

Intent

NZ On Air
Statement of Intent 2010–2013

Intent

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2010–2013

“...the investments NZ On Air is able to make in New Zealand television, radio, music and online services provide an extraordinary range of local content to audiences that could not otherwise adequately be served in our small market.

We will be seeking a balance between mainstream and special interest content, for both general and important niche audiences, continuing to aim for both quality and diversity that widens the range of local content on the airwaves.”

Statements from NZ On Air and the Minister of Broadcasting

This year NZ On Air turns twenty-one. As we noted last year, creating a wide-ranging, independent broadcast funding agency in 1989 was a bold move, unparalleled elsewhere in the world. That move played a crucial part in the subsequent development and growth of the independent production and music industries.

The global economic climate, while improving, has provided significant challenges for the Government. All State sector organisations have been asked to do more with less and NZ On Air is not immune. We are budgeting with less income than last year and our focus will remain on maximising the funds available for investment and minimising our own administrative costs.

Even though money is tight, the investments NZ On Air is able to make in New Zealand television, radio, music and online services provide an extraordinary range of local content to audiences that could not otherwise adequately be served in our small market. We will be seeking a balance between mainstream and special interest content, for both general and important niche audiences, continuing to aim for both quality and diversity that widens the range of local content on the airwaves.

Our Statements of Intent (SOI) are read widely by the broadcasting and music sectors. They provide clear information about our priorities that helps sector-wide thinking and planning. This new Statement of Intent for the three years 2010–2013 maintains our strategic direction and is produced in accordance with ss141 and 142 of the Crown Entities Act 2004.

The forecast financial statements and underlying assumptions in Part 2 of this document have been authorised as appropriate for issue by the Board of NZ On Air in accordance with its role under the Crown Entities Act 2004. It is not intended to update the forecast financial statements subsequent to presentation.

In accordance with s149 of the Crown Entities Act 2004 I agree to present this Statement of Intent of NZ On Air before the House of Representatives.



Hon Dr Jonathan Coleman
Minister of Broadcasting

19 May 2010



Neil Walter
Chair



Murray Shaw
Member

Overview and strategic issues

Part 1

1. NZ On Air – who we are

NZ On Air is an independent funding agency. We play a key role in the broadcast and music economies by investing in a colourful range of cost-effective local content to extend choices for many different New Zealand audiences.

We are a champion of local content – an informed, influential and stable contributor in the midst of significant environmental change. Our funded activities demonstrably add to the sum and variety of local content on multiple platforms.

As technology advances and audiences fragment it is more important than ever that a single agency has the resources, influence, expertise and focus to promote and develop local content effectively.

We work actively with content creators, production businesses, broadcasters and Government to ensure there is no slippage – all of our funded programmes go to air.

Our functions are set out in the Broadcasting Act 1989. While our prime focus is on the audience a secondary benefit flowing from our funding is job creation and skills development. We invest in a complex and important sector comprising hundreds of small and medium-sized entities and thousands of personnel, melding technological innovation with creativity in craft. Many leverage our investment with extra third party and foreign revenues.

This production spend in a billion dollar sector provides economic development opportunities for regions and private sector service business and for infrastructure development.

Mission and values

Mission statement

We champion local content through skilful investment in quality New Zealand broadcasting.

Kia tuku pūtea hei tautoko hei whakatairanga hoki i ngā kōrero pāho o Aotearoa.

Our values

To ensure a sound investment framework, our values have been constant over time –

Innovation – *Wairua auaha* – encouraging new ideas and quality production standards

Diversity – *Ngā rerenga* (in projects, people and platforms) – promoting difference and competition to support the best ideas for the widest range of New Zealanders

Value for money – *Hunga motuhake* – making sure cost-effective projects are enjoyed by significant numbers of relevant people

Our funding administration costs, proportionately, are probably as low as any in the world. This drives efficiency in our agency as we seek to invest the maximum possible amount into quality local content. In the last three years NZ On Air has been conducting a series of reviews aimed at ongoing performance improvement. These will continue in the period ahead.

2. Our environment

Overview

Worldwide the broadcast sector is facing many issues: the economic downturn, rising production costs, a sharp decline in advertising revenue, fast-breaking technological change, fragmenting audiences, the globalisation of content, demographic changes, and the impact of media convergence.

Falling revenue does not however mean smaller audiences. Television viewing in New Zealand is proving more popular than ever before. 2009 was a record year for television viewing, with the average person watching 3 hours 17 minutes per day, an increase of 9 minutes per day or 4.8% over 2008. This is the highest level of television viewership achieved in New Zealand since records began. Free-to-air television is still popular, making up 73.4% of all television viewing.

Radio listening continues to be strong in New Zealand, with audience share holding steady at over 82% of all people aged 10+ listening to a commercial radio station at some time during the week. The average time spent listening per person across the country is also holding up at over 18 hours per week.

But a challenging revenue climate does mean that broadcasters are cutting costs. Most radio and television broadcasters both here and abroad have had to restructure and downsize their operations. Some are looking to new media opportunities but, worldwide, monetising new media content remains challenging.

Falling revenue also means less local content. This is because foreign content is a cheaper and lower risk option for broadcasters. Foreign content:

- is sold at marginal cost, much less than the actual cost of production. This is because the home market has already met the full cost
- is already proven to attract audiences (New Zealand programmes and new music launch from an unknown base)
- often has a built-in international profile and advance audience awareness in New Zealand

Some commentators opine the broadcast sector is a sunset industry. In practice television and radio are the dominant and daily cultural medium for most New Zealanders and the only medium for many. Radio is still where many hear songs for the first time as well as a medium for trusted information. We suspect the imminent death of broadcast may be exaggerated: it is more likely that the sector will continue to find new and different audiences on many platforms.

What cannot be provided to audiences in any meaningful way, on any platform, without dedicated advocacy and funding, is professionally produced audiovisual content featuring New Zealand perspectives and New Zealand creativity.

Government

The State sector is under financial pressure as the Government faces hard choices to contain expenditure. Additional funding for broadcast content will not be secured for some time, yet costs and demands on our funding continue to increase.

However, the Minister has indicated his strong support for our professional, contestable funding system, which means we remain in good heart and ready for our various challenges.

Industry – Television

NZ On Air encourages diversity because New Zealanders are diverse. New Zealanders have a range of interests, backgrounds and tastes, which they want to see reflected on television. Our focus on diversity has nothing to do with political correctness and everything to do with the audience.

The strategy is successful. 93% of New Zealanders have both watched and enjoyed programmes made with our help in the previous 12 months.¹

For broadcasters, local content is expensive and risky, rarely making bottom-line sense. Local television programmes do well to break even and most lose money (meaning a programme's advertising revenue is less than its cost to the broadcaster). Yet New Zealand producers make some of the most cost-effective programming in the world. This is because of the collaborative nature of the sector, its flexible work ethic, the absence of demarcation constraints, a highly developed technical skill base and a recognised capacity to innovate.

The difficult economics of local programme production, compared to foreign programme acquisition, are the same worldwide. They are the reason why most countries have market intervention mechanisms to stimulate screen production. NZ On Air is New Zealand's primary broadcast intervention.

Local content fully financed by broadcasters (namely without NZ On Air investment) may reduce this year because of the economic downturn. Programme cancellations began in late 2009, along with broadcast company redundancies. This, in turn, will put further pressure on NZ On Air – which has already agreed a temporary lowering of some licence fees to assist in the turnaround. Without NZ On Air's ongoing investment, an industry that generates useful inward investment and foreign sales, as well as providing award-winning content, is at risk.

As a 2009 Ministry for Culture and Heritage report says:

The fact that television is the dominant cultural medium for many New Zealanders makes it a powerful means for communicating material that is made by, for, and about New Zealanders. Material which incorporates and expresses New Zealand themes provides a forum in which national identity may be reinforced but also questioned and reflected upon.²

As well as providing cultural impact, investment in screen production is an investment in an innovative tertiary industry with a solid economic impact. As the Prime Minister noted in his 2010 Statement to Parliament:

The Government therefore remains committed to high quality innovation in New Zealand's traditional resource-based sectors. However, we also want to boost our support for innovation in newer, knowledge-intensive activities like high-tech manufacturing. Growing a substantial portfolio of these businesses, beyond our core resource-based strengths, will be important for New Zealand's future economic growth.³

The screen production sector has become relatively sizeable. Figure 1 shows the number of companies directly involved in television production. Benefits beyond these businesses extend to other enterprises that receive the flow-on effects of production spend (craft, post-production, locations, permit issuers, accommodation, hospitality, tourism etc). Well over 3,000 people are employed in the screen sector.

1. *Public Perceptions Research 2008/09* undertaken by Premium Research for NZ On Air
2. *Cultural Indicators For New Zealand 2009* published by the Ministry for Culture and Heritage
3. <http://www.beehive.govt.nz/speech/statement+parliament+0>

Figure 1 – Employment and number of companies receiving television revenue (YE 30 June)

Year	Businesses receiving funding where 100% of production revenue was for television programmes		Businesses receiving funding where at least 90% of production revenue was for television programmes		Businesses receiving funding where some production revenue was for television programmes	
	Number of businesses	Rolling mean employment	Number of businesses	Rolling mean employment	Number of businesses	Rolling mean employment
2008	102	2800	123	3000	228	
2007	90	2600	123	2900	234	Not available
2006	105	2400	126	2600	216	
2005	93	1700	126	1900	234	

Faced with the speed and complexity of change facing the television industry, it is important NZ On Air ensures public funding is allocated consistently and efficiently.

This both protects investment of public funds and, through solid contestable processes, allows us to fund the best ideas.

For funding purposes, we categorise television services as:

- Type 1:** the major free-to-air national channels (TV One, TV2, TV3)
- Type 2:** broad-service channels with smaller audiences but mainly national reach (Prime, Māori Television, C4)
- Type 3:** channels broadcasting regionally and/or to special interest audiences, whether on UHF, Freeview or pay TV platforms (such as the regional channels and Stratos, TVNZ6, TVNZ7, Juice).

Collectively the Sky pay television service is a major competitor to the Type 1 channels in particular, but its individual channels mostly fall into Types 2 and 3, with the possible exception of sports.

Calls for increased or new funding from some Type 3 regional channels continue, and digital switch-over will also alter this environment. See Community broadcasting below.

The creation of the Platinum Fund last year is a key opportunity for programme makers wishing to make high-end programming for appreciative audiences. In its first year, a good range of current affairs, drama and documentary programming was supported. Criteria and processes for this year are similar to that developed for 2009. This helps maintain a consistent approach, allowing time for funded programmes to screen so their success rate can be analysed.

Platinum Fund priorities this year will remain on quality drama, documentary, specialist current affairs and cultural projects.

Industry – Radio

The New Zealand radio market is one of the most crowded in the world. Radio New Zealand (RNZ) is the primary radio public broadcaster; commercial radio is dominated by two large companies operating several brands across the country; and special interest and community radio services are provided to a variety of different audiences from a Pacific Island national network to access radio stations to small low power FM operators. Some of these services receive public funding, others do not.

All have been negatively affected by the 2009 economic environment.

Digital radio solutions are still being determined by the Government and the industry. The radio industry moved quickly onto the internet in recent years, and streaming and podcasting is now commonplace.

For funding purposes, we categorise radio services as:

- Type 1:** national public radio services (Radio New Zealand National and Radio New Zealand Concert)
- Type 2:** spoken radio programmes for commercial networks to extend local content choices for these audiences. We completed a review of the programme mix in early 2010 and have revised some priority targets. For NZ music, see below
- Type 3:** community and regional public radio services (eg access radio, Niu FM and 531pi)

Industry – Community broadcasting

While larger broadcasters are facing a challenging environment, so too are regional and community broadcasters. These broadcasters include regional television channels, access and special interest radio stations and Pacific Island broadcasters – the Type 3 broadcasters referred to above.

The comparative small size of most of these operations and their audiences means that public funding needs to be invested wisely and duplication avoided. Programme-based funding for eligible regional television channels was introduced last year, with a budgeted increase funded from internal reallocation. The priority was regional news, a type of

programme rarely able to be included in national broadcaster schedules. We will be refining this strategy this year to ensure appropriate programme quality. Digital switch-over will also affect these channels and we will need to consider our strategy again once the Government makes the necessary decisions in due course.

The amount and range of special interest programming on funded access radio stations was surveyed in late 2009 and early 2010. The results of the survey will be the subject of engagement with the sector. The emergence of potential new stations, provided with new non-commercial licenses, may prove difficult, as we do not have additional funding to serve them.

Industry – NZ music

The recorded music industry worldwide is also facing challenging times. Piracy is rife, sales are dropping and New Zealand is not immune. Sales of recorded music in New Zealand are now worth just 44% of what the market was worth in 2001. Digital sales are growing but not enough to compensate. The casualties are everywhere – retailers on the high street have closed down and the big record companies are contracting. Today three of the big four record companies are, in effect, branch offices of Australia.

NZ On Air is in the broadcasting business, not the business of selling recorded music. But we are affected because the first broadcast casualty in tight times is investment in expensive, high-risk local content. In music, as in television, it is easier to sell an import (like Lady Gaga) into New Zealand than it is to develop local talent (like Gin Wigmore) from a standing start. Quality costs, and without quality local recordings there is no local music to play on the radio.

More than ever before, NZ On Air funding is a core contributor to the health of the local music production sector.

Last year we completed a review of our international New Zealand music promotion programme (“the Caddick review”). The review has helped us develop a new strategic direction and will result in some re-prioritising of our work. Achieving airplay outcomes in Australia will be a key focus for the year ahead, along with building on our success in infiltrating college radio in the United States. Both actions help build profile and consequently improve chances of success for local artists in the New Zealand market. The report is clear that in the face of a shrinking local music economy, international success:

... is important to the future of New Zealand music and is important to the future of the local content campaign here in New Zealand ... it will help build a robust production sector that will sustain the output of music that the local content campaign depends upon.⁴

Continuing to think ahead, this year we are undertaking an independent review of our domestic music strategies. It will ensure that we are responding adequately to changes in the music sector and that our policies and programmes remain fit for purpose.

Industry – Archiving

Broadcast archiving services are increasingly complex and bound up in technology, copyright, format and access issues. Long-standing archives, some Government-owned, others not, have been joined by online and other digital options, meaning duplication and some service gaps may be emerging. Government funding support has come from several different sources, leading to a degree of confusion.

We funded a review of NZ Film Archive funding and service provision in 2009, joined by the Ministry for Culture and Heritage, the NZ Film Commission and Te Māngai Pāho. As a result of our review, from this year funding for the NZ Film Archive will be centralised through the Ministry to improve accountability and reduce compliance costs. We have therefore agreed that this funding should be removed from our baseline from this year.

We provide radio archiving funding to Sound Archives/Nga Taonga Korero, a subsidiary of Radio New Zealand. We will be considering a similar review this year to assess service delivery and sector issues for sound archiving.

Industry – Digital

The advent of Web 2.0 meant easy creation and widespread use of broadcast-like digital content. However, profitable internet commerce for this type of web content is rare and is still somewhat constrained by broadband availability and cost.

All significant broadcasters now have a strong web presence, augmented last year by the award-winning and popular site NZ On Screen. NZ On Screen will continue to play an important part in our plans to ensure multiple platforms for local content are available free to the public to access at their convenience. See <http://www.nzonscreen.com>.

Our Digital Content Partnership Fund will continue to provide an opportunity for new media businesses to create compelling local content. In 2010 *Reservoir Hill*, created from this fund, won New Zealand’s first International Digital Emmy Award.

This is the final year of a four-year allocation by the Government, and we will review outcomes at the conclusion of this project.

4. The Caddick review. See <http://www.nzonair.govt.nz/media/41161/phase%20five%20caddick%20review%202009.pdf>

3. How we invest – outcome, impacts and key measures

Outcome: Local content is innovative, visible and valued

This outcome focuses on the importance of local content to the cultural and social fabric of New Zealand. It guides us to invest in content that is

- creatively or technologically *innovative*
- available where and when New Zealanders want it (*visible*)
- cost-effective and enjoyed by its audience (*valued*).

We seek the following impact for our key stakeholder:

Diverse content is valued by a variety of

New Zealand audiences

- *Projects:* our investments are balanced between mainstream and special interest audiences. Quality production (good of its type) and new ideas are encouraged
- *People:* a target audience of reasonable size is served
- *Popularity:* funded content is appreciated by the target audience

We also have objectives for two further stakeholders: taxpayers and funding applicants:

Value for money is secured for taxpayers

- Most funding is an investment, not a grant, helping create content that the market alone cannot support
- Concurrent market investment is important, where appropriate, both as an indicator of potential success and to ensure efficient use of public funds
- Contestable programme and music funding is determined considering potential commercial appeal to broadcasters, the costs of production and the likely size of the target audience. Duplicate programme ideas are unlikely to receive funding
- Bulk funding is determined considering audience size and appreciation
- We are platform neutral, but have a bias towards delivery to an audience of reasonable size and having funded content made available on a number of platforms or technologies
- Cost-effective solutions are a priority

Fair, transparent and simple procedures serve funding applicants

- We are flexible in approach (because good ideas, our core business, are not conceived in a tidy manner)
- But we are fair, transparent and predictable in our processes and decisions (because good ideas are best nurtured in a stable environment)
- We support a range of businesses and entities to encourage a multiplicity of views and voices and to encourage competition
- And we monitor intelligently, balancing robust accountability for public funds with careful risk management and an understanding of the needs of the creative process

The key measures we use to assess our performance are presented on the following page.

Figure 2 – Outcome, impacts and measures

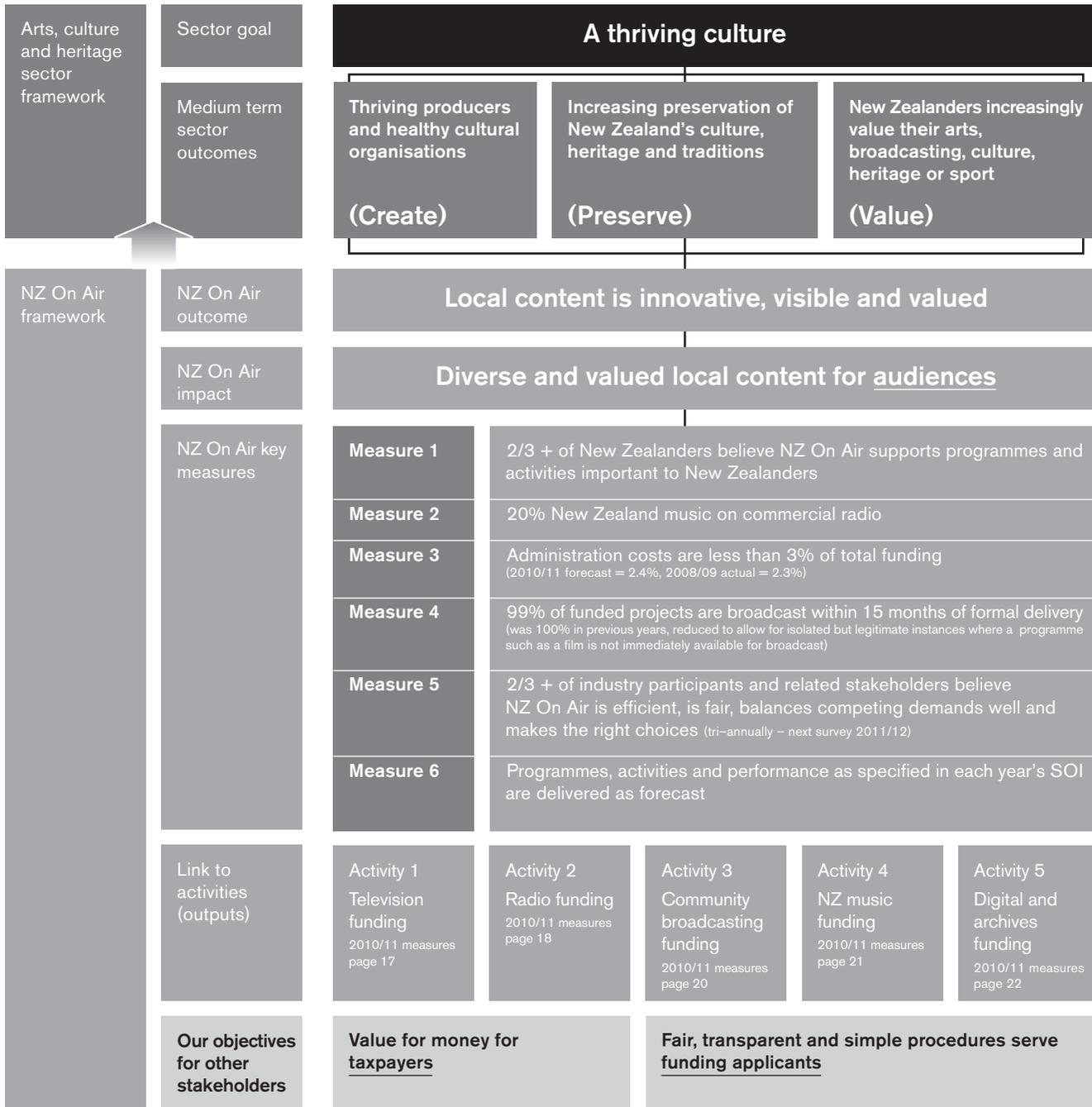
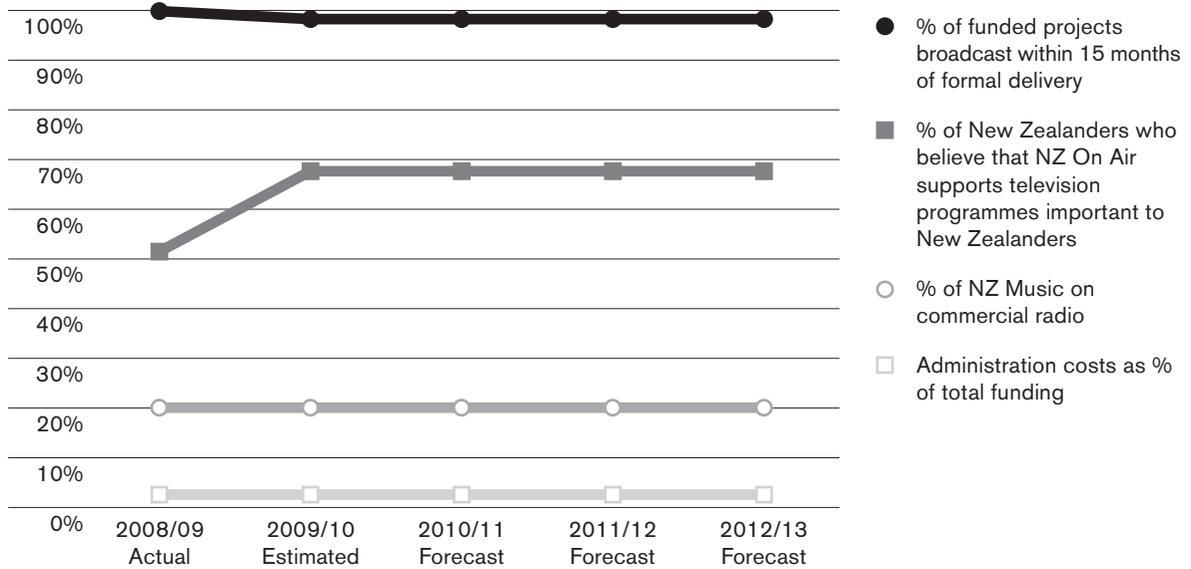


Figure 3 – Forecast performance against key measures

Our goal is to maintain high performance against key measures in a funding environment that is forecast to reduce in real terms.



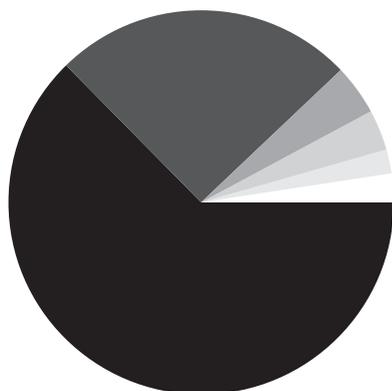
4. Performance improvement

We seek continual performance improvement. The table below shows our priorities this year, all to be completed with the use of existing resources.

The graph on the following page shows the proportion of funding allocated to activities.

Figure 4 – Performance improvement actions

Initiative	Short term deliverable	Medium term impact
Reprioritise international music promotion investment as recommended by our international music strategy review	Revised strategy implemented by July 2010	Visibility of New Zealand music in Australia and on college radio in the United States is improved, which in turn will increase New Zealand radio interest in New Zealand music
Review domestic music funding strategy to ensure investment is effective	Review completed by November 2010	20% New Zealand music on commercial radio is maintained Effective investment strategy is maintained
Review sound archiving service delivery and funding to ensure service delivery is efficient and effective	Review completed by June 2011	Sound archiving needs in New Zealand are adequately assessed and met
Revise Radio New Zealand qualitative measures	Revised measures introduced by 1 July 2010	Improved accountability and understanding of audience feedback
Review Platinum Fund broadcast performance to date	Review under way by second quarter 2011	Broadcast outcomes occur as planned Effectiveness of Platinum Fund expenditure is maximised
Review television funding policy for recurring programmes to ensure good investment principles are followed	Review completed by January 2011	Investment levels are appropriate and take into account commercial value to broadcaster
Complete programming output evaluation of access and community radio stations to ensure programme diversity is being achieved	Review completed by 31 May 2010. Implementation plan developed by 1 August 2010	Diversity of community representation on access radio is increased
Complete digital strategy review to consider the effectiveness of each element of the current strategy and any proposals for new elements	Review under way by second quarter 2011 and completed once the final Digital content partnership fund projects are uploaded	Digital funding remains relevant and is targeted to the most appropriate audiences

Figure 5 – Budget proportions 2010–2011

■ Television	62.65%
■ Radio	25.26%
■ NZ music	4.24%
■ Community broadcasting	3.42%
■ Digital/archives	2.02%
■ Administration	2.41%

97.59%

of our budget goes to funding original New Zealand content.

We are a small entity that takes pride in applying limited resources to achieve our statutory funding tasks.

There is no equivalent organisation internationally and certainly none where so many positive outcomes are delivered by such a small team.

5. Organisational health and capability

We are a small entity that takes pride in applying limited resources to achieve our statutory funding tasks. There is no equivalent organisation internationally and certainly none where so many positive outcomes are delivered by such a small team. Our good employer and personnel policies are formally recorded, and include a commitment to equal employment opportunities. We do not tolerate harassment or discrimination of any type.

To continue enhancing our capability, we will maintain and develop policies that ensure the following.

Recruitment, training and remuneration policies focus on attracting and retaining skilled, flexible, efficient and knowledgeable team players

Measures:

- full time staff turnover is no more than three people per annum
- individual staff training needs are assessed annually
- external salary comparisons are conducted regularly

Our office environment and equipment are safe and well maintained

Measures:

- safety hazards reported are attended to promptly
- there is zero tolerance of harassment, bullying and discrimination
- each new employee has an ergonomically suitable workspace

Equal employment opportunity principles are incorporated in staff selection and management, to achieve as diverse a workforce as possible within the limits of our small size

Measure:

- Equal employment opportunity principles are included in all relevant documents and practices

6. Consultation and reporting to the Minister

NZ On Air is an autonomous Crown entity governed by a Board of six members appointed by the Minister of Broadcasting. The Board is supported by a small agency of specialist staff.

The Minister of Broadcasting may issue directives that we are to:

- have regard to relevant Government policy (s 104 Crown Entities Act) or to
- amend any provision in our SOI (s 147 Crown Entities Act) or to
- provide funding to Radio New Zealand (s 44(1A) Broadcasting Act).

The Minister may not, however, direct us in regard to cultural matters. Neither may any Minister or Ministerial representative direct us in respect to particular programmes or other statutorily independent functions (s 44 Broadcasting Act, s 113 Crown Entities Act).

The Ministers of State Services and Finance may jointly issue a directive that we should comply with whole of government directions (s 107 Crown Entities Act).

We provide quarterly reports to the Minister on progress against the targets set out in this SOI.

Consultation is undertaken with our other stakeholders on a regular basis, both through formal mechanisms such as conferences, hui, surveys, the publication of papers and discussion with industry and, less formally, through meetings and discussions with individuals and industry groups.

Service performance and financial management

Part 2

(a) Statement of forecast service performance

The forecast statements in this section provide targets, budgets and performance measures for the year ending 30 June 2011 in accordance with s 142 of the Crown Entities Act. There are no other relevant performance measures which need to be devised or disclosed (ss 142(1)(c) and (e)).

Our activities contribute to the non-departmental output expense, Public Broadcasting Services, within Vote Arts, Culture and Heritage, administered by the Ministry for Culture and Heritage. We will receive \$126.926m (GST exclusive) in Crown funding in 2010/11 (\$127.666m in 2009/10).

We deliver the outputs purchased by the Minister of Broadcasting through six activity classes. The investment targets set out below are subject to receipt of satisfactory funding applications from viable entities. If such applications are not received we will adjust targets accordingly to ensure taxpayer funds are spent wisely.

Forecast revenue and expenditure

Revenue and expenditure	2010/11 Forecast \$000	2009/10 SOI budget \$000	2009/10 Estimated \$000	2008/09 Actual \$000	2007/08 Actual \$000	2006/07 Actual \$000
Revenue						
Crown revenue	126,926	127,666	127,666	127,568	109,813	106,671
Interest revenue	1,517	2,500	1,500	3,330	5,217	4,424
Other revenue	–	–	800	865	1,125	672
Total revenue	128,443	130,166	129,966	131,763	116,155	111,767
Funding commitments						
Television General	66,350	66,892	66,820	74,929	73,410	69,654
Television – Platinum Fund (was TVNZ Direct Funding)	15,111	15,111	15,111	15,111	–	–
Radio	32,842	32,842	32,842	32,776	29,783	28,654
Community broadcasting	4,452	4,452	4,452	3,458	3,379	3,226
NZ music	5,520	5,420	5,496	5,987	5,495	5,174
Digital and archives	2,630	3,570	3,450	3,540	3,539	1,622
Total funding commitments	126,905	128,287	128,171	135,801	115,606	108,330
Funding administration	3,135	3,277	2,987	3,112	2,853	2,856
Commitments not used						
Television funding – general	–	–	(765)	(4,912)	(1,962)	(750)
Radio funding	–	–	–	(45)	(5)	–
Community broadcasting	–	–	(165)	–	–	–
NZ music	–	–	(11)	(636)	(184)	–
Digital and archives funding	–	–	(14)	–	(2)	–
Total commitments not used	–	–	(955)	(5,593)	(2,153)	(750)
Total expenses excl IFRS adjustment	130,040	131,564	130,203	133,320	116,306	110,436
Surplus/(deficit)	(1,597)	(1,398)	(237)	(1,557)	(151)	1,331
Cumulative uncommitted equity	100	100	1,697	1,934	3,491	3,642
IFRS adjustment	–	–	–	3,847	(3,624)	(1,906)

Activity 1: Television

Activity description: Investing in television programmes and related activities to increase range and diversity.

Key performance measures

% of New Zealanders that believe NZ On Air supports television programmes and activities important to New Zealanders

% of funded projects that are broadcast within 15 months of formal delivery

Minimum % of general contestable fund expenditure in prime time (6pm–10pm)

2010/11 Forecast	2009/10 Estimated	2008/09 Actual
More than 2/3	More than 2/3	53%
99%	99%	100%
50%	50%	60%

Other measures

General Contestable Fund television investments by genre	2010/11		
	Forecast hours	Forecast \$000 prime-time (6pm–10pm)	% in
Drama	95	27,375	100%
Comedy			75%
Documentary/factual	94.5	10,006	99%
Children & young people	418.5	13,529	0%
Arts/culture/performance	30.5	2,830	21%
Minorities	124.5	7,310	5%
Disability	21	1,685	0%
Captioning	N/A	2,400	N/A
Development	N/A	215	N/A
Innovation	N/A	1,000	N/A
Total General Fund	784	66,350	

Comparison: 2009/10 SOI 755.5hrs \$66.892m. 2009/10 Est. Actual 851hrs \$66.820m

Platinum Fund See page 6 for 2010/11 Platinum Fund priorities	2010/11		
	Forecast hours	Forecast \$000 prime-time (6pm–10pm)	% in
Drama	5	7,200	100%
Documentary	20	4,700	100%
Current affairs	72	1,998	0%
Arts and culture	4	1,213	100%
Total Platinum Fund	101	15,111	

Comparison: 2009/10 Est. Actual 101.5hrs \$15.111m

Total Television **885** **\$81,461**

2010/11		
Target average prime-time audience 5+	Type 1* channels	Type 2* channels
Targets for General and Platinum Fund programmes		
Drama	300,000	–
Documentary/factual	350,000	50,000
Comedy	200,000	50,000
Arts and culture	300,000	50,000

*For details on type 1 and 2 channels see page 6

Activity 2: Radio

Activity description: Investing in radio programming for diverse audiences through:

- (a) public radio: Radio New Zealand National and Radio New Zealand Concert
 (b) commercial radio: drama, comedy, children, youth, spiritual, Māori and ethnic programmes.

Key performance measures	2010/11 Forecast	2009/10 Estimated	2008/09 Actual
% of New Zealanders that believe NZ On Air supports radio programmes and services important to New Zealanders	More than 2/3	Not measured	Not measured
% of funded projects that are broadcast within 15 months of formal delivery	99%	99%	100%

Radio New Zealand: quantitative measures	2010/11 Forecast ¹		2009/10 Estimated		2008/09 Actual	
	RNZ National	RNZ Concert	RNZ National	RNZ Concert	RNZ National	RNZ Concert
Public radio: NZ On Air responsibilities under the Broadcasting Act 1989						
Māori language and culture	350 hours	N/A	350 hours	N/A	354 hours	N/A
Special interest	340 hours	N/A	340 hours	N/A	435 hours	N/A
New Zealand drama, fiction and comedy	200 hours	N/A	200 hours	N/A	300 hours	N/A
% of New Zealand music on rotate	33%	N/A	33%	N/A	36.7%	N/A
% of New Zealand composition	N/A	3.5%	N/A	3.5%	N/A	4.3%
% of New Zealand music performance	N/A	14%	N/A	14%	N/A	16%
% of population able to receive transmission ²	97%	92%	97%	92%	97%	92%
NZ On Air funding provided	31.816m		31.816m		31.718m	

1. Subject to final agreement with RNZ

2. This is the proportion of the population able to receive RNZ National and RNZ Concert via terrestrial transmission. 100% of the country is able to access RNZ National and RNZ Concert signal via a Freeview or Sky TV satellite dish and decoder

Radio New Zealand: qualitative measures	2010/11
We are introducing new measures to our SOI this year on public and listener opinion. Previous year comparisons are available in Radio New Zealand's Statements of Intent and Annual Reports	Forecast
Of New Zealanders independently surveyed, the percentage of:	
general public that agrees Radio New Zealand broadcasts programmes of interest to a wide cross-section of New Zealanders	75%
Radio New Zealand National listeners that are very satisfied or quite satisfied with Radio New Zealand National programming	80%
listeners that agree Radio New Zealand National provides in-depth news and current affairs about New Zealand	85%
listeners that agree Radio New Zealand provides fair and balanced information	85%
Radio New Zealand Concert listeners that are very satisfied or quite satisfied with quality of RNZ Concert programming	75%
The number of formal complaints about Radio New Zealand programmes each year that are upheld by the Broadcasting Standards Authority against any one of the broadcasting standards as a breach of fairness, balance, accuracy or privacy	No more than 3

Commercial radio investments (radio programmes)	2010/11		2009/10		2008/09	
	Forecast hours	Forecast \$000	Estimated hours	Estimated \$000	Actual hours	Actual \$000
Drama and comedy	50	250	50	256	62	272
Children and youth	150	450	150	450	216	502
Spiritual	80	126	75	120	74	107
Ethnic	40	100				
Māori issues (English language)	40	100	120	200	102	177
Total commercial radio	360	1,026	395	1,026	454	1,058

Activity 3: Community broadcasting

Activity description: Extending television and radio programme choices for targeted audiences through investing in:

- (a) regional television news and information programmes
- (b) community radio: access radio, Pacific Island radio and radio for special interest audiences.

Key performance measures	2010/11 Forecast	2009/10 Estimated	2008/09 Actual
% of New Zealanders that believe NZ On Air supports community broadcasting programmes and services important to New Zealanders	More than 2/3	Not measured	Not measured
% of funded projects that are broadcast within 15 months of formal delivery	99%	99%	100%

Regional television investments	Forecast hours	2010/11 Forecast \$000	2009/10 Estimated \$000	2008/09 Actual \$000
Local news and information	800 hours	1,500	1,500	902
			Hours not measured	

Community radio investments	Forecast hours	2010/11 Forecast \$000	2009/10 Estimated \$000	2008/09 Actual \$000
Access radio	18,000*	2,467	2,472	2,076
Pacific Island and special interest radio	4,000**	485	480	480
Total community radio	–	2,952	2,952	2,556

*First run s 36(1)(c) Broadcasting Act 1989

**Total s 36(1)(c) Broadcasting Act 1989

Hours not measured

Activity 4: NZ music

Activity description: Promoting and investing in NZ music to achieve significant broadcast exposure.

Key performance measures	2010/11 Forecast	2009/10 Estimated	2008/09 Actual
% of New Zealanders that believe that NZ On Air's support of NZ music on radio is important	More than 2/3	Not measured	Not measured
% of NZ music on commercial radio	20%	20%	20.08%
% of funded projects that are broadcast within 15 months of formal delivery	99%	99%	100%

NZ music investments	2010/11 Forecast number	2010/11 Forecast \$000	2009/10 Estimated number	2009/10 Estimated \$000	2008/09 Actual number	2008/09 Actual \$000
Domestic						
Number of albums	30	1,500	30	1,500	33	1,599
% of singles from albums that achieve Top 40 airplay	90%+		90%+		95%	
Number of radio singles	23	235	23	235	23	230
% of radio singles from new artists that achieve Top 40 airplay	80%+		80%+		83%	
Rebates for recordings that achieve significant airplay	Scheme discontinued		Scheme discontinued		20	100
Number of music videos	170	850	170	850	170	850
Number of music television programmes	5	480	5	480	5	540
Music programmes on commercial radio	15	700	13	600	12	710
b.net radio station funding	5	500	5	500	5	500
Music promotion						
% of tracks from Kiwi Hit Discs that achieve Top 40 airplay	60%+	480	60%+	602	62%	650
Classical music initiative	1	100	-	-	1	100
International music promotion						
% of NZ songs promoted by NZ On Air in Australia that achieve certified national radio network playlist adds	50%+	675	Not measured	729	Not measured	708
Number of NZ artists that impact on the CMJ college radio airplay charts	10+					
Total	-	5,520	-	5,496	-	5,987

Activity 5: Digital and archiving

Activity description: Investing in local content for online audiences and providing archiving funding for radio programmes.

Key performance measures	2010/11 Forecast	2009/10 Estimated	2008/09 Actual
% of New Zealanders that believe NZ On Air supports digital and archiving activities important to New Zealanders	More than 2/3rds	Not measured	Not measured
% of funded projects that are broadcast/uploaded within 3 months of project completion (Digital content partnership fund)	99%	99%	100%

Digital investments	2010/11 Forecast titles uploaded	2010/11 Forecast \$000	2009/10 Estimated titles uploaded	2009/10 Estimated \$000	2008/09 Actual titles uploaded	2008/09 Actual \$000
Digital content partnership fund	99%	1,000	Not measured	1,054	Not measured	1,000
NZ On Screen	300	1,000	250	1,000	Not measured	1,200
Total	-	2,000	-	2,054	-	2,200

Archiving investments	2010/11 Forecast hours	2010/11 Forecast \$000	2009/10 Estimated hours	2009/10 Estimated \$000	2008/09 Actual hours	2008/09 Actual \$000
TV programmes archived			1,680		1,681	
TV programmes preserved			185	740	185	740
TV programmes digitised			755		Not measured	
Radio programmes archived	1,300		1,300		1,767	
Radio programmes preserved	1,600	630	1,000	656	1,889	600
Independent consultants confirm material archived in the period is undertaken to best practice professional standards	Achieved		Achieved		Achieved	
Total	-	630	-	1,396	-	1,340

Activity 6: Funding administration

Activity description: The systems, processes and resources used to scan the environment, evaluate proposals and make investment decisions to a high professional standard.

Key performance measures	2010/11 Forecast	2009/10 Estimated	2008/09 Actual
% of industry and sector stakeholders that believe NZ On Air is efficient and fair, balances competing demands well and makes the right choices <small>(surveyed tri-annually; next survey 2011/12)</small>	Not measured	Not measured	88%
Administration costs as % of total funding	< 3%	<2.3%	2.3%
Minimum number of key contracting or funding processes reviewed and improvements implemented	1	2	Not measured
Forecast and actual expenditure	3.135m	2.987m	3.112m

(b) Forecast financial statements

Statement of forecast comprehensive income

for the year ending 30 June 2011

		2010/11	2009/10	2009/10
	Note	Budget \$000	Budget (SOI) \$000	Estimated actual \$000
Income				
Crown revenue	A	126,926	127,666	127,666
Other revenue		1,517	2,500	2,300
Total income		128,443	130,166	129,966
Operating expenditure				
Funding management		3,135	3,277	2,987
Funding expenditure (net of write-backs of commitments not used)				
Television		81,461	82,003	81,166
Radio		32,842	32,842	32,842
Community broadcasting		4,452	4,452	4,287
NZ music		5,520	5,420	5,485
Digital/archives	A	2,630	3,570	3,436
Total expenditure		130,040	131,564	130,203
Net (deficit)/surplus for the year		(1,597)	(1,398)	(237)
Other comprehensive income		-	-	-
Total comprehensive income		(1,597)	(1,398)	(237)

Statement of forecast movements in equity

for the year ending 30 June 2011

		2010/11	2009/10	2009/10
	Note	Budget \$000	Budget (SOI) \$000	Estimated actual \$000
Opening equity committed	2	10,265	14,112	10,265
Opening equity uncommitted		1,697	1,498	1,934
Plus: Net operating surplus (deficit)		(1,597)	(1,398)	(237)
Equity 30 June		10,365	14,212	11,962
being				
Equity 30 June committed	2	10,265	14,112	10,265
Equity 30 June uncommitted		100	100	1,697

Note A: Crown funding of \$0.730m excluding GST transferred to the Ministry for Culture and Heritage from 1 July 2010 for the funding of the New Zealand Film Archive

Statement of forecast financial position

as at 30 June 2011

	2010/11 Budget \$000	2009/10 Budget (SOI) \$000	2009/10 Estimated actual \$000
	Note		
Current assets			
Cash and cash equivalents	4,000	12,225	4,000
Investments	45,000	47,200	45,000
Debtors and other receivables – interest	700	1,000	700
Debtors and other receivables – other	500	500	500
Total current assets	50,200	60,925	50,200
Non-current assets			
Property, plant and equipment	300	300	300
Total non-current assets	300	300	300
Total assets	50,500	61,225	50,500
Current liabilities			
Trade and other payables	500	500	500
Employee entitlements	100	100	100
Funding liabilities	39,535	46,413	37,938
Total current liabilities	40,135	47,013	38,538
Public equity			
Equity committed	10,265	14,112	10,265
Equity uncommitted	100	100	1,697
Total equity 30 June	10,365	14,212	11,962
Total liabilities and public equity	50,500	61,225	50,500

Statement of forecast cash flows

for the year ending 30 June 2011

	2010/11 Budget \$000	2009/10 Budget (SOI) \$000	2009/10 Estimated actual \$000
	Note		
Cash flows from operating activities			
Receipts from crown revenue	126,926	127,666	127,666
Receipts from other revenue	–	–	800
Payments to funded activities	(122,374)	(126,789)	(128,286)
Payment to suppliers and employees	(3,135)	(3,277)	(3,100)
Net cash flows operating activities	1,417	(2,400)	(2,920)
Cash flows from investing activities			
Interest received	1,517	2,500	1,500
Purchases of property, plant and equipment	(100)	(100)	(100)
Cash flows from investing activities	(1,417)	2,400	1,400
Net increase/(decrease) in cash	–	–	(1,520)
Opening cash	4,000	12,225	5,520
Closing cash	4,000	12,225	4,000

(includes cash equivalents (deposits with a maturity of three months or less))

Notes to the financial statements

Note 1

Statement of accounting policies for the year ending 30 June 2011

Reporting entity

The Broadcasting Commission (NZ On Air) was established by the Broadcasting Act 1989, and is an Autonomous Crown Entity under the Crown Entities Act 2004.

Our functions and responsibilities are set out in the Broadcasting Act 1989. The primary objective of NZ On Air is to provide services to the public rather than making a financial return. Accordingly, we are a public benefit entity for the purposes of New Zealand equivalents to International Financial Reporting Standards (NZ IFRS).

These forecast financial statements are for the year ending 30 June 2011.

Basis of preparation

Statement of compliance

These forecast financial statements have been prepared in accordance with New Zealand generally accepted accounting practice. They comply with New Zealand equivalents to International Financial Reporting Standards (NZ IFRS), including FRS 42 Prospective Financial Statements and other applicable Financial Reporting Standards, as appropriate for public benefit entities.

These forecast financial statements have been prepared to comply with the Crown Entities Act 2004 and may not be appropriate for purposes other than complying with the requirements of this Act.

The actual financial results for the period covered are likely to vary from the information presented and the variations may be material.

Measurement basis

The measurement base adopted is that of historical cost.

The accrual basis of accounting has been used unless otherwise stated. These financial statements are presented in New Zealand dollars and rounded to the nearest thousand (\$000).

Judgments and estimations

The preparation of financial statements to conform with NZ IFRS requires judgments, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, and income and expenses (where material, information on major assumptions is provided in the relevant accounting policy or will be provided in the relevant note). The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods, if the revision affects both current and future periods.

Judgments that have significant effect on the financial statements and estimates with a significant risk of material adjustment in the next year are discussed in Note 2.

Significant accounting policies

The accounting policies set out below have been applied consistently to all periods presented in these forecast financial statements.

Revenue

Revenue is measured at the fair value of consideration received.

Revenues are derived and recognised as follows:

- (a) Revenue earned from the supply of outputs to the Crown is recognised as revenue when it is earned.
- (b) Sales revenue from NZ On Air funded programmes and music is recognised when it is earned to the extent that information is available to us at that time.
- (c) Interest income is recognised when it is earned.
- (d) If applicable, other income is recognised when it is earned.

Cash and cash equivalents

Cash and cash equivalents include cash on hand and funds deposited with banks, with original maturities of three months or less.

Debtors and other receivables

Debtors and other receivables are initially measured at fair value less any provision for impairment.

Impairment of a receivable is established when there is objective evidence that we will not be able to collect amounts due according to the original terms of the receivable. Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy and default in payment are all considered indicators that the debtor is impaired. Impairment losses are recognised in the statement of comprehensive income.

Investments

At each balance date we assess whether there is any objective evidence that an investment is impaired.

Bank deposits

Investments in bank deposits are measured at fair value plus transaction costs.

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

Property, plant and equipment

Property, plant and equipment refers to 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 if, and only if, 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.

In most instances, an item of property, plant and equipment is recognised at its cost. 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 statement of comprehensive income.

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 income 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 asset 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%
Furniture and fittings	6 years	16.7%
Leasehold improvements	6 years	16.7%

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

Impairment of non-financial assets

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

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 ability to generate net cash inflows and where we would, if deprived of the asset, replace its remaining future economic benefits or service potential.

Creditors and other payables

Creditors and other payables are measured at fair value.

Employee benefits

Employee entitlements that NZ On Air expects 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, retiring and long service leave entitlements expected to be settled within 12 months, and sick leave.

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

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

Superannuation schemes

Obligations for contributions to Kiwisaver are accounted for as defined contribution superannuation schemes and are recognised as an expense in the statement of comprehensive income as incurred.

Provisions for funding expenditure

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

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

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

Funds not paid out are recorded as funding liabilities in the balance sheet. Any funding expenditure approved by the Board that is uncontracted at 30 June and has substantive conditions unfulfilled is treated as a contingent liability.

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, which 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.

Income tax

NZ On Air is exempt from the payment of income tax in accordance with s 51 Broadcasting Act 1989; therefore no charge for income tax has been provided for.

Contingent assets and contingent liabilities

A contingent liability is disclosed where broadcasting funding expenditure has been approved by the Board, but that expenditure is uncontracted, and has substantive conditions unfulfilled at 30 June. At the point the substantive conditions are fulfilled, the contingent liability is removed and the value is recorded as expenditure and as a liability in the financial statements.

A contingent liability is also disclosed where there is a possible obligation or present obligation that may, but probably will not, require an outflow of resources.

A contingent asset is disclosed where the inflow of an economic benefit is probable, but not virtually certain.

Commitments

Future expenses and liabilities incurred on contracts that have been entered into at balance date are disclosed as commitments to the extent that they are equally unperformed obligations. Commitments relating to employment contracts are not disclosed.

Cost allocation policy

All expenditure not used to fund broadcasting services has been allocated to administration expenditure.

Operating leases

An operating lease is a lease that does not transfer substantially all the risk and rewards incidental to ownership of an asset. Lease payments under an operating lease are recognised as an expense on a straight line basis over the lease term.

Financial instruments

NZ On Air is party to financial instruments as part of its normal operations. These financial instruments include bank accounts, short-term trade payables and trade and other receivables. There are no known significant concentrations of credit risks.

Financial assets and liabilities are initially measured at fair value plus transaction costs unless they are carried at fair value through profit and loss, in which cases the transaction costs are recognised in the statement of comprehensive income.

NZ On Air has the following categories of financial assets:

(a) Loans and receivables

These are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market.

After initial recognition they are measured at amortised cost using the effective interest method. Gains and losses when the asset is impaired or derecognised are recognised in the statement of comprehensive income. Loans and receivables are classified as trade and other receivables in the statement of financial position.

(b) Held to maturity investments

Held to maturity investments are assets with fixed or determinable payments and fixed maturities that we intend to hold to maturity. After initial recognition they are measured at amortised cost using the effective interest method. Gains and losses when the asset is impaired or derecognised are recognised in the statement of comprehensive income. Investments in this category are term deposits.

Other liabilities and provisions

Other liabilities and provisions are recorded at the best estimate of the expenditure required to settle the obligation. Liabilities and provisions to be settled beyond 12 months are recorded at their present value, if significant.

Statement of cash flows

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

Operating activities includes cash received from income sources excluding interest, and records the cash payments made for the supply of goods and services, and the funding to broadcasters and programme producers.

Investing activities are those activities relating to the acquisition and disposal of long-term assets, interest received and other investments not included in cash equivalents.

Financing activities comprise those activities relating to changes in equity.

Changes in accounting policies

Accounting policies are changed only if the change is required by a standard or interpretation or otherwise provides more reliable and more relevant information.

Comparatives

When presentation or classification of items in the financial statements is amended or accounting policies are changed voluntarily, comparative figures are restated to ensure consistency with the current period unless it is impracticable to do so.

Related parties

NZ On Air transacts with other Government agencies on an arms length basis. Any transaction not conducted at arms length will be disclosed in our financial statements (annual report).

Note 2

Critical judgments in applying our accounting policies

Our provisions for funding expenditure policy (Note 1) include four conditions on recording a funding liability. Two of these conditions require us to make critical judgments in applying this policy to the preparation of forecast financial statements:

- (a) There are no substantive contractual conditions for the funding recipient to fulfill.

A substantive contract condition that disallows a funding commitment from being recorded as a liability is where Board approval is subject to third party funding, and that funding is not in place at balance date. We have assumed the value of such commitments at 30 June 2011 and 30 June 2010 is \$10.265m, the actual value at 30 June 2009.

- (b) It is probable (more likely than not) that the funded proposal will be completed and that our commitment will crystallise.

Although from time to time an approved commitment with no substantive contractual conditions to fulfill does not go ahead, such projects are a very small proportion of the total approved. Based on experience we judge that it is probable that all commitments at 30 June 2010 and 30 June 2011, without substantive contractual conditions to fulfill, will be completed.

Directory

Members

Neil Walter, Chair	of Wellington
Nicole Hoey	of Auckland
Michael Glading	of Auckland
Murray Shaw	of Christchurch
Stephen McElrea	of Auckland
Caren Rangi	of Napier

Staff

Jane Wrightson	Chief Executive
Anita Roberts	Personal Assistant to CEO
Brendan Smyth	NZ Music Manager
David Ridler	Assistant NZ Music Manager
Glenn Usmar	Television Manager
Naomi Wallwork	Assistant Television Manager
Benedict Reid	Television Funding Coordinator
Teresa Tito	Executive Assistant Television
Keith Collins	Community Broadcasting Manager
Wayne Verhoeven	Chief Financial Officer
Hui-Ping Wu	Accountant
Christine Westwood	Finance & Administration Assistant (part time)
Trish Cross	Receptionist/Administrator (shared with BSA)

Office

2nd Floor, Lotteries Building
54-56 Cambridge Terrace
PO Box 9744
Wellington 6141
New Zealand

Auckland office (NZ Music)

Unit B1
One Beresford Square
Newton
Auckland 1010
New Zealand

T: 04 382 9524
F: 04 382 9546
E: info@nzonair.govt.nz

T: 09 377 2033
F: 09 377 2085
W: www.nzonair.govt.nz www.kiwihits.co.nz

