



# TE MĀNGAI PĀHO ANNUAL REPORT

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For the year ended 30 June 2016



# 2015/16 CALENDAR OF EVENTS



## JULY 2015

Te Māngai Pāho celebrated Māori Language Week 2015 with a quiz in te reo Māori with quiz master Wena Tait. Teams were entered from a number of government agencies and local iwi stations. The team from the Ministry of Education was the winner on the night.



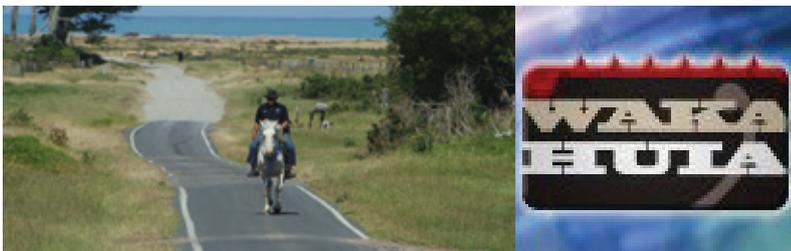
## AUGUST 2015

*Hahana* is a web-series that showcases rangatahi Māori and celebrates te reo Māori and the identity of youth from the Horowhenua, Manawatu and Whanganui region. The web-series was made with TMP innovation round funding. (Blackout Media Ltd)



## SEPTEMBER 2015

2015 marked the 50th year of the Māori Secondary Schools Speech Competition, Ngā Manu Kōrero. Students from all secondary schools can vie for awards for their prowess in both Māori and English. Coverage was provided by Māori Television.



## OCTOBER 2015

Now in its 26th season, TVNZ's *Waka Huia* celebrates stories from throughout the Māori world. One of its weekly programmes featured John Manuel of Rangitukia, one of the last of the old time East Coast cowboys and a Waiapu icon. (Scottie Productions Ltd)



## NOVEMBER 2015

Pio Terei teams up with television foodie Pete Peeti to highlight the great Kiwi outdoors in *Pete and Pio*. The pair head out on a kai safari around Aotearoa and share their experience of food gathering - and eating - and talking to the people they meet along the way. (Hikoi NZ Ltd).



## DECEMBER 2015

*The Umbrella Man* is a film about an elderly homeless man who befriends a runaway teen in order to rescue him from a life on the streets and in the process, they become each other's salvation. Part funded by TMP, the movie later screened on Māori Television. (Hikoi NZ Ltd)

## 2015/16 CALENDAR (CONTINUED)



### JANUARY 2016

More than 10,000 people of all ages flocked to Lake Karapiro in January for the 2016 Te Wananga o Aotearoa Waka Ama Sprint Nationals. Māori Television provided extensive coverage including behind the scenes stories and profiles. (Wayne's World Productions Ltd)



### FEBRUARY 2016

Cameron Petley hosts Māori Television's new cooking show *Cam's Kai*. Petley rose to fame in season two of *MasterChef New Zealand*, winning audiences over with his ability to create great meals and his understated attitude. (Kapu Ti Productions Ltd)



### MARCH 2016

In March 2016, Māori Television launched *PLAY*, a sports show hosted by ex-Tall Black Brendon Pongia and former 2Kaha reporter Louise Tyson. Pongia and Tyson lead a team of athletes and celebrity panelists as they talk about the highs and lows of the week in sport.



### APRIL 2016

In April 2016, iwi radio station Ngāti Hine FM covered the regional kapa haka competitions in Whangārei. The station also helped with the clean up of the venue by organising a contest to see who could collect the most rubbish, with some free concert tickets on offer as prizes.



### MAY 2016

Whakatane's Tūmeke FM was the winner of the Iwi Station of the Year at the NZ Radio Awards 2016 in May. The award recognises quality and excellence for stations championing the Māori language. Best Māori Language Broadcast was won by Te Korimako o Taranaki's Te Poihi Campbell.



### JUNE 2016

The Kaumātua Kapa Haka was one of the highlights of Te Papa's Matariki 2016 festival programme 2016. With over 500 performers from around the country, the event was live-streamed on Māori Television's website. Photo courtesy of Te Papa and He Kura Te Tangata.

# TE MĀNGAI PĀHO ANNUAL REPORT

FOR THE YEAR ENDED 30 JUNE 2016



The design embodies our mission '**Tuhia te hā o te reo Māori ki te rangi.**'  
The design represents the nurturing of **te reo Māori.**  
The three uprights are called **Piki ki te rangi.**  
They represent the connections between heaven and earth.  
The base is **Te Māngai Pāho** - the mouthpiece which protects and nurtures.  
Within this is **Te Purapura - te kākano i ruia mai i Rangiatea** - the seed in the form of **te reo me ōna tikanga Māori.**  
It is this act of nurturing and promotion that is important in order for the Māori language and culture to thrive.

## TE MĀNGAI PĀHO ANNUAL REPORT 2015/16

Presented to the House of Representatives  
Pursuant to Section 150 of the Crown Entities Act 2004

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Maria Oliver at Apumoana Marae on 15 April 2016.  
New Zealand Herald/newspix.co.nz.

# CHAIR'S INTRODUCTION

Tangi te kawekaweā i te kōtihi o Tararua  
 Tukuna rā kia tangi āna  
 Tangi te wharaurua i te kehokeho  
 o Te Awapūtahi  
 Tukuna rā kia tangi āna  
 Hōkio iho, kurutohitohi mai  
 Taku manu mātārae  
 E kokoia e ara e

On behalf of the Board of Te Māngai Pāho, I am pleased to present this report and an account of the activities of Te Māngai Pāho for the 2015/16 year.

The world, and Aotearoa with it, continues to change exponentially in terms of converging telecommunications and broadcasting technology. Change has also been apparent in our authorising environment with this year seeing Te Ture mō Te Reo Māori 2016 (the Māori Language Act 2016) become law on 29 April 2016, some 29 years after its predecessor, the Māori Language Act 1987.

This environment provides both opportunities and challenges for Te Māngai Pāho, as we work to ensure Māori language and culture are accessible to all. It is particularly important within such an environment that we future-proof the products we invest in to ensure that they are available where audiences want them, when they want them and how they want them.

This Annual Report highlights what has been achieved in the last year. Of particular note, we:

- completed a review of our strategic direction, now reflected in our 2016/17 outcome framework;
- participated in the development of Te Ture mō Te Reo Māori 2016 (the Māori Language Act 2016) as part of the Minister's Māori Language Advisory Group;
- continued with initiatives to improve the quality of the radio and television spend;
- achieved 72% of our Intermediate Outcome and Strategy targets were either achieved, or were within 10% of target;
- achieved 92% of our annual output performance targets;
- exceeded our quality targets for funded programmes;
- maintained communications with, and reporting to, key stakeholders in government and in the industry in which we operate;
- maintained a good balance between risk management and streamlining our funding processes with the use of technology; and
- acted as a good employer to our staff.

In December 2015, we welcomed Ms Vanessa Clark and Mr Brian Morris to the Board. I would like to acknowledge the contribution the Board and staff of Te Māngai Pāho have made during the past year. I continue to be impressed by the dedication and commitment they show to our mission. Particular thanks go to Board member Professor Rawinia Higgins who, as Chair of the Minister for Māori Development's Māori Language Advisory Group, did so much to lead the development of the new Act's final shape.

My thanks to all the stakeholders who work tirelessly to bring Māori language and culture to New Zealanders - it is their work that drives the revitalisation that we all wish to see.

Since year end John Bishara has stepped down as Chief Executive of Te Māngai Pāho, after nearly twelve years in the role. John has led the agency from the establishment of Māori Television to the move over recent years into new media and technology platforms. He has provided leadership and vision during challenging times whilst retaining total accountability and transparency for funding. I wish John all the best in his new role leading the Lake Taupō Forest Trust.

Looking forward, the 2016 Māori Language Act established a new organisation, Te Mātāwai, to lead the revitalisation of te reo Māori on behalf of iwi and Māori. The Crown and Māori will now each develop their own Māori Language Strategies and, through Te Mātāwai, will have a forum to co-ordinate their efforts and drive collaboration right across the sector. Following a transitional period, Te Māngai Pāho's governance arrangements will change to a board of five members, three of whom will be recommended by Te Mātāwai for appointment by the Minister for Māori Development.

As I finish my term on the Board at the end of 2016, this will also be my last report as Chair of Te Māngai Pāho. I have found my time as Board Chair stimulating and rewarding and would like to thank the current and former Ministers who have given me this opportunity. I will continue to marvel at the creativity of a sector that is actively working to preserve our language and culture by making it relevant in today's world. These are the people who connect with and inspire audiences through sound and light, delivered with a mix of technology, skill and hard work. Together, our collective efforts will continue the advance towards our vision:

**Ahakoā kei whea, ahakoā āwhea, ahakoā pēwhea,  
 kōrero Māori!**

**Māori language - everywhere, every day, in every way!**

Nāku noa, nā



**Dr Piri Sciascia** ONZM

Chair

# ABOUT US

We are a Māori language agency operating in the online, broadcast and music sectors. Our role is to promote Māori language and culture.

Last year we funded over **\$55 million** worth of Māori language and cultural programmes, programme makers, broadcasters, music producers and archiving of programmes and content.

We actively encouraged development of content that was re-useable on a wide variety of platforms, thus increasing the opportunity for it to reach the widest possible audience when and how they wanted.

To achieve our vision we need more people speaking more Māori and a greater awareness of Māori values, practices and views within Aotearoa. Our work focuses on exposing whānau, hapū, iwi, Māori communities and all New Zealanders to quality te reo Māori and tikanga Māori programmes in their own homes. Our investments are a catalyst for changing how people think, feel and behave.

Our investments also help ensure there is a thriving ecosystem of broadcasters, independent production community, musicians and other stakeholders bringing Māori language and culture to a wide audience.

## TIROHANGA WHAKAMUA

Ahakoā kei whea,  
Ahakoā āwheā,  
Ahakoā pēwheā,  
Kōrero Māori!

## MISSION

Bringing the joy of Māori language to all listeners and viewers.

## KOROMAKINGA

Tuhia te hā o Te Reo Māori ki te rangi,  
e kaha ai te mapu o te manawa ora, e  
rekareka ai te taringa whakarongo, e  
waiwai ai, te karu mātakitaki.

## VISION

Māori language - everywhere,  
every day, in every way!

# THE YEAR IN REVIEW

## 1 Million Hours OF MĀORI LANGUAGE BROADCASTING

At 30 June 2016, Te Māngai Pāho marked a milestone of having funded over **one million hours** of Māori language broadcasting in radio and television since beginning operations in 1993/94.



## MĀORI TELEVISION

### DIRECT FUNDING OF MĀORI TELEVISION

This year, Te Māngai Pāho provided direct funding of **\$16.320 million** to Māori Television (2015 \$16.120 million).

The funding contract covers news and current affairs (including *Te Kāea* and *Native Affairs*), language learning programmes such as *Ako*, light entertainment programming (for example *Homai Te Paki Paki*), coverage of significant events such as Waitangi Day and ANZAC Day, kapa haka programmes (for example *Haka Nation*) and sport. Māori Television is also the destination for much of the programming from Te Māngai Pāho's contestable fund, either on the Māori language channel, Te Reo, or on Māori Television's main channel. A key focus for Māori Television this year has been on increasing their on-line presence which provides additional avenues for audiences to locate and enjoy the programmes on offer in their own time.



**1,406** hours of TV content funded

Largest TV audience for a Māori language programme was **93,100 viewers**

**187** programme episodes attracted **50,000 viewers or more**

**50** production companies funded

Funded content on **6** TV channels over **4** broadcasters

**2.8%** increase in Māori content on Māori Television across all broadcast hours

**29** digital initiatives funded

**610** hours of TV archiving purchased

## CONTESTABLE PROGRAMME FUNDING

Te Māngai Pāho allocates funding to three target audience groups according to Māori language proficiency. These categories are Fluent Speakers, Second Language Learners, and Receptive Audiences. Some of the programme highlights in each of these categories are outlined below:

### FLUENT SPEAKERS

In addition to the long standing TVNZ programmes *Te Karere* and *Waka Huia*, which continue to attract good audience numbers, other popular programmes targeted at Fluent speakers included:

#### *Koroua* (White Gloves Television Productions Ltd) - Māori Television

*Koroua* is a series of conversations profiling some of our last remaining koroua, concentrating on the transition of Māori from before urbanisation to the present day. The series is hosted by Hemana Waaka.

#### *Kairākau* (Velvet Stone Media Ltd) – Māori Television

The *Kairākau* series is a creative depiction of the lives of tupuna who lived long ago in Aotearoa. Elements of historic events and oral traditions have been drawn upon and re-sequenced to create each episode. The aim of the series is to keep traditional stories and traditions alive.

#### *Whare Taonga* (Scottie Douglas Productions Ltd) – Māori Television

This award winning Māori language programme focuses on a single site or a structure of significance with the featured building (or buildings) providing a departure point to explore not only the architectural history and aspects of design and construction, but also the cultural and social history of the hapū.

#### *Rōmeo rāua ko Hurieta* (Jawbone Pictures Ltd) – Māori Television

The greatest love story ever told translated into te Reo Māori, staged inside the Māori Court of the Auckland Museum for Matariki 2015. The series focuses on the rehearsals followed by a special on stage presentation of 'Rōmeo rāua ko Hurieta', translated by Te Haumihiata Mason and directed by Tearepa Kahi.

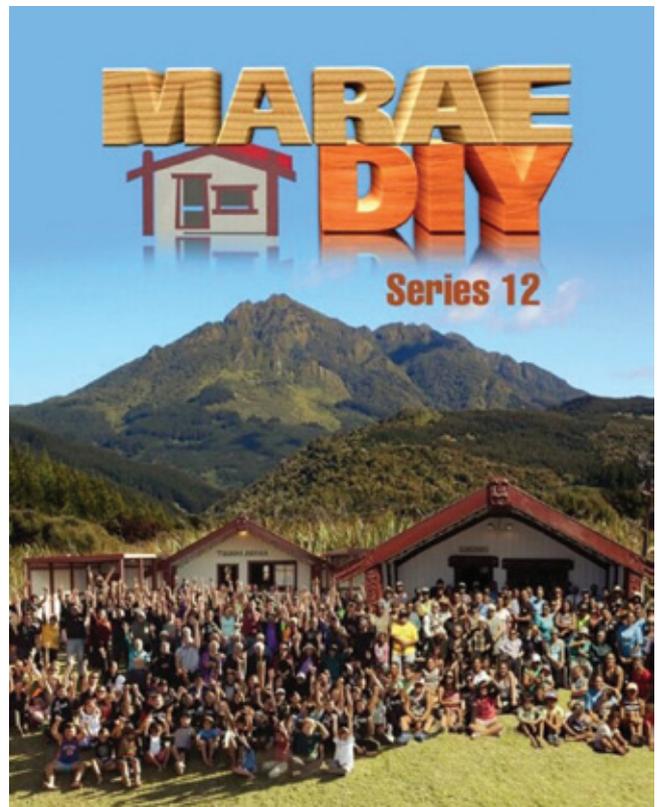


## SECOND LANGUAGE LEARNERS

As noted in previous years, there has been a growing accommodation of Second Language Learner shows. These are programmes with a Māori language content of between 30% to 70%. In addition to TVNZ's *Marae*, the following second language shows were some that proved popular:

#### *Marae DIY* (Screentime NZ Ltd) - TV3

This year we funded series 12 of the popular makeover show *Marae DIY* which screens on TV3. The show brings the tangata whenua twist to the home renovation format. Series creator Nevak Rogers describes the bilingual production as "the programme which helps marae knock out their ten year plans in just four days".



#### *Pete and Pio* (Hikoi NZ Ltd) – Choice TV

Comedian, actor and entertainer Pio Terei teams up with television foodie Pete Peeti to highlight the great kiwi outdoors. They head out on a kai safari around Aotearoa and share their experience of the food they gather and eat, as well as talking to the people they meet along the way.

#### 2015 Māori Sports Awards (Kahawai Productions Ltd) – Māori Television

Māori Television's coverage of the 2015 Māori Sports Awards was very popular, with the ceremony marking 25 years of acknowledging Māori sporting success, nationally and

internationally. The awards night featured an amazing line up of Māori sports stars in the running to be honoured for their sporting successes in the previous 12 months.



#### **Marae Kai Masters (2B Media Ltd) – Māori Television**

Presented by Te Kohe Tuhaka and Nevak Rogers, this competitive cooking show on Māori Television followed eight teams representing marae from all around the North Island as they battled it out in a series of culinary challenges.

## RECEPTIVE AUDIENCES

Popular Receptive programmes this year included:

#### **Whānau Living (Adrenalin Ltd) - TVNZ**

*Whānau Living* focuses on Stacey Morrison's personal journey of discovery on how to balance a busy lifestyle, as a mother of three young children, wife, radio and TV presenter.

#### **Songs from the Inside (Awa Films Ltd) – Māori Television**

Returning for a new series and headlined by a new line-up of musicians consisting of Scribe, Ladió and Troy Kingi, who joins Anika Moa behind prison walls. The series follows ten prisoners – five men and five women, Māori and non-Māori, - who are each taught to write, sing and record their own song, their own story.

Further success for the producer of this show came this year with the format signed up with an international distributor.

#### **Cam's Kai (Kapu Ti Productions Ltd) - Māori Television**

*Cam's Kai* is an entertaining cooking show hosted by Cameron Petley. Petley rose to fame in season two of *MasterChef New Zealand*, winning audiences over with his ability to create great meals with game and his understated attitude. Each week he shares secret family recipes, favourite market tips and tricks to pick the freshest local produce.

#### **My Reggae Song (Blue Bach Productions Ltd) - Māori Television**

Hosted by Matariki Whatarau, *My Reggae Song* features behind the scenes footage and interviews with reggae musicians from around the country as well as more than 60 performances from 26 reggae groups and several solo artists. Reggae stars Cornerstone Roots, Herbs and Troy Kingi feature in the 13 episode series.

#### **Te Araroa: Tales from the Trails (Scottie Douglas Productions Ltd) - Māori Television**

This is a fresh look at Aotearoa by foot, allowing Pio Terei to connect with the people and local histories in a very real way.

#### **Hunting Aotearoa (Hikoi NZ Ltd) – Choice TV**

This popular hunting show captures the fun, pace, excitement and personalities hunting wild game - deer, pigs, tahr - in the stunning outdoors of Aotearoa New Zealand.

#### **The Hui (Great Southern Television Ltd) - TV3**

Mihingarangi Forbes presents a compelling mix of current affairs investigations, human interest and arts and culture stories. Since it began screening on television in early 2016, *The Hui* has also built up a growing social media presence across Facebook, Twitter and Instagram. It has amassed over 500,000 on-line views of its video content and stories from the show have featured on Radio New Zealand, the Sunday Star Times, newshub.co.nz and in podcasts on *The Spinoff* website.

#### **World Forklift League (Kahawai Productions Ltd) – Māori Television**

Five teams from around the country competed over 11 weeks to decide who would be crowned the *World Forklift League* champion for 2015. Set in Dunedin and whanau friendly, *World Forklift League* celebrates our factory floor workers, often the unsung heroes in our community.



Tauranga's Eli Martin was a competitor in World Forklift League  
Photo: New Zealand Herald/newspix.co.nz.

## NEW MEDIA DIGITAL

In January 2016, we saw an indicator of the world wide interest in Māori culture and a reminder of the powerful reach of social media. A video of a large group of wedding guests performing the haka in front of newlyweds Benjamin and Aaliyah Armstrong at their wedding reception went viral and

the New Zealand Herald reported that the video was viewed almost 24 million times on Facebook.

This year, Te Māngai Pāho approved funding of \$1.232 million for digital initiatives, up from \$0.499 million in 2014/15.

### *Nia's Extraordinary Life*

In a first for New Zealand, *Nia's Extraordinary Life* is a children's webseries. The story takes place in the sleepy Northland town of Tinopai. It follows the adventures of Nia, a ten year old girl who lives a pretty ordinary life. But with the help of her vivid imagination, her diary and her friends, it becomes an Extraordinary life. Originally funded by NZ On Air, Te Māngai Pāho funded the Māori language version of this series through Brown Sugar Apple Grunt Productions Ltd.



### *Ahorangi – The Next Generation* (Awekura Productions – On Demand/Māori Television)

The show explores the beauty of the Māori world following the unique all girl group as they tour the country performing an empowering show depicting female gods of the Māori world. Their male counterparts, Te Rau o Ahorangi, who focus on traditional weaponry, also star in the series.

### *Hahana* (He Whatupuorangi Ltd/Black Out Media – online series)

A fresh series showcasing rangatahi Māori and celebrating te reo Māori and the identity of youth from the Horowhenua and Manawatū. The success of this on-line show has seen it commissioned as a television series on Māori Television.

## FILM

From time to time, where a free to air television channel provides a commitment to screen a New Zealand film, Te Māngai Pāho will make a modest contribution to the project. In 2014/15 year, funding was extended to *The Umbrella Man*, which was screened on Māori Television in 2015/16.

### *The Umbrella Man* (Hiko NZ Ltd)

*The Umbrella Man* is a film that tells the story of a long-tenure homeless man helping a runaway teenager who has recently become homeless to find his Māori identity. It is a movie about discovering hope even when all seems lost.

The film was co-directed by first-time feature film director Lenny Hill (Ngāpuhi) and Mark Ruka (Ngāpuhi) who both have extensive experience the filming industry.

## ŌTAKI MĀORILAND FILM FESTIVAL

The 2016 Ōtaki MāoriLand Film Festival highlighted the contribution of our incoming Chief Executive Larry Parr to the New Zealand film industry, and particularly Māori film, over the past 25 years.



## TELEVISION AND NEW MEDIA PORTFOLIO MANAGEMENT

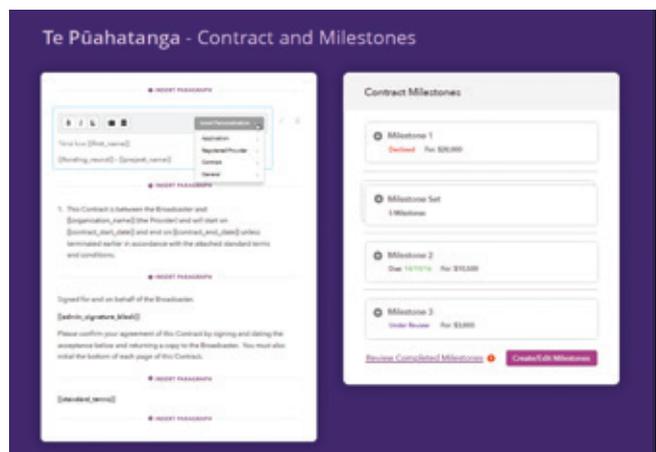
In 2015/16 we purchased television ratings information and commissioned reviews of funding recipients and audience research to monitor the impact of our funded programmes.

Nielsen CMI reports have again been purchased this year as a very useful source of longitudinal data on changing attitudes in NZ.

Use was made of regular meetings with television industry personnel and the industry group Ngā Aho Whakaari to gather feedback on programming issues.

During the year we worked in a co-ordinated way with Irirangi Te Motu (NZ On Air) in terms of programme purchasing to ensure that our respective purchasing policies were aligned and complementary and we also worked closely with Māori Television in developing our approach.

We continued to work with our independent provider to further develop Te Pūahatanga, our on-line funding system. By year end, we were at a point where the system is paperless from application to signed contract. During the development Te Taura Whiri i te Reo Māori came on board and shared the development costs for stages two and three. Te Puni Kōkiri, New Zealand On Air and the Māori Television Service have also expressed interest in the system.



# IWI RADIO

The focus for iwi radio has been on how to use limited resources to best improve audiences, Māori language planning, programme content and Māori language quality across the iwi radio network. A further priority has also been about considering how to make digital platforms central to the operations of each station.

At the beginning of the year, the iwi radio network agreed to a collective target of increasing the national listenership across broadcast and online platforms by 2%. Each station was to develop their own strategy to contribute to this target.

One of the strands of the approach to this challenge was to engage Yellow Group to work with Te Whakaruruhau o Ngā Iirangi Māori Inc, (Te Whakaruruhau) (the iwi radio collective), on a pilot project with three stations to improve their online presence and profile. Results have been very encouraging and we will continue to explore this option for other stations in future.

Emphasis has also been placed on creating additional material to accompany traditional broadcasts. For example Te Hiku 97.1 FM and Ngāti Hine FM both provided live streams and / or podcasts of kapa haka, ngā manu kōrero competitions, interviews and other significant events in their communities during the year.

We continued to purchase radio industry training from Whitireia Community Polytechnic during the year, which covered introductory skills for new employees as well as qualification based training for those further on in their careers.

There has also been significant effort put in to better co-ordination and planning of new music releases and Māori music programming across the whole iwi radio network. Creating a central co-ordination hub harnesses the collective power of the 21 stations so that there is more targeted airplay for Te Māngai Pāho funded music. This has been reflected in greater dynamism in the Māori music charts and serves to refresh the sound of the stations.

In January 2016, all stations were given access to Te Māngai Pāho's language recognition system, Kōkako, which was developed to "hear" Māori language on radio. It is a technology that recognises spoken or sung Māori content and provides data on how much is being broadcast and at what times. The system provides near real time analysis for station managers to monitor their station's broadcasting output.



**21** iwi radio stations

**64,972** hours of Māori language content radio programming

**152** hours of community engagement through outside broadcasts

Target of **2%** increase in Māori listenership **achieved**

**500** hours of radio archiving purchased

**3** iwi radio stations celebrate their **25th birthday**



## OTHER EVENTS IN IWI RADIO INCLUDED:

### o Te Hiku - 25 Years

Kaitiaki broadcaster Te Hiku 97.1 FM marked its 25th birthday on 12 December 2015 with a function at Roma Marae in Ahipara. Te Hiku Media is a charitable media organisation, collectively belonging to the Far North iwi of Ngāti Kuri, Te Aupouri, Ngāi Takoto, Te Rārawa and Ngāti Kahu.

The original iwi radio station was established by Hone Harawira for Te Aupouri Maori Trust Board, and the mandate was always to serve all in the Far North. Over the years, other independent stations have been added including country music and youth channels, as well as branching into local television and more recently online television.



### o Tahu FM - 25 Years

On 6 February 2016 Tahu FM celebrated 25 years of broadcasting. The station held competitions, a reunion dinner for past and present staff and on-air interviews with former staff members.



### o Raukawa FM - 25 Years



# MUSIC

We invested \$0.518 million into the thriving Māori music scene and also opened up funding for music videos.

In the last year a number of projects we funded were successful in a variety of Māori and mainstream music awards.

## IWI RADIO CHARTS

Top ten tracks played on iwi radio in the 2015/16 year are listed as follows:



#	TITLE	ARTIST	LABEL
1	<b>AOTEAROA</b>	Stan Walker featuring Ria Hall, Troy Kingi and Maisey Rika	SonyMusic
2	<b>TIRAMA</b>	Te Aumihi Hapeta and Reiwahati Heremia	Reiuru
3	<b>KAKANO</b>	Awa	Awa Music/Warner
4	<b>TIHEI MAURI ORA</b>	Ranea Aperahama	Minaaka/Border
5	<b>PONGA RA</b>	Rob Ruha	RobRuha/DRM
6	<b>WHAKAHONOHO MAI</b>	1814	Manu/Ode/Rhythmmethod
7	<b>KEI MURI PEA</b>	Manea	Black Media /DRM
8	<b>POHEHE KI TAU E KITE AI</b>	Chad Chambers and Kui Pewhairangi	RadioNgātiPorou
9	<b>WHITIORA</b>	Maisey Rika featuring Majic Paora, Ngatapa Black, Sidney Diamond and Ruia Aperahama	MoonlightSounds/Border
10	<b>HE PO NUI TE WHAI</b>	Manea	BlackMedia/DRM

Key  Funded by Te Māngai Pāho  Video Funded by Te Māngai Pāho

## 1.2 MILLION

spins on iwi radio

across

**23,000**

different tracks

and

**9,000**

different artists

## 585,000

were spins by NZ artists of which just under **50%** were in te reo Māori

## TE MĀNGAI PĀHO FUNDED:



**116**

music tracks



**47**

musicians



**19**

music producers



**9**

music videos

## PŪMAU

achieved **No. 2** on iTunes top albums list

## 2015 WAIATA MĀORI MUSIC AWARDS

A large audience attended the eighth annual Waiata Māori Music Awards at the Hawkes Bay Sports Stadium in September 2015.

As well as a celebration of Māori Music, the awards ceremony marked the contribution that its founder, the late Tama Huata, had made to Māori performing arts.

Te Māngai Pāho was one of the sponsors of the awards and Board member, Doug Hauraki, presented the best female and best male artist awards.



## RANEA APERAHAMA

Best Solo Male Artist / Best Songwriter

## MAJIC PAORA

Best Māori Female / Solo Artist

## TONI HUATA

Best Video of the Year by a Māori Artist Award

## AOTEAROA

Radio Airplay Song of the Year /  
Best Māori Language Song

## TIHEI MAURI ORA

Best Māori Album



## TE MĀNGAI PĀHO FUNDED PROJECTS/CO-FUNDED PROJECTS

The following is an outline of some of the artists funded by Te Māngai Pāho who found success in 2015/16:

### Ranea Aperahama

Ranea Aperahama is a multi-talented recording artist and composer in both Māori and English. Ranea's debut album *Tihei Mauri Ora* was released in January 2015. Hailing from Rātana Pā, Ranea is a passionate performer and adept on a variety of musical instruments, including trombone, harmonica, keyboard and guitar.

Ranea has co-written, recorded and released songs with groups such as Southside of Bombay and the top five hit *What's the Time Mr Wolf* which achieved gold sales status and featured in the world famous film *Once Were Warriors*.<sup>1</sup>

This year, Ranea was recognised at the following awards:

- **Vodafone Music Awards -**
  - o Best Māori Album 2015 -*Tihei Mauri Ora*
- **Waiata Māori Music Awards 2015 -**
  - o Best Traditional Māori Album: (*Tihei Mauri Ora*)
  - o Best Māori Urban Roots/Reggae Album
  - o Best Māori Male Solo
  - o APRA Best Māori Songwriter
- **Māori Music Charts**
  - o Ranea topped the Māori Music Charts in 2015

### Aotearoa

Aotearoa is a song that was launched on Māori Television's youth show *Pūkana* in celebration of Māori Language Week in 2014. Performed in te reo Māori by Stan Walker, Troy Kingi, Ria Hall and Maisey Rika, the song was composed by Stan Walker and Vince Harder, with the te reo translation provided by Te Haumihiata Mason of Te Taura Whiri i te Reo Māori.

The recording of the song and the production of the accompanying music video was funded by Te Puni Kōkiri, Te Māngai Pāho and Mā Te Reo through Te Taura Whiri i te Reo Māori and some of the proceeds were donated to the Raukatauri Music Therapy Centre. The *Aotearoa* project was produced by Matai Smith of Cinco Cine Productions Ltd.

Aotearoa was recognised at the following award ceremonies:

- **Waiata Māori Music Awards 2015**
  - o Radio Airplay Song of the Year by a Māori Artist in Te Reo Māori Award:
- **APRA Silver Scroll Awards**
  - o APRA Maioha Award.

### Toni Huata

Toni Huata is a songstress, actor and tutor, having performed around the world, including support to The Neville Brothers (USA) and voice work for Peter Jackson's blockbuster movie - *King Kong*. Toni has toured and performed in many countries including England, Spain, Holland, Germany, Canada, Australia and Hawaii. She affiliates to Ngāti Kahungunu and Rongowhakaata tribes, and is also of Lebanese, German, Scandinavian and Irish decent.<sup>2</sup>

Toni was recognised at:

- **Waiata Māori Music Awards 2015 -**
  - o Best Music Video by a Māori Artist: Hopukia Te Tao

### Rob Ruha

Rob Ruha is a multi-award winning singer song-writer who is an exponent in Māori Performing Arts. His unique style of music has been described as an eclectic mix of soul-roots reggae with rock-blues and bohemian jazz-fusion. Rob's iwi affiliations are Te Whānau a Apanui, Ngāti Porou, Tainui, Ngāti Tūwharetoa, Te Arawa, Ngā Puhī, Rongowhakaata and Ngā Ariki.

On 21 December 2015, Rob's album *Pūmau* (funded by Te Māngai Pāho) reached Number Two in the national iTunes Top Albums list, second to Adele, and was number one on the NZ World Music Chart.



# ADMINISTRATION OF MĀORI BROADCASTING

## Archiving

Television and iwi radio archiving was carried out under our contract with Ngā Taonga Sound and Vision. Target hours for contemporary curated material in both television and radio were exceeded. Iwi radio stations hold a rich history of legacy material in their stations and work was progressed on identifying and digitising this material. Ngā Taonga Sound and Vision staff visited 13 of the 21 iwi stations in 2015/16 and this remains a significant project which will continue for some time according to identified priorities and available funding.

## Governance

### Board Induction

An induction process was run for our two new board members, which included presentations from Te Puni Kōkiri and the New Zealand Institute of Directors.

### Good Employer Policies

Te Māngai Pāho has eleven permanent staff roles. Although we are a small organisation our workplace profile shows that we employ a diverse staff in terms of age, gender and ethnicity. Our staff turnover has been low for some time and our average length of service is eleven years.

## Workplace Profile

Our workplace profile below shows that, although relatively small, we continue to employ a diverse staff.

Te Māngai Pāho - Workplace Profile															
Role	Total Staff Roles	Gender				Ethnicity						With a self identified disability	Age		
		Male		Female		Māori		Non-Māori		Pacifika			21 to 40	41 to 50	50+
		Full Time	Part Time												
Management	4	4	0	0	0	3	0	1	0	0	0	0	0	0	4
Professionals/ Technical	5	0	0	4	1	2	0	2	0	1	0	0	0	2	2
Support Services	2 <sup>3</sup>	0	0	1	0	1	0	0	0	0	0	0	2	0	0
<b>Total</b>	<b>11</b>	<b>4</b>	<b>0</b>	<b>5</b>	<b>1</b>	<b>6</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>2</b>	<b>6</b>

## Employee development, promotion and exit

An annual staff appraisal is undertaken and staff are encouraged to develop an annual training needs assessment as part of this process. Te Māngai Pāho is a small organisation so it is difficult for staff to always identify a career path within the organisation. Our commitment is that, if staff do decide to leave, we will have assisted them in furthering their career and they leave as a good ambassador for Te Māngai Pāho. Exit interviews are undertaken to capture feedback and identify any areas of concern.

## Leadership

Our size makes it easy for us to engage with staff and we do this using a variety of formal and informal channels to ensure a direct and inclusive decision-making approach.

Staff meetings are held regularly and these provide a forum for people to share information about current and upcoming work, raise queries or ask for co-operation from the team.

Staff are involved in decision making in their own areas and devise and manage their own solutions.

Te Māngai Pāho also requires funding recipients to follow EEO principles, in accordance with the Broadcasting Act.

## Recruitment, selection and induction

As a good employer, Te Māngai Pāho continued to support and promote equal employment opportunities for all people. We have an expectation that all our vacancies are advertised in mainstream as well as Māori specific media and utilise selection panels that are balanced from an internal/external, gender and English/Māori language proficiency perspective.

We have an induction process which provides new staff with a comprehensive introduction to the organisation's values and policies.

## Flexibility and work design

Te Māngai Pāho operates a family friendly environment. We have a 'Children in the Workplace' policy, which complements our other flexible workplace practices, whereby we support staff working from home, working part-time, taking leave to care for sick children and other dependants and taking leave during school holidays.

Remote access capability has been installed to assist staff who need to work remotely or from home if required.

### Remuneration, recognition and conditions

Te Māngai Pāho maintains equitable gender-neutral remuneration policies that are periodically tested against the market for external parity.

### Harassment and bullying prevention

There are policies in place which provide for prevention and zero tolerance of bullying or harassment of any kind.

### Staff and healthy environment

Te Māngai Pāho is committed to provide for the physical, psychological and emotional safety of staff.

A safe and healthy work environment is promoted by measures that include a well-resourced civil defence emergency kit and staff being encouraged to take or update their first aid training. Annual eye tests, influenza vaccinations and an ongoing Employee Assistance Programme (EAP) are all available to staff if required.

Staff are encouraged to participate in health and exercise activities and to maintain awareness of work / life balance.

### Ongoing review of Human Resources policies

Human resources policies are regularly reviewed and updated to make sure they are current, legally compliant and appropriate for the organisation.

# ASSESSING OUR ORGANISATIONAL HEALTH & CAPABILITY

FOCUS AREA	PERFORMANCE STANDARD	PERFORMANCE INDICATOR ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Good Employer	Annual Staff Turnover	10% or less	0%	0%
	Zero Tolerance of harassment, bullying and discrimination	Achieved	Achieved	Achieved
	Equal Employment Opportunities included in all relevant documents and practices.	Achieved	Achieved	Achieved
Managing Risk	No purchase decisions are overturned as a result of an identified departure from Te Māngai Pāho's statutory requirements, guidelines and policies	Achieved	Achieved	Achieved
Financial Information Systems and Controls	Annual Audit Rating	Maintain "Good" rating	Achieved	Achieved
Service Performance Information and Associated Systems and Controls	Annual Audit Rating	Maintain "Good" rating	Achieved	Achieved
Effectiveness and Efficiency	Contract management expenditure as a proportion of Total Expenditure is maintained at current levels	Less than or equal to 5%	3.8%	3.7%

# INDEPENDENT AUDITOR'S REPORT

## To the readers of Te Reo Whakapuaki Irirangi's financial statements and performance information for the year ended 30 June 2016

The Auditor-General is the auditor of Te Reo Whakapuaki Irirangi (known as Te Māngai Pāho). The Auditor-General has appointed me, Stephen Lucy, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and the performance information, including the performance information for appropriations, of Te Māngai Pāho on her behalf.

### Opinion on the financial statements and the performance information

We have audited:

- the financial statements of Te Māngai Pāho on pages 38 to 56, that comprise the statement of financial position as at 30 June 2016, the statement of comprehensive revenue and expense, statement of changes in public 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; and
- the performance information of Te Māngai Pāho on pages 19 to 37.

In our opinion:

- the financial statements of Te Māngai Pāho:
  - present fairly, in all material respects:
    - its financial position as at 30 June 2016; and
    - its financial performance and cash flows for the year then ended.
  - comply with generally accepted accounting practice in New Zealand and have been prepared in accordance with Public Benefit Entity Standards.
- the performance information:
  - presents fairly, in all material respects, Te Māngai Pāho's performance for the year ended 30 June 2016, including:

- for each class of reportable outputs:
  - its standards of performance achieved as compared with forecasts included in the statement of performance expectations for the financial year;
  - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year.
- what has been achieved with the appropriations; and
- the actual expenses or capital expenditure incurred compared with the appropriated or forecast expenses or capital expenditure.
- complies with generally accepted accounting practice in New Zealand.

Our audit was completed on 31 October 2016. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities, and explain our independence.

### Basis of opinion

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements and the performance information are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and the performance information. If we had found

material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and the performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and the performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of Te Māngai Pāho's financial statements and performance information 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 Te Māngai Pāho's internal control.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the appropriateness of the reported performance information within Te Māngai Pāho's framework for reporting performance;
- the adequacy of the disclosures in the financial statements and the performance information; and
- the overall presentation of the financial statements and the performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and the performance information. Also, we did not evaluate the security and controls over the electronic publication of the financial statements and the performance information.

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

### Responsibilities of the Board

The Board is responsible for preparing financial statements and performance information that:

- comply with generally accepted accounting practice in New Zealand;
- present fairly Te Māngai Pāho's financial position, financial performance and cash flows; and
- present fairly Te Māngai Pāho's performance.

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

The Board is responsible for such internal control as it determines is necessary to enable the preparation of financial statements and performance information that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements and the performance information, whether in printed or electronic form.

### Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and the performance information, and reporting that opinion to you based on our audit. Our responsibility arises from the Public Audit Act 2001.

### Independence

When carrying out the audit, we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the External Reporting Board.

Other than the audit, we have no relationship with or interests in Te Māngai Pāho.



### S B Lucy

*Audit New Zealand*

On behalf of the Auditor-General

Wellington, New Zealand

# TE MĀNGAI PĀHO ANNUAL REPORT 2016

## STATEMENT OF RESPONSIBILITY

We are responsible for the preparation of Te Māngai Pāho'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 Te Māngai Pāho 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 statement of performance fairly reflect the financial position and operations of Te Māngai Pāho for the year ended 30 June 2016.

Signed on behalf of the Board



Dr Piri Sciascia ONZM  
**Chair**  
31 October 2016



Doug Hauraki  
**Board Member**  
31 October 2016

# ASSESSING OUR PERFORMANCE

In order to make progress towards our intermediate outcomes and implement our strategies, Te Māngai Pāho allocated \$55.34<sup>4</sup> million in funding during the year 2015/16 (2015 \$54.43 million) for television, radio, music and archiving, all of which cost \$2.2<sup>5</sup> million to administer (2015 \$2.1 million).

Following is a copy of our Outcome Framework against which we develop our activities.

## OUR OUTCOME FRAMEWORK

<b>VISION</b>	Ahakoa kei whea, Ahakoa āwhea, Ahakoa pēwhea, Kōrero Māori! Māori language - everywhere, every day, in every way!		
<b>MAJOR OUTCOME</b>	Whakanuia ai ngā tāngata e kōrero Māori ana me te reo e kōreretia ana, whakanuia ai hoki te māramatanga i ngā tikanga me ngā tirohanga Māori ki Aotearoa puta noa. More people speaking more Māori and a greater awareness of Māori values, practices and views within Aotearoa.		
<b>INTERMEDIATE OUTCOMES</b>	Whānau, hapū, iwi and Māori communities strengthen their te reo Māori and tikanga Māori	New Zealanders increasingly experience te reo Māori and tikanga Māori	
	Programme-makers and broadcasters strengthen their te reo Māori and tikanga Māori, and proactively include them in programmes		
<b>TE MĀNGAI PĀHO STRATEGIES</b>	Investment in initiatives that promote and develop te reo Māori and tikanga Māori	Investment in programmes that give voice to a Māori perspective	
<b>TE MĀNGAI PĀHO OUTPUTS</b>	<b>MĀORI TELEVISION BROADCASTING</b>	<b>MĀORI RADIO BROADCASTING</b>	<b>ADMINISTRATION OF MĀORI BROADCASTING</b>
	<ul style="list-style-type: none"> <li>- Direct funding of Māori Television</li> <li>- Contestable funding of television programmes and digital initiatives</li> </ul>	<ul style="list-style-type: none"> <li>- Operational funding for iwi radio</li> <li>- Contestable funding of radio programmes and music</li> </ul>	<ul style="list-style-type: none"> <li>- Contract Management</li> <li>- Archiving</li> </ul>
<b>2015/16 KEY PRIORITIES</b>	<ul style="list-style-type: none"> <li>- Continued development of initiatives to improve the quality of the television spend, including development of a news rationalisation strategy.</li> <li>- Continue with development of our online funding system</li> </ul>	<ul style="list-style-type: none"> <li>- Continued development of initiatives to improve the quality of the radio spend</li> <li>- Develop radio modules for our online funding system</li> </ul>	<ul style="list-style-type: none"> <li>- Carry out a review of TMP strategy</li> </ul>

<sup>4</sup> Comprising Television Funding \$41.187 million, Radio Funding \$13.578 million and Archiving Funding \$0.575 million..

<sup>5</sup> Administration Cost per Statement of Comprehensive Revenue and Expense \$2.783 million less Archiving Funding \$0.575 million.

# DELIVERING OUR STRATEGIC INTENTIONS

Our work focuses on exposing whānau, hapū, iwi, Māori communities and all New Zealanders to quality te reo Māori and tikanga Māori programmes in their own homes, with a view to catalysing a positive shift in attitude toward Māori language and Māori cultural outcomes.

With a long term vision of significant social and behavioural change, we require milestones along our journey to indicate the rate and direction of this change.

The 2013 Census showed that 21.3% of Māori were able to converse about everyday things in Māori, a decrease of 4.8% from the 2006 Census. There were, however, some encouraging results in the Statistics New Zealand's Māori Social Survey, Te Kupenga<sup>6</sup>, which showed that, while the level

of fluency had declined, there has been an increase in the number of people who know a few words and phrases and in the number of young people speaking some Māori. Te Kupenga also underlined the important role that television plays in helping Māori to connect with their culture.

We commissioned TNS for our tenth year of research activity into the preferences of Māori broadcasting audiences. This research helps us to monitor the impact of our funded programmes and is aligned specifically to our Funding Framework. Our research tells us that broadcasting's strength is in sparking the interest of audiences in Māori language and culture and also in helping to maintain the language skills of competent speakers.

TNS was also commissioned for a pilot project on the measurement of the impact of Right-shift.

Overall, our TNS 2016 Māori Programming Audience Survey results show some good progress toward the intermediate outcomes set out for achievement by 2018, as shown below.

INTERMEDIATE OUTCOME	PERFORMANCE INDICATOR	TREND IN LAST 12 MONTHS	2016 RESULT	2018 TARGET
Whānau, hapū, iwi and Māori communities strengthen their te reo and tikanga Māori	<b>% of New Zealanders who have a 'good' understanding of te reo Māori or are fluent</b>			
	- Youth Māori	↑	27%	15%
	- General Population of Māori	↑	30%	35%
	<b>% of New Zealanders who have a 'good' understanding of Māori Culture or are well versed</b>			
	- Youth Māori	↑	56%	50%
	- General Population of Māori	↔	66%	70%
New Zealanders increasingly experience te reo Māori and tikanga Māori	<b>% of New Zealanders who have a 'good' understanding of te reo Māori or are fluent</b>			
	- All New Zealanders	↔	3%	2.5%
	<b>% of New Zealanders who have a 'good' understanding of Māori Culture or are well versed</b>			
	- All New Zealanders	↑	30%	20%
	<b>% of New Zealanders who increasingly experience te reo Māori and tikanga Māori<sup>7</sup></b>			
	- Youth Māori	↑	81%	70%
- General Population of Māori	↓	87%	94%	
- All New Zealanders	↓	75%	75%	

Key  Increase over 2014/15 result  Decrease over 2014/15 result  Equal to 2014/15 result

# OUR STRATEGY IMPACT

During the year, we funded quality te reo Māori and tikanga Māori programmes that were able to be distributed on multiple platforms, broadcast on television and available on-line, such as TVNZ's Māori language news programme *Te Karere*, Māori Television's youth oriented series *Hahana*, and *Pūkoro*, a 100% te reo Māori language learning show for children aged five and under.

We also purchased core operational production and broadcast capability and te reo Māori content from iwi radio stations. We purchased national programmes for distribution including the iwi radio National News Service produced by Radio Waatea and the National Midnight to Dawn Show, *Tai Pari*, *Tai Timu*, produced by Moana Communications.

We promoted programmes that gave voice to a Māori perspective by funding documentaries, debates, news and current affairs programmes that traversed current issues, including *The Hui* on TV3, *Native Affairs* on Māori Television (through our direct funding of the channel), *Marae* on TVNZ, and the documentary series on Māori Television *Matangi Rau* in which Jeremy Tātere MacLeod meets with elders from Ngāti Kahungunu.

Although a number of our strategy targets were not achieved as shown below, overall, for five of our nine strategy impact indicators, we managed to exceed, reach or come within a ten percent margin of the target as set out below:

TE MĀNGAI PĀHO STRATEGIES	PERFORMANCE INDICATOR	TREND IN LAST 12 MONTHS	2016 RESULT	2018 TARGET
Investment in initiatives that promote and develop te reo Māori and tikanga Māori	<b>% of New Zealanders who indicate their understanding of te reo Māori has increased from watching or listening to Māori programming</b>			
	- Youth Māori	▲	24%	16%
	- General Population of Māori	▲	23%	28%
	- All New Zealanders	▼	7%	12%
	<b>% of New Zealanders who indicate their understanding of Māori culture has increased as a result of watching or listening to Māori programming</b>			
	- Youth Māori	▲	32%	33%
	- General Population of Māori	▼	31%	39%
	- All New Zealanders	▼	16%	22%
	Investment in programmes that give voice to a Māori perspective	<b>% of New Zealanders who are better informed on Māori perspectives</b>		
- Youth Māori		↔	65%	56%
- General Population of Māori		▼	75%	72%
- All New Zealanders		▼	50%	51%

Key  Increase over 2014/15 result  Decrease over 2014/15 result  Equal to 2014/15 result

It is an ongoing challenge for the entire Māori language sector to be able to develop and put in place the initiatives that will lift the number of Māori language speakers. In the face of these challenges it is pleasing to see that this year there were some positive results from the Māori Youth demographic which has been a hard audience to reach and influence. Clearly the long term future of the language will ultimately depend on the extent to which today's Māori youth are willing to learn and speak te reo Māori.

We have continued to seek additional means to gauge the impact of our funding activities, including reference to other available research. Previous research by Te Puni Kōkiri has indicated that "...both Māori and non-Māori share similar general perceptions for greater support for Māori language revitalisation..."

The extent to which this support has built up over time is revealing. Again this year, we asked the research company, Nielsen, to provide details of responses to attitudes towards Māori language and culture from their long running Nielsen

Consumer and Media Insights (CMI) report. CMI is based on a core survey of 12,000 people per annum. Culture related questions were added to the survey in 2005 (incidentally one year after the launch of Māori Television).

Nielsen asked their respondents to rate their responses to the following questions:

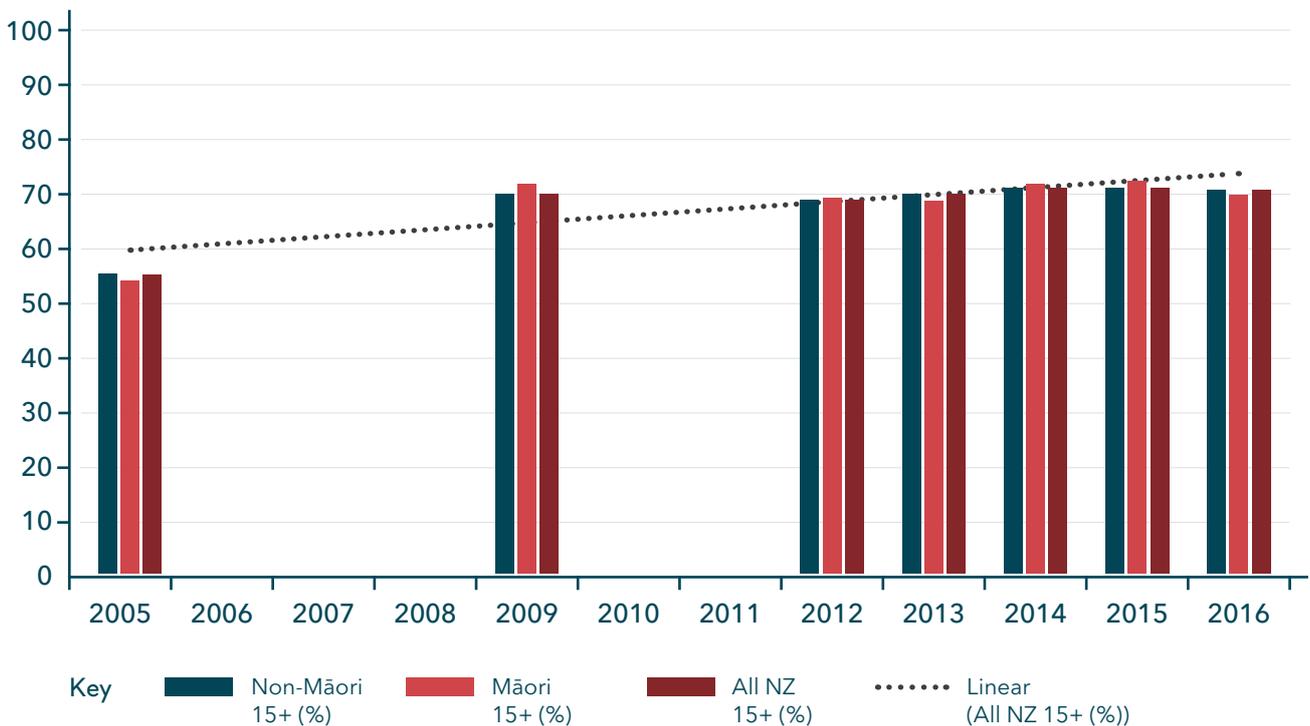
- A multi-cultural society is a strong society.
- We should make sure New Zealand keeps its Māori culture.
- It is important for New Zealand that Māori language grows.

These questions were asked again in the 2009, 2012, 2013, 2014, 2015 and 2016 surveys. Over this eleven year period, there has been a steady climb in positive support for these propositions across all demographics.

A view of the changes to responses to the proposal that "a multicultural society is a strong society" over eleven years is set out below:

## A MULTICULTURAL SOCIETY IS A STRONG SOCIETY

(Percentage of Definitely agree / Tend to agree responses).



Source: Nielsen CMI Q1 - Q4 2005, Q1 - Q4 2009, Q1 - Q4 2012 to 2015, Q3 - Q2 2016

Growth was particularly strong between 2005 and 2009, with combined support growing by 36%. The trend line is based on the combined result for all New Zealanders aged 15+.

The results from Statistics New Zealand’s Te Kupenga research has shown strong support within our society for Māori culture. This is further reflected in the Nielsen result below:

## WE SHOULD MAKE SURE THAT NZ KEEPS ITS MĀORI CULTURE

(Percentage of Definitely agree / Tend to agree responses)



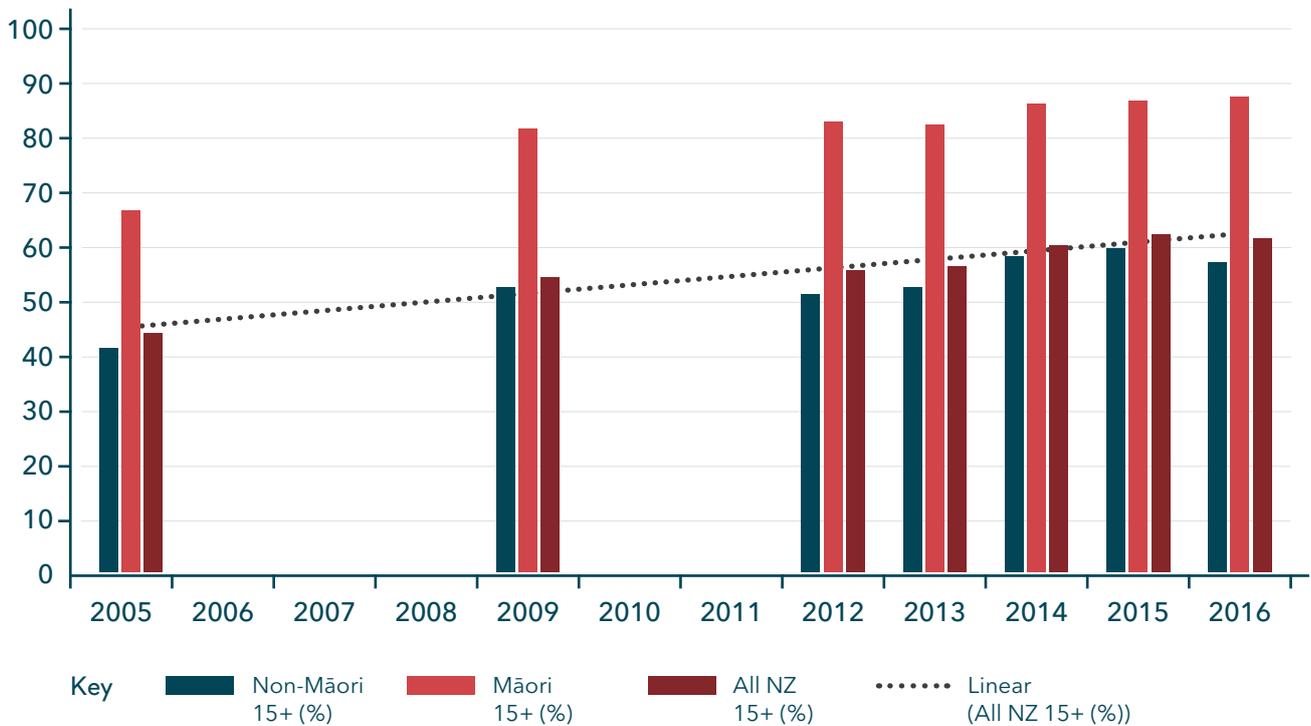
Source: Nielsen CMI Q1 - Q4 2005, Q1 - Q4 2009, Q1 - Q4 2012 to 2015, Q3 - Q2 2016

This graph shows steady, incrementally increasing growth in support for Māori culture. Not unexpectedly, the Māori population aged 15+ start from a higher base but also show a similar pattern of increasing positivity and support.

Of particular interest also is the growing level of support for the Māori language, which has grown amongst Māori as well as non-Māori as reflected in the results on the following page:

## IMPORTANT FOR NZ THAT MĀORI LANGUAGE GROWS

(Percentage of Definitely agree / Tend to agree responses)



Source: Nielsen CMI Q1 - Q4 2005, Q1 - Q4 2009, Q1 - Q4 2012 to 2015, Q3 - Q2 2016

Once again there was particularly strong growth between 2005 and 2009, with combined support growing by 32%.

Broader interest in the Māori language is indicated by the Ministry for Culture and Heritage, which for the last four years has consistently reported that one of the popular pages on its web site is "100 Māori Words Every New Zealander should know". This has had over 1,000,000 page views since 1 July 2012. Refer:

<http://www.nzhistory.net.nz/culture/maori-language-week/100-maori-words>

In 2015, we asked TNS to carry out a survey on attitudes to Māori Language and Culture. The company surveyed 1,155 individuals and presented their report in October 2015. Some key findings from the survey are set out below:

- Encouragingly the majority of New Zealanders are positive towards Māori culture and te reo
- Many agree that Māori culture is part of the heritage of all New Zealanders and provides our unique identity internationally
- Most agree that te reo Māori has a place in key ceremonial occasions and are supportive of the national anthem being in both English and in te reo

- The majority of New Zealanders also believe that the Government should be promoting the use of te reo and are supportive of Māori Language Week
- There is also reasonable support for all children to be taught te reo at school
- Despite being generally supportive, many non-Māori New Zealanders are unaware of the risk of te reo disappearing in the future
- Furthermore, interest is mixed among non-Māori New Zealanders for increasing their understanding of Māori culture and te reo.

Measurement of these attitudes is significant as they are an indication of the broad social change that Te Māngai Pāho and other agencies are seeking to promote. It is within the broader social context that the real work of Māori language revitalisation has to occur and without wider social support the targeted efforts in Māori language domains will not succeed. It is the support of the wider community that enables language initiatives to flourish.

The challenge is for Te Māngai Pāho (and other Māori language sector agencies) to determine how to capitalise on a growing level of support and turn positive attitudes into concrete actions and behaviours.

# OUR OUTPUT PERFORMANCE

To comply with our responsibilities under the Public Finance Act regarding our activities funded through the Crown via the appropriations within Vote Māori Development, and how performance is measured for each activity, details from the Information Supporting the Estimates are outlined within each output class. The associated funding is disclosed in the Cost of Services Statement below.

## COST OF SERVICES

Te Māngai Pāho has three output classes and all revenue and expenses incurred are the totals as disclosed in the financial statements on page 38.

The appropriation revenue received by Te Māngai Pāho equals the Government's actual expenses incurred in relation to the appropriations.

Details of appropriations and expenditure by Output Class and total expenditure are set out below:

OUTPUT CLASS	BUDGET	2015/16 ACTUAL	2014/15 ACTUAL
	\$000	\$000	\$000
<b>MĀORI TELEVISION BROADCASTING</b>			
Revenue - Appropriation <sup>8</sup>	40,332	40,332	40,332
- Other	0	170	83
<b>Total Revenue</b>	<b>40,432</b>	<b>40,502</b>	<b>40,415</b>
<b>Total Expenditure</b>	<b>41,100</b>	<b>41,187</b>	<b>40,742</b>
Movement in Reserves	(768)	(685)	(327)
<b>MĀORI RADIO BROADCASTING</b>			
Revenue - Appropriation <sup>9</sup>	13,744	13,744	13,744
- Other	0	91	98
<b>Total Revenue</b>	<b>13,744</b>	<b>13,835</b>	<b>13,842</b>
<b>Total Expenditure</b>	<b>14,200</b>	<b>13,578</b>	<b>13,111</b>
Movement in Reserves	(456)	257	731

<sup>8</sup> This appropriation is from Vote Māori Development for Māori Television Broadcasting.

<sup>9</sup> This appropriation is from Vote Māori Development for Māori Radio Broadcasting.

OUTPUT CLASS	BUDGET	2015/16 ACTUAL	2014/15 ACTUAL
	\$000	\$000	\$000
<b>ADMINISTRATION OF MĀORI BROADCASTING</b>			
Revenue - Appropriation <sup>10</sup>	2,183	2,183	2,183
- Interest Received	1,000	792	1,181
- Other	0	0	29
<b>Total Revenue</b>	<b>3,183</b>	<b>2,975</b>	<b>3,393</b>
<b>Total Expenditure</b>	<b>2,900</b>	<b>2,783</b>	<b>2,676</b>
Movement in Reserves (excl Interest and other)	(717)	(600)	(493)
Net Movement in Reserves	283	192	717
<b>Total Appropriations</b>	<b>56,259</b>	<b>56,259</b>	<b>56,259</b>
<b>Total Other Revenue</b>	<b>0</b>	<b>261</b>	<b>210</b>
<b>Total Interest Received</b>	<b>1,000</b>	<b>792</b>	<b>1,181</b>
<b>Total Revenue</b>	<b>57,259</b>	<b>57,312</b>	<b>57,650</b>
<b>Total Expenditure</b>	<b>58,200</b>	<b>57,548</b>	<b>56,529</b>
Net Movement in Reserves	(941)	(236)	1,121
As per Statement of Comprehensive Revenue and Expense			

The scope of the appropriations for Māori Television Broadcasting and Māori Radio Broadcasting are the promotion of Māori language and Māori culture through television and radio broadcasting respectively. Both appropriations are intended to achieve progress towards Māori protecting, sustaining and growing their reo, taonga, mātauranga and tikanga.

OUTPUT CLASS	BUDGET STANDARD	2015/16 ACTUAL
<b>MĀORI TELEVISION BROADCASTING</b>		
Promotion of Māori language and culture through:		
- the provision of direct funding for Māori Television	700 programme hours to be broadcast by MTS	900 hours broadcast
- the provision of contestable funding for television programmes <sup>11</sup>	600 hours contestable programming purchased	659.5 hours purchased
<b>MĀORI RADIO BROADCASTING</b>		
Promotion of Māori language and culture through:		
- the provision of operational funding for iwi radio	Minimum 60,000 hours funded per annum	64,972 hours funded
- the provision of contestable funding for radio programmes and music	Minimum 2,400 hours funded per annum	2,420 hours funded

<sup>10</sup> This appropriation is from Vote Māori Development for Administration of Māori Broadcasting.

<sup>11</sup> The 2015/16 Estimates of Appropriations refer to radio programmes and music rather than television programmes.

# OUTPUT CLASS 1: MĀORI TELEVISION BROADCASTING

The appropriation for this output class is for the promotion of Māori language and Māori culture through television broadcasting and is intended to achieve progress towards Māori protecting, sustaining and growing their reo, taonga, mātauranga and tikanga.

Under this output class, Te Māngai Pāho has undertaken to:

- promote Māori language and culture through television and new media;
- promote capability in the Māori television broadcasting and production sector; and
- purchase programmes to be broadcast on television or on other platforms.

## SUMMARY OF PERFORMANCE

For the specific output targets for 2015/16, we purchased 747 programme hours from Māori Television for Direct funding (compared to 724 hours last year). In delivery, Māori Television produced 900 hours of Te Māngai Pāho attributable programming, 153 hours ahead of purchased hours per contract.

For the contestable television pool, we purchased 659.5 hours against a target of 620 hours, though less than last year's result of 700.5 hours. All target audience group results were exceeded.

Altogether, this makes a total of 1,406.5 hours of television contracted this year, ahead of the overall target but slightly less than the output contracted last year of 1,424 hours. This reflects a decision by Māori Television to concentrate on more quality programming to attract a greater audience share.

This year, the average quality score for direct and contestably funded television programming was 4.2 on a five point scale, ahead of the target of 4.0.

Over the past three years we have conducted Digital/ New Media/Innovation funding rounds on an ad hoc basis depending on the level of funding available in the Television Budget. Generally speaking these funding rounds have been held towards the end of each financial year. We are now reasonably comfortable with both the results of these initiatives and the knowledge gained over this time and have taken steps to provide clearer indications to the production community about future funding for this area.

## 2015/16 KEY PRIORITIES

**Continued development of initiatives to improve the quality of the television spend, including development of a news rationalisation strategy.**

Work has continued in a number of areas. A key focus remains on the enhancement of Māori language planning by production companies in order to improve the language outcomes of funded programmes. Te Māngai Pāho sponsored key producers to attend Māori language planning workshops and discussions have been ongoing with television broadcasters about opportunities to create efficiencies across the television funding portfolio. In particular, we have continued to promote a collaborative approach to news reform as a preferable option to funder driven changes. To date, there have been some positive indicators of a willingness by broadcasters to work out a compromise solution that would help free up a sizeable portion of resources to the sector.

**Continue with development of our on-line funding system**

As noted above we have further developed our on-line funding system, Te Pūahatanga and turnaround times for assessment decisions have been significantly reduced.

Over the last two years Te Māngai Pāho has completed development of the Registered Provider module, the Funding Application Process module, and the on-line assessment module. In 2015/16, Te Pūahatanga was further developed to include the generation of decision letters and a contracting module.

## OUTPUT CLASS: MĀORI TELEVISION BROADCASTING

### Quantity and Quality of Māori Language

The following quantity and quality measures apply to all outputs in this output class based on samples of at least 90% of funded programmes.

- Quantity

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Quantity of Māori Language in Direct and Contestably funded programming.	At least 90% of samples of funded programmes are assessed as meeting the required Māori language content according to target audience group. <sup>12</sup>	95%	99%

- Quality<sup>13</sup>

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Quality of Māori Language Content in Direct and Contestably funded programming.	Samples of funded programmes reviewed are assessed as meeting a quality standard of 4 or above on a 5 point scale based on our Māori Language Evaluation Framework.	Average Quality Score 4.2	Average Quality Score 4.3

<sup>12</sup> Te Māngai Pāho funds programmes with a range of Māori language content appropriate to three different target audience groups, as follows:

-Fluent	70 to 100% Māori language content
-Second language learners	30 to 70%
-Receptive	up to 30%

<sup>13</sup> Quality and quantity are assessed on an ongoing basis according to the stage of production. A sample of programmes nearing completion in the current year was reviewed by a registered Māori language consultant. These included programmes funded from the period 1 June 2014 to 30 June 2015. These were reviewed in order to confirm that the language quality was at a minimum of 'good', meaning the quality is marked by good pronunciation, a competent range of vocabulary and grammatical structures, and some idiomatic sayings which enable the speaker to use the language, though errors occur, in specific settings. Fluent speaking talent is an added bonus. Where issues were identified these were communicated to the broadcaster.

## OUTPUT 1 – DIRECT FUNDING FOR MĀORI TELEVISION

Direct funding for Māori Television is for:

- the production of in-house television programmes by Māori Television, (e.g. news, sport, current affairs and light entertainment).

### PERFORMANCE MEASURES

The quantity of Television Programmes purchased according to specific audience groups through direct funding of Māori Television in 2015/16 is shown below.

- Fund Television Programmes by purchasing the following hours according to target audience group:

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Target Audience Group	Programme Hours Target	Actual Hours Purchased	Actual Hours Purchased
Fluent Māori Language Speakers (Over 70% Māori Language Content)	457	452	438
Second Language Learners (Between 30 - 70% Māori Language Content)	85	85	83
Receptive Audiences (Up to 30 % Māori Language Content)	210	210	203
<b>Total Programme Hours</b>	<b>752</b>	<b>747<sup>14</sup></b>	<b>724</b>

## OUTPUT 2 – CONTESTABLE TELEVISION PROGRAMME FUNDING

A contestable funding pool for programmes and digital initiatives which promote Māori language and Māori culture.

Contestable Television Programme Funding

### PERFORMANCE MEASURES

The quantity of Television Programmes purchased according to target audience groups through contestable funding in 2015/16 is shown below.

- Fund Television Programmes by purchasing the following hours according to target audience group:

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Target Audience Group	Programme Hours Target	Actual Hours Purchased	Actual Hours Purchased
Fluent Māori Language Speakers (Over 70% Māori Language Content)	372	384	429
Second Language Learners (Between 30 - 70% Māori Language Content)	124	127.5	141
Receptive Audiences (Up to 30 % Māori Language Content)	124	148	130.5
<b>Total Programme Hours</b>	<b>620</b>	<b>659.5<sup>15</sup></b>	<b>700.5</b>

<sup>14</sup> In delivery, Māori Television produced more programme hours than purchased. Te Māngai Pāho's share of funded 2015/16 production was 900 hours, 153 hours ahead of the amount contracted.

<sup>15</sup> The average cost of programmes purchased was lower than budgeted and some additional funding was made available from reversals and reserves. This enabled Te Māngai Pāho to purchase a higher number of hours than originally planned.

## Contestable New Media Initiative Funding

## PERFORMANCE MEASURES

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
<b>Number of New Media Initiatives Funded</b>	15 Initiatives	29 initiatives	5 Initiatives
<b>Quality of New Media Initiatives Funded</b>	All proposals funded have identified Māori language and/or Māori cultural outcomes and are made available on multiple platforms	Achieved	Achieved

## SUMMARY FOR OUTPUT CLASS MĀORI TELEVISION BROADCASTING

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
	\$000	\$000	\$000
Output 1 - Direct Funding for Māori Television Service	16,120	16,120	16,320
<b>Total Cost Output 1</b>	<b>16,120</b>	<b>16,120</b>	<b>16,120</b>
Output 2 - Contestable Television Programme and New Media Initiative Funding	24,980	25,067	24,422
<b>Total Cost Output 2</b>	<b>24,980</b>	<b>25,067</b>	<b>24,422</b>
<b>Total for Output Class (GST exclusive)</b>	<b>41,100</b>	<b>41,187<sup>16</sup></b>	<b>40,742</b>

<sup>16</sup> Total actual expenditure is \$0.087m more than budget, as reversed approvals of contestable funding from prior years were reallocated in 2015/16 to additional contestable programming. Actual expenditure this year is \$0.445m higher than in 2014/15 as the budget this year was higher (\$40.700m in 2014/15).

# OUTPUT CLASS 2: MĀORI RADIO BROADCASTING

The appropriation for this output class is for the promotion of Māori language and Māori culture through radio broadcasting and is intended to achieve progress towards Māori protecting, sustaining and growing their reo, taonga, mātauranga and tikanga.

Under this output class, Te Māngai Pāho has undertaken to:

- promote Māori language and culture through radio broadcasting;
- promote capability in the Māori radio broadcasting sector;
- support the operational costs of iwi radio stations; and
- purchase programmes for broadcast on iwi radio.

## SUMMARY OF PERFORMANCE

During the financial year the 21 funded stations broadcast a minimum eight hours of Māori language programming each day. In addition, 2,420 hours of radio programming plus 8,852 digital files were funded for national network news, a midnight to dawn show and outside broadcast coverage of events important to Māori.

This year, the average quality score for iwi radio was 4.1 on a five point scale, ahead of the target of 4.0.

Except as noted for music videos below, all other output performance targets for the Māori Radio Broadcasting Output Class were met.

### Māori Language Music

Te Māngai Pāho's music funding round last year was deferred by one month, which meant that the target was carried forward to the current financial year.

We supported the 2015 Waiata Māori Music Awards which recognise the important contributors to Māori music, past and present.

Music is important in the language revitalisation strategy as it is one of the keys to promoting te reo Māori in a contemporary context.

## 2015/16 KEY PRIORITIES

Continued development and implementation of initiatives to improve the quality of the radio spend.

As a result of changes to radio appropriations in the 2014 Budget, Te Māngai Pāho carried out a feasibility study which was completed in 2015 to look at options for expanding the iwi radio network. The report looked at a number of high level options for the direction of further development and recommended that there should be a focus on efforts to expand and future-proof the iwi radio network. Recommendations about particular sets of issues were made however, the principal recommendation was that: *"iwi radio stations should reposition themselves as iwi media centres"*. In 2015/16, we have worked with the iwi radio stakeholder group, Te Whakaruruhau o Ngā Reo Irirangi Māori, on development of a strategic approach to future development of the iwi radio network. A number of initiatives were supported during the year, including a contribution so that iwi radio could be included in the nationwide radio audience survey and a pilot project for enhancing the effectiveness of radio station websites and social media platforms.

As outlined above, work was also completed on the development of a new music distribution strategy. The objective was to improve the distribution of Te Māngai Pāho funded music and the co-ordination of tracks and rotates by the iwi stations. The new strategy was officially implemented on 1 July 2016 although it had been running as a pilot for several months before year end. The results up to 30 June 2016 saw a noticeable change on the iwi music charts with more visibility of Te Māngai Pāho funded tracks on the weekly chart lists. These changes were noted and commented on by RadioScope, the entity which prepares the charts.

A decision was also made to introduce music video funding with nine videos funded this year.

One of the key areas of work in iwi radio this year has been on working with the stations to improve the collective impact of their individual efforts. To this end, a collective measure to increase overall iwi radio listenership was set at the beginning of the year and this was achieved.

The key objectives of Māori language outcomes and community engagement were also reinforced by the content of the iwi radio training courses.

### Develop radio modules for our online funding system

Work was progressed this year on developing modules for iwi radio operational funding and contestable music funding. The 2015/16 music funding round was run through Te Pūhatanga and provision was made in the system for the iwi radio stations to be able to set themselves up as registered providers from the beginning of the 2016/17 year.

## OUTPUT CLASS - MĀORI RADIO BROADCASTING

### Quantity and Quality of Māori Language

The following quantity and quality measures apply to all outputs in this output class based on samples of at least 90% of funded programmes.

- Quantity<sup>17</sup>

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Quantity of Māori Language in Direct and Contestably funded programming.	At least 90% of samples of funded programmes are assessed as meeting the required Māori language content according to target audience group.	99.6% Achieved	94.6% Achieved

- Quality

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Quality of Māori Language Content in Direct and Contestably funded programming.	Samples of funded programmes reviewed are assessed as meeting a quality standard of (at least) 4 on a 5 point scale based on our Māori Language Evaluation Framework.	Average Quality Score 4.1	Average Quality Score 4.3

17 Te Māngai Pāho funds programmes with a range of Māori language content appropriate to three different target audience groups, as follows:

-Fluent	70 to 100% Māori language content
-Second language learners	30 to 70%
-Receptive	up to 30%

## OUTPUT 1 – OPERATIONAL FUNDING FOR IWI RADIO

### PERFORMANCE MEASURES

Fund 21 iwi stations to broadcast at least 8 hours of Māori language each day within an 18 hour broadcast window.

Operational funding for Iwi Stations

Target Audience Group

Fluent Māori Language Speakers  
(Over 70% Māori Language Content)

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
The number of iwi radio stations that broadcast at least eight hours of Māori language each day within an 18 hour broadcast window.	21	21	21
Feasibility Study	Conduct a feasibility study on options to expand the iwi radio network	N/A	Achieved
Increase iwi radio listenership across the combined broadcast and digital platforms	≥ 2%	Achieved <sup>18</sup>	New Measure 2015/16

Funding for centrally managed iwi radio service provider contracts

Service Provider Contracts - Quality of Service Delivery

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
For each contract, 90% of iwi stations rank provider service as "satisfactory" or better in a six monthly survey.	>90%	92% <sup>19</sup>	92%

<sup>18</sup> The 2015/16 increase in iwi radio listenership across the combined broadcast and digital platforms was achieved from a 2014/15 base figure of 33% listenership for the General Māori Audience as measured by the TNS Audience Survey.

<sup>19</sup> Iwi radio stations rate provider service according to a five point scale with 1 being poor and 5 being excellent. The latest data available was March 2016 and the survey result is based on responses from 13 of 21 stations.

## OUTPUT 2 – CONTESTABLE FUNDING FOR RADIO PROGRAMMES AND MUSIC

Radio programmes within the 18 hour Broadcast Window

Target Audience Group

Fluent Māori Language Speakers  
(Over 70% Māori Language Content)<sup>20</sup>

### PERFORMANCE MEASURES

Quantity of radio programming for national broadcast

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
	Hours Target	Actual Hours Purchased	Actual Hours Purchased
Radio programming purchased	860 Hours	860 Hours	860 Hours
	8,852 Files	8,852 Files	8,852 Files

Music

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Number of Music tracks purchased in 2015/16	100 Music Tracks	116 Music Tracks	0 Music Tracks
Number of Music Videos purchased in 2015/16	65 Music Videos	9 Music Videos	New Measure 2015/16

<sup>20</sup> Operational funding (Output 1 above) provides for a large proportion of the iwi stations' daily broadcast schedule. Stations will provide programming targeted for receptive audience groups to the extent deemed appropriate by each station.

## Radio Programmes Outside the 18 Hour Broadcast Window

### Programmes

### Target Audience Group

Fluent Māori Language Speakers  
(Over 70% Māori Language Content)

## PERFORMANCE MEASURES

- Fund programmes for target audience groups for national broadcast outside the 18 Hour Broadcast Window:

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
	Hours Target	Actual Hours Purchased	Actual Hours Purchased
Quantity of hours of programmes funded for broadcast outside the 18 hour broadcast window.	1,560	1,560	1,560

## SUMMARY FOR OUTPUT CLASS MĀORI RADIO BROADCASTING

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
	\$000	\$000	\$000
Output 1 Operational Funding for Iwi Radio			
Operational Funding	11,000	10,500	10,500
Funding for centrally managed Iwi radio service provider contracts	1,200	1,310	1,323
<b>Total Cost Output 1</b>	<b>12,200</b>	<b>11,810</b>	<b>11,823</b>
Output 2 Contestable Funding for Radio Programme and Music			
	2,000	1,768	1,288
<b>Total Cost Output 2</b>	<b>2,000</b>	<b>1,768</b>	<b>1,288</b>
<b>Total for Output Class (GST exclusive)</b>	<b>14,200</b>	<b>13,578<sup>21</sup></b>	<b>13,111</b>

<sup>21</sup> Total actual expenditure is \$0.622m less than budget, as the budgets set aside for strategy development and for music were not fully utilised. Actual expenditure this year is \$0.467m higher than in 2014/15 as there was no music funding round last year.

# OUTPUT CLASS 3: ADMINISTRATION OF MĀORI BROADCASTING

The appropriation for this output class is for the purchase of administration services from Te Māngai Pāho, to meet its statutory functions and deliver on the Government's Māori broadcasting policy, and is intended to fund the administration costs of Te Māngai Pāho.

Under this output class, Te Māngai Pāho has undertaken to:

- achieve the sound management and disbursement of funds to promote Māori language and culture;
- support the archiving of Māori radio and television broadcasting;
- maintain systems and procedures to assist Te Māngai Pāho to meet its statutory functions;
- meet Te Māngai Pāho's Good Employer obligations; and
- maintain Te Māngai Pāho's organisational health and capability.

## SUMMARY OF PERFORMANCE

This year Te Māngai Pāho allocated \$55.34<sup>22</sup> million in television, radio and archiving funding. Six contestable funding rounds were held during the year as well as a

language planning workshop for television producers and workshops for iwi radio managers and programme directors.

Lines of communication were maintained with industry representative groups and broadcasters through our industry advisory groups.

We ensured that reporting to our board was appropriate and risk focused. We continued to reap the benefits of the use of new technology and electronic reporting for our Board members.

We carried out reviews of two operational funding contracts for iwi radio and three reviews of funded television contracts.

As noted above, we commissioned research into the preferences of Māori broadcasting audiences to monitor the impact of our funded programmes.

Work has continued on the further development of our on-line funding system, Te Pūahatanga.

## 2015/16 KEY PRIORITIES

### Carry out a review of Te Māngai Pāho strategy

As part of our planning for the 2016/17 year, a review was carried out of our Outcome Framework and the Board and management worked together to refine our high level strategies. As a result, we launched our 2016-2021 Statement of Intent and our 2016/17 Statement of Performance Expectations with a new Outcome Framework. This better reflects our intended area of impact and the areas for which we can be held more directly accountable.

## OUTPUT CLASS – ADMINISTRATION OF MĀORI BROADCASTING

### OUTPUT 1 – FUNDING FOR CONTRACT MANAGEMENT

Funding for the administrative activities of Te Māngai Pāho including meeting accountability requirements, consultation obligations and the provision of contract management services.

#### PERFORMANCE MEASURES

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
Number of Funding Recipients selected for review by a contracted chartered accountancy firm engaged to substantiate costs reported to Te Māngai Pāho associated with selected productions and ensure that such costs are bona fide, appropriate, complete and correct.	2 Radio	2 Radio	2 Radio
	3 Contracts for TV	3 Contracts for TV	1 Contract for TV <sup>23</sup>
Percentage of reviews with final recommendations fully accepted by funding recipient	>90%	100%	100%

<sup>22</sup> Comprising Television Funding \$41.187 million, Radio Funding \$13.578 million and \$0.575 million Archiving Funding.

## OUTPUT 2 – FUNDING FOR ARCHIVING

Radio and Television Archiving

PERFORMANCE MEASURES

Funding for archiving of broadcast programmes.

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
<b>HOURS OF RADIO AND TELEVISION ARCHIVING</b>			
Hours of Television Archiving	610	610 <sup>24</sup> (Refer Note)	610 (Refer Note)
Hours of Radio Archiving	500	500 <sup>25</sup>	500
<b>RADIO LEGACY ARCHIVING</b>			
Prepare scoping report and complete establishment phase	Report and Establishment Phase completed	Achieved	Report in Progress Pilot phase for legacy work completed

## SUMMARY FOR OUTPUT CLASS

### ADMINISTRATION OF MĀORI BROADCASTING

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2015/16 ACTUAL PERFORMANCE	2014/15 ACTUAL PERFORMANCE
	\$000	\$000	\$000
Output 1 Funding for Contract Management	2,325	2,208	2,101
<b>Total Cost Output 1</b>	<b>2,325</b>	<b>2,208<sup>26</sup></b>	<b>2,101</b>
Output 2 Funding for Archiving	575	575	575
<b>Total Cost Output 2</b>	<b>575</b>	<b>575</b>	<b>575</b>
<b>Total for Output Class (GST exclusive)</b>	<b>2,900</b>	<b>2,783</b>	<b>2,676</b>

23 The television contract selected in 2014/15 involved a major review.

24 In delivery, Ngā Taonga Sound and Vision added 640 hours of Te Māngai Pāho funded television to the archive collection in 2015/16 (2014/15 - 925 hours)

25 In delivery, Ngā Taonga Sound and Vision added 649 hours of Te Māngai Pāho funded radio to the archive collection in 2015/16 (2014/15 - 654 hours).

26 Output 1 Expenditure is \$0.117 million less than budgeted as savings were made where possible. Actual expenditure is higher this year than last year, mainly due to operating costs associated with the upgrading of technology and to additional survey costs.

# STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE

FOR THE YEAR ENDED 30 JUNE 2016

2015 Actual \$000		Notes	2016 Actual \$000	2016 Budget \$000
<b>REVENUE</b>				
56,259	Funding from the Crown		56,259	56,300
1,391	Other revenue		1,053	1,000
<b>57,650</b>	<b>Total revenue</b>	<b>2</b>	<b>57,312</b>	<b>57,300</b>
<b>EXPENDITURE</b>				
2,676	Administration	3 & 4	2,783	2,900
	Funding			
40,742	- Television	5	41,187	41,100
13,111	- Radio	5	13,578	14,200
<b>56,529</b>	<b>Total expenditure</b>		<b>57,548</b>	<b>58,200</b>
<b>1,121</b>	<b>Surplus (deficit)</b>		<b>(236)</b>	<b>(900)</b>
<b>0</b>	<b>Other comprehensive revenue and expense</b>		<b>0</b>	<b>0</b>
<b>1,121</b>	<b>Total comprehensive revenue and expense</b>		<b>(236)</b>	<b>(900)</b>

Explanations of major variances against budget are provided in note 19

# STATEMENT OF CHANGES IN PUBLIC EQUITY

FOR THE YEAR ENDED 30 JUNE 2016

2015 Actual \$000		2016 Actual \$000	2016 Budget \$000
<b>1,965</b>	<b>Balance at 1 July</b>	<b>3,086</b>	<b>3,000</b>
1,121	Total comprehensive revenue and expense for the year	(236)	(900)
<b>3,086</b>	<b>Balance at 30 June</b>	<b>2,850</b>	<b>2,100</b>

Explanations of major variances against budget are provided in note 19

# STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2016

2015 Actual \$000		Notes	2016 Actual \$000	2016 Budget \$000
<b>3,086</b>	<b>PUBLIC EQUITY</b>		<b>2,850</b>	<b>2,100</b>
	Represented by:			
<b>ASSETS</b>				
	<b>Current assets</b>			
5,660	Cash and cash equivalents	6	2,371	6,100
442	Receivables	7	265	200
11,300	Investments	8	14,620	12,100
<b>17,402</b>	<b>Total current assets</b>		<b>17,256</b>	<b>18,400</b>
	<b>Non-current assets</b>			
91	Property, plant and equipment	9	174	100
312	Intangible assets	10	375	400
<b>403</b>	<b>Total non-current assets</b>		<b>549</b>	<b>500</b>
<b>17,805</b>	<b>Total assets</b>		<b>17,805</b>	<b>18,900</b>
<b>LIABILITIES</b>				
	<b>Current liabilities</b>			
363	Payables	11	572	300
125	Employee entitlements	12	132	100
14,231	Funding liabilities	13	14,251	16,400
<b>14,719</b>	<b>Total current liabilities</b>		<b>14,955</b>	<b>16,800</b>
<b>14,719</b>	<b>Total liabilities</b>		<b>14,955</b>	<b>16,800</b>
<b>3,086</b>	<b>NET ASSETS</b>		<b>2,850</b>	<b>2,100</b>

Explanations of major variances against budget are provided in note 19

# STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2016

2015 Actual \$000	Notes	2016 Actual \$000	2016 Budget \$000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Cash was provided from:</b>			
56,259	Receipts from Crown revenue	56,259	56,300
1,051	Interest received	894	1,000
43	Receipts from other revenue	38	0
0	GST (net)	333	0
57,353		57,524	57,300
<b>Cash was applied to:</b>			
1,137	Payments to employees	1,140	1,100
1,541	Payments to suppliers	1,422	1,400
43,996	Funding expenditure - television	41,040	40,000
13,109	Funding expenditure - radio	13,482	14,600
391	GST (net)	0	0
<b>60,174</b>		<b>57,084</b>	<b>57,100</b>
<b>(2,821)</b>	<b>Net cash flows from operating activities</b>	<b>440</b>	<b>200</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
<b>Cash was provided from:</b>			
18	Receipts from sale of property, plant and equipment	3	0
2,000	Investments (net)	0	0
<b>Cash was applied to:</b>			
44	Purchase of fixed assets	120	100
138	Purchase of intangible assets	292	0
0	Investments (net)	3,320	900
<b>1,836</b>	<b>Net cash flows from investing activities</b>	<b>(3,729)</b>	<b>(1,000)</b>
<b>(985)</b>	<b>Net increase / (decrease) in cash and cash equivalents</b>	<b>(3,289)</b>	<b>(800)</b>
<b>6,645</b>	<b>Plus opening cash and cash equivalents</b>	<b>5,660</b>	<b>6,900</b>
<b>5,660</b>	<b>Cash and cash equivalents at the end of the year</b>	<b>2,371</b>	<b>6,100</b>

Explanations of major variances against budget are provided in note 19

## RECONCILIATION OF NET SURPLUS/(DEFICIT) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2016 Actual \$000	2015 Actual \$000
Net surplus/(deficit)	(236)	1,121
<b>Add/(Less) non- cash expenditure/(income)</b>		
Depreciation	51	36
Amortisation	69	35
<b>Total non-cash items</b>	<b>120</b>	<b>71</b>
<b>Add/(Less) items classified as investing or financing activities:</b>		
(Gains)/losses on disposal of property, plant and equipment	(2)	3
<b>Total items classified as investing or financing activities</b>	<b>(2)</b>	<b>3</b>
<b>Add/(Less) movements in working capital items</b>		
(Increase) /decrease in accrued interest	102	(130)
(Increase) /decrease in accounts receivable	(7)	4
(Increase) /decrease in prepayments	0	0
Increase / (decrease) in accounts payable	103	(87)
Increase / (decrease) in funding provisions	20	(3,419)
Increase / (decrease) in GST payable	333	(391)
Increase / (decrease) in employee entitlements	7	7
<b>Net movements in working capital items</b>	<b>558</b>	<b>(4,016)</b>
<b>Net cash flow from operating activities</b>	<b>440</b>	<b>(2,821)</b>

# NOTES TO THE FINANCIAL STATEMENTS

## NOTES INDEX

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## 1. STATEMENT OF ACCOUNTING POLICIES FOR THE YEAR ENDED 30 JUNE 2016

### REPORTING ENTITY

Te Māngai Pāho is a Crown Entity as defined by the Crown Entities Act 2004 and is domiciled and operates in New Zealand. The relevant legislation governing Te Māngai Pāho's operations includes the Broadcasting Act 1989, the Crown Entities Act 2004 and Te Ture mō Te Reo Māori 2016. Te Māngai Pāho's ultimate parent is the New Zealand Crown.

The primary function of Te Māngai Pāho is to promote the Māori language and Māori culture by making funds available for broadcasting, the production of programmes to be broadcast and archiving programmes.

As a secondary function Te Māngai Pāho may also make funds available for transmitting on demand, producing content for transmitting on demand and archiving content.

In the exercise of these functions Te Māngai Pāho will consult from time to time with representatives of Māori interests, broadcasters and others who, in the opinion of Te Māngai Pāho, can assist in the development of funding policies.

Te Māngai Pāho has designated itself as a public benefit entity (PBE) for financial reporting purposes and does not operate to make a financial return.

The financial statements of Te Māngai Pāho are for the year ended 30 June 2016 and were approved by the Board on 31 October 2016.

### BASIS OF PREPARATION

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

#### Statement of compliance

The financial statements have been prepared in accordance with the requirements of the Crown Entities Act 2004 which includes the requirement to comply with generally accepted accounting practice in New Zealand (NZ GAAP).

The financial statements have been prepared in accordance with Tier 1 PBE Standards and comply with PBE Standards.

#### Presentation currency and rounding

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

#### Standards issued, not yet effective and not early adopted

In 2015 the External Reporting Board issued *Disclosure Initiative (Amendments to PBE IPSAS 1)*, *2015 Omnibus Amendments to PBE Standards*, and *Amendments to PBE Standards and Authoritative Notice as a Consequence of XRB A1 and Other Amendments*. These amendments apply to PBEs with reporting periods beginning on or after 1 January 2016. Te Māngai Pāho will apply these amendments in preparing its 30 June 2017 financial statements and expects there will be no effect in applying them.

## 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

Items in the financial statements are presented exclusive of GST, except for receivables and payables, which are presented on a GST inclusive basis. Where GST is not recoverable as input tax, it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, Inland Revenue is included as part of receivables or payables in the statement of financial position.

The net GST received from, or paid to Inland Revenue, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

#### Income tax

Te Māngai Pāho is exempt from the payment of income tax in accordance with section 53O of the Broadcasting Act 1989.

#### 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 adopted by the Board in preparing these financial statements.

#### Cost allocation

The cost of output classes, as presented in the statement of performance, report the total funding allocations made for the television and radio outputs for the year ended 30 June 2016. The costs of administering the television and radio outputs are also reported.

There have been no changes to the cost allocation methodology since the date of the last audited financial statements.

#### Critical accounting estimates and assumptions

In preparing these financial statements, Te Māngai Pāho has made estimates and assumptions concerning the future. These estimates and assumptions may differ from subsequent actual results. The estimates and assumptions are based on historical experience and other factors, including expectations of future events, that are believed to be reasonable under the circumstances. The estimates and assumptions are evaluated on an ongoing basis.

#### Critical judgements in applying accounting policies

Management has exercised critical judgement in applying the accounting policy in relation to Funding Expenditure - refer to Note 5.

## 2. REVENUE

### Accounting policy

#### *Funding from the Crown*

Te Māngai Pāho is primarily funded from the Crown. This funding is restricted in its use for the purposes set out in Section 53 of the Broadcasting Act 1989 and the scope of the relevant Crown appropriations.

Te Māngai Pāho considers there are no conditions attached to the funding and it is recognised as revenue at the point of entitlement, which is considered to be the start of the appropriation period to which the funding relates.

The fair value of revenue from the Crown has been determined to be equivalent to the amounts due in the funding arrangements.

#### *Interest revenue*

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

### Breakdown of other revenue and further information

	<b>2016 Actual \$000</b>	<b>2015 Actual \$000</b>
<b>OTHER REVENUE INCLUDES:</b>		
Interest revenue	792	1,181
Previous funding allocations reversed	223	167
Revenue from programme sales	38	14
Māori ICT Development Fund (refer also note 20)	0	29
<b>Total other revenue</b>	<b>1,053</b>	<b>1,391</b>

The level of funding allocations reversed is variable, depending on the amount of funding unspent or not taken up by third parties, each for different reasons acceptable to Te Māngai Pāho.

## 3. PERSONNEL COSTS

### Accounting policy

#### *Superannuation schemes*

#### *Defined contribution scheme*

Employer contributions to KiwiSaver are accounted for as contributions to a defined contribution superannuation scheme and are recognised as an expense in the surplus or deficit as incurred.

### Breakdown of personnel costs and further information

	<b>2016 Actual \$000</b>	<b>2015 Actual \$000</b>
Salary and wages	1,110	1,107
Employer contributions to defined contribution scheme	30	30
Increase/(decrease) in employee entitlements (note 12)	7	7
Other personnel costs	37	46
<b>Total personnel costs</b>	<b>1,184</b>	<b>1,190</b>

In 2016 four employees received total remuneration in excess of \$100,000. Their remuneration bands are as follows:

	Number of Employees 2016	Number of Employees 2015
<b>TOTAL REMUNERATION PAID OR PAYABLE</b>		
\$110,001-\$120,000	0	1
\$120,001-\$130,000	1	0
\$160,001-\$170,000	1	1
\$170,001-\$180,000	1	1
\$220,001-\$230,000	1	1
<b>Total employees</b>	<b>4</b>	<b>4</b>

During the year ended 30 June 2016 no employees received compensation and other benefits in relation to cessation. (2015 \$Nil)

The total value of remuneration paid or payable to each Board member during the year was as follows:

	2016 Actual \$000	2015 Actual \$000
Piri Sciascia (Chair)	11	9
Taria Tahana to February 2015	0	4
Doug Hauraki	8	8
Rawinia Higgins	9	7
Pakake Winiata to February 2015	0	1
Leonie Pihama to January 2015	0	1
Eruera Tarena	10	7
Vanessa Clark from December 2015	5	0
Brian Morris from December 2015	4	0
<b>Total board fees</b>	<b>47</b>	<b>37</b>

Payment of \$1,440 was made to the independent chair of the Audit and Risk Committee during the financial year. (2015 \$2,880)

Employer's Liability insurance cover was held during the financial year in respect of the liability or costs of Board members and employees.

No Board members received compensation or other benefits in relation to cessation. (2015 \$Nil)

## 4. ADMINISTRATION EXPENDITURE

### Accounting policy

#### Operating leases

An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset to the lessee.

Lease payments under Te Māngai Pāho's operating lease for its premises are recognised as an expense on a straight-line basis over the lease term.

## Breakdown of administration expenditure

	2016 Actual \$000	2015 Actual \$000
<b>OVERHEADS</b>		
Personnel costs	1,184	1,190
Office overheads	193	166
Depreciation	51	36
Amortisation	69	35
Fees to auditor:		
Audit fees for financial statements audit	42	42
Fees for assurance and related services	64	38
Operating lease expense	151	151
Professional services and consultants fees	73	85
Board and sub-committee costs		
- fees	47	37
- travel, accommodation, other	24	23
	1,898	1,803
<b>CONSULTATION</b>		
Hui	29	45
Liaison	30	46
	59	91
<b>DEVELOPMENT</b>		
Monitoring/surveys	148	125
Professional assessors	22	24
Publications and reports	51	29
Promotions	30	29
Archiving	575	575
	826	782
<b>Total administration expenditure</b>	<b>2,783</b>	<b>2,676</b>

## Operating leases as lessee

The future minimum lease payments to be made for Te Māngai Pāho premises are as follows:

	2016 Actual \$000	2015 Actual \$000
Not later than 1 year	158	158
Later than 1 year and not later than 5 years	316	475
<b>Total lease payments</b>	<b>474</b>	<b>633</b>

The lease expires in June 2025, with an option to vacate the premises at the lease renewal date of June 2019.

## 5. FUNDING EXPENDITURE

### Accounting policy

#### Funding expenditure

The allocation of funds to broadcasting projects is recognised as expenditure in the financial year the allocation is made provided that, prior to the end of the financial year, the project has received Board approval and the funding applicant has received notice of approval in writing. Expenditure therefore includes funds allocated but not paid out at year end. The funds not paid out are recorded as funding liabilities in the statement of financial liability. This liability is reduced as the applicant is paid according to the drawdown schedule specified in the production contract.

#### Critical judgements in applying accounting policies

Te Māngai Pāho has exercised judgement in developing its funding expenditure accounting policy above, as there is no specific accounting standard for funding expenditure.

Te Māngai Pāho is of the view that once the conditions in the policy have been met, the funding recipient has a valid expectation that funding will be paid, and that is the point at which expenditure is recognised. Any milestones included in underlying contracts are for administrative purposes only.

With the recent introduction of the new PBE accounting standards there has been debate on the appropriate framework to apply when accounting for such expenditure. Te Māngai Pāho is aware that the need for a clear standard or authoritative guidance on accounting for funding expenditure has been raised with the New Zealand Accounting Standards Board and will consider any developments.

### Breakdown of funding expenditure and further information

	2016 Actual \$000	2015 Actual \$000
<b>TELEVISION</b>		
Māori Television Service Direct Funding	16,320	16,120
Other programmes	24,797	24,552
Ngā Aho Whakaari	70	70
	<b>41,187</b>	<b>40,742</b>
<b>RADIO</b>		
Iwi station operational funding	10,500	10,500
Radio distribution network	833	833
Programmes	1,250	1,288
APRA/RMNZ Fees	0	210
Music compact discs and videos	518	0
Te Whakaruruhau o Ngā Reo Irirangi Māori	70	70
Capacity building	407	210
	<b>13,578</b>	<b>13,111</b>
<b>Total funding expenditure</b>	<b>54,765</b>	<b>53,853</b>

Further information about funding expenditure is reported in the performance information on pages 19 to 37 and in details of funding expenditure on pages 57 to 62.

## 6. CASH AND CASH EQUIVALENTS

### Accounting policy

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term, highly liquid investments with original maturities of three months or less.

### Breakdown of cash and cash equivalents

	<b>2016 Actual \$000</b>	<b>2015 Actual \$000</b>
Cash at bank and on hand	3	2
Bank deposits held at call	2,368	5,658
<b>Total cash and cash equivalents</b>	<b>2,371</b>	<b>5,660</b>

## 7. RECEIVABLES

### Accounting policy

Short-term receivables are recorded at the amount due, less any provision for uncollectability.

A receivable is considered uncollectable when there is evidence that the amount due will not be fully collected. The amount that is uncollectable is the difference between the amount due and the present value of the amount expected to be collected.

### Breakdown of receivables and further information

	<b>2016 Actual \$000</b>	<b>2015 Actual \$000</b>
<b>EXCHANGE TRANSACTIONS</b>		
- Accrued interest receivable	258	360
- Sundry debtors	7	0
<b>NON EXCHANGE TRANSACTIONS</b>		
- GST receivable	0	82
<b>Total receivables</b>	<b>265</b>	<b>442</b>

All receivables greater than thirty days are considered to be past due. As at 30 June 2016 and 30 June 2015 there were no overdue receivables and no provision for uncollectability was considered necessary.

## 8. INVESTMENTS

### Accounting policy

#### Bank term deposits

Bank term deposits are initially measured at the amount invested. Interest is subsequently accrued and added to the investment balance.

### Breakdown of investments and further information

	2016 Actual \$000	2015 Actual \$000
Term deposits current portion	14,620	8,400
Term deposits non-current portion	0	2,900
<b>Total investments</b>	<b>14,620</b>	<b>11,300</b>

The carrying amount of all term deposits approximates their fair value.

## 9. PROPERTY, PLANT AND EQUIPMENT

### Accounting policy

Property, plant and equipment consists of five asset classes. These are office equipment, furniture and fittings, computer equipment, leasehold improvements and motor vehicles. All these asset classes are measured at cost less accumulated depreciation and 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 Te Māngai Pāho, and the cost of the item can be measured reliably.

In most instances an item of property, plant and equipment is initially recognised at its cost. Where an asset is acquired through a non-exchange transaction it is recognised at its fair value as at the date of acquisition.

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 Te Māngai Pāho and the cost of the item can be measured reliably.

The costs of day-to-day servicing of property, plant and equipment are expensed in the surplus or deficit as they are incurred.

#### 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 reported net in the surplus or deficit.

### 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 to their estimated residual values over their useful lives. The useful lives and associated depreciation rates of the classes of property, plant and equipment have been estimated as follows:

Office equipment	5 years	20%
Furniture and fittings	9 to 10 years	11%
Computer equipment	3 years	33%
Leasehold improvements	4 to 6 years	17-25%
Motor vehicle	5 years	20%

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 property, plant and equipment

Property, plant and equipment held at cost that have a finite useful 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 carrying amount of the asset exceeds its recoverable amount. The recoverable service amount is the higher of the asset's fair value, less costs to sell, and value in use.

Value in use is the present value of an asset's remaining service potential. It is determined using an approach based on depreciated replacement cost.

If an asset's carrying amount exceeds its recoverable amount the asset is regarded as impaired and the carrying amount is written down to the recoverable amount. The total impairment loss is recognised in the surplus or deficit.

The reversal of an impairment loss is recognised in the surplus or deficit.

### Critical accounting estimates and assumptions

The useful lives and residual values of property, plant and equipment are reviewed at each balance date. In doing this, a number of factors are considered, including the physical condition of the asset, the expected period of use of the asset by Te Māngai Pāho and expected disposal proceeds from the future sale of the asset.

Te Māngai Pāho has not made changes to past assumptions concerning useful lives and residual values.

### Breakdown of property, plant and equipment and further information

	Office equipment \$000	Furniture and fittings \$000	Computer equipment \$000	Leasehold improvements \$000	Motor vehicle \$000	Total \$000
<b>COST OR VALUATION</b>						
<b>Balance at 1 July 2014</b>	<b>61</b>	<b>40</b>	<b>119</b>	<b>22</b>	<b>40</b>	<b>282</b>
Additions	0	0	3	0	40	43
Disposals	0	0	(7)	0	(40)	(47)
<b>Balance at 30 June 2015</b>	<b>61</b>	<b>40</b>	<b>115</b>	<b>22</b>	<b>40</b>	<b>278</b>
<b>Balance at 1 July 2015</b>	<b>61</b>	<b>40</b>	<b>115</b>	<b>22</b>	<b>40</b>	<b>278</b>
Additions	0	0	29	107	0	136
Disposals	(15)	(1)	(34)	0	0	(50)
<b>Balance at 30 June 2016</b>	<b>46</b>	<b>39</b>	<b>110</b>	<b>129</b>	<b>40</b>	<b>364</b>
<b>ACCUMULATED DEPRECIATION AND IMPAIRMENT LOSSES</b>						
<b>Balance at 1 July 2014</b>	<b>50</b>	<b>21</b>	<b>88</b>	<b>2</b>	<b>16</b>	<b>177</b>
Depreciation expense	4	3	16	4	9	36
Eliminate on disposal	0	0	(7)	0	(19)	(26)
Impairment losses	0	0	0	0	0	0
<b>Balance at 30 June 2015</b>	<b>54</b>	<b>24</b>	<b>97</b>	<b>6</b>	<b>6</b>	<b>187</b>
<b>Balance at 1 July 2015</b>	<b>54</b>	<b>24</b>	<b>97</b>	<b>6</b>	<b>6</b>	<b>187</b>
Depreciation expense	3	3	19	18	8	51
Eliminate on disposal	(14)	(1)	(33)	0	0	(48)
Impairment losses	0	0	0	0	0	0
<b>Balance at 30 June 2016</b>	<b>43</b>	<b>26</b>	<b>83</b>	<b>24</b>	<b>14</b>	<b>190</b>
<b>CARRYING AMOUNTS</b>						
At 1 July 2014	11	19	31	20	24	105
At 30 June and 1 July 2015	7	16	18	16	34	91
<b>At 30 June 2016</b>	<b>3</b>	<b>13</b>	<b>27</b>	<b>105</b>	<b>26</b>	<b>174</b>

## 10. INTANGIBLE ASSETS

### Accounting policy

#### Software acquisition and development

Acquired computer software licences are capitalised 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 for internal use are recognised as an intangible asset. Direct costs include 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 recognised as an expense when incurred.

Costs associated with development and maintenance of Te Māngai Pāho's website are recognised as an expense 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 financial year is recognised in the surplus or deficit.

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

Acquired computer software	3 years	33%
Developed computer software	4 years	25%

#### Impairment of intangible assets

Refer to the policy for impairment of property, plant and equipment in Note 9. The same approach applies to the impairment of intangible assets.

#### Critical accounting estimates and assumptions

The useful lives of the software are considered reasonable based on the current performance and use of the software and there are currently no indicators that the period of use of the software will be materially different.

### Breakdown of intangible assets and further information

	Acquired software \$000	Developed software \$000	Total \$000
<b>COST</b>			
<b>Balance at 1 July 2014</b>	<b>40</b>	<b>50</b>	<b>90</b>
Additions	0	298	298
Disposals	0	0	0
<b>Balance at 30 June 2015</b>	<b>40</b>	<b>348</b>	<b>388</b>
<b>Balance at 1 July 2015</b>	<b>40</b>	<b>348</b>	<b>388</b>
Additions	0	132	132
Disposals	0	0	0
<b>Balance at 30 June 2016</b>	<b>40</b>	<b>480</b>	<b>520</b>
<b>ACCUMULATED AMORTISATION AND IMPAIRMENT LOSSES</b>			
<b>Balance at 1 July 2014</b>	<b>40</b>	<b>1</b>	<b>41</b>
Amortisation expense	0	35	35
Disposals	0	0	0
Impairment losses	0	0	0
<b>Balance at 30 June 2015</b>	<b>40</b>	<b>36</b>	<b>76</b>
<b>Balance at 1 July 2015</b>	<b>40</b>	<b>36</b>	<b>76</b>
Amortisation expense	0	69	69
Disposals	0	0	0
Impairment losses	0	0	0
<b>Balance at 30 June 2016</b>	<b>40</b>	<b>105</b>	<b>145</b>
<b>CARRYING AMOUNTS</b>			
At 1 July 2014	0	49	49
At 30 June and 1 July 2015	0	312	312
<b>At 30 June 2016</b>	<b>0</b>	<b>375</b>	<b>375</b>

There are no restrictions over the title of Te Māngai Pāho's intangible assets, nor are any pledged as security for liabilities.

## 11. PAYABLES

### Accounting policy

Short-term payables are recorded at the amount payable.

### Breakdown of payables

	2016 Actual \$000	2015 Actual \$000
<b>EXCHANGE TRANSACTIONS</b>		
- Trade creditors	86	44
- Accruals	235	319
<b>NON EXCHANGE TRANSACTIONS</b>		
- GST payable	251	0
<b>Total payables</b>	<b>572</b>	<b>363</b>

## 12. EMPLOYEE ENTITLEMENTS

### Accounting policy

#### Short-term employee entitlements

Employee benefits that are due to be settled within twelve months after the end of the period in which the employee provides the related service are measured based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date, annual leave earned but not yet taken at balance date, and sick leave.

A liability and an expense are recognised for bonuses where there is a contractual obligation or where there is past practice that has created a constructive obligation and a reliable estimate of the obligation can be made.

### Breakdown of employee entitlements

	2016 Actual \$000	2015 Actual \$000
<b>CURRENT EMPLOYEE ENTITLEMENTS ARE REPRESENTED BY:</b>		
Accrued salaries and wages	35	25
Annual leave	97	100
<b>Total employee entitlements</b>	<b>132</b>	<b>125</b>

## 13. FUNDING LIABILITIES

### Accounting policy

At the time projects are approved by the Board of Te Māngai Pāho and notification is made to the funding recipient, expenditure is charged against the current year's income and recorded as a liability. The liability is reduced as the funding

recipient is paid according to the drawdown schedule specified in the funding contract. It is expected that the majority of these liabilities will be paid out over the next twelve months.

### Breakdown of funding liabilities and further information

	2016 Actual \$000	2015 Actual \$000
Television	13,308	13,294
Radio	943	937
<b>Total funding liabilities</b>	<b>14,251</b>	<b>14,231</b>

Movements for each class of provision are as follows:

	Television \$000	Radio \$000	Total \$000
<b>2016</b>			
<b>Balance at 1 July 2015</b>	<b>13,294</b>	<b>937</b>	<b>14,231</b>
Additional funding allocated	41,187	13,578	54,765
Amounts used	(41,041)	(13,481)	(54,522)
Unused amounts reversed	(132)	(91)	(223)
<b>Balance at 30 June 2016</b>	<b>13,308</b>	<b>943</b>	<b>14,251</b>
<b>2015</b>			
<b>Balance at 1 July 2014</b>	<b>16,617</b>	<b>1,033</b>	<b>17,650</b>
Additional funding allocated	40,742	13,111	53,853
Amounts used	(43,996)	(13,109)	(57,105)
Unused amounts reversed	(69)	(98)	(167)
<b>Balance at 30 June 2015</b>	<b>13,294</b>	<b>937</b>	<b>14,231</b>

## 14. CONTINGENCIES

### Contingent liabilities

There are no contingent liabilities at balance date. (2015 \$nil)

### Contingent assets

Te Māngai Pāho has no contingent assets. (2015 \$nil)

## 15. EQUITY

### Accounting policy

Equity is measured as the difference between total assets and total liabilities and comprises accumulated funds.

### Capital management

Te Māngai Pāho's capital is its equity.

Te Māngai Pāho is subject to the financial management and accountability provisions of the Crown Entities Act 2004, which impose restrictions in relation to borrowings, acquisition of securities, issuing guarantees and indemnities, and the use of derivatives. All these provisions have been complied with during the year.

Te Māngai Pāho manages its equity as a by-product of prudently managing revenues, expenses, assets, liabilities, investments and general financial dealings, to ensure it effectively achieves its objectives and purpose, while remaining a going concern.

## 16. RELATED PARTY TRANSACTIONS

Te Māngai Pāho 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 are on terms and conditions no more or less favourable than those that it is reasonable to expect Te Māngai Pāho would have adopted in dealing with the party at arm's length in the same circumstances.

Transactions with other government agencies, such as 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.

There were no transactions with any related party or government agency that did not come within the above criteria (2015 \$nil).

### Key management personnel compensation

Key management personnel includes all board members, the chief executive and the three other members of the senior management team.

	2016 Actual \$000	2015 Actual \$000
<b>SALARY AND OTHER SHORT TERM EMPLOYEE BENEFITS COMPRISE:</b>		
- Remuneration of board members	47	37
Full time equivalent board members	0.5	0.5
- Remuneration of senior management team	685	682
Full time equivalent senior management team members	4	4
<b>Total key management personnel compensation</b>	<b>732</b>	<b>719</b>
<b>Total full-time equivalent personnel</b>	<b>4.5</b>	<b>4.5</b>

The full time equivalent for Board members has been determined based on the frequency and length of Board meetings and the estimated time for Board members to prepare for meetings. An analysis of Board members to prepare remuneration is provided in Note 3.

## 17. FINANCIAL INSTRUMENTS

### Financial instrument categories

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

	2016 Actual \$000	2015 Actual \$000
<b>LOANS AND RECEIVABLES</b>		
Cash and cash equivalents	2,371	5,660
Receivables	265	442
Investments - term deposits	14,620	11,300
<b>Total loans and receivables</b>	<b>17,256</b>	<b>17,402</b>
<b>FINANCIAL LIABILITIES MEASURED AT AMORTISED COST</b>		
Payables	572	363
Funding provisions	14,251	14,231
<b>Total financial liabilities measured at amortised cost</b>	<b>14,823</b>	<b>14,594</b>

### Fair value

All financial instruments are recognised in the statement of financial position at their carrying amounts and, because of the short term nature of the financial instruments, these amounts are considered to be a reasonable approximation of their fair value.

There has been no change from the previous period in the method for determination of the fair values of financial instruments.

### Financial instrument risks

Te Māngai Pāho's activities expose it to a variety of financial instrument risks including market risk, credit risk and liquidity risk. Te Māngai Pāho has policies to manage these risks and seeks to minimise exposure from financial instruments. These policies do not allow transactions that are speculative in nature to be entered into.

#### Market risk

The only market risk that Te Māngai Pāho is subject to is interest rate risk. Interest rate risk is the risk that the fair value of, or cash flows from, financial instruments will fluctuate because of changes in market interest rates.

Te Māngai Pāho's exposure to fair value and cash flow interest rate risk is limited to its bank deposits. Interest rate risk is

managed by having a spread of investment maturity dates, in order to limit exposure to short term interest rate movements.

#### Sensitivity analysis

As at 30 June 2016, if the floating interest rate on bank call deposits had been 100 basis points higher or lower, with all other variables held constant, the surplus/deficit for the year would have been \$23,682 (2015: \$56,584) higher or lower.

#### Credit risk

Credit risk is the risk that a third party will default on its obligation to Te Māngai Pāho, causing it to incur a loss.

Te Māngai Pāho is exposed to credit risk from cash and term deposits with banks, and from receivables.

The maximum credit exposure is the carrying amount in the statement of financial position.

Due to the timing of cash inflows and outflows, Te Māngai Pāho invests surplus cash with banks which are registered in New Zealand and which have Standard and Poor's credit ratings of AA- or above. Te Māngai Pāho's investment policy limits the amount of credit exposure to any one institution.

There is no significant concentration of credit risk pertaining to accounts receivable.

No collateral or security is required to support financial instruments.

### Credit quality of financial assets

The credit quality of financial assets is assessed by reference to Standard and Poor's credit ratings (if available) or to historical information about counterparty default rates:

	30 June 2016 Actual \$000	30 June 2015 Actual \$000
<b>COUNTERPARTIES WITH CREDIT RATINGS</b>		
<b>Cash at bank and term deposits</b>		
AA-	16,991	16,960
<b>Total cash at bank and term deposits</b>	<b>16,991</b>	<b>16,960</b>
<b>COUNTERPARTIES WITHOUT CREDIT RATINGS</b>		
<b>Receivables</b>		
With no defaults in the past	265	442
<b>Total Receivables</b>	<b>265</b>	<b>442</b>

### Liquidity risk

Liquidity risk represents Te Māngai Pāho's ability to meet its contractual obligations associated with financial liabilities.

Te Māngai Pāho evaluates its liquidity requirements on an on-going basis, by preparing monthly budget analyses which are used to coordinate the timing of investment maturity with payments due.

The table below analyses Te Māngai Pāho's financial liabilities into relevant maturity groupings based on the remaining period at balance date to the contractual maturity date. The amounts disclosed are the contractual undiscounted cash flow amounts.

	Less than 6 months	Between 6 months and 1 year	Between 1 and 5 years
<b>2016</b>			
Payables (note 11)	572	0	0
<b>2015</b>			
Payables (note 11)	363	0	0

Te Māngai Pāho also has funding provisions of \$14.251m at 30 June 2016 (2015: \$14.231m). It is expected that these will be paid by 30 June 2017. Most of these payments will be made on the achievement of milestones or activities whose timing is not specified, rather than on contractual dates.

## 18. POST BALANCE DAY EVENTS

There were no significant events after balance date 2016. (2015: Nil)

## 19. EXPLANATION OF MAJOR VARIANCES AGAINST BUDGET

Explanations for significant variations from Te Māngai Pāho's budgeted figures in the Statement of Intent are as follows:

### Statement of comprehensive income

*Radio Funding Expenditure* was less than budgeted, by \$0.622 million. This was mostly due to \$0.303 set aside for strategy development not being required as yet and to the level of funding approvals for music projects being \$0.282 million less than budgeted, as the opening of the application date for the second funding round of the year was delayed.

### Statement of financial position

*Current assets* were less than budgeted by \$1.144 million at year end, due to the timing of payments for programme delivery.

*Current liabilities* were also less than budgeted, by \$1.845 million, mostly due to the level of unpaid funding provisions at year end.

### Statement of cash flows

*Cash and cash equivalents* were \$3.729 million less than budgeted, also largely due to the timing of payments for programme delivery.

## 20. MĀORI ICT DEVELOPMENT FUND

The Māori ICT Development Fund was a Budget 2014 initiative, with \$30 million initially committed over four years. The funding was allocated to a new non-departmental other expense in Vote: Māori Affairs - Māori ICT Development Fund. Following Cabinet decisions in August 2014 the funding was adjusted to: \$0.5 million in 2014/15 (for set up costs), \$4.5 million in 2015/16 and \$5.0 million per annum from 2016/17 to 2020/21. It was also agreed at that time that Te Māngai Pāho would administer the fund and the \$0.5 million was received.

It was subsequently determined that Te Māngai Pāho lacks the statutory authority to administer the fund as intended and all funds were returned to Te Puni Kōkiri, apart from \$29,000 which had already been spent on set up costs. These costs were absorbed by Te Māngai Pāho and included in Personnel Costs and Office Overheads.

# TELEVISION FUNDING

## FOR THE YEAR ENDED 30 JUNE 2015

### Māori Television

Direct Funding	\$16,320,000
<b>Sub-total Māori Television</b>	<b>Total</b> <b>\$16,320,000</b>

PROGRAMME	PRODUCER	GENRE	BC	EPISODES X DURATION	FUNDING
<b>FLUENT SPEAKERS</b>					
Huia Rau	Kura Productions Ltd	Documentary	Māori Television	13 x 56 min	\$259,931
Tāreikura	Awekura Productions Ltd	Documentary	Māori Television	10 x 26 min	\$200,000
Hakataetae	Velvet Stone Media Ltd	Reality	Māori Television	8 x 26 min	\$335,640
Waka Ama Sprint Nationals 2016	Wayne's World Productions Ltd	Sports	Māori Television	24 x 26 min	\$158,152
Pukana 2016	Cinco Cine Film Productions Ltd	Rangatahi	Māori Television/ MediaWorks	120 x 26 min	\$2,370,000
Kuia, series 2	White Gloves Television Productions Ltd	Documentary	Māori Television	13 x 26 min	\$261,582
Aotearoa	Adrenalin Ltd	Documentary	Māori Television	10 x 26 min	\$294,620
Kapa Whānau	Fantail Media Ltd	Kapa Haka	Māori Television	8 x 26 min	\$279,271
Ngā Tāngata Taumata Rau - Ngā Waru Pūmanawa	Maui Television Productions Ltd	Documentary	Māori Television	13 x 52 min	\$259,961
Kei Taumata Kē	Aoinaake Productions Ltd	Documentary	Māori Television	10 x 26 min	\$200,000
Poitūkohu Ngā Kura Tuarua 2015	Kahawai Productions Ltd	Sports	Māori Television	24 x 56 min	\$276,056
Huhu, series 2	Productionshed.TV Ltd	Tamariki	Māori Television	52 x 7 min	\$135,000
Te Karere 2016	TVNZ	News	TVNZ	261 x 30 min	\$2,282,463
Pūkoro, series 10	Kura Productions Ltd	Tamariki	Māori Television	40 x 26 min	\$904,530
Avatar: The Last Airbender	Takatū Associates Ltd	Reversioning	Māori Television	30 x 28 min	\$224,800
Rā Mōkai	Kapu Ti Productions Ltd	Tamariki	Māori Television	10 x 26 min	\$280,000
Waka Huia 2016	Scottie Douglas Productions Ltd	Documentary	TVNZ	50 x 29 min	\$1,545,790
Kapa Haka Regionals 2016	Pango Aotearoa Ltd	Kapa Haka	Māori Television	60 x 26 min	\$508,437
Kairākau, series 1	Velvet Stone Media Ltd	Documentary/ Drama	Māori Television	Additional funding	\$19,000
					<b>\$10,795,233</b>

### SECOND LANGUAGE LEARNERS

Waka Ama Sprint Nationals 2016	Wayne's World Productions Ltd	Sports	Māori Television	12 x 52 min	\$158,152
HahanaTV	Blackout Media Ltd	Rangatahi	Māori Television	20 x 26 min	\$400,000
Swagger, series 3	Raukatauri Productions Ltd	Rangatahi	Māori Television	20 x 26 min	\$350,000
Haka City	Enter the Dragon Ltd	Drama	Māori Television	7 x 26 min	\$461,236
Te Puru	Landmark Productions Ltd	Documentary	Māori Television	1 x 52 min	\$112,050
Marae Kai Masters, series 3	2B Media Ltd	Cooking Show	Māori Television	10 x 52 min	\$750,000
Marae 2016	Pango Productions Ltd	Current Affairs	TVNZ	40 x 29 min	\$1,500,000

Road to the Nats	Cinco Cine Film Productions Ltd	Reality	Māori Television	12 x 26 min	\$240,000
Pete & Pio, series 2	Hikoi NZ Ltd	Reality	Choice TV	12 x 26 min	\$500,000
Māori Sports Awards 2015	Kahawai Productions Ltd	Sports Awards	Māori Television	1 x 90 min	\$95,400
Whānau Kai	Jawbone Pictures Ltd	Whānau	Māori Television	7 x 26 min	\$168,000
What's up with the Tumoanas, series 2	Enter The Dragon Ltd	Whānau	Māori Television	7 x 26 min	\$315,000
Whawhai Fight Night	Tony Robb Productions Ltd	Sports	Māori Television	26 x 26 min	\$260,000
Ngā Whetū	Māori Television	Awards	Māori Television	3 x 26 min	\$113,500
Queens of Pangaru	Patangaroa Entertainment Ltd	Entertainment	Māori Television	6 x 26 min	\$220,000
Riria	Te Amokura Productions Ltd	Documentary	Māori Television	1 x 52 min	\$100,000
Tangihanga Ranginui Walker	Māori Television	Special	Māori Television	1 x 15 hour	\$30,000
Marae DIY, series 12	ScreenTime New Zealand Ltd	Whānau	MediaWorks	7 x 52 min	\$720,000
					<b>\$6,493,338</b>

#### RECEPTIVE AUDIENCES

Whanau Living, series 2	Adrenalin Ltd	Whānau	TVNZ	40 x 22 min	\$1,215,845
Play	Pango Productions Ltd	Sport Entertainment	Māori Television	50 x 26 min	\$800,000
Tūtūrū	Tūturu Pictures Ltd	Drama	Māori Television	8 x 26 min	\$530,000
Māmā Son Learner League	Kahawai Productions Ltd	Reality	Māori Television	10 x 26 min	\$364,250
Te Araroa: Tales From The Trails, series 2	Scottie Douglas Productions Ltd	Reality	Māori Television	7 x 52 min	\$295,000
Hunting Aotearoa, series 12	Hikoi NZ Ltd	Hunting	Choice TV	13 x 26 min	\$567,675
The Hui	Great Southern Television Ltd	Current Affairs	MediaWorks	30 x 28 min	\$697,000
Mōrena	Faultline Films Ltd	Breakfast show	TVNZ	40 x 22.30 min	\$760,000
R & R	Faultline Films Ltd	Panel show	MediaWorks	40 x 25 min	\$605,000
Kitchen Kura	Te Amokura Productions Ltd	Cooking	Māori Television	13 x 26 min	\$328,900
The heART of the Matter	Wellington Independent Arts Trust	Arts	Māori Television	1 x 52 min	\$20,000
Te Wiki o Te Reo Māori	TVNZ	Special	TVNZ	15 hours	\$87,600
Tangihanga Ranginui Walker	Māori Television	Special	Māori Television	3 hours	\$5,000
					<b>\$6,276,270</b>

INNOVATION INITIATIVES					
2.M.I Tumai	Mika Haka Foundation Charitable Trust	Pilot series	N/A	1 x pilot episode	\$10,000
Colonial Combat	Awa Films Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Pakiwaitara	Jump Film & TV Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
KaPaiDon'tDie	The Suite Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Queens of Queenstown	Toa TV Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Reolucion	Taiea Media Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
MāoriFY	ScreenTime New Zealand Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Tuakana Teina	The Suite Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Rere Te Whiu	Punarau Media Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Wairoa 2040	Heyder Industries Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Kaumātuaonline	White Gloves Television Productions Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Kuku me Rara	Awekura Productions Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Superhero Levi - Tuatangata Levi!	Te Amokura Productions Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Tōku Ao - Happy Place	Awekura Productions Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Ngā Mahi Mātātoa a Kupe me Niwa	Māori Multimedia Ltd	Pilot series	N/A	1 x pilot episode	\$10,000
Māori Movement	Adrenalin Ltd	webseries	N/A	21 x 5 min	\$100,000
Ngā Ringa Toi o Tahu	Ngāi Tahu Charitable Trust	webseries	N/A	8 x 6 min	\$100,000
#How2Maori	Te Reo Irirangi o Te Hiku o Te Ika (Inc)	webseries	N/A	6 x 8 min	\$72,000
Māori Side Steps	Potent Youth Productions Ltd	webseries	N/A	10 x 5 min	\$80,000
Kaikānikani	Flax Productions Ltd	webseries	N/A	8 x 8 min	\$100,000
The Sun Room	Iatapui Ltd	webseries	N/A	development	\$10,000
Poi - Hopes & Dreams	Through the Fire Ltd	webseries	N/A	9 x 3 min	\$100,000
Rere Te Whiu	Punarau Media Ltd	webseries	N/A	10 x 7 min	\$100,000
Kuku me Rara	Awekura Productions Ltd	webseries	N/A	10 x 8 min	\$50,000
Colonial Combat	Awa Films Ltd	webseries	N/A	10 x 4 min	\$100,000
Superhero Levi - Tuatangata Levi!	Te Amokura Productions Ltd	webseries	N/A	7 x 4 min	\$100,000
Te Wiki o Te Reo Māori - 4 x Reo Ambassadors	AWA Films Ltd	Special	N/A	4 x promotional advertisements	\$100,000
Te Wiki o Te Reo Māori - Kupu o Te Rā Pomare	Kōwhai Media Ltd	Special	N/A	7 x 15 sec video clips	\$20,000
Kaupapa Māori Filming Workshops	Connected Media Charitable Trust	Special		5 x workshops	\$50,000
					<b>\$1,232,000</b>
<b>Sub-Total Contestable Television Programme Funding</b>					<b>\$24,796,841</b>
<b>Industry Relations - Ngā Aho Whakaari</b>					<b>\$70,000</b>
<b>TOTAL TELEVISION FUNDING</b>					<b>\$41,186,841</b>

# RADIO FUNDING

FOR THE YEAR ENDED 30 JUNE 2016

OPERATIONAL FUNDING			
CONTRACT NAME	RADIO STATION	BROADCAST HOURS	FUNDING
Operational	UMA Broadcasting Limited (trading as Radio Waatea)	2,920	\$500,000
Operational	Te Reo Irirangi o Tainui (trading as Radio Tainui)	2,920	\$500,000
Operational	Te Reo Irirangi o Te Mānuka Tūtahi Trust (trading as Tūmeke FM)	3,833	\$500,000
Operational	Te Reo Irirangi o Whanganui Incorporated (trading as Awa FM)	2,920	\$500,000
Operational	Ngāti Hine Limited (trading as Ngāti Hine FM)	3,833	\$500,000
Operational	Ngāi Tahu Communications Limited (trading as Tahu FM)	3,833	\$500,000
Operational	Te Reo Irirangi o Taranaki Charitable Trust (trading as Te Korimako o Taranaki 94.8 FM)	2,920	\$500,000
Operational	Atiawa Toa FM Limited (trading as Atiawa Toa FM)	2,920	\$500,000
Operational	Te Reo Irirangi o Te Hiku o Te Ika Incorporated (trading as Te Hiku o Te Ika)	2,920	\$500,000
Operational	Radio Ngāti Porou Charitable Trust (trading as Radio Ngāti Porou)	2,920	\$500,000
Operational	Moana Communications (trading as Moana AM)	2,920	\$500,000
Operational	Te Reo Irirangi o Te Arawa Trust (trading as Te Arawa FM)	2,920	\$500,000
Operational	Te Reo Irirangi o Te Ūpoko o Te Ika Trust (trading as Te Ūpoko o Te Ika)	2,920	\$500,000
Operational	Kia Ora FM Incorporated (trading as Kia Ora FM 89.8)	2,920	\$500,000
Operational	Te Reo o Ngāti Kahungunu Incorporated (trading as Radio Kahungunu)	2,920	\$500,000
Operational	Te Reo Irirangi o Tūranganui a Kiwa Limited (trading as Tūranga FM)	2,920	\$500,000
Operational	Tūwharetoa FM Charitable Trust (trading as Tūwharetoa 97.2 FM)	2,920	\$500,000
Operational	Te Reo Irirangi o Ngāti Raukawa (trading as Raukawa FM)	2,920	\$500,000
Operational	Te Whare Awhina o Te Iwi Community Trust (trading as Tautoko FM)	2,920	\$500,000
Operational	Te Reo Irirangi o Pare Hauraki (trading as Ngā Iwi FM)	2,920	\$500,000
Operational	Te Reo Irirangi o Maniapoto (trading as Maniapoto FM)	3,833	\$500,000
		<b>64,972</b>	<b>\$10,500,000</b>

OTHER RADIO SERVICES		
CONTRACT NAME	PROVIDER	FUNDING
Administration	Te Whakaruruhau o Ngā Reo Irirangi Māori	\$70,000
Training	Whitireia New Zealand	\$210,000
Distribution services - puna.net2 (system and service support)	Starnet 2000 Ltd	\$832,876
National music database	Whitireia New Zealand	\$30,000
Waiata Māori strategy	Te Whakaruruhau o Ngā Reo Irirangi Māori	\$132,000
Pilot digital marketing campaign	Yellow Pages Group Limited	\$10,000
GfK 2016 national radio survey	Te Whakaruruhau o Ngā Reo Irirangi Māori	\$25,000
		<b>\$1,309,876</b>

PROGRAMMES - NATIONAL			
PROGRAMME	PROVIDER	BROADCAST HOURS	FUNDING
National news service	UMA Broadcasting Limited (trading as Radio Waatea)	860	\$1,104,000
National midnight to dawn programme	Moana Communications (trading as Moana AM)	1,560	\$100,000
		<b>2,420</b>	<b>\$1,204,000</b>

PROGRAMMES - OUTSIDE BROADCAST			
PROGRAMME	PROVIDER	DURATION BROADCAST HOURS	FUNDING
2015 Te whakataetae kapa haka o ngā kura tuarua o Mataatua	Te Reo o Irirangi o Te Mānuka Tūtahi Trust (trading as Tūmeke FM)	6	\$3,260
2015 Te Tai Tokerau Regional Kapa Haka Competition	Te Reo Irirangi o Te Hiku o Te Ika Incorporated (trading as Te Hiku o Te Ika)	14	\$4,000
2015 National ngā manu korero competition	Te Reo Irirangi o Te Ūpoko o Te Ika Trust (trading as Te Ūpoko o Te Ika)	17	\$5,000
150th Commemorations of Te Tarata	Te Reo Irirangi o Te Mānuka Tūtahi Trust (trading as Tūmeke FM)	6	\$3,380
Ngā tohu reo Māori 2015	Te Reo o Ngāti Kahungunu Incorporated (trading as Radio Kahungunu)	6	\$3,500
2016 Te Arawa Regional Kapa Haka Competition	Te Reo Irirangi o Te Arawa Trust (trading as Te Arawa FM)	14	\$4,000
2016 Te Hui Ahurei o Tuhoe	Te Reo Irirangi o Te Mānuka Tūtahi Trust (trading as Tūmeke FM)	30	\$3,000
Te Whakataetae Kapa Haka o Ngā Kura Tuarua o Mātaatua	Te Reo Irirangi o Te Mānuka Tūtahi Trust (trading as Tūmeke FM)	6	\$3,000
2016 Maranga Mai E Te Iwi Tai Tokerau Regional Senior Kapa Haka Competition	Ngāti Hine Limited (trading as Ngāti Hine FM)	8	\$3,500
2016 Post Budget outside broadcast	UMA Broadcasting Limited (trading as Radio Waatea)	3	\$1,000
2016 Te Tai Tokerau regional ngā manu kōrero competition	Te Whare Awhina o Te Iwi Community Trust (trading as Tautoko FM)	18	\$3,932
2016 Aotea regional kapa haka competition	Te Reo Irirangi o Whanganui Incorporated (trading as Awa FM)	8	\$3,218
2016 Tamaki Makaurau regional kapa haka competition	UMA Broadcasting Limited (trading as Radio Waatea)	14	\$6,000
		<b>152</b>	<b>\$46,790</b>

MUSIC - AUDIO			
ARTIST	PRODUCTION COMPANY	NUMBER OF TRACKS	FUNDING
Ihi	UMA Broadcasting Limited (trading as Radio Waatea)	6	\$24,000
Chris Powley	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Maaka Fiso	UMA Broadcasting Limited (trading as Radio Waatea)	4	\$16,000
Howard Morrison Jr	UMA Broadcasting Limited (trading as Radio Waatea)	2	\$8,000
Moana Maniapoto	Black Pearl Ltd	2	\$8,000
Toni Huata	Toni Huata Creations Ltd	3	\$12,000
Iwi	Minaaka Ltd	10	\$40,000
Te Kauta	Minaaka Ltd	2	\$8,000
Huia	Kog Mastering Ltd	4	\$16,000
Baitercell	Kog Mastering Ltd	2	\$8,000
Kirsten Te Rito	#19 Productions Ltd	5	\$20,000

Te Aumihi Hapeta and Reiwahati Heremia	Hei Tiki Creatives Ltd	1	\$4,000
R J Kerswell	Hei Tiki Creatives Ltd	1	\$4,000
Amba	Soulnote Agency Ltd	1	\$4,000
Groce Roots	Greenstone Concrete and Asphalt Ltd	3	\$12,000
Te Kākano	B M Studio Ltd	10	\$40,000
Manea	B M Studio Ltd	10	\$40,000
Te Iti Kahurangi	Te Iti Kahurangi Inc	8	\$32,000
T-Sistaz	Te Iti Kahurangi Inc	2	\$8,000
Rereti Moeahu	Kōkiri Marae Keriana Olsen Trust	1	\$4,000
Donson	Patangaroa Entertainment Ltd	1	\$4,000
Matene Yerkavich	Patangaroa Entertainment Ltd	5	\$20,000
Te Amo	Patangaroa Entertainment Ltd	2	\$8,000
Kimiora Williams-Hart	Patangaroa Entertainment Ltd	2	\$8,000
Ahorangi Winitana	Awekura Productions Ltd	5	\$20,000
Tūwaerea Winitana	Awekura Productions Ltd	1	\$4,000
Herea Winitana	Awekura Productions Ltd	1	\$4,000
Ahurei Winitana	Awekura Productions Ltd	2	\$8,000
Tūpoutahi Winitana	Awekura Productions Ltd	2	\$8,000
Wakakura	Shotcrete Construction Ltd	1	\$4,000
De'Viani Parata	Legacy Foundation Ltd	1	\$4,000
Kimo Winiata	Te Ara Mua Ltd	1	\$4,000
Te Moananau a Kiwa Goddard	Te Ara Mua Ltd	1	\$4,000
Tūpoutahi Winitana	Ōtaiātoa Ltd	3	\$12,000
Ray Bishop	UMA Broadcasting Limited (trading as Radio Waatea)	2	\$8,000
Maaka Fiso	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Tasha Hohaia	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Kiko	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Swizel Jager	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Te Aumihi Hapete	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Kiko	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$4,000
Nganeko Eriwata	Anne Keating Agency Ltd	1	\$4,000
Nganeko Eriwata	Anne Keating Agency Ltd	1	\$4,000
		<b>116</b>	<b>\$464,000</b>

<b>MUSIC - VIDEO</b>			
<b>ARTIST</b>	<b>PRODUCTION COMPANY</b>	<b>NUMBER OF VIDEOS</b>	<b>FUNDING</b>
Rob Ruha	Tipukura Ltd	1	\$6,000
Tūpoutahi Winitana	Awekura Productions Ltd	3	\$18,000
Ahorangi Winitana	Awekura Productions Ltd	1	\$6,000
Howard Morrison Jr	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$6,000
Ray Bishop	UMA Broadcasting Limited (trading as Radio Waatea)	2	\$12,000
Maaka Fiso	UMA Broadcasting Limited (trading as Radio Waatea)	1	\$6,000
		<b>9</b>	<b>\$54,000</b>
<b>TOTAL RADIO FUNDING</b>			<b>\$13,578,666</b>

# DIRECTORY

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**Email** [info@tmp.govt.nz](mailto:info@tmp.govt.nz)

**Website** [www.tmp.govt.nz](http://www.tmp.govt.nz)

## AUDITOR

**Audit New Zealand**  
on behalf of the Auditor- General

## BANKER

Westpac

## SOLICITORS

Simpson Grierson

## BOARD MEMBERS

**DR PIRI SCIASCIA, ONZM**  
Chair

**PROF RAWINIA HIGGINS**

**VANESSA CLARK**

**DOUG HAURAKI**

**DR ERUERA TARENA**

**BRIAN MORRIS**

## STAFF

**JOHN BISHARA**  
Chief Executive

**THOMAS HOOD**  
Manager,  
Corporate Services

**KAY DAVIS**  
Corporate Accountant

**MABEL MAKOMBORE**  
Contracts Advisor

**RUTH KATENE**  
Co-ordinator,  
Corporate Services

**LARRY PARR**  
Manager, Television  
Funding Portfolio

**LYNNE PARR**  
Advisor, Television  
Funding Portfolio

**CAYTION WINEERA**  
Administrator, Television  
Funding Portfolio

**CARL GOLDSMITH**  
Manager, Radio Funding  
Portfolio

**ROCHELLE POWERS**  
Advisor,  
Radio Funding Portfolio



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