

Irirangi Te Motu
NZ On Air



F.8

Annual Report 2024/25

NZ On Air | Irirangi Te Motu



Contents

Foreword	3
Progress on Strategic Intentions.....	5
Creation \$85m in 2024/25.....	6
Insights \$490k in 2024/25	7
Capability \$835k in 2024/25	7
Discoverability \$87m in 2024/25.....	8
Assessment of Operations and Performance.....	8
Implementing the Government’s Priorities	8
Assessment of Operations	11
Statement of Responsibility.....	14
Independent Auditor’s Report	15
Statement of Performance	18
Year-end Performance Information on Appropriations.....	19
Measuring Impact	20
Organisational Health and Capability.....	23
Leadership and Accountability	24
Organisational Efficiency	24
Organisational Culture and Capability	24
Annual Financial Statements.....	27
Notes to the Financial Statements	31
Appendix Funding details	48

Foreword

Public media funding has never been more important, as our local media ecosystem continues to experience turbulence and instability. NZ On Air's funding has been an essential lifeline to many this year, as we saw media outlets laying off staff and making cuts to services and content. With audiences at risk of seeing and hearing less local content, we have had to carefully balance competing needs and stretch every dollar further.

We've also needed to make room for funding content that was previously commercially funded by platforms but is no longer commercially viable due to the widespread advertising revenue downturn.

Fortunately, the changes to the NZ Screen Production Rebate (SPR) settings late in 2023, which have meant domestic productions could seek NZ On Air funding alongside the SPR, have delivered hugely positive results. Not only have we been able to support more ambitious productions, but they have been at a lower overall ask of NZ On Air than would have previously been the case due to attracting significant third-party investment. That's had an impact on stretching our funds further, on the quality of productions supported, and in creating valuable weightless export revenue.

We've joined up with NZ Film Commission and Te Māngai Pāho in a Mahi Tahī project to commission detailed research into the Economic and Cultural Impact of New Zealand screen content. This first wave of research will be ready for release towards the end of 2025 and will form an important baseline against which we hope the sector can show growth in the years to come.

This year, we saw a 22% decline in content funding applications and in the overall value of applications. This was because local platforms were being more strategic about which projects they supported for funding applications, as they carefully weighed their investments in content. At the same time, the decline rate for applications increased to 63%. This was due to a much larger-than-usual number of applications for development funding that had no platform support, the majority of which were declined.

The music sector also faces ongoing challenges. The struggle to be noticed on global streaming platforms, alongside a decline in local songs on commercial radio this year and rising costs to tour as a way to promote new music, has made for tough headwinds for music artists. We were delighted to be able to reallocate \$500,000 in writebacks this year to support a pilot initiative in 2025/26 to help artists who've received New Music Project funding to go on tour to promote their latest album/EP.

This year, we streamlined our Music funding initiatives to be more efficient and, at the same time, increased the total amounts each funded artist could receive to keep up with rising costs for music production and promotion. This has resulted in fewer artists being funded overall, but to a higher level. We also introduced a mandatory Artist Creation fee, so the artists receive payment for their creative work.

Audiences continue to appreciate funded content in significant numbers. Seventy-five percent of New Zealanders watched funded content on linear television; meanwhile, funded (first-run) content had 24 million streams in total across all local on-demand platforms. Content created through *Open Justice* had 25.6 million views, and funded podcasts had 3.7 million downloads during the year. Our Public Awareness research also shows that there is strong appreciation for the value of funded local content, and its diversity and likeability.

After engaging positively with the Media Reform consultation, and in particular the proposed merger between NZ On Air and the NZ Film Commission (NZFC), staff have returned to focusing on medium-term outcomes, with the merger not proceeding at this time. However, insights developed during the consultation phase have been noted so that if work resumes NZ On Air will be ready to contribute meaningfully. We have also continued to collaborate with the NZFC and Te Māngai Pāho, where our collective efforts can achieve more than individually. This has been particularly evident in research, where at year's end we had three significant projects close to delivery. We have also co-invested in industry capability initiatives and continued the co-fund with Te Māngai Pāho.

The successful delivery of the second year of the Game Development Sector Rebate resulted in 40 game development studios receiving \$22.44m in rebates. The rebate has resulted in an uplift of 20.5 percent in roles, demonstrating that the GDSR is not only allowing studios to sustain jobs but actively grow their teams. Data from the Game Developers Association (NZGDA) has shown game development sector revenue is now tracking 75 percent higher than when the rebate began.

Our audience research continues to show that reaching and engaging young New Zealand audiences is a challenge. This is because they prefer to consume content on global platforms. In response to this, we have developed a YouTube children's hub to engage New Zealand children with local stories and songs. Whilst the content already exists on other New Zealand platforms, by adding another way to view it, we are increasing the chances of discovery of this content. The project is due for release late in 2025.

Finally, we were pleased to contribute during the year to the new Amplify creative and cultural strategy. We look forward to making a significant contribution towards the outcomes the strategy seeks in the coming years.

Progress on Strategic Intentions

Our Statement of Intent 2024 – 2028 sets out our Strategic Intentions and how we will achieve them, aligning these with our Goals of **Valued**, **Diverse** and **Discoverable** content.

By **Valued** we mean: New Zealand audiences value local content that matters

By **Diverse** we mean: New Zealand audiences value local content made for a range of communities

By **Discoverable** we mean: New Zealand audiences can find and appreciate local content.

We categorise our work outputs under four streams - **Insights**, **Capability**, **Creation**, and **Discoverability**. The majority of our funding is distributed under Creation and Discoverability.



Creation provides contestable funding for audiovisual content, music, and interactive games (for children). Funding is allocated via regular funding rounds throughout the year.

Insights is where we monitor content performance and commission research that continuously informs our funding strategies, our content creators and platforms, and policy-makers.

Capability provides contestable funding for initiatives that develop content and the skills and capability of the sectors we work with. Administration of the GDSR fits under this workstream, as its goal is to support the ongoing development and growth of New Zealand's game development sector.

Discoverability provides operational funding for platforms and services that make the content available to New Zealanders, marketing to ensure audiences know about funded content, and limited sponsorship of events and awards that celebrate and highlight the content.

The following section outlines our performance against the Strategic Intentions as expressed in the Statement of Intent 2024 – 2028.



Creation \$85m in 2024/25

- We **invested in the stories and songs of Aotearoa that matter to audiences** by funding a **diversity** of content made by, for and about our cultures and communities. **45 percent** of funded Scripted and Non-fiction content represented or was intended for targeted audiences, especially those listed under section 36c(1)(c) of the Broadcasting Act. This was up from 41 percent in the previous year. We supported content in 43 languages, including 8 Pacific languages.
- We invested in local content that audiences **engage** with – 49 percent of people aged 15+ reporting they enjoyed watching New Zealand-made TV/online programmes and films, up from 35 percent. 43 percent of New Zealanders reported they enjoyed listening to New Zealand-made music on the radio or online - up from 35 percent.
- Funded content reached **75.4 percent** of New Zealanders on linear broadcast
 - The highest-rated funded TV programme was once again *Country Calendar*, with 54 percent of New Zealanders tuning in during the year.

- Funded content On demand was streamed more than 24 million times
 - Growth came from TVNZ+ and the inclusion, in particular, of *Shortland Street*.
- The most-streamed funded song was *Back In My Arms* by Hori Shaw, with over 7.1 million streams on Spotify and 2.5 million views on YouTube.
- Funded song *Blue Eyed Māori* by Corella spent a record 13 consecutive weeks at #1 in the NZ Singles Chart
- Our commitment to providing **equitable** outcomes for Māori audiences and content creators saw an increase in Māori aged 15+ who reported feeling represented in New Zealand-made television and online programmes and films from 35 to 37 percent. We supported 61 music singles that featured Māori artists or included Te Reo Māori.



Insights \$490k in 2024/25

We adapted to the needs and preferences of the audiences we serve by continuing to provide a vital understanding of local audiences through research projects such as *Where Are the Audiences 2024*, and the first-ever *Where Are the Māori Audiences* research commissioned in partnership with Te Māngai Pāho. We compiled and published important data reflecting the sector in our *Music Diversity Report 2024* and *(Screen) Diversity Report 2024*. The data from these research projects is providing an evidence base to inform funding strategies and decisions.



Capability \$835k in 2024/25

We invested \$100,000 alongside the NZFC and Te Māngai Pāho in the *Activator Screen Business Programme*. The programme is designed for internationally minded, ambitious film and television professionals who want to grow their international business acumen and networks. It was one of 12 capability-focused initiatives we supported for the screen sector. We supported a further 12 initiatives in the Music sector.

These initiatives were rated by 100 percent of participants as good or very good.

The Game Development Sector Rebate demonstrated growth in the number of applicants, number of roles supported, and revenue created per role, contributing to an overall picture of growth and success in the sector as a result of the rebate.



Discoverability \$87m in 2024/25

Enabling local audiences to watch and listen to local content drives our discoverability mahi. We supported content on at least 23 primary platforms during the year.

Captioning and audio description hours funded were above target at 205 for captioning and 63 for audio description, making more content accessible to hearing and sight-impaired New Zealanders. While commercial music faces headwinds in radio play, sitting just under the 20 percent target, alternative radio percentages remain significantly ahead of target at 72.5 percent, and people aged 15+ who reported hearing, watching or playing NZ On Air content was 61 percent, up from 55 percent the year before.

We delivered 43 discoverability campaigns to enhance audience reach for content. Just over half of these campaigns focused on the hard-to-reach youth and child audiences. 100% of these campaigns met or exceeded their identified goals.

Assessment of Operations and Performance

Implementing the Government's Priorities

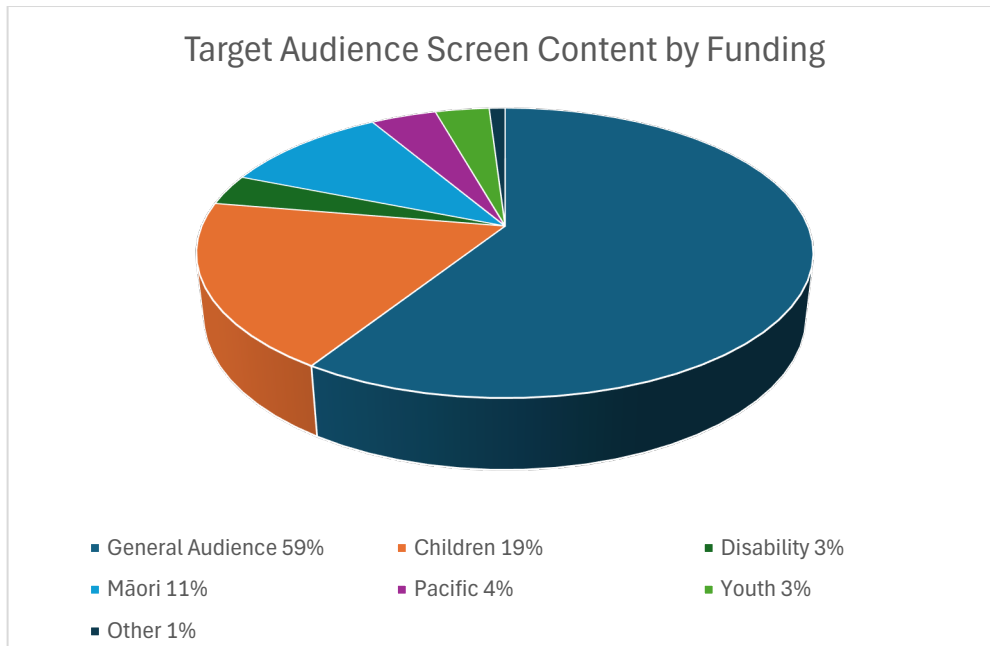
NZ On Air contributes directly to the outcomes of the *2022 Strategic Framework for a Sustainable Media System*.

- **A thriving, vibrant and sustainable media system** that is growing revenue, is a strong contributor to New Zealand's economic and social wellbeing and is resilient and adaptable to future trends.
 - In the 2024/25 year, NZ On Air funding alongside the Screen Production Rebate supported **nine** high-quality drama and comedy series to be produced for local and international audiences.
 - The nine funded SPR qualifying projects were allocated **\$14.9m** in NZ On Air funds, but brought in a total of over **\$20 million** in additional funds from third parties.
 - Overall, NZ On Air committed more than \$173.5 million in funding directly into the local media and creative sector.
 - The Game Development Sector Rebate, in its second year, saw a **20.5 percent** growth in FTE roles in NZ studios.
 - Our music funding initiatives ensure audiences here and globally can enjoy NZ music, in an environment in which it is difficult for all but the most successful artists to reach a self-sustaining income derived from music creation. **222** artists benefited from support this year.

- Funded content contributes to well-being by allowing New Zealanders to see and hear their identity and culture reflected in local media. Our *Seen on Screen 2024* report observed an increase in onscreen representation across every ethnic category except European, which shows increased diversity of representation, more closely reflecting New Zealand’s population.
- New research on the Economic and Cultural Impact of New Zealand screen content, available end of 2025, will form an important baseline against which we hope the sector can show growth in the years to come.
- **An independent, trusted media system** that reflects New Zealand’s values and serves the public interest.
 - NZ On Air’s non-editorial remit means funded content is not influenced by government or bureaucracy, or captured by ideology.
 - The diversity of funded content is appreciated by New Zealanders – **73 percent** say they value it.
 - Funding supports a plurality of voices in the media sector – **112** different production companies received funding to create Scripted and Non-fiction content across at least **23** different primary platforms.
- **A diverse media system** that contains many different voices, creating a range of content, that supports social cohesion and accounts for the uniqueness of New Zealand communities.
 - **59 percent** of content funded was for general audiences and **41 percent** for targeted audiences, reflecting New Zealand’s many communities.
 - Content created by communities via Community access media was delivered in **42** different languages, including **ten** Pacific languages.
 - Focus Music rounds supported **20 Pan-Asian, 20 Pasifika, 7 children’s music artists** and **14 artists performing in te reo Māori**, ensuring a wide reflection of New Zealand in supported music.
 - **29 percent** of New Zealanders (aged 15+) feel represented in TV, online and film content.
 - NZ On Air’s Rautaki Māori ensures Māori content, creators and audiences are supported.

The following graphics show target audiences by the percentage of funding allocated. Target audiences are determined by the funding applicant.

Target Audience Screen Content by Funding



NZ On Air also contributes to the Government’s 2024 stated overall goals of **building a stronger, more productive economy**, and **delivering a more efficient, effective and responsive public service** in the following ways:

- NZ On Air funding underpins the screen, music, games and media content industries, supporting jobs and weightless exports.
- Our lean organisation managed **1,302 live contracts** and delivered **\$190m** in funding payments during the 2024/25 year, with just **3.5 percent** spent on admin overheads.

Assessment of Operations



Creation

\$45.2 m

invested in Scripted content

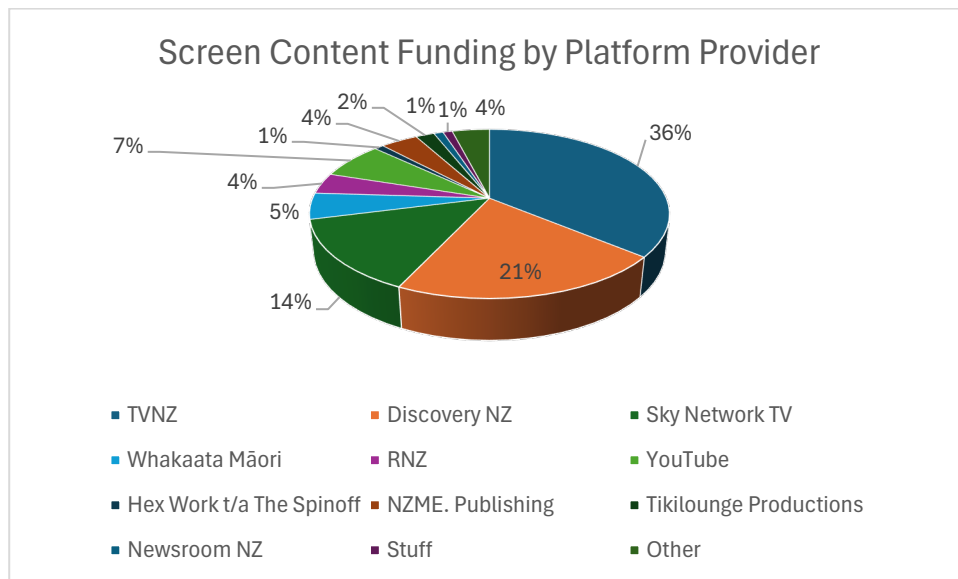
\$38.1m

invested in Non-fiction content

In total, this funding supported **156** projects. This was **19.6 percent** fewer than in 2023/24 due to an overall higher cost per minute for productions, reduced platform contributions, and less funds available due to a one-off increase in 2023/24.

We invested **\$1.3m** in the development of content, ensuring a pipeline of production-ready content in future years.

Funding supports content on at least 23 local platforms. The spread of content across platforms is represented below.



\$2m

invested in New Music Projects

\$2.3m

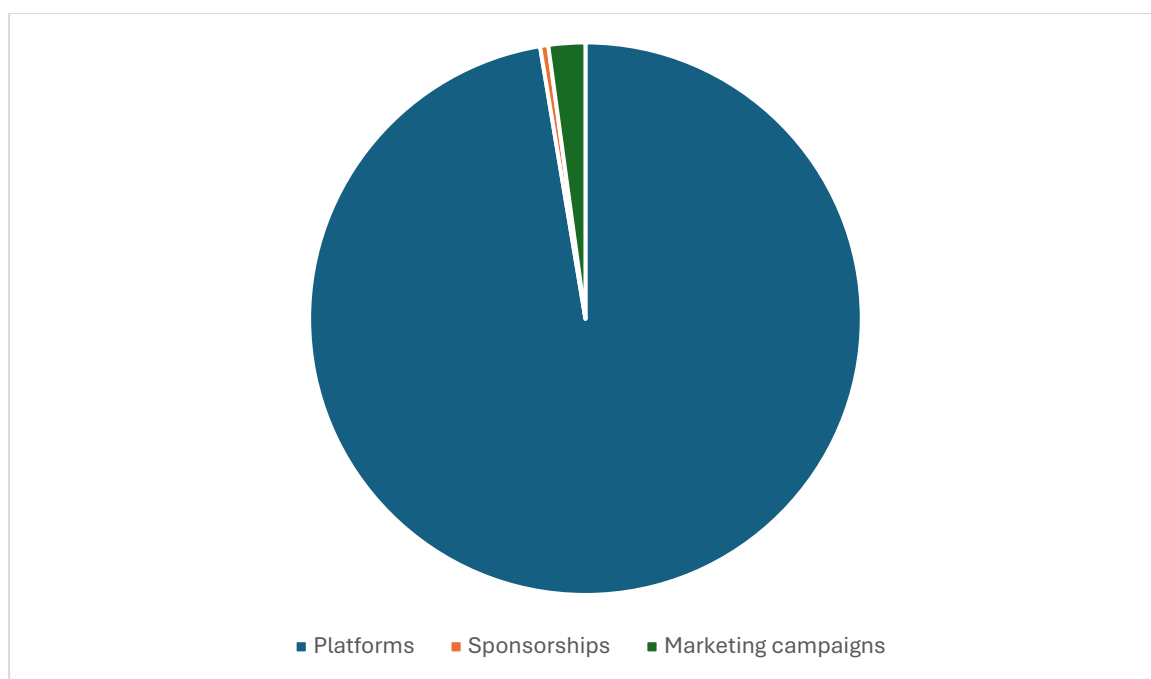
invested in Music Singles

In total, this funding produced **37** New Music Projects (albums/Eps) and **213** Music Singles. This was fewer than in the 2023/24 year due to a decision to increase the amount payable in each category of grant, as a result of the 2023 Music Review.



Discoverability

The vast majority of funds in Discoverability support RNZ (**\$66.6m**) and other vital public media platforms and services to make content accessible. Marketing campaigns, to ensure content is discovered and enjoyed by audiences fragmented across many platforms, made up just **\$1.8m**.



Capability

\$844k

invested in industry
capability projects

\$22.4m

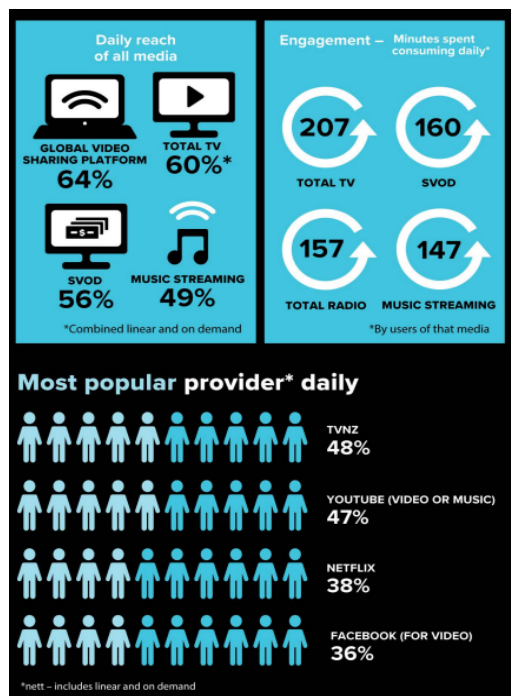
distributed from GDSR

A total of **24** projects were supported under Capability to deliver professional development and upskilling across the screen and music sectors. This also includes support for industry-wide well-being initiatives such as SoundCheck Aotearoa.

In the second year of the GDSR **40** game development studios qualified for the rebate, up **24 percent** on the first year. Year on year, there was **20.5 percent** growth in FTE roles, and the average revenue per GDSR-funded employee also grew by **14.8 percent**.



NZ On Air's industry research *Where Are The Audiences* has continued to show the year-on-year growth of audiences for global media platforms in New Zealand, however in 2024 this appeared to be slowing.



Statement of Responsibility

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

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

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

In our opinion, these financial statements and the statement of performance fairly reflect the financial position and operations of NZ On Air for the year ended 30 June 2025.

Signed on behalf of the Board:



Andrew Caisley

Chair

15 October 2025



Brett Banner

Chair, Audit & Risk Committee

15 October 2025

Independent Auditor's Report



TO THE READERS OF BROADCASTING COMMISSION'S ANNUAL FINANCIAL STATEMENTS AND STATEMENT OF PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2025

The Auditor-General is the auditor of Broadcasting Commission (NZ on Air). The Auditor-General has appointed me, Lianne Austin, using the staff and resources of Ernst & Young, to carry out, on his behalf, the audit of:

- the annual financial statements that comprise the statement of financial position as at 30 June 2025, the statement of comprehensive revenue and expenses, statement of movements in equity, and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information on pages 27 to 47; and
- the statement of performance for the year ended 30 June 2025 on pages 18 to 22.

Opinion

In our opinion:

- The annual financial statements of NZ on Air:
 - fairly present, in all material respects:
 - its financial position as at 30 June 2025; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Reporting Standards.
- The statement of performance fairly presents, in all material respects, NZ on Air's service performance for the year ended 30 June 2025. In particular, the statement of performance:
 - provides an appropriate and meaningful basis to enable readers to assess the actual performance of NZ on Air for each class of reportable outputs, in accordance with generally accepted accounting practice in New Zealand; and
 - fairly presents, in all material respects, for each class of reportable outputs:
 - the actual performance of NZ on Air,
 - the actual revenue earned; and
 - the output expenses incurred,

as compared with the forecast standards of performance, the expected revenues and the proposed output expenses included in NZ on Air's statement of performance expectations for the financial year; and

- complies with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Reporting Standards.

Our audit was completed on 15 October 2025. This is the date at which our opinion is expressed.

Basis for our opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards, the International Standards on Auditing (New Zealand), and New Zealand Auditing Standard 1 (Revised): *The Audit of Service Performance Information* issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

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

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

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

The Board is responsible on behalf of NZ on Air for preparing:

- annual financial statements that fairly present NZ on Air's financial position, financial performance, and its cash flows, and that comply with generally accepted accounting practice in New Zealand.
- a statement of performance that:
 - provides an appropriate and meaningful basis to enable readers to assess the actual performance of NZ on Air for each class of reportable outputs, determined in accordance with generally accepted accounting practice in New Zealand;
 - fairly presents, for each class of reportable outputs:
 - the actual performance of NZ on Air,
 - the actual revenue earned; and
 - the output expenses incurred,as compared with the forecast standards of performance, the expected revenues and proposed output expenses included in NZ on Air's statement of performance expectations for the financial year; and
 - complies with generally accepted accounting practice in New Zealand.

The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements, and a statement of performance that are free from material misstatement, whether due to fraud or error.

In preparing the annual financial statements, and a statement of performance, the Board is responsible on behalf of NZ on Air for assessing NZ on Air's ability to continue as a going concern.

The Board's responsibilities arise from the Crown Entities Act 2004.

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

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

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

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

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

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

- We identify and assess the risks of material misstatement of the annual financial statements, and the statement of performance, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement

resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of NZ on Air's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate whether the statement of performance:
 - provides an appropriate and meaningful basis to enable readers to assess the actual performance of NZ on Air. We make our evaluation by reference to generally accepted accounting practice in New Zealand; and
 - fairly presents the actual performance of NZ on Air for the financial year.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board.
- We evaluate the overall presentation, structure and content of the annual financial statements, and the statement of performance, including the disclosures, and whether the financial statements, and the statement of performance represent the underlying transactions and events in a manner that achieves fair presentation.

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises all of the information included in the annual report, but does not include the annual financial statements, and the statement of performance, and our auditor's report thereon.

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

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

Independence

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

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



Lianne Austin
Ernst & Young
On behalf of the Auditor-General
Wellington, New Zealand

Statement of Performance

for the year ended 30 June 2025

Our work programme was largely delivered through our Investment Strategy, as expressed in the Statement of Performance Expectations for the 2024/25 year and detailed on Pages 5 to 13 in this report.

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

Year-end Performance Information on Appropriations

Summary of revenue and output expenditure

Output 1: Arts, Culture and Heritage




	2024/25 Actual \$,000	2024/25 Budget \$,000	2023/24 Actual \$,000
Revenue			
Crown Funding - MCH	169,766	169,766	179,766
Other Income	5,465	5,078	8,345
Total Revenue	175,231	174,844	188,111
Output Expenses			
Creation	84,899	79,685	79,932
Discoverability	86,946	87,175	87,538
Insights	491	900	507
Capability	835	1,000	2,965
Time-limited fund	-	-	10,007
Total Funding	173,171	168,760	180,949
Administration services	5,704	6,086	5,964
Total output expenses	178,875	174,846	186,913
Surplus/(deficit)	(3,644)	(2)	1,198

Output 2: Business, Science and Innovation

	2024/25 Actual \$,000	2024/25 Budget \$,000	2023/24 Actual \$,000
Revenue			
Crown Funding - MBIE	24,198	39,892	23,919
Total Revenue	24,198	39,892	23,919
Output Expenses			
Game Development Sector Rebate (NZGDSR)	22,456	38,150	22,264
Total Funding	22,456	38,150	22,264
Administration services	1,142	1,740	902
Total output expenses	23,598	39,890	23,166
Surplus	600	2	753

Measuring Impact

This table sets out performance against our goals of Valued, Diverse and Discoverable content.

IMPACT MEASURES				
STRATEGIC OBJECTIVES: INSIGHTS  Adapt to the needs and preferences of the audiences we serve by: <ul style="list-style-type: none"> investing in research to grow the understanding of local audiences analysing and reflecting on research insights as an evidence base to inform funding strategies and decisions 				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
The majority of stakeholders believe NZ On Air’s leadership, research and policy input is valuable	57% ¹	75%	Biennial Measure	76%
A minimum of two actions per project undertaken in response to completed research projects	Achieved	Achieved	New measure	New measure
STRATEGIC OBJECTIVES: CAPABILITY  Support creative excellence and career pathways by: <ul style="list-style-type: none"> investing in developing screen content to achieve high quality outcomes funding initiatives to better support and grow emerging creatives growing industry capability and capacity through development, skills, and support initiatives. 				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
At least 15% of funded development projects will be funded into production	26%	Achieve	New measure	New measure
Participants in NZ On Air funded industry training/development initiatives over \$50,000 rated the initiatives as good or very good	100%	70%	New measure	New measure
STRATEGIC OBJECTIVES: CREATION  Invest in the stories and voices of Aotearoa by: <ul style="list-style-type: none"> funding a diversity of content made by, for and about our cultures and communities ensuring audiences engage with and enjoy local content committing to providing equitable outcomes for Māori audiences, content and creators 				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
NZ On Air funding for Scripted and Non-Fiction content that represents and/or is intended for targeted audiences including s36(1)(c) audiences	41%	At least 25%	41%	55%
NZ audiences appreciate the diversity of public media funded by NZ On Air	73%	75%	75%	66%

¹ The researchers noted this lower than usual result was likely a by-product of the increased pessimism in the sector and uncertainty due to Media Reform consultation which was ongoing at the time of the survey.

STRATEGIC OBJECTIVES: CREATION (continued)				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
People aged 15+ who report feeling represented as a person (e.g. values, identity and experiences) in New Zealand made television/online programmes and films ²	29%	25%	New measure	New measure
Pacific people agree PMN Niu and PMN 531 provide culturally relevant content	N/A Biennial measure	75%	84%	N/A Biennial measure
Content in more than 40 languages (including 9 Pacific) is supported)	43 (including 8 Pacific)	Achieve	42 (including 8 Pacific)	54 (including 8 Pacific)
New Zealanders believe NZ On Air supports local public media important to New Zealanders	82%	75%	78%	73%
New Zealanders aware of our support for content like that content	70%	70%	48%	New measure
New Zealanders who consume RNZ's content agree that it is challenging, innovative and engaging	48%	70%	48%	New measure
NZ On Air funded TV content broadcast in the period was viewed by 65% of people aged 5+ ³	Achieved (75.4%)	Achieved	New measure	New measure
NZ On Air funded Video OnDemand content uploaded in the period was viewed over 8M times ⁴	Achieved (23M)	Achieved	New measure	New measure
Average view-through rate for NZ On Air funded screen content: <ul style="list-style-type: none"> Linear – Average Time Spent Viewing Online – Average Completion Rate 	54.3% 57%	40% 60%	New measure New measure	New measure New measure
Number of individual songs funded through Single, Focus and Project applications	422	At least 300	New measure	New measure
People aged 15+ report enjoying watching NZ-made TV/online programmes and films ²	49%	35%	New measure	New measure

²The survey covered the period April 2024 to March 2025

³We expect this figure to decline over time as fewer people consume content through linear channels

⁴This measure currently captures content on TVNZ+, ThreeNow, SkyGo and Māori+. More platforms will be added as their data becomes available.

STRATEGIC OBJECTIVES: **CREATION** (continued)

	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
People aged 15+ report enjoying listening to NZ-made music on the radio or online ²	43%	35%	New measure	New measure
Supported Music singles that feature Māori artists or include Te Reo Māori	61	At least 14	New measure	New measure
Māori aged 15+ who report feeling represented as a person (eg values, identity and experiences) in New Zealand made television/online programmes and films ²	37%	35%	New measure	New measure
NZ On Air will exceed the current government progressive procurement policy goal for Māori-owned businesses ⁵	8.17%	At least 8%	New measure	New measure

STRATEGIC OBJECTIVES: **DISCOVERABILITY**



Enable local audiences to watch, listen and love local content that matters to them by:

- ensuring that funded content is distributed and easily accessible in the places where audiences are
- investing in the marketing and **promotion** of funded songs and stories to increase discoverability

	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
Number of average weekly hours of captioning and audio description produced for broadcast and published online will be at least: <ul style="list-style-type: none"> • Captioning • Audio description 	205 63	200 40	218 61	229 59
NZ music content on radio: <ul style="list-style-type: none"> • Commercial radio ⁶ • Alternative radio • Streaming services 	17.28% 72.52% 6.51%	20% At least 50% 8%	17.86% 73.61% 6.73%	18.84% 73.93% 7.68%
RNZ's monthly reach combined across all platforms	83%	70%	77%	New measure
People aged 15+ who report that they have heard, watched or played NZ On Air content in the last month ²	61%	55%	New measure	New measure
90% of Discoverability Campaigns met or exceeded pre-analysis goals	100%	Achieve	New measure	New measure
Music Feature songs that are crossed over to playlist	48%	At least 30%	New measure	New measure

⁵ This is based on NZ On Air's total annual spend

⁶ Target agreed by the Minister and the Radio Broadcasters Association

Organisational Health and Capability

OPERATIONAL EXCELLENCE				
NZ On Air values its people:				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 Actual
Full-time staff turnover is no more than the public sector average	Achieved	Achieved	Achieved	Achieved
Overall staff engagement survey score is at least 75%	Achieved	Achieved	New measure	New measure
NZ On Air is inclusive:				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
NZ On Air develops an Equity and Representation strategy that guides its behaviours as an inclusive employer and funder empowering diversity	Achieved	Achieved	New measure	New measure
Te Reo capability is encouraged with lessons made available to all staff	Achieved	Achieved	New measure	New measure
NZ On Air is efficient:				
	2024-25 Actual	2024-25 Target	2023-24 Actual	2022-23 actual
NZ On Air's administration costs are no more than 5% of the funds available to administer	Achieved	Achieved	Achieved	New measure
Payments correctly made within 10 working days of receiving a valid invoice once contract conditions are met	99%	99%	100%	100%
Funding decisions notified to applicants within 5 working days of final funding decision	100%	99%	100%	100%
NZ On Air is open and transparent:				
NZ On Air holds webinars to raise awareness of NZ On Air funding streams and how to apply	8	At least 6	Achieved	New measure
NZ On Air is an engaged Te Tiriti Partner:				
NZ On Air develops an annually reviewed rautaki Māori (Māori strategy) that enables the agency to fulfil its mandate to promote Māori culture and language	Achieved	Achieved	Achieve	New measure

Leadership and Accountability

The NZ On Air Board and senior leadership team continue to demonstrate strong stewardship of the organisation, ensuring it remains fit for purpose, resilient, and aligned with the expectations of a Crown entity. Governance is guided by a structured and transparent work programme that includes regular reviews of strategic priorities, CEO performance, legislative compliance, and organisational health.

Organisational Efficiency

In order to ensure we continue to deliver operational excellence, NZ On Air undertook a major upgrade of our IT systems to replace end of life financial systems and create a new integrated portal that combines finance, grants management, CRM, and communications into one system built on Microsoft Dynamics 365, Business Central, and Klevr Grants. The fully integrated system provides stakeholders one portal to apply, contract and manage their funding and demonstrates the agency's commitment to future focused efficiency.

Organisational Culture and Capability

NZ On Air maintains a strong organisational culture, with staff turnover consistently below the public sector average and staff engagement scores exceeding 75%. The agency supports professional development and cultural capability. Internal initiatives such as staff awards and regular hui foster a collaborative and inclusive workplace.

The agency's new Equity and Representation Strategy underpin its approach to diversity and inclusion, ensuring that all individuals feel seen, heard, and respected. This strategy is embedded across recruitment, remuneration, and workplace culture. We continue to uphold our commitments to our Kia Toipoto-Pay Gap Action Plan, published in March 2024.

Safe and Healthy Environment

As part of our commitment to create a safe and inclusive environment, we have developed a Code of Conduct to formalise expectations around behaviour, integrity, and professionalism for both staff and external stakeholders. It reflects NZ On Air's commitment to its core values—**manaakitanga**, **kaitiakitanga**, and **māia**—and aims to uphold the mana of everyone who engages with or through NZ On Air. A Health and Safety Committee meets monthly and reports regularly to our Audit and Risk Committee.

Supporting Te Reo Māori and Culture

This year we implemented our first integrated Māori Strategy, *Te Pai Tata* ensuring we deliver to the Broadcasting Act mandate to promote te reo Māori and Māori culture. Staff continue to be encouraged to develop te reo Māori skills and our new web site has added bilingual capability.

Carbon Emissions and Sustainability Commitments

NZ On Air have committed to measuring, monitoring and reducing greenhouse gas emissions. We're proud to continue to be a Toitū Carbon Reduce-certified organisation, with our annual greenhouse gas emissions independently verified against ISO14064-1:2018 by Toitū Envirocare.

A Toitū Envirocare audit of our carbon emissions for the year ended 30 June 2025 confirmed that NZ On Air emitted 92.13 tCO₂-e (tonnes of carbon dioxide equivalent). This is a reduction of 42% compared to our base year emissions (year ended 30 June 2024: 157.94 tCO₂-e). Our main emission source is related to domestic air travel, so we've made a conscious effort to monitor and limit our air travel where possible.

Our reduction targets

We've set the following emission reduction targets:

- 2025 target: A 50.23% reduction in gross emissions compared to our base year (2023/2024)
- 2030 target: A 58% reduction in total gross emissions compared to our base year (2023/2024).

Total emissions breakdown by source

CATEGORY		2023/24 (TCO ₂ -E)	2025 (TCO ₂ -E)
Category 1: Direct emissions (tCO ₂ e)		0.00	0.00
Category 2: Indirect emissions from imported energy (location-based method*) (tCO ₂ e)	Electricity	1.83	3.45
Category 3: Indirect emissions from transportation (tCO ₂ e)	Flights, Accommodations, Taxi and Uber	75.87	65.74
Category 4: Indirect emissions from products used by organisation (tCO ₂ e)	Cleaning, waste, office equipment, electronic goods purchased during the year	80.24	22.94
Category 5: Indirect emissions associated with the use of products from the organisation (tCO ₂ e)		0.00	0.00
Category 6: Indirect emissions from other sources (tCO ₂ e)		0.00	0.00
Total direct emissions (tCO₂e)		0.00	0.00
Total indirect emissions* (tCO₂e)		157.94	92.13
Total gross emissions* (tCO₂e)		157.94	92.13
Category 1 direct removals (tCO₂e)		0.00	0.00
TOTAL NET EMISSIONS (TCO₂E)		157.94	92.13

Annual Financial Statements

NZ On Air

Statement of comprehensive revenue and expense for the year ended 30 June 2025

	Note	Actual 2025 \$000	Budget 2025 \$000	Actual 2024 \$000
Revenue				
Crown revenue		169,766	169,766	179,766
Crown revenue – NZGDSR (NZ Game Development Sector Rebate)		24,198	39,892	23,919
Other revenue	2	5,465	5,078	8,345
Total revenue		199,429	214,736	212,030
Operating expenditure				
Administration services	3,4	6,846	7,826	6,866
Total operating expenditure		6,846	7,826	6,866
NZGDSR expenditure				
NZGDSR	5	22,456	38,150	22,264
Total NZGDSR expenditure		22,456	38,150	22,264
Funding expenditure				
Creation		84,899	79,685	79,932
Discoverability		86,946	87,175	87,538
Insights		491	900	507
Capability		835	1,000	2,965
Time Limited Funding		-	-	10,007
Total funding expenditure	6	173,171	168,760	180,949
Total expenditure		202,473	214,736	210,079
Net surplus/ (deficit) for the year		(3,044)	-	1,951
Other comprehensive revenue and expense		-	-	-
Total comprehensive revenue and expense		(3,044)	-	1,951

Explanations of major variances against budget are provided in Note 22. The accompanying notes form part of these financial statements.

NZ On Air
Statement of financial position as at 30 June 2025

	Note	Actual 2025 \$000	Budget 2025 \$000	Actual 2024 \$000
Current assets				
Cash and cash equivalents	7	7,689	2,000	12,915
Investments	8	64,000	80,000	80,000
Receivables - interest		856	1,500	1,700
Receivables - other	9	26,729	2,000	1,140
Total current assets		99,274	85,500	95,755
Non-current assets				
Property, plant and equipment	10	449	498	516
Intangible assets	11	613	850	283
Total non-current assets		1,062	1,348	799
Total assets		100,336	86,848	96,554
Current liabilities				
Trade and other payables	12	1,636	200	602
Employee entitlements	13	475	150	379
Funding liabilities	14	84,630	81,020	78,934
Total current liabilities		86,741	81,370	79,915
Net assets		13,595	5,478	16,639
Equity				
Equity at 30 June		13,595	5,478	16,639
Total Equity		13,595	5,478	16,639

Explanations of major variances against budget are provided in Note 22. The accompanying notes form part of these financial statements.

NZ On Air
Statement of movements in equity
for the year ended 30 June 2025

	Actual	Budget	Actual
	2025	2025	2024
	\$000	\$000	\$000
Balance at 1 July	16,639	5,478	14,688
Total comprehensive revenue and expense for the year	(3,044)	-	1,951
Balance at 30 June	13,595	5,478	16,639

Explanations of major variances against budget are provided in Note 22. The accompanying notes form part of these financial statements.

NZ On Air
Statement of cash flows
for the year ended 30 June 2025

	Note	Actual 2025 \$000	Budget 2025 \$000	Actual 2024 \$000
Cash flows from operating activities				
Receipts from the Crown (incl NZGDSR)		171,523	209,658	203,685
Receipts from other revenue		244	1,078	1,836
Interest received		5,657	4,200	6,121
Payments to funded activities		(189,932)	(205,291)	(199,776)
Payments to suppliers and employees		(6,523)	(7,535)	(6,744)
Net GST		(1,735)	-	2,091
Net cash from operating activities	15	(20,766)	2,110	7,213
Cash flows from investing activities				
Net receipts from investments		16,000	-	-
Purchases of property, plant and equipment		(101)	(110)	(395)
Purchases of intangible assets		(359)	(1,000)	(283)
Net cash flows from investing activities		15,540	(1,110)	(678)
Net increase/(decrease) in cash and cash equivalents		(5,226)	1,000	6,535
Cash and cash equivalents at 1 July		12,915	1,000	6,380
Cash and cash equivalents at 30 June		7,689	2,000	12,915

Explanations of major variances against budget are provided in Note 22.

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

1. Summary of accounting policies for the year ended 30 June 2025

REPORTING ENTITY

The Broadcasting Commission (NZ On Air) is a Crown entity as defined by the Crown Entities Act 2004 and is domiciled and operates in New Zealand. The relevant legislation governing NZ On Air's operations includes the Crown Entities Act 2004 and the Broadcasting Act 1989. NZ On Air's ultimate parent is the New Zealand Crown. These financial statements reflect the operations of NZ On Air only and do not incorporate any other entities. NZ On Air's primary objective is to provide services to the New Zealand public. Our functions and responsibilities are set out in the Broadcasting Act 1989. The primary function is to serve audiences by investing in a wide range of New Zealand television, radio and online content. The purpose is to add a diversity of local content to the almost-limitless range of foreign options available. NZ On Air does not operate to make a financial return. NZ On Air has designated itself as a public benefit entity (PBE) for financial reporting purposes. These financial statements are for the year ended 30 June 2025 and have been approved by the Board on 15 October 2025.

BASIS OF PREPARATION

STATEMENT OF COMPLIANCE

These financial statements have been prepared in accordance with the Crown Entities Act 2004, which includes the requirement to comply with generally accepted accounting practice (NZ GAAP). The financial statements have been prepared in accordance with Tier 1 PBE accounting standards. These financial statements comply with PBE accounting standards.

Presentation currency and rounding

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

Standards issued and not yet effective and not early adopted

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

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

Goods and services tax (GST)

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

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

Commitments and contingencies are disclosed exclusive of GST.

Income tax

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

Budget figures

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

Critical accounting estimates and assumptions

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

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

Critical judgements in applying our accounting policies

We have exercised the following critical judgements in applying our accounting policies for the period ended 30 June 2025:

- Funding expenditure - refer to Note 6.
- Funding liabilities - refer to Note 14.

Disclosure of Interests in other entities: NZ On Air has concluded that it has no significant interest in the Digital Media Trust. Although NZ On Air has the right to appoint up to three of the seven trustees of the Digital Media Trust (the "Trust"), the independent trustees form the majority. Once appointed, all trustees act in the best interests of the Trust itself. NZ On Air does not share in any assets or liabilities of the Trust, nor does it have the power to alter the operations or purpose of the Trust or benefit in the event that the Trust is wound up. Consequently, NZ On Air concludes that it does not have significant influence over the Trust.

2. Revenue

Accounting policy

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

Revenue from the Crown

We are primarily funded through revenue received from the Crown, restricted in its use for the purpose of meeting our objectives as specified in the Broadcasting Act 1989 and the scope of appropriation of the funder. Time-limited Crown funding for specific purposes is recognized to the extent that it has been applied to the designated purpose. Other than time-limited funds noted above, we consider there are no conditions attached to the funding, and it is recognized as revenue at the point of entitlement.

Interest revenue

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

Content revenue

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

Other revenue

Other revenue is recognized when it is earned.

Breakdown of other revenue and further information

	Actual	Actual
	2025	2024
	\$000	\$000
Sales of content	636	1,634
Interest revenue	4,813	6,711
Other revenue	16	-
Total other revenue	5,465	8,345

3. Personnel Costs

Accounting policy

Superannuation schemes

Obligations for contributions to Kiwisaver is accounted for as defined contribution superannuation schemes and are recognised as an expense in the surplus or deficit as incurred.

Breakdown of personnel costs and further information

	Actual	Actual
	2025	2024
	\$000	\$000
Salary and wages	4,339	4,157
Kiwisaver employer contributions	156	158
Increase in employee entitlements	68	35
Total personnel costs	4,563	4,350

Employee Remuneration

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

	Number of Employees	Number of Employees
	2025	2024
\$100,000 - \$109,999	4	3
\$110,000 - \$119,999	2	1
\$120,000 - \$129,999	2	1
\$130,000 - \$139,999	3	1
	\$150,000 - \$159,999	- 1
	\$160,000 - \$169,999	1 1
	\$170,000 - \$179,999	- 4
	\$180,000 - \$189,999	5 -
	\$190,000 - \$199,999	- 1
	\$200,000 - \$209,999	2 1
	\$260,000 - \$269,999	- 1
	\$360,000 - \$369,999	- 1
	\$370,000 - \$379,999	1 -

During the year ended 30 June 2025, one employee received benefit of \$20,000 in relation to cessation (2024: \$144,995).

Board member remuneration

The Board fees paid or payable during the year were:

	Actual	Actual
	2025	2024
	\$000	\$000
Dr Ruth Harley - Chair (reappointed March 2021, retired July 2024)	3	40
Andrew Caisley (appointed June 2024)	40	-
John McCay (reappointed July 2023, retired June 2024)	7	19
Sarona Ai'ono-Iosefa (reappointed August 2022)	19	19
Philip Broughton (reappointed January 2022)	19	19
Andrew Shaw (appointed June 2022, resigned November 2023)	-	8
Christina Milligan (appointed July 2023)	19	19
Philip Crump (appointed October 2024)	14	-
Brett Banner (appointed October 2024)	14	-
Total Board fees	135	124

Payment of \$3,250 was made to the independent members of the Audit and Risk Committee during the financial year. (2024: \$8,125).

2024 Board fees were reduced to the early resignation of one member during that year.

We held Directors and Officers liability cover during the financial year in respect of the liability or costs of Board members and employees.

4. Other Expenses

Accounting policy

Operating leases

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

Breakdown of other expenses and operating lease commitments	Actual	Actual
	2025	2024
	\$000	\$000
Legal, public relations and expert advice	334	733
IT Costs	764	401
Other costs	317	515
Travel and communication	200	281
Board members fees	135	124
Rent	251	255
Depreciation	168	140
Amortisation	29	-
<i>Audit fees</i> – Financial statement audit	85	67
Total administration expenditure	2,283	2,516

Operating leases as lessee	Actual	Actual
	2025	2024
	\$000	\$000
Not later than one year	354	248
Later than one year and not later than two years	347	34
Later than two years and not later than five years	280	-
Total non-cancellable operating leases	981	282

Operating lease commitments reflect the Auckland office lease agreement and a 70% share of the Wellington office lease agreement. The Wellington office lease agreement is jointly signed with the Broadcasting Standards Authority (BSA). The balance of 30% is reflected in the BSA financial statements. From July 2025, BSA is removed from Wellington office lease agreement.

5. NZGDSR Expenditure

Accounting policy

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

- (a) the rebate has been approved by the Board;
- (b) the rebate recipient has been advised; and
- (c) it is probable (more likely than not) that the rebate will be paid.

Breakdown of NZGDSR and further information	Actual	Actual
	2025	2024
	\$000	\$000
Total NZGDSR Approved	22,456	22,264
Total NZGDSR	22,456	22,264

6. Funding Expenditure

Accounting policy

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

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

Critical judgement in applying accounting policies

Although from time to time an approved project with no substantive conditions to fulfil does not go ahead, such projects are rare. Based on experience we judge it is probable that all approved commitments at 30 June without substantive contractual conditions to fulfil will be completed. The main substantive contractual condition that means a funding commitment cannot be recorded as expenditure is where the Board approval is subject to confirmation of third-party funding, and that funding is not in place at balance date.

Total funding expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Creation	84,899	79,932
Discoverability	86,946	87,538
Insights	491	507
Capability	835	2,965
Time-limited fund	-	10,007
Total funding expenditure	173,171	180,949

Total funding expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Total funding approved	177,285	189,623
<i>Less approved funds not utilised so written back</i>	(6,257)	(3,605)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	5,141	2,831
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met</i>	(2,998)	(7,900)
Total funding expenditure	173,171	180,949

Breakdown of funding expenditure and further information

Creation expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Creation Funding Approved	88,989	88,584
<i>Less approved funds not utilised so written back</i>	(6,233)	(3,583)
<i>Plus impact of prior year approved funds recognised as expenditure in current year when substantive contractual conditions had been met</i>	5,141	2,831
<i>Less current year approved funds unable to be recognised as expenditure in current year until substantive contractual conditions have been met</i>	(2,998)	(7,900)
Total Creation funding expenditure	84,899	79,932

Discoverability funding expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Radio New Zealand	66,606	66,606
Access, Student and other special interest radio	5,159	5,220
Pacific radio	5,175	5,175
HEIHEI	-	105
Captioning & Audio Description	4,900	4,900
NZ On Screen & Audio Culture	1,800	1,800
Content Marketing	1,745	2,000
Awards and Events	412	402
Music Feature	780	1,107
Music Promotion	231	244
MCN Kids Channel	148	-
Total discoverability funding expenditure approved	86,956	87,559
<i>Less approved funds not utilised so written back</i>	(10)	(21)
Total Discoverability funding expenditure	86,946	87,538

Insights funding expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Insights Funding	491	507
Less approved funds not utilised so written back	-	-
Total Insights funding expenditure	491	507

Capability funding expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Capability Funding	849	2,966
Less approved funds not utilised so written back	(14)	(1)
Total Capability funding expenditure	835	2,965

Time-limited funding expenditure

	Actual	Actual
	2025	2024
	\$000	\$000
Creation	-	9,348
Insights	-	80
Capability	-	579
Total funding expenditure	-	10,007

Time-limited funds was one-off additional funding in the 2023/24 appropriation to support creation of innovative content and deliver high quality content to all New Zealand audiences. The fund was fully spent in 2023/24 financial year.

7. Cash and Cash Equivalents

Accounting Policy

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

Breakdown of cash and cash equivalents and further information

	Actual	Actual
	2025	2024
	\$000	\$000
Cash	3,056	3,311
Call and short-term deposits	4,633	9,604
Total cash and cash equivalents	7,689	12,915

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

8. Investments

Accounting policy

Bank deposits

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

Breakdown of investments and further information

	Actual	Actual
	2025	2024
	\$000	\$000
Term deposits	64,000	80,000
Total investments	64,000	80,000

The carrying value of term deposits approximates their fair value.

9. Debtors and Other Receivables

Accounting policy

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

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

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

Breakdown of debtors and other receivables and further information

	Actual	Actual
	2025	2024
	\$000	\$000
GST refund	-	626
Other receivables	26,729	514
Total debtors and other receivables - other	26,729	1,140

Other receivables include \$25.8m from MBIE to meet NZGDSR which was awarded in June 2025. The carrying value of other receivables approximates their fair value. We expect to recover the full amount of our receivables within the next 12 months.

10. Property, Plant and Equipment

Accounting policy

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

Additions

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

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

Disposals

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

Subsequent costs

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to us and the cost of the item can be measured reliably. The costs of day-to-day servicing of property, plant and equipment are recognised in the statement of comprehensive revenue & expense as they are incurred.

Depreciation

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

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

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

Impairment of non-financial assets

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

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

Capital commitments

There are no capital commitments as at 30 June 2025 (2024: Nil).

Breakdown of property, plant and equipment and further information

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

	Computer equipment	Furniture & fittings	Office equipment	Leasehold improvements	Total
	\$000	\$000	\$000	\$000	\$000
Cost					
Balance at 1 July 2023	437	261	39	304	1,041
Additions	62	38	3	291	394
Disposals	(247)	(75)	(4)	(298)	(624)
Balance at 30 June 2024	252	224	38	297	811
Balance at 1 July 2024	252	224	38	297	811
Additions	84	16	1	-	101
Disposals	-	-	-	-	-
Balance at 30 June 2025	336	240	39	297	912
Accumulated depreciation and impairment losses					
Balance at 1 July 2023	319	131	31	299	780
Depreciation	62	32	2	43	139
Eliminate on disposal	(247)	(75)	(4)	(298)	(624)
Balance at 30 June 2024	134	88	29	44	295
Balance at 1 July 2024	134	88	29	44	295
Depreciation	70	32	3	63	168
Eliminate on disposal	-	-	-	-	-
Balance at 30 June 2025	204	120	32	107	463
Carrying value					
At 30 June & 1 July 2023	118	130	8	5	261
At 30 June & 1 July 2024	118	136	9	253	516
At 30 June 2025	132	120	7	190	449

11. Intangible Assets

Accounting policy

Software acquisition and development

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

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

Staff training costs are recognised as an expense when incurred.

Costs associated with maintaining computer software are expensed when incurred.

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

Amortisation

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

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

Acquired/ developed computer software 5 years 20%

Breakdown of intangible assets and further information

Acquired computer software	Actual 2025	Actual 2024
	\$000	\$000
Cost		
Balance at 1 July	604	321
Additions	359	283
Balance at 30 June	963	604
Accumulated amortisation and impairment losses		
Balance at 1 July	321	321
Amortisation	29	-
Balance at 30 June	350	321
Carrying value		
At 1 July	-	-
At 30 June	613	283

12. Creditors and other payables

Accounting policy

Short term payables are recorded at the amount payable.

Breakdown of creditors and other payables and further information	Actual 2025	Actual 2024
	\$000	\$000
PAYE payable	61	56
GST Payable	1,005	-
Accrued expenses	570	546
Total creditors and other payables	1,636	602

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

13. Employee Entitlements

Accounting Policy

Employee Benefits

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

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

Breakdown of Employee entitlements and further information

	Actual 2025 \$000	Actual 2024 \$000
Accrued salaries and wages	188	159
Annual leave	287	220
Total employee entitlements	475	379

14. Funding Liabilities

Accounting policy

Provision

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

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

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

Breakdown of funding liabilities and further information

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

	Actual 2025 \$000	Actual 2024 \$000
Creation	57,871	65,695
Discoverability	3,373	3,428
Capability	773	1,136
Insights	169	129
NZGDSR	22,444	8,546
Total funding liabilities	84,630	78,934

Movements for each class of funding liabilities are as follows:

	Creation	Discoverability	Capability	Insights	NZGDSR	Total
	\$000	\$000	\$000	\$000	\$000	\$000
Balance at 30 June 2024	65,695	3,428	1,136	129	8,546	78,934
Additional provisions made	91,132	86,956	849	491	22,456	201,884
Amounts used	(92,723)	(87,001)	(1,198)	(451)	(8,558)	(189,931)
Unused amounts reversed	(6,233)	(10)	(14)	-	-	(6,257)
Balance at 30 June 2025	57,871	3,373	773	169	22,444	84,630

15. Reconciliation of net surplus/(deficit) to net cash from operating activities

	Actual	Actual
	2025	2024
	\$000	\$000
Net surplus/(deficit) from operations	(3,044)	1,951
Add non-cash items:		
Depreciation/amortisation	197	140
Total non-cash items	197	140
Add/(less) movements in working capital items:		
(Increase) in accounts receivable	(25,371)	(389)
Increase in GST payable	1,631	2,091
Increase in accounts payable (incl. employee entitlements)	125	262
Increase in funding liabilities	5,696	3,158
Net movement in working capital items	(17,722)	5,262
Net cash inflow/(outflow) from operating activities	(20,766)	7,213

16. Contingent liabilities

At 30 June 2025, we have contingent liabilities totalling \$2.998m (2024: \$9.541m). These are the result of decisions made to fund certain projects. High-level agreements have been entered into with providers, but individual projects have not yet been contracted, as funding conditions are not yet fulfilled.

17. Related party transactions and key management personnel

Related party transactions

NZ On Air is controlled by the Crown.

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

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

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

Key management personnel compensation	Actual	Actual
	2025	2024
	\$000	\$000
Board Members Remuneration	135	124
Full-time equivalent members	0.17	0.23
Leadership Team Remuneration	1,164	1,457
Full-time equivalent members	5	6
Total key management personnel compensation	1,299	1,581
Total full time equivalent personnel	5.17	6.23

Board meeting attendance

The NZ On Air Board meets 8 times per year, each meeting taking approximately 1 day. In addition, the board had 1 shorter meeting in the 2025 year taking approximately 0.5 – 1 day.

	July	August	September	October	November	February	March	April	June
	24	24	24	24	24	25	25	25	25
A Caisley	NA	√	√	√	√	√	√	√	√
B Banner	NA	NA	NA	NA	√	√	√	√	√
P Crump	NA	NA	NA	NA	√	√	√	√	√
C Milligan	√	√	√	√	√	√	-	√	√
P Broughton	√	√	-	√	√	√	√	√	√
S Aiono-Iosefa	√	√	√	√	√	√	√	√	√

NA: A Caisley was appointed in July 2024; B Banner and P Crump were appointed in late October 2024.

18. Events after balance date

There were no significant events after balance date.

19. Categories of Financial Assets and Liabilities

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

	Actual	Actual
	2025	2024
	\$000	\$000
Financial assets measured at amortised cost		
Cash and cash equivalents	7,689	12,915
Debtors and other receivables	27,585	2,214
Investments – term deposits	64,000	80,000
Total financial assets measured at amortised cost	99,274	95,129
Financial liabilities measured at amortised cost		
Other payables (less PAYE & GST payable)	570	546
Employee entitlement	475	379
Funding liabilities	84,630	78,934
Total financial liabilities measured at amortised cost	85,675	79,859

20. Financial Instrument Risks

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

Credit risk

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

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

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

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

Liquidity risk

Liquidity risk is the risk we will encounter difficulty raising funds to meet our commitments as they fall due. We expect to receive 2025/26 Crown funding in pre-scheduled installments on the first working day of each quarter from July 2025 to June 2026. In addition, at 30 June 2025 we hold call and term deposits that will mature within the 2025/26 financial year totalling \$68.633m (2024: \$89.604m).

We have funding liabilities of \$84.63m at 30 June (2024: \$ 78.634.). We expect these to be paid by 30 June 2026. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified rather than on contractual dates.

21. Capital Management

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

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

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

22. Explanation of significant variances against Statement of Performance Expectations

Statement of comprehensive revenue and expense

	Actual 2025 \$000	Budget 2025 \$000	Difference \$000	Explanation of significant variances \$'000
Crown revenue - MCH	169,766	169,766	-	
Crown revenue - MBIE	24,198	39,892	(15,694)	- Fewer NZGDSR applications were received, resulting in less NZGDSR funding from MBIE than budgeted.
Administration services	6,846	7,826	(980)	- NZGDSR administration cost was less than budgeted - Use of legal, public relations, expert advice and travel was less than budgeted. - IT cost increases were due to increases in software licensing fees and cloud data storage.
NZ Game Development Sector Rebate (NZGDSR)	22,456	38,150	(15,694)	- Fewer NZGDSR applications received, resulting in lower payments than budgeted.
Funding expenditure	173,171	168,760	4,411	- Timing difference in Creation funding commitment.

Statement of financial position

	Actual 2025 \$000	Budget 2025 \$000	Difference \$000	Explanation of significant variances \$'000
Total assets	100,336	86,848	13,488	- Timing of receipt of NZGDSR funding received from MBIE. - Decrease in Investments at year end due to timing of drawdowns of funding commitments. - Intangible assets lower than budget due to delay in system replacement project.
Total liabilities	86,741	81,370	5,371	- Funding liabilities higher than budget due to the higher number of invoices processed during the year. - NZGDSR liabilities not paid at the end of year due to timing of receipt of appropriation. - Higher GST payable at year-end due to timing difference.
Equity	13,595	5,478	8,117	- Opening equity \$11.161m higher than budget due to timing differences in the previous year. - Net deficit for the year of \$3.304m higher than budget for the reasons noted above.

Statement of cash flows

Net cash flows from operating activities	(20,766)	2,110	(22,876)	- NZGDSR appropriation timing difference as appropriation received after balance date and included in Receivables. - Higher interest receipts than budget due to interest rates remaining higher than budget. - Payments to funded activities and suppliers were lower than budget due to timing of drawdown.
Net cash flows from investing activities	15,540	(1,110)	16,650	-Net cash flows exceeded the budget due to investment maturities and reinvestment timing, resulting in lower total deposits. - Purchase of intangible assets was lower than budget due to the delay in system replacement project implementation.
Net increase/(decrease) in cash and cash equivalents	(5,226)	1,000	(6,226)	- Net increase compared with budget for the reasons noted above.

Other Matters

Appendix Funding details

For the financial year 2024/25

Total Scripted and Non-fiction Statistics	Number of Applications		%		Funding Requested \$		Funding Approved \$		% of requested funding approved (compared with requested)	
	2024/25	2023/24	2024/25	2023/24	2024/25	2023/24	2024/25	2023/24	2024/25	2023/24
Approved	137*	194	37%	40%	85,198,050	116,678,465	81,946,733	99,913,831	96%	86%
Cancelled	-	2	0%	0%	0	3,445,000				
Declined	234	281	63%	59%	102,439,945	120,827,985				
Withdrawn	5	3	0%	1%	1,494,431	636,890				
	376	480	100%	100%	189,132,426	241,588,340				

*This figure represents individual applications submitted through our application portal and differs from the total project count of 156 for several reasons: it does not include multiple projects funded within single applications (such as Episode One and Kōpere Ake), nor does it include Te Māngai Pāho co-funded projects, which are contracted directly through our finance system rather than submitted as applications through our portal.

The decrease in submitted applications year on year is 22% (the year prior it was an increase of 12%)

The decrease in requested funding year on year is also 22% (the year prior it was an increase of 34%)

Scripted Content

GENRE	CONTENT TITLE	PRIMARY PLATFORM	PRODUCER	MINUTES	AMOUNT APPROVED
Children	<i>Baddies</i>	TVNZ+	Brown Sugar Apple Grunt Productions	132	1,665,283
	<i>Be With Zee</i>	TVNZ+	Be With Zee NZ	312	2,500,000
	<i>Big Little Blue</i>	YouTube	The Downlow Concept	70	810,030
	<i>Fresh Fairytales! 3</i>	The Coconet TV	Tikilounge Productions	75	708,000
	<i>Katie's Kuri</i>	Sky Open	The Sweetshop Entertainment	48	882,882
	<i>Moana 2 Reo Maori</i>	The Walt Disney Company, Australia & NZ	Matewa Media	100	250,000
	<i>Mr Hugo's Little Library</i>	TVNZ 2	Little Library Productions NZ	96	1,118,603
	<i>Music with Michal 2</i>	YouTube	Music with Michal Studios	120	399,220
	<i>My Favourite Dead Person 3</i>	YouTube	The Downlow Concept	64	593,780
	<i>Night Eyes 2</i>	TVNZ 2	Mukpuddy	91	780,404
	<i>Suzy & Friends 2025</i>	Various Stations	Treehut	3,180	227,249
	<i>Tākaro Tribe Pacific</i>	YouTube	Cinco Cine Film Productions	108	285,753
	<i>The Last Moa</i>	Sky Open	Vinewood	50	685,997
Comedy	<i>Toi Time! 4</i>	TVNZ 2	Rogue Productions	600	1,226,860
	<i>Good Bones</i>	Sky Open	Good Bones LB	132	1,480,000
	<i>NZ Spy</i>	TVNZ 2	Kevin & Content	132	1,998,000
	<i>Settling</i>	THREE	South Pacific Pictures	138	3,150,000
	<i>Small Town Scandal</i>	Sky Open	Miss Scandal Limited	176	2,964,454
<i>The Sanctuary</i>	THREE	KEVIN'S SANCTUARY	176	1,367,556	

Scripted cont:					
Comedy	<i>This is Home</i>	Whakaata Māori	787 MEDIA	144	1,116,841
	<i>Warren's Vortex</i>	TVNZ 2	Kitchen Table Productions (WV) Limited	138	1,227,000
DocuDrama	<i>Kiwi</i>	TVNZ+	Wheke Group	80	547,981
Drama	<i>A Remarkable Place To Die 2</i>	TVNZ 1	ScreenTime New Zealand	540	500,000
	<i>Ahikaroa 7</i>	Whakaata Māori	Kura Productions	182	1,440,000
	<i>Blue Murder Motel</i>	TVNZ 1	Blue Murder Production	352	2,800,000
	<i>Bust Up</i>	Sky Open	Bust Up Productions	264	2,265,000
	<i>Crackhead</i>	ThreeNow	Warner Bros. International Television Production NZ	176	3,197,306
	<i>Episode One Redux (Pilot Production)*</i>	Pan Asian Screen Collective Incorporated	Pan Asian Screen Collective Incorporated	60	360,000
	<i>Head Girl</i>	ThreeNow	Head Girl	180	3,372,958
	<i>Ms. X</i>	THREE	Cupcake Productions	270	290,000
	<i>Shortland Street 2025</i>	TVNZ 2	South Pacific Pictures	3,036	3,000,000
	<i>The Ridge</i>	Sky Open	The Ridge Production	264	75,000
Games	<i>Adu Puli - Goat vs Tiger (development)</i>	HEIHEI Games	Whoopee Interactive		24,480
	<i>How Was Your Day?</i>	HEIHEI Games	Mad Carnival Entertainment		124,700
	<i>Kupu</i>	HEIHEI Games	Arctic Arcade		45,000
Youth	<i>Day One Shorts 2025</i>	YouTube	Connected Media Trust	80	405,000
	<i>Please Don't Break Anything - The First Night</i>	Facebook	Kevin & Content	35	687,477
	<i>The School Repeaters</i>	The Coconet TV	The Niu Wav	60	673,574
				11,661	45,246,388

*\$360,000 for *Episode One Redux (Pilot Production)** comprises four individual projects

Non-fiction Content

GENRE	CONTENT TITLE	PRIMARY PLATFORM	PRODUCER	MINUTES	AMOUNT APPROVED
Children	<i>KEA Kids News 2024</i>	NZ Herald	LUKE NOLA & FRIENDS	320	700,321
	<i>KEA Kids News 2025</i>	NZ Herald	LUKE NOLA & FRIENDS	1,300	1,568,900
	<i>What Now 2025</i>	YouTube	Whitebait Productions	960	2,076,319
	<i>Young Riders 5</i>	YouTube	Greenstone TV	176	588,928
Documentary	<i>Attitude 2025</i>	TVNZ 1	Attitude Pictures	616	2,082,621
	<i>Breakthrough with David Lomas</i>	THREE	Warner Bros. International Television Production New Zealand	352	1,594,000
	<i>Don't</i>	TVNZ+	Greenstone TV	132	648,675
	<i>First Responders 3</i>	THREE	First Responders Productions	352	500,000
	<i>Joy, Full & Final</i>	RNZ	Krafty	45	301,782
	<i>Ka Mate</i>	TVNZ+	GFC Films t/a General Film Corporation	90	200,000
	<i>Licence to Drive</i>	Sky Open	Sweet Productions (t/a Sweet Pictures)	138	599,801
	<i>Mozzies</i>	Whakaata Māori	Faultline Films	144	595,907
	<i>My Family Mystery 2</i>	TVNZ 1	Warner Bros. International Television Production New Zealand	264	1,040,820
	<i>NZ Wars: Stories of Waereinga-a-Hika</i>	RNZ	Aotearoa Media Collective	44	693,015
	<i>Poi Stories/Poi Takitini</i>	Whakaata Māori	Stuart Street Productions Limited	182	352,176
	<i>Skin Deep</i>	Whakaata Māori	Aotearoa Media Collective	90	333,396
	<i>Stalked</i>	Sky Open	WORKPARTY	132	728,681
	<i>Stranded (2024)</i>	Sky Open	Stranded Productions Limited	300	663,192
	<i>The Whales, Rats & Kauri</i>	RNZ	Tohorā Films	91	234,920
<i>Toitū Te Whenua 2</i>	Otago Daily Times	Allied Press	96	35,000	

Non-fiction cont:					
Documentary	Triple Threat	Sky Open	Morgan Street Productions	176	327,282
	Use My Name	NZ Herald	ONE-LEGGED SEAGULL	60	24,805
General Factual	7 Days 2025	ThreeNow	Sky Free	660	1,254,554
	Anzac Day Services 2025	TVNZ 1	SCREENTIME NEW ZEALAND	95	143,541
	Christmas 2024	NewstalkZB	Christian Broadcasting Association	918	51,835
	Coastal Wonders of the South Pacific	TVNZ 1	Imagination Television	264	497,794
	Counting the Beat	TVNZ+	Ruckus Media	176	996,880
	Earth Oven with Temuera Morrison	Sky Open	Earth Oven Productions Limited	264	800,000
	Easter 2025	NewstalkZB	Christian Broadcasting Association	648	42,875
	Eat Well For Less 5	TVNZ 1	SCREENTIME NEW ZEALAND	264	513,471
	Frank: Stories from the South 3	Frank Film	Frank Film	120	407,006
	Guy Montgomery's Guy-Mont Spelling Bee 3	THREE	Kevin & Content	352	731,051
	Haukāinga 2024/25	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	Te Reo Irirangi O Te Hiku O Te Ika (Inc)	1,465	300,000
	Hyundai Country Calendar 2025	TVNZ 1	Television New Zealand	900	726,545
	Local Democracy Reporting 2025	RNZ	Radio New Zealand	0	884,896
	Mata 3	RNZ	Aotearoa Media Collective	660	448,010
	Matariki mā Puanga 2025	Whakaata Māori	Kahawai Productions	240	250,000
	New Zealand Tomorrow	THREE	Kevin & Content	132	999,870
	Newsroom Investigates 2025	Newsroom NZ	Newsroom NZ	600	399,970
	Now You Know	The Spinoff	Hex Work	200	446,502
	Once Were Gardeners	Whakaata Māori	Black Iris	208	624,496
	Open Justice 2025	NZ Herald	NZME Publishing	0	499,038
	Paddy Gower Has Issues 2	THREE	BELIEVER MEDIA	352	954,721
	Q+A with Jack Tame 2025	TVNZ 1	Television New Zealand	2,520	842,550
	Tagata Pasifika 2025	TVNZ 1	SUNPIX	690	1,250,050
	Tane Tarlton's Ocean Adventures	ThreeNow	TTOA PRODUCTIONS	184	240,000
	Taskmaster NZ 6	TVNZ 2	Kevin & Content	440	944,306
	The Best Foods Comedy Gala 2025	THREE	Sky Free	88	205,268
	The Detail 2025	Newsroom NZ	Newsroom NZ	5,320	554,997
	The Elephant	NZ Herald	Herd Productions	300	249,800
	The Hui 2025	Stuff.co.nz	Great Southern Television	1,120	788,000
	The Internet's Guide To Mental Health	YouTube	Viva La Dirt League Productions	32	257,194
The Nutters Club 2025	NewstalkZB	I Am Hope Foundation	4,320	85,460	
Untold Pacific History 3	RNZ	Tikilounge Productions	66	283,741	
Podcast	Juggernaut 2: Story of the 4th National Government	The Spinoff	Hex Work	270	216,009
	No Such Thing As Normal 3	NZ Herald	Team Uniform	396	99,506
	Quarantine Nation	Stuff	Te Pūrongo Productions	440	184,026
	Rainbow Warrior- A Forgotten History	NZ Herald	BIRD OF PARADISE PRODUCTIONS	258	199,810
	The Good Sex Project 3	Apple Podcasts	Marama Media	666	263,951
TMP Co-Fund	Origins 3	TVNZ 1	Scottie Douglas Productions	88	656,178
Youth	Bling, Hype & Heartbreak	TVNZ+	Tavake Limited	66	467,518
	Fresh 2025	TVNZ 2	Tikilounge Productions	782	1,895,631
	On the Brink	YouTube	Fire Fire	60	199,955
	The Gender Agenda 2	YouTube	Rumbletoon	50	395,665
				32,734	38,143,210

Development

GENRE	CONTRACT TITLE	PRIMARY PLATFORM	PRODUCER	AMOUNT APPROVED
Children	<i>Amira's Odyssey</i>	TVNZ+	Miss Conception Films	15,000
	<i>Buzzo (additional development)</i>	TVNZ+	Ready Steady Studio	19,000
	<i>Flic Flac</i>	YouTube	Adrenalin	33,443
	<i>New Zealand's Best Monster Baker!</i>	Sky Open	THE SWEETSHOP ENTERTAINMENT	27,000
	<i>RiDDLE + SQUIZZ - Come to Life!</i>		Ready Steady Studio	29,020
	<i>Rua</i>		Tomorrow, Rain	30,000
	<i>Sidekicks</i>	Sky Open	Kavanah Productions	17,840
	<i>The Ruffian</i>		Lagomorph Studios	29,950
Drama	<i>Anglesea</i>	Sky Open	Dr Anglesea	160,000
	<i>Aue</i>	Sky Open	Caravan Carpark Films	25,425
	<i>Bright Night (additional development)</i>	THREE	THE KOHA PROJECT	10,000
	<i>Bright Night</i>	THREE	THE KOHA PROJECT	10,000
	<i>Coach</i>		Nui Kuini Productions	29,585
	<i>Chan</i>	THREE	Kevin & Content	10,000
	<i>Episode One Redux*</i>	Pan Asian Screen Collective Incorporated	Pan Asian Screen Collective Incorporated	20,000
	<i>Five Stages</i>		ANNAKEY PRODUCTIONS	20,000
	<i>Grassroots</i>		FLUROBLACK (2025)	26,500
	<i>Gujju Boys</i>		Brazen Bandits	20,000
	<i>Genio</i>	THREE	Tavake	10,000
	<i>Hiringa</i>	Whakaata Māori	Kura Productions	15,000
	<i>Homecoming Kuini</i>	TVNZ+	South Pacific Pictures	15,000
	<i>Kōpere 2025 - The Aunties Are Coming</i>		Kastom Films	35,000
	<i>Kōpere Ake 2025**</i>		NZ Writers Guild Puni Taatuhi O Aotearoa	14,000
	<i>Kōpere Ake 2025: Hello, Stranger</i>		STATIC BOX	35,000
	<i>Rupture 25 - Emily Perkins and Brita McVeigh</i>		Emily Perkins and Brita McVeigh	50,000
	<i>Rupture 25 - Hamish Bennett</i>		Hamish Bennett	50,000
	<i>Rupture 25 - Josephine Stewart-Te Whiu</i>		Josephine Stewart-Te Whiu	50,000
	<i>Rupture 25 - Mingjian Cui</i>		Mingjian Cui	50,000
	<i>Rupture 25 - Shoshana McCallum</i>		Shoshana McCallum	50,000
	<i>Rupture 25 - Sophie Henderson</i>		Yes Please Films	50,000
	<i>The Debut</i>	YouTube	Zesty Moa Productions	10,000
<i>The Switch</i>	TVNZ+	Tavake	7,500	
Comedy	<i>Child of Pop (additional development)</i>	TVNZ+	Warner Bros. International Television Production New Zealand	5,000
	<i>Little Tito</i>	Whakaata Māori	Awa Films	15,000
	<i>Costume Happy</i>	The Coconet TV	WHERE THE AUTE BLOOMS	17,540
	<i>Double Parked 3</i>	THREE	Kevin & Content	10,000
	<i>Duel Weddings</i>		ELECTRIC SHOELACE PRODUCTIONS	20,000
	<i>Mostly Sunshine (additional development)</i>	THREE	The Downlow Concept	10,000

Development cont:				
	<i>My Racist Ghost, James (additional development)</i>	THREE	The Kitchen Table Productions	10,000
	<i>My Racist Ghost, James</i>	THREE	The Kitchen Table Productions	15,000
	<i>Not Where I Thought I'd Be</i>		THE HEARTBEATERS	30,000
	<i>On The Fence (additional development)</i>	Sky Open	+64 Group	30,000
	<i>On the Fence</i>	Sky Open	+64 Group	20,750
	<i>Queens</i>		Kastom Films	25,000
	<i>Sook</i>		Ghost House Productions Ltd	25,000
	<i>Strange Brew</i>		STRANGE BREW	20,000
	<i>The School Repeaters</i>	The Coconet TV	The Niu Wav	24,650
TMP Co-Fund	<i>Matua Tangata: The true story of Te Kooti</i>	RNZ	Aotearoa Media Collective	15,000
	<i>Moemoeā</i>		Kura Productions	11,000
	<i>Nothing Bad Happens Here</i>		Caravan Carpark Films	15,000
Documen-tary	<i>Slavery in Paradise</i>	The Coconet TV	Tikilounge Productions	17,950
Podcast	<i>The Long Shadow: Agent Orange and the NZ Legacy</i>		Monsoon Pictures International	7,500
				1,318,653

*20,000 for Episode One Redux comprises contingency funding for the four projects, Gujju Boys, Five Stages, Strange Brew, and Duel Weddings.

**14,000 for Kōpere Ake 2025 comprises contingency funding for the two projects, The Aunties Are Coming and Hello, Stranger

Capability

CONTRACT TYPE	PROJECT NAME	ACCOUNT	AMOUNT APPROVED
Industry Supports - Music (Capability)	MusicHelps Wellbeing Service 2025	MusicHelps	30,000
	SoundCheck Aotearoa 2024	SoundCheck Aotearoa	50,000
	Greenlit 2025	Greenlit Inc	25,000
	WeCreate 2025	WeCreate Incorporated	10,000
			115,000
Professional Development Music	Amped Music Project 2025	Dunedin Fringe Arts Trust	10,000
	Back to Basics 2025	Music Managers Forum	5,000
	Fan Camp Pan-Asian & Rangatahi	BIG FAN t/a The Little Family Foundation	11,612
	Going Local 2025	Independent Music NZ (IMNZ)	2,000
	National Secondary Schools Songwriting Comp 2024	Play It Strange Trust	20,000
	National Songwriting & Peace Song Competition 2025	Play It Strange Trust	20,000
	Parachute Music Musician Pathway Initiatives 2025	Parachute Arts Trust	30,000
	SongHubs 2025	APRA AMCOS NZ	40,000
			138,612
Professional Development Non-Music	Activator Screen Business Programme	Activator	100,000
	DEGANZ Director Attachment Programme	Directors and Editors Guild of NZ	30,000
	Episode One Redux	Pan Asian Screen Collective Incorporated	55,000
	Episode One Redux	Pan Asian Screen Collective Incorporated	20,000
	Episode One Redux	Pan Asian Screen Collective Incorporated	20,000

Capability cont:			
Professional Development Non-Music cont	Kōpere Ake 2025	NZ Writers Guild Puni Taatuhi O Aotearoa	66,000
	Network AI Project	Kowhai Media	20,000
	NZSPR Masterclass	Vista Foundation	5,000
	Rupture 25	The Story Project	120,256
	Rupture 25	The Story Project	120,000
	Text to Video AI Project	Awa Films	9,857
	Waitaha Screen Talent Development Incubator	Te Puna Matarau	25,000
			591,113
			844,725

Discoverability

CONTRACT TYPE	PROJECT NAME	ACCOUNT	AMOUNT APPROVED
Discoverability Supports Music	Yami SouNZ Summit 2025	Lake Wanaka SouNZ Incorporated	6,000
	APRA Silver Scroll Awards Kaitito Kaiaka 2024	APRA AMCOS NZ	20,000
	Pacific Music Awards 2024	Pacific Music Awards Trust	24,000
	Show Me Shorts 2024	Show Me Shorts Film Festival Trust	3,000
	Going Global Music Summit 2024	Independent Music NZ (IMNZ)	2,000
	Aotearoa Music Awards 2025	RecordedMusic.co.nz	100,000
	Taite Music Prize 2025	Independent Music NZ (IMNZ)	12,500
			167,500
Discoverability Supports Non-Music	Doc Edge Industry 2025	The Documentary New Zealand Trust	35,000
	Doc Edge Awards 2025	The Documentary New Zealand Trust	15,000
	NZ Web Fest 2025	NZ Web Fest	10,000
	NZ Television Awards 2024	J & A Productions	60,000
	Big Screen Symposium 2025	Script to Screen	30,000
	Maoriland Film Festival 2025	Maoriland Charitable Trust	20,000
	NZ Radio & Podcast Awards 2025	Radio Broadcasters Association	10,000
	Rotorua Indigenous Film Festival 2024	Steambox Collective Charitable Trust	20,000
	Voyager Media Awards 2025	Newspaper Publishers' Association	15,000
	NZ Game Developers Conference 2024	NZ Game Developers Association Inc	20,000
	1-Minute AI Film Festival	AI Forum New Zealand	10,000
			245,000
		412,500	

TMP Co-fund

CONTRACT TYPE	CONTRACT	PRIMARY PLATFORM	PRODUCER	TOTAL MINUTES	AMOUNT APPROVED
Creation Scripted	Baddies	TVNZ+	Brown Sugar Apple Grunt Productions	132.00	1,665,283
	Kiwi	TVNZ+	Wheke Group	80.00	547,981
	This is Home	Whakaata Māori	787 MEDIA	144.00	1,116,841
Content Development	Matua Tangata: The true story of Te Kooti	RNZ	Aotearoa Media Collective	90.00	15,000
	Moemoeā (development)		Kura Productions	440.00	11,000
	Nothing Bad Happens Here (development)		Caravan Carpark Films	135.00	15,000
Creation Non-fiction	Origins 3	TVNZ 1	Scottie Douglas Productions	88.00	656,178
				1109.00	4,027,283

Platforms (accounted for under the Discoverability pou)

CONTRACT TYPE	PLATFORM	ACCOUNT	AMOUNT APPROVED
Access Radio Stations	Access Radio Taranaki 2024/25	Access Radio Taranaki Trust	290,000
	accessmedia.nz 2024/25	Waikato Community Broadcasting	122,345
	Arrow FM 2024/25	Access Radio Wairarapa Charitable Trust	240,000
	CAMA National Representative 2024/25	Community Access Media Alliance (CAMA)	75,000
	Coast Access Radio 2024/25	Coast Access Radio Trust	235,000
	Free FM 2024/25	Waikato Community Broadcasting	342,600
	Fresh FM 2024/25	Tasman Broadcasting Trust t/a Fresh FM	275,000
	Manawatu People's Radio 2024/25	Manawatu Access Radio Charitable Trust	280,000
	Otago Access Radio 2024/25	Hills Radio Trust	285,000
	Plains FM 2024/25	The Canterbury Communications Trust	339,000
	Planet FM 2024/25	Access Community Radio Auckland Inc	350,000
	Radio Hawkes Bay 2024/25	Radio Kidnappers Charitable Trust	300,000
	Radio Southland 2024/25	Southland Community Broadcasters Charitable Trust	277,500
	Wellington Access Radio 2024/25	Wellington Access Broadcasting Society Inc	345,000
	VoxPops 2024/25	Kinga VoxPop Ltd	22,500
			3,778,945
MCN Kids Channel	Tamariki YouTube Channel Management	Rogue Productions	147,662
NZ On Screen & Audio Culture	NZ On Screen And AudioCulture 2024/25	Digital Media Trust	1,800,000
Pacific Radio Station	Samoa Capital Radio 2024/25	Siufofoga o le Laumua Trust	240,000
	The National Pacific Media Trust 2024/25	National Pacific Media Trust	4,935,000
			5,175,000
Platform Capital Fund	Arrow FM Capital 2024/25	Access Radio Wairarapa Charitable Trust	23,300
	Planet FM 2024/25 Capex	Access Community Radio Auckland Inc	23,012
	Radio One 91FM 2024/25 Capex	Radio One 91 FM	20,318
	Fresh FM Capital 2024/25	Tasman Broadcasting Trust t/a Fresh FM	40,421

Platforms cont:			
Platform Capital Fund	Coast Access Radio Capital 2024/25	Coast Access Radio Trust	2,779
			109,830
Radio New Zealand	RNZ 2024/25	Radio New Zealand	66,606,000
Student Radio Network	95bFM 2024/25	Campus Radio BFM	320,000
	Radio Active 2024/25	Radio Active FM Ltd	280,000
	Radio Control 99.4FM 2024/25	Massey University Students Association	180,000
	Radio One 91FM 2024/25	Otago University Students Association	210,000
	RDU98.5FM 2024/25	RDU 98.5FM	280,000
			1,270,000
TV Captioning & Audio Description	Able - Captioning and Audio Description 2024/25	Media Access Charitable Trust (ABLE)	4,900,000
			83,787,437

Music Features

CONTRACT TYPE	CONTENT TITLE	STATION	NZ ON AIR FUNDING
Music Feature	NZME Locals Only 2025	ZM, The Hits, Radio Hauraki, iHeart Radio	200,000
	Most FM 2025-Kiwiana, Making Tracks, Under the Mic	The Most FM	60,000
	Pulzar FM-2025 Grid City Grooves & NZelectronica	Pulzar FM	40,000
	rova Kiwi Discovery 2025	rova, The Edge, The Rock, Mai FM, George FM, More FM	280,000
	On The Road - Smokefree Rockquest & Smokefree Tangata Beats 2025	Rockquest Promotions	100,000
	SOUNZ Films 2025	RNZ Concert / SOUNZ	100,000
Total			780,000

New Music Project

CONTRACT TYPE	PROJECT NAME	PRODUCER	NZ ON AIR FUNDING
New Music Project	Alayna - The Heavenly Feminine	Alayna Powley (t/a Alayna Music)	55,000
	Paige - paigesspace	Paigesspace	44,000
	Mermaidens - Glossy!	Mermaidens	55,000
	Three Houses Down - Album 3	Three Houses	55,000
	Delaney Davidson - Baby Heavy Weight	Rough Diamond Inc.	55,000
	Lilbubblegum - Multi-single Project	Lilbubblegum Music	55,000
	Reiki Ruawai - Album (Title tbc)	Reiki Ruawai t/a Rāfiki	55,000
	Mikey Mayz - Around The Sun	Mikey Mayz	55,000
	Teo Glacier - In Another Life	Five AM	55,000
	MOHI - The Flowers That Grow From Concrete Pavements	Mohi Allen	45,000
	Muroki - Album	Muroki Music	55,000
	Hori Shaw - Buckle Up	Precise Digital	40,000
	Dick Move - LP III	Dick Move	55,000

	Kiki Rockwell - Changeling In The Birch Tree	Kiki Rockwell	55,000
	Anika Moa - Album	Tui Grace	55,000
	Earth Tongue - Album	Earth Tongue Group	55,000
	Jackson Owens - EP	Owne Music	55,000
	Jonathan Bree - Double Album	Lil Chief Records	55,000
	Luca George - Album	Homespun	55,000
	PRINS - EP	Big Dawg Productions	55,000
	Tami Neilson - Album	Monkey Music	55,000
	TEEKS - Album	Sony Music Entertainment	55,000
	Tiny Ruins - Album	Tiny Ltd	55,000
	Devilskin - RE-EVOLUTION*	DEVILSKIN	55,000
	Erny Belle - BUOY	Flying Nun Records	44,000
	Georgia Lines - The Guest House*	August Avenue	55,000
	Ladyhawke - Album	Ladyhawke	55,000
	Lydia Cole - Fragments	Lydia Cole	55,000
	Montell2099 - EP 2025		55,000
	PARK RD - Album 2	Loop Media NZ	55,000
	RIIKI REID - What If	Warner Music New Zealand	55,000
	STNDRD - Album 2	STNDRD	55,000
	The Black Seeds - Album 8	The Black Seeds	55,000
	Victor J Sefo - Island Vibe Volume 1	Precise Digital	55,000
			44
Total			1,823,000

New Music Project Kids

CONTRACT TYPE	PROJECT NAME	PRODUCER	NZ ON AIR FUNDING
New Music Project Kids	Itty Bitty Beats - Songs For Early Learning	Itty Bitty Beats	55,000
	Miss Nicky Says - Pepeha	Nicolla Morehouse t/a Miss Nicky Says	54,988
	The KaRs - He Kākano: The Seeds of Resilience	Digital Rights Management NZ Ltd	55,000
Total			164,988

New Music Single (152 songs, Total \$1,671,000)

ARTIST AND SONG	ARTIST AND SONG
1 Drop Nation - The Way We Love	Erny Belle - Boudoir
A.R.T - EASY*	Fables - Eyes Closed
A.R.T - It's On You	Fables - Sundown
Abby Christo - Boy Bye	Fazerdaze - Motorway
Alba Rose - poison	Fejoint - Falling
Amamelia - Floating Opera	FERBY - EYES UP ON ME
Arahi - Baby's Back	Flaxxies - Daywrecker
Arahi - I Wish You Moved To The City With Me	Frankie Venter - Backseat Driving
Averie - honeycomb	French for Rabbits - Gold and Blue
Beastwars - Levitate	Gareth Thomas - Lilly Knows Electricity
Becca Caffyn - Late Day Sun	George VILLA - Keep It All Together
Bella Rafflyn - Corduroy Boy	Gracie Moller - Clashing Teeth
Black Comet - When You're So Young*	Gracie Moller - Cute Aggression
Blake - More Than Friends	Guardian Singles - Crushed Ice
Blake - Ransom	Ha the Unclear - Cumberland Street
Blindfolded and Led to the Woods - Compulsion	Hamo Dell - Bittersweet
Borderline - When its Raining	hanbee - summer hearts
Brandn Shiraz - Pay No Mind	Heidi Simpson - heart in danger
Bridges - Close To You	Hemi Hemingway - (To Be) Without You
Bridges - Drive	Hemi Hemingway - Wings of Desire
Brooke x Starce - Takin' Off	House of Shem - Reach Out
Castaway - It's Not Your Fault	Hyan - Locked In (feat. Emile & Young Gho\$t)
Castaway - Pretty Little Liar	INDYAH - Every Damn Song
CHIEF - Take Me For A Fool	Israel Starr&The Mighty Asterix-Special Selection
Chase Woods - LIGHTS	Jazmine Mary - Back to the bar
Christabel - Bruise	Jazmine Mary - Memphis
Christabel - Contrarian!	JessB - Life Is Lifting*
Church - N 2 Minds	Jordyn with a Why - Shape me
Coast Arcade - City Limits	Jude Kelly - Medusa
Crystal Chen - Can't Help It	Jujulipps - Good Guys
DARTZ - Cool Change	Kédu Carlö - Trust My Intuition
DARTZ - Moving to Melbourne	Keira Wallace - Lambs Aren't Waking Yet (Special Tracks)
Dateline - Drama	Kings - Talk to you feat. JARNA
Dead Favours - Ghosts	KRISTN - Me & You
deepState - Rain	Kyla Greening - Poly Boy Smooth
Dera Meelan, AP - Problem	L. Hotel - Dead Ends
Dillastrate and KEI - Freak	LA FELIX - SPIC AND SPAN
ELENA - Want It	LA WOMEN - B.Y.O.D
Elipsa - Best To Do It	Ladz of the Mist - R.U.A
Ella Minehan and Altitude - Bullet	Len Blake - Alone
Em - Love to Be	Len Blake - Better Now
Emerson - Tip of My Tongue	Lepani - Feel It
Emily C. Browning - Goldfish	Lips feat. E from Eels - The Wolf

ARTIST AND SONG	ARTIST AND SONG
MACEY - More Than A Minute	Te KuraHuia - BIG MANA
Made You Look - Sweater	The Bats - Loline
MAYJUN - Secret	The Boondocks - Bear With Me
Miles Calder - Dopamine Diving	The Boondocks - Hell of a Time
Mim Jensen - Safe In Body	The Mons Whaler - Acolyte
Mirage - Steal My Heart	Tom Scott - 'Til Then
MISSY - Boss	Troy Kingi - Isn't How I Remember feat. SWIDT
MOKOMOKAI - THE ONE	Tusekah - Always
Mylen feat. Houndeye - Walls	Vince Harder - You're My Sign
Nauti - 5 Star General	Volts - Make Up Your Mind
Neive Strang - Gather Round	Wet Denim - Lonely for a While
NO CIGAR - Under The Surface	Where's Jai - Greenhouse
Paige - Twenties*	Where's Jai - Rosaline
PANIA - Pity Party	WHO SHOT SCOTT - PACK STEEL
Parallel Park - Empty House	WHO SHOT SCOTT- THE DATA
Phoebe Rings - Daisy	Wiri Donna - In My Chambers
Phoebe Rings - Fading Star	Womb - Sometimes it takes
Phoebe Vic - It's My Pleasure	Xuzz - A Light
PollyHill - Wishing Wells	Xuzz - I Don't Get It
PONZ - Hideaway	Zac Taylor – Bounty
Powder Chutes - Merchants	
Psycho Gab - Compass	
Rachel Leo - Nightfall	
Racing - Mystery Love	
REB FOUNTAIN - SILVER LININGS	
Romi Wrights - Shine Your Light	
Rubi Du - Played Me	
Sam Cullen - That Somebody's You	
Sam Heselwood - WHY YOU LEFT	
Sanoi - Willys Heartbreak Hotel feat. PARK RD	
Sea Mouse - Red Day	
Silas Futura - The Gate	
SKILAA - Paradise	
Soft Bait - Long Line	
Soft Bait - Sooner	
Spdrtnbby - Back 2 Self	
SPYCC - OH BOY	
Stan Walker - ONE LIFE*	
Steffany Beck - Country Strong	
Sub-Tribe - HONEY	
SUB-TRIBE - WOMANKIND	
Sure Boy - Orbiting	
T.G. Shand - The Deadpan Break	

New Music Kids (7 songs, total \$77,000)

ARTIST AND SONG
Hey DUBY - Wash Your Hands/Dance*
Jaya - I Got It*
Judi Cranston - Christmas Songs for Toddlers
Kia Whanake - Rua
Marshmellow - Collaborations
Mr Roberelli - Robert the Plant
Spellodies* - Night Light

New Music Pan-Asian (20 songs, total \$220,000)

ARTIST AND SONG
Averie - make it up to me
Bad For Education - close my eyes
CACO - Echoes
Club Ruby - What my bones know
dān dān - cigarette breakfast
Fat Papi - DIGITAL HUGS
GIBSON XCVIII - FEELING LUCKY
Ineffa Lucas - Minutes Fading
Iris G - When I Was Young
jeline - losing all of me
JHL - Everything you want
Judah Kidd - A-GRADE
Mullbrain - Bloom (Wilt)
Natassja Kelly - Something That Feels Real
romiin - one at a time
Tei - Over
TiGER - Chameleon
Varit - Want To Tattoo Me
Venice Qin - ANGEL
YOGI (YOGESH RAI) - BILLIYIAN AKHIYAN

New Music Pasifika (20 songs, total \$220,000)

ARTIST AND SONG
10A, Dara Nickel - Trust Issues
ELENA - Love Again
La Coco - Linger
Lehali - Her name is Kanaky
LILA - Yes and Yes
Livingstone Efu feat. Lani Alo - Finauga
Luana Gordon - Waiting For You
MITI - Wasting More Time On You
Moso featuring DKPoet - Viti

New Music Pasifika cont:
MOZIE - Here We Go Again
Myshaan ft Kenyon Brown - Pacific Beauty
Pati AF - Be Like Me
Pope Rz ft Son Of O - Toxic (Like Dat)
Rizvan - ITIZWATITIZ
SAAZ - ILY
Signature Choir - featuring Josh Tatofi - Key of G
Summer Vee - Break Through
Tia - Beach not a bay
Tyrun x Caru - airpoints
Vitinia - FLY

New Music Waiata Takitahi

(14 songs co-fund with Te Māngai Pāho, total \$126,000 NZ On Air funds)

ARTIST AND SONG
Allana Goldsmith – Ohia
Arahi - Mai Tawhiti
Aro - Te Karanga
Come on Up - Life*
Hidz - E Te Tau
Hori Shaw - I Know A Place
IA - He Piko He Tuna feat. Rei
Jordyn with a Why&Chase Woods-dancing gets to....
KOMMI - Whakakapia feat. Marlon Williams
Lee Stuart – Best
Mirage - Before The Night
NLC - ko au ko au
Swizl Jager – Driver
The Mentalist Collective - E Rere