. Fortunately our Broadcasting Act functions are expressed broadly so we could remain flexible and adaptable. An important amendment to the Act in 2007 allowed us to add digital media options to our repertoire which enabled us to meet new platform opportunities with a clear strategy.

The pace of change will not slow and there are some key sector discussions to be had relating to local content. Important matters such as the structure of the broadcast sector, expectations for public broadcasting content, expectations for range and diversity of local content in a fragmenting media landscape, business health, new sector collaboration options, sector innovation, and the convergence of digital media with traditional media, are matters being grappled with by an industry which competes vigorously.

There has not been a suitable recent forum where sector leaders can candidly and collegially meet to talk about wider broadcast sector matters and options for improvement. We invite you to consider convening **a small, high-level forum for free to air broadcast industry leaders** covered by your portfolio (TVNZ, MediaWorks, Radio New Zealand, NZME's radio arm, Prime TV, NZ On Air) with a view to identifying areas where there is general agreement for the need for change or where new collaborations to support local content can be encouraged. Alternatively we would be pleased to lead this if you prefer.

### 2. Modernised regional television policy

NZ On Air and MCH have been working on a joint approach to **review regional television policy and funding practice**. This review is overdue: the policy framework has not been assessed since its creation in 2006 and our funding work is unable to be effectively aligned. Digital switch-over has changed the broadcast landscape, the internet provides different options, funding demand is intensifying, and it is increasingly difficult to provide an effective funding intervention without a strong over-arching policy.

MCH is providing you with the terms of reference and we hope you agree with the proposed approach. It is important this work starts by late October 2014 so results can feed into 2015/16 planning.

### 3. Content investment priorities

Our general appropriation has not been increased for the some years. We have worked very hard to maximise efficiencies and to prune in areas that cause the least damage to the sector. However if this continues it will mean a gradual decline in the number of funded television hours, in particular, and unhealthily tight constraints being placed on funded entities.

One of the success stories in recent years has been the creation of the Platinum Fund to support content of particularly high quality. These projects have attracted comparatively

large audiences and the additional investment has revitalised long-form drama in particular. Alongside this, there is public pressure to support a wider range of children's content, and an increased volume of captioning and audio description services.

When the government's fiscal position permits we see **the most pressing needs for additional funding** (in no particular order) as:

- Additional captioning for hearing-impaired audiences
- Additional audio description services for vision-impaired audiences
- Radio New Zealand
- Children's content - online, television
- The Platinum Fund - television
- Additional services for Pacific audiences - radio, television, online

#### **4. Improving the quantity of NZ music in NZ radio**

The voluntary New Zealand Music Code plays an important role in maintaining the interest of commercial radio in playing an adequate amount of New Zealand music. When NZ On Air began actively promoting the importance of effort, NZ music on radio was round 2%. The target is now 20%, a figure easily exceeded by alternative and public radio but rarely met by commercial radio.

The target is a formal agreement between you and the radio industry. Commercial radio has struggled to reach the 20% target for some years now and we believe you play an important role in **regenerating interest and commitment to the voluntary radio quota**.

#### **5. Our 25 years celebration**

The creation of NZ On Air, an independent entity championing public broadcasting content, through mainly contestable schemes, was a bold experiment 25 years ago.

Every year we are reminded of the scale and scope of our journey and the remarkable results. We are hosting an **industry function on 11 December 2014 in Auckland** and would be very pleased if you could join us.

In March 2015 we will be showcasing the results of our work with all our platform partners and will invite you to join with us at some point that month to mark our anniversary.

We also invite you to attend our Board meeting on 11 March 2015 in Wellington.

## Our Story

### Purpose

NZ On Air (the Broadcasting Commission) serves audiences by investing in a wide range of New Zealand television, radio and online audio/visual content. Our purpose is to add diverse local content to the almost-limitless range of foreign options available. In short, we invest in **important local content that New Zealand's small market cannot provide alone.**

All our content is digitally produced and plays on broadcast and online platforms.

We are an arms-length Crown entity with a public broadcasting mandate set out in the Broadcasting Act 1989: to ensure local stories and songs are present, on the platforms New Zealanders use, to *reflect and develop New Zealand identity and culture.*

NZ On Air's vision is **Diverse, relevant local content - New Zealand on air**

### Culture

The content and entities we fund touch every New Zealander - no other Government funding in our sector reaches so many people, so often.

The presence of a wide range of well-made stories and songs has a cultural impact far in excess of the financial investment. In short, **authentic New Zealand content can only be made here.** The content and services we fund help New Zealanders think and analyse, be entertained, and be exposed to new ideas. Creative output contributes to pride in ourselves and our country as well as to a better informed and engaged public.

Most countries intervene in their broadcast markets to retain a space for domestic audio/visual content in the sea of global options.

- In television, intervention is necessary because, for broadcasters, the cost and risk of local production far exceed the cost of purchasing ready-made foreign content
- In radio, intervention provides and protects core public broadcasting operations, enhances diversity, and allows multiple languages to be heard
- In music, intervention greatly increases the chances of success for local music by adding to the range and diversity of professionally-produced and promoted music
- And digital media creates new opportunities to serve specially targeted audiences, in particular, and to innovate.

### Business

While we are not an industry support mechanism, a crucial impact of our funding is the creation of more than 2,000 skilled jobs in a complex technical and creative sector. As well, much of our funded content is sold and played overseas which adds to New Zealand's global reputation as an innovative and creative nation.

NZ On Air is New Zealand's main local content intervention. Annually we expect to invest around \$133 million into providing content for all significant audiences. We expect co-investment and market attachment for most of our projects. We have a small, specialist

team of just 18 people, some shared with co-located agencies, focused on **getting the most dollars invested in content, not agency overheads.**

We evaluate around 1,600 funding applications each year and are monitoring over 500 contracts at any one time. That's annual funding of over \$7 million per FTE staff member – and **our project failure rate is less than 0.005%**. No other funding agency in the world achieves this.

## Our Strategy and Operations

### Rapidly changing environment

Digital media platforms, with their endless information and entertainment options, have irrevocably changed audience behaviour.

Nonetheless new [research](#) *Where are the audiences?* commissioned by us earlier this year confirms the majority of New Zealanders still consumes traditional broadcast media - linear television and live radio - every day. This survey found **83% of respondents watched live television daily, while 67% listened to live radio** and both for a considerable amount of time each day – more than any other media.

Music audiences and the young, in particular, are leading the charge to digital platforms. To ensure audiences can find local content whatever platform they are on, we require an online presence for all our funded content.

The sector environment is volatile. Business remains challenging after the global financial crisis and this means our content and platform partners have restricted co-investment options and less appetite for diversity. Thus NZ On Air's skilful and independent investment of public funds is even more important because we stimulate appetite for diversity and encourage risk.

What remains true, amid this volatility, is the audience quest for quality, relevant content.

While our mandate is cultural, our investments benefit the wider business community and create skilled jobs. The associated economic impact on other sectors (e.g. technology, tourism, hospitality, facilities and equipment, the wider screen and music industries) is also important. For example:

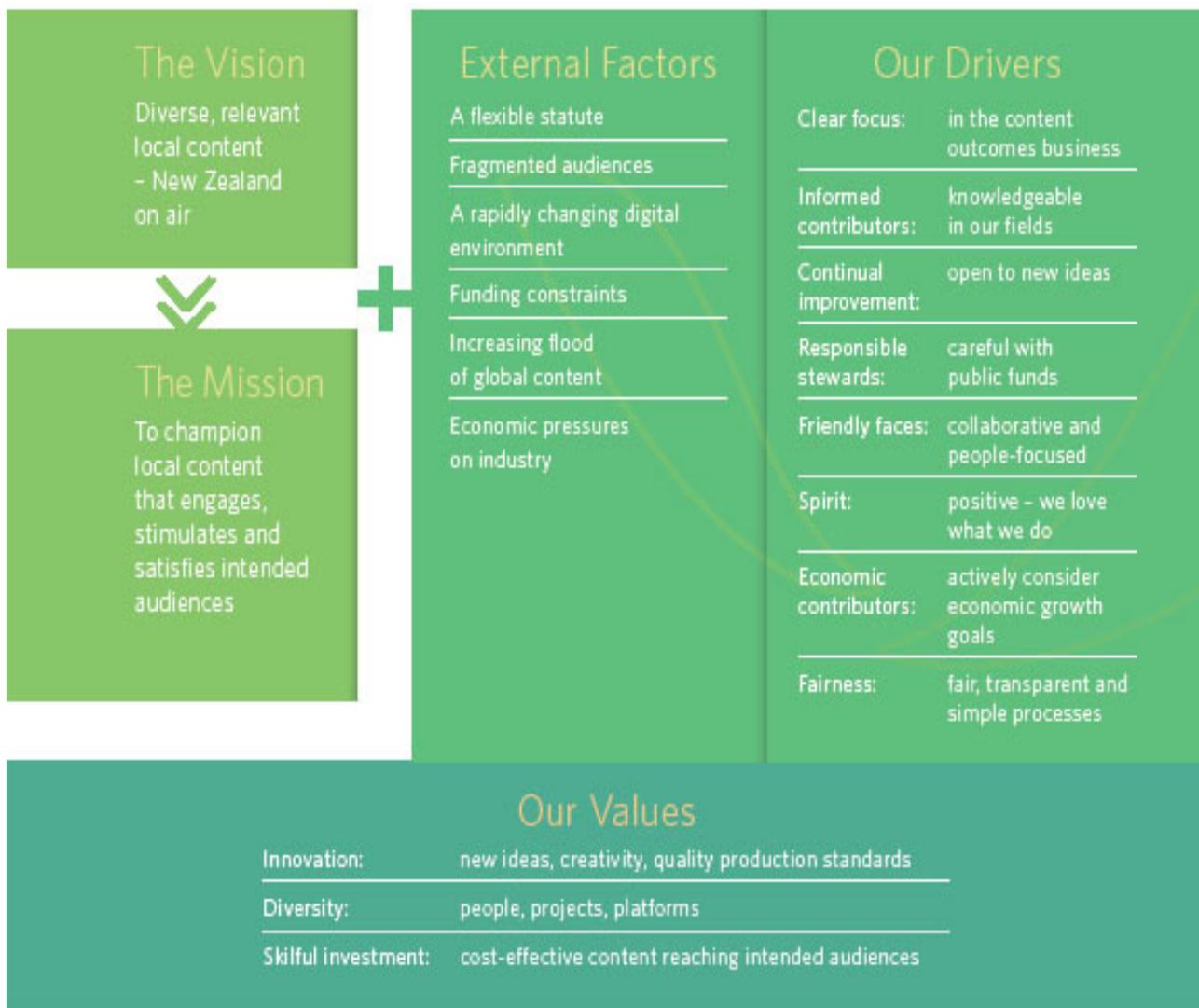
- Television production can be seen as the 'engine room' of screen production, helping underpin the skills training, infrastructure, work flow and creative development necessary for successful film making
- Producers own the intellectual property of funded content and can market it both here and offshore
- In music, our support adds opportunities for recording professionals, music video makers and the artists themselves
- A radio hit can boost record sales and build audiences for live shows and tours, stimulating the wider music economy.

We work in a highly collaborative industry and have a long history of initiating successful partnerships. We will continue to work - and enjoy exploring new options with - other agencies with complementary mandates.

**NZ On Air's strategic framework** describes our long-term focus: **careful adaptation to environmental change**.

Our full strategy is set out in our [Statement of Intent 2014 – 2018](#). We summarise it as follows:

**Figure 1: Strategic framework**



We deliver our strategies by an annual work programme. We divide investment into **screen content** (television and digital media) and **sound content** (radio and music).

We use a mix of investment models:

- fully contestable content funding rounds
- specific requests for proposals when we are targeting a particular market gap
- annual funding for selected entities to provide services such as access radio, captioning and audio description, and online content curation
- ring-fenced and monitored annual funding for public radio.

**Figure 2: Strategy delivery**



## Where the money goes: summary

While we understand the current constrained financial environment, we have not received a budget increase for seven years. This has required us to keep a strong focus on quality, efficiency and vigilance in seeking the best available ideas through the contestable funding mechanisms.

Expenditure proportions have been relatively constant over time.

**Figure 3: Expenditure by type and percentage**

FUNDING TYPE	2015 (projected)		2014		2013		2012		2011		2010		2009	
	\$m	%	\$m	%	\$m	%	\$m	%	\$m	%	\$m	%	\$m	%
<b>Television</b>	82,911	62.3	82,031	62.5	82,752	62.8	88,685	64.8	83,944	64.5	87,431	64.9	75,831	54.6
<b>TVNZ Charter</b>	-		-		-		-		-		-		15,111	10.9
<b>Radio</b>	38,506	28.9	38,505	29.4	38,478	29.2	38,362	28.1	36,209	27.8	35,506	26.4	35,332	25.4
<b>NZ Music</b>	4,814	3.6	4,677	3.6	5,014	3.8	4,996	3.7	4,656 <sup>1</sup>	3.6	5,292	3.9	5,987	4.3
<b>Archiving</b>	-		-		- <sup>2</sup>		677	0.5	618 <sup>3</sup>	0.5	1,485	1.1	1,340	0.9
<b>Digital</b>	3,400	2.6	2,558	1.9	2,325	1.8	995	0.7	1,791	1.4	2,112	1.6	2,200	1.6
<b>Admin</b>	3,400	2.6	3,365	2.6	3,182	2.4	3,022	2.2	2,819	2.2	2,865	2.1	3,112	2.2
<b>Total<sup>4</sup></b>	<b>133,031</b>		<b>131,136</b>		<b>131,751</b>		<b>136,737</b>		<b>130,037</b>		<b>134,691</b>		<b>138,913</b>	

A full description of targets, activities and expenditure is in our [Statement of Performance Expectations 2014-2015](#).

A brief description of our main investment categories follows –

- **digital media** – specially targeted audiences
- **television content** – multiple audiences
- **radio content** – multiple audiences
- **music** – different audiences

<sup>1</sup> Some baseline music funding for international promotions was permanently transferred to the NZ Music Commission in 2011

<sup>2</sup> All archiving baseline funding to consolidate funding was permanently transferred to MCH in 2013 (TV)

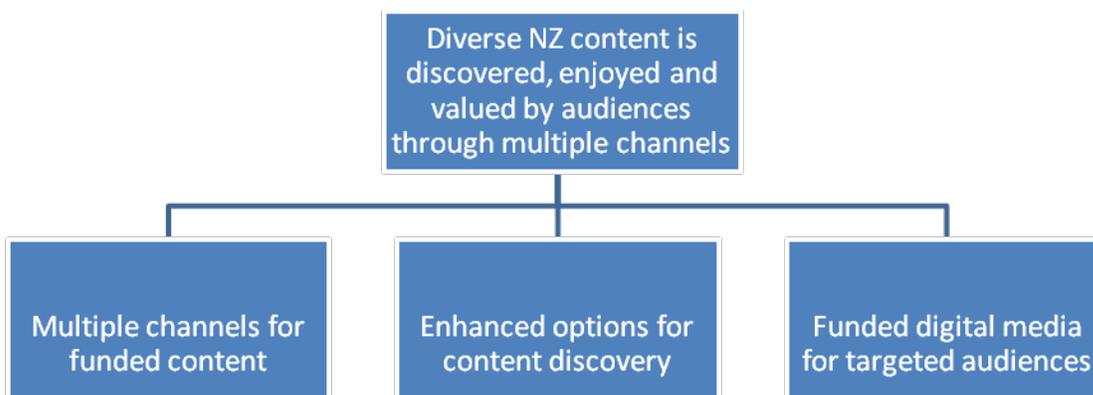
<sup>3</sup> Some archiving baseline funding to start consolidating funding was permanently transferred to MCH in 2011 (radio)

<sup>4</sup> Total annual revenue comprises Crown funding, sales income, interest income, and write backs of unspent funds from existing projects.

## Digital media for specially targeted audiences

NZ On Air is one of the only content funding agencies in the world to have a dedicated digital strategy. We published our first digital strategy in 2007 and refreshed it in 2012 after an outcomes review. The [strategy](#) has three core goals.

**Figure 4: Summary of digital strategy**



We require all our funded content to be available on at least two channels. We support a small number of online **platforms** to help audiences discover local content and their stories. These include the screen content discovery site [NZ On Screen](#), music history site [AudioCulture](#) and new music discovery site [The Audience](#) (which also provides opportunities for new artists to build an audience and thus become ready for funding support).

Our contestable digital media fund focuses on **content** that targets special interest audiences: children and youth, ethnic and other minorities in the community, arts and Māori. These are audiences that are often less well served by mainstream media. Funded digital media includes webseries, apps, games, transmedia and multiplatform projects.

Examples include the very successful interactive site for young Pacific people [Coconet](#) and new webseries [Flat 3](#) and [Road Trip](#). Another is a new app profiled below.

	<p><b>Sign Ninja</b></p> <p>Sign Ninja is a fun interactive game that brings an innovative approach to Sign Language learning. Aimed at 7 to 12 year old children, the game starts with the Sign Ninja story which is about imagining a world without spoken words, where people communicate with their hands, using New Zealand Sign Language. Players learn the NZSL finger spelling alphabet and lots of vocabulary as well as the history of this beautiful and unique language.</p> <p>Sign Ninja received \$142,000 through the Digital Media Fund Kickstart and was produced by Deaf Aotearoa.</p>
---	---

## Television content for multiple audiences

The television medium delivers the largest number of New Zealanders to any publicly funded cultural activity. This provides exceptional value for money. Using **contestable processes** we invest in the best available ideas from a variety of programme makers.

The main genres we support are drama, documentary, children's programmes, Māori programming (in English), and special interest programmes (eg. ethnic, rural, spiritual, arts). The Platinum Fund is reserved for specialist programme types such as long-form drama, historical documentary and political current affairs.

We do not support genres that do not need a subsidy or which are well-provided for (eg. news, sport, mainstream current affairs and most popular factual/reality series).

Most funding goes directly to independent production companies who have secured a presale from a commissioning broadcaster. We confine our television funding to free-to-air content. We encourage subsequent plays of funded programmes across any platform, including pay television, and require a free online presence (On Demand) for at least a month in most cases to ensure adequate online access.

A small sample below shows the range of our television investments.

	<p><b>Consent: The Louise Nicholas story</b></p> <p>A feature-length drama detailing Louise Nicholas' fight for justice following her allegations of sexual assault by policemen. Screening in TV One's Sunday Theatre slot, the production received \$2.6 million from NZ On Air.</p> <p><i>...A TV masterclass in how to approach a story of the most brutal realities with sensitivity.</i> Jane Clifton, reviewer, Dominion Post 18/08/2014</p> <p><b>Rating: 7.1% of audience aged 5+ (over 300,000 viewers)</b></p>
	<p><b>Step Dave</b></p> <p>The 13 episode comedy-drama series <i>Step Dave</i> is a significant investment by NZ On Air in local drama. Airing in 2014 on TV2, and with an NZ On Air investment of \$6.6m, this South Pacific Pictures production targeted a prime time audience. We've provided \$6.8m for a second series.</p> <p><i>A good Kiwi show is worth much more, in my opinion, than the wealth of cheap imports that haunt our television listings.</i> (Mike Kilpatrick, reviewer, Stuff, 9/05/2014)</p> <p><b>Rating: 7.74% of audience aged 18-49 on average watched the first series.</b></p>

	<p><b>Making New Zealand</b></p> <p>This four-part documentary series made for Prime TV shared the stories of the men and women who envisaged and created New Zealand's major infrastructure projects and communication networks.</p> <p>Production company Top Shelf used present-day interviews and visuals, archive footage, stills and recordings to demonstrate the hard-work and ingenuity it took to create a modern-day nation. This project received \$600,993 from the <i>Platinum Fund</i>.</p> <p><b>Rating: 4.16% of audience aged 5+ on average watched the series.</b></p>
	<p><b>The Moe Show</b></p> <p>A pre-school puppet series about the joy of discovery, the loveable Moe and his group of puppet friends help young New Zealanders understand themselves, the people around them, and the country they live in.</p> <p>Produced by Pop Up Workshop for FOUR, it screens as 52 x 11 minute episodes for a \$2million investment from NZ On Air.</p>
	<p><b>Songs From The Inside</b></p> <p>This ground-breaking documentary series on Māori Television seeks to rehabilitate prisoners through song. In the second series Anika Moa, Don McGlashan, Laughton Kora and Annie Crummer entered two prisons to teach selected inmates how to write and perform music - and offer an opportunity to change their lives.</p> <p><i>Songs from the Inside</i> is made by Awa Films, with \$245,000 funding from NZ On Air.</p> <p><i>It's a remarkable show - emotional, confronting and heart-warming in almost equal servings, and with the considerable bonus of some great musical performances.</i></p> <p>(Colin Hogg, NZ Herald)</p>

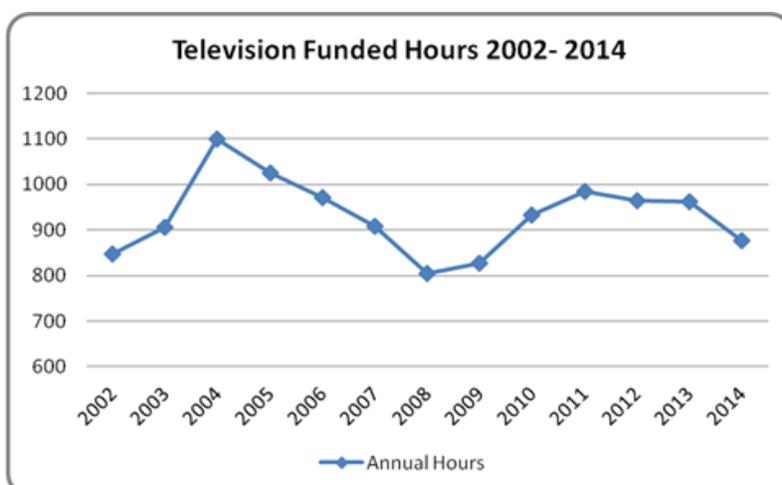
We also support 10 regional television stations from Northland to Invercargill to provide **regional news** programmes.

And we fully fund **free to air captioning and audio description services** for hearing-impaired audiences. Demand for these services is increasing. Without a funding increase itself, NZ On Air has steadily increased funding from existing baseline for some years. We are hopeful of increased hours in 2014/15 as new provider [Able](#) consolidates process improvements. Nonetheless there is no regulation requiring this service, unlike many countries, and new funding here is a priority.

**Figure 5: Statistics on captioning hours**<sup>5</sup>

YEAR	NZ ON AIR FUNDING	CAPTIONING HOURS PRODUCED	CAPTIONING HOURS BROADCAST
2009/10	\$1,900,000	104	246
2010/11	\$2,271,110	109	245
2011/12	\$2,491,053	113	235
2012/13	\$2,610,148	113	252
2013/14	\$2,800,000	105	252
2014/15	\$2,400,000	-	-

While television investments tend to have the highest profile, in reality the television funding budget tends to be the 'balancing figure' once we have provided for various other responsibilities. As Figure 6 shows the number of television hours we are able to fund has been volatile. The 2004 spike resulted from a significant Budget increase; the 2010/11 rise was the full impact of the Platinum Fund (formerly funding for the TVNZ Charter, which was received directly by TVNZ until 2009).

**Figure 6: Television funded hours**

While New Zealand companies make some of the most cost-effective content in the world – usually at least 25% less cost and often over 50% less than equivalent overseas programmes – hours are declining due to static funding and rising costs.

<sup>5</sup> The number of hours relates to the average number of hours per week. Some fluctuations in broadcast hours are caused by captioned repeats airing on TVNZ 6, TVNZ 7 and FOUR. Audio description started 2010 – output not included here. 2013 funding includes a one-off Able establishment grant.

## Radio content for multiple audiences

We are **Radio New Zealand's** funder for RNZ National and RNZ Concert, and hold it accountable by qualitative and quantitative measures.

We provide critical insulation between New Zealand's major non-commercial public broadcaster and the Government. RNZ's news operation in particular is required to investigate and challenge Government actions. It is important for both the Government and RNZ that RNZ does this without credible accusation of political interference.



We also fund Pacific radio stations Niu FM, 531PI and also support Samoa Capital Radio. We have an over-arching **Pacific content strategy** (which covers radio, television and online) and this area remains a high priority for us.



And we support 12 **community access radio** stations around the country with their important task of reaching out to special interest audiences. These stations broadcast content in more than 40 different languages. An example of the diversity on community access radio stations is featured below.

	<p><b>Access Radio Taranaki</b></p> <p>Access Radio Taranaki is the newest of the 12 Access Radio stations serving New Zealand communities nationwide. It's been on the airwaves since 2010.</p> <p>Their shows reflect the diverse interests and needs of their community. There's the <i>Puke Ariki Museum Show</i>, <i>Mental Health Matters</i>, <i>Chicks With Sticks</i> where young women recovering from strokes discuss regaining their lives, and <i>The Hive</i>, dealing with sustainable living. They have the only radio show in the southern hemisphere hosted by a young man living with Down Syndrome (featured photo, <i>Chris Whitmore</i>) as well as programmes in many different languages.</p> <p>Access Radio Taranaki broadcasts on 104.4FM and is online at <a href="http://www.accessradiotaranaki.com">www.accessradiotaranaki.com</a></p>
--	--

## NZ Music for different audiences

One of the hardest jobs facing artists now is to find ways to get their music noticed among endless global options. So, unlike our other investment work, NZ On Air spends as much effort on promotion of music as it does on funding songs.

Our music strategy is based on four goals –

- Finding and funding quality New Zealand music for broadcast audiences, on air and online
- Partnering with key platforms to deliver and promote New Zealand music to audiences, on air and online, and convincing those platforms to play more New Zealand music
- Finding and exploiting online opportunities to connect the music with audiences and maximise exposure
- Collaborating with champions of New Zealand music to increase visibility of New Zealand music and thereby improve engagement, on air and online.

The **contemporary popular music** funding scheme is called **MakingTracks**. The scheme reinforces our core philosophy of connecting songs with audiences. Funding decisions are made by a rotating panel of broadcast and music experts and we assess outcomes for funded tracks annually. The most recent report shows a minimum of nearly 54 million plays of Making Tracks music to date.

**Figure 7: Audience use of funded music (spins and streams)**

<b>Funding year</b>	<b>Radio to date</b>	<b>Music Television to date</b>	<b>Online Audio to date</b>	<b>Online Video to date</b>	<b>Total Spins/Streams to date</b>
2011-2012	200,289	41,593	-	26,913,593	27,155,475
2012-2013	169,794	34,386	7,000,523	12,282,090	19,486,793
2013-2014	62,710	10,424	4,321,213	2,697,058	7,091,405
<b>TOTALS</b>	<b>432,793</b>	<b>86,403</b>	<b>11,321,736</b>	<b>41,892,741</b>	<b>53,733,673</b>

Last year we funded 242 songs via the MakingTracks scheme, spanning the genres from country like Tami Neilson through urban like David Dallas through pop like Jamie McDell through metal like Devilskin.

Diversity is a key part of our strategy.

We prioritise new artists. Many of the music artists that are now household names – like Brooke Fraser, Shihad, Lorde’s collaborator Joel Little, Gin Wigmore, The Naked + Famous and Kimbra – got their start with NZ On Air’s help.

	<p><b>Case Study – The two Joels</b></p> <p>Assisting Lorde’s meteoric rise this year were two quiet achievers. Joel Little is Lorde’s co-writer and producer. He also fronted pop-punksters Goodnight Nurse for 10 years from 2001 and was behind the chart-topping Kids of 88 for four years from 2008. Both bands, backed by NZ On Air, were where Joel Little developed his pop smarts.</p> <p>The other Joel is Joel Kefali. He made Lorde’s stunning Royals music video, which won the NZ On Air Best Music Video at the 2013 Vodafone NZ Music Awards and a 2014 MTV Video Music Award. The video has had more than 384million hits on YouTube.</p> <p>Joel Kefali made one of Kimbra’s first NZ On Air music videos in 2007, the award-winning <i>Simply on My Lips</i>. He went on to make amazing music videos for the The Naked + Famous, Zowie, Cut Off Your Hands, Aaradhna, The Mint Chicks, and in 2014, international pop star Katy Perry.</p>
<p>Joel Little (centre) in Goodnight Nurse</p>	

As well as our work in contemporary popular music, we work with Sounz, the Centre for NZ Music, to increase the amount of New Zealand-composed **fine music** on RNZ Concert and online. By funding Resound, a relicensing scheme, we provide RNZ Concert with fresh music options which are also streamed on the [Sounz website](#).

### Research and funding strategy

We commission and produced wide-ranging **research** papers, from the annual [Local Content Report](#), the only quantitative measure of domestic television in the world; to in-depth work such as 2011’s [NZ On Air: An Evaluative Study](#) by CPIT academics analysing NZ On Air’s actions and impacts over two decades; 2014’s [Where Are The Audiences?](#) looking at multi-platform audience behaviour; and a 2014 study of [regional television audiences](#).

A children’s media use survey will be published in 2015, currently being undertaken with the Broadcasting Standards Authority. This will assist development of a refreshed children’s content strategy for 2015/16.

Such research helps us to develop informed policy and also provides information to wider audiences interested in the drivers of the broadcasting environment.

We develop and publish specific **funding strategies** on aspects of our work. This helps ensure our analyses remain wide-ranging and robust, and also provides guidance to our stakeholders on our current thinking and priorities. Current strategies include [digital](#), [Pacific content](#), [television drama](#), [television documentary](#), [music](#) and [Māori television content](#).

All our research and strategy documents are published on our website.

### Board membership

A list of Board members is appended.

**NZ On Air**  
October 2014

**APPENDIX: NZ ON AIR BOARD MEMBERS**

<b>Miriam Dean CNZM</b> Auckland	Chair Member, Remuneration & HR Committee (served two years to date)	Term expires 2015
<b>Stephen McElrea</b> Auckland	Chair, Audit & Risk Committee (served five years to date)	Term expires 2015
<b>Caren Rangi</b> Napier	Member, Audit & Risk Committee (served four years to date)	Term expires 2016
<b>Ross McRobie</b> Wanaka	Chair, Remuneration & HR Committee (served four years to date)	Term expires 2015
<b>Kim Wicksteed</b> Havelock North	(served one year to date)	Term expires 2016

One vacancy as of 6 October 2014.

**Chief Executive**  
Jane Wrightson



*Supporting local content for **25** years*

Level 2  
119 Ghuznee St  
Wellington  
Ph: 04 382 9524  
[www.nzonair.govt.nz](http://www.nzonair.govt.nz)