



**SHARING
TE AO
MĀORI WITH
THE WORLD**

ANNUAL REPORT
2016/17

2016/17 Calendar of events



MĀORI LANGUAGE WEEK
| 4-10 | July | 2016 |

July 2016

2016's theme was Ākina te Reo, encouraging everyone to "Give it a Go". Te Māngai Pāho supported clips of te reo ambassadors **Jenny-May Clarkson, Nehe Milner-Skudder, Andrew Mehrrens** and **Julian Dennison** for Māori Language Week 2016.



August 2016

In one of the popular shows on Māori Television, in **Cam's Kai** chef **Cameron Petley** shares whānau recipes, favourite local markets, and chef's tips. In the second series, Petley travelled to Rarotonga to sample Pacific cuisine. (Kapu Ti Productions Ltd).



September 2016

In September 2016, the team behind **Hunting Aotearoa** began filming for season 13 of this well regarded programme. The show premieres on Choice TV with a second play on Māori Television and continues its strong following. (Hikozi NZ Ltd).



October 2016

The Board of **Te Mātāwai** held its first hui in Ōtaki in October 2016. Te Mātāwai is the entity established by the Māori Language Act 2016 and is responsible for liaising with the Crown regarding implementation of the Māori and Crown Māori language strategies.



November 2016

Lisa Carrington was named Māori Sportswoman of the Year at the **Māori Sports Awards** ceremony in Manukau. Carrington won gold and bronze medals at the 2016 Rio Olympics. Coverage of the awards was produced by Kahawai Productions Ltd.



te hiku
97.1 fm

December 2016

Iwi Radio station **Te Hiku Media Ltd** was among the winners at the 2016 Māori Language Awards. Te Māngai Pāho sponsored the Broadcasting Award - Māori Language Medium which was won by Rotorua based **Māui Television Productions Ltd**.



Te Rā o Te Raukura

January 2017

Lower Hutt iwi radio station **Atiawa Toa FM** with Waiwhetu Marae staged their annual festival, **Te Rā o Te Raukura** which attracts up to 20,000 people. There was food, crafts community services and a headline performance from **Fat Freddy's Drop**.



February 2017

Te Matafini 2017 was held in Hastings in February. **Radio Kahungunu** provided live radio coverage and **Hakarongo Mai** broadcast live English language translations of each performance. Māori Television provided TV and on-line streams.



MY PARTY SONG

March 2017

This Māori Television series aims to celebrate Aotearoa's "favourite party songs" through showband renditions led by the **Modern Māori Quartet**. Each week the quartet host special guests who are invited to perform. (Blue Bach Productions Ltd)



April 2017

Māori Television produced its 12th **ANZAC Day** special broadcast, giving a Māori perspective on one of the country's most significant days, with feature documentaries, live broadcasts of ANZAC services and a **Waka Huia** special on wartime songs.



May 2017

Launched in May 2017 and hosted by **Robert Rakete**, **R & R** sees discussions focusing on lifestyle issues and popular culture. Produced by Faultline Films Ltd and screening on MediaWorks TV3, the show was labelled "seriously entertaining".



June 2017

At its June 2017 meeting, the Board of Te Māngai Pāho agreed to contribute to the project to translate and reversion the Disney animated movie **Moana** into te reo Māori. The completed film was launched around NZ in Māori Language Week 2017.

Contents

- 05 Year in review
- 08 Tirohanga Whakamua
Our Vision
- 09 Kupu Whakataki a te Heamana
From the Chair
- 13 About Us

15 **1. Investment in initiatives that promote Right-shift and develop te reo Māori and tikanga Māori**

25 **2. Investment in programmes that give voice to a Māori perspective**

- 30 Koromakinga
Our Mission
- 31 Independent Auditor's Report
- 33 Statement of Responsibility
- 34 Assessing Our Performance
- 35 Delivering Our Strategic Intentions
- 35 Our Strategy Impact
- 39 Our Output Performance

41 **Output Class: Māori Television Broadcasting**

45 **Output Class: Māori Radio Broadcasting**

50 **Output Class: Administration of Māori Broadcasting**

- 54 Our Organisation
- 56 Assessing our Organisational Health & Capability
- 57 Statement of Comprehensive Revenue and Expense
- 57 Statement of Changes in Public Equity
- 58 Statement of Financial Position
- 59 Statement of Cash Flows
- 61 Notes to Financial Statements

77 **Television Funding**

80 **Radio Funding**

86 **Directory**

Te Māngai Pāho Annual Report 2016/17

Presented to the House of Representatives

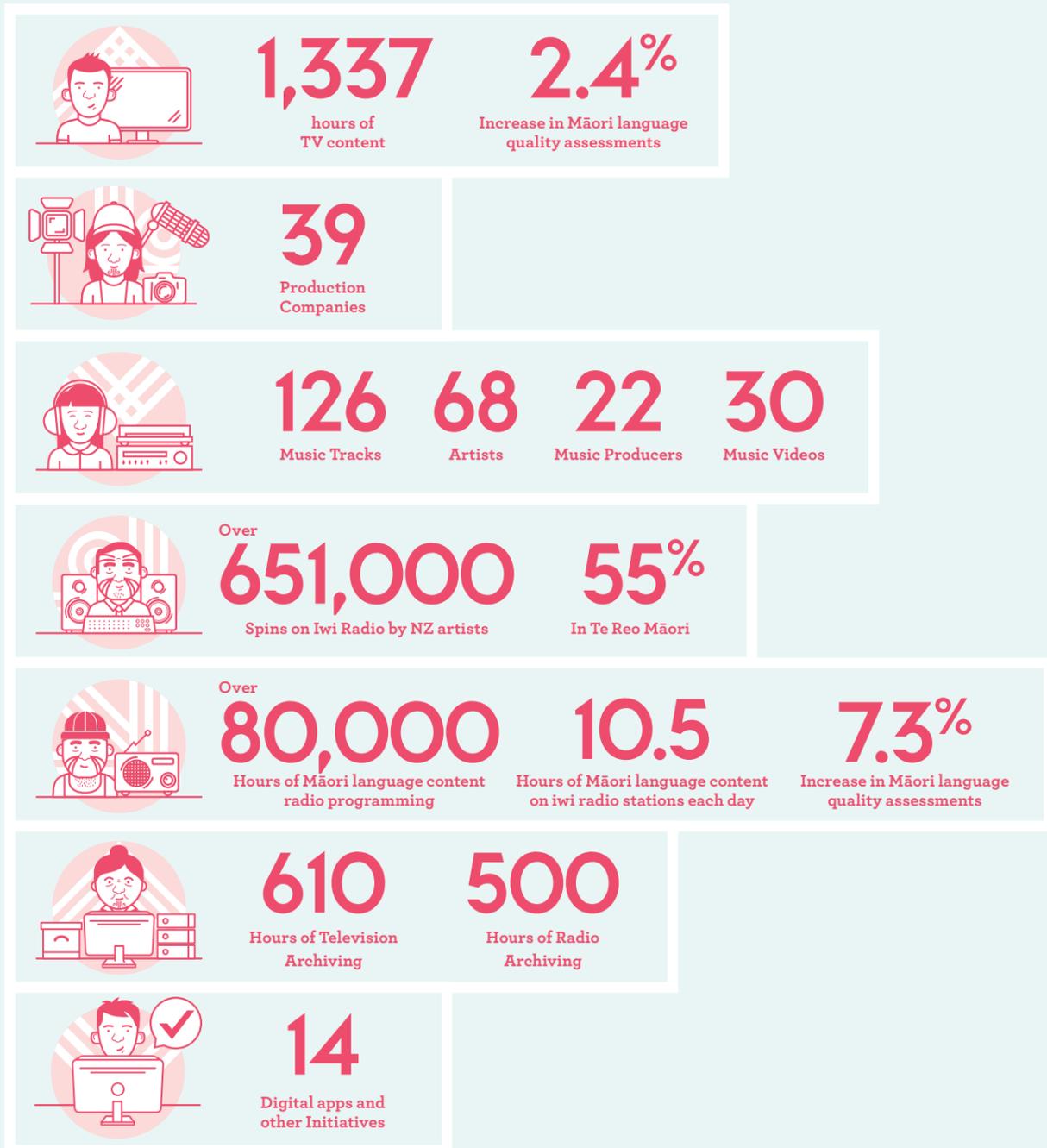
Pursuant to Section 150 of the Crown Entities Act 2004

Tokatoka, near Dargaville
Photo courtesy of Adrenalin Ltd

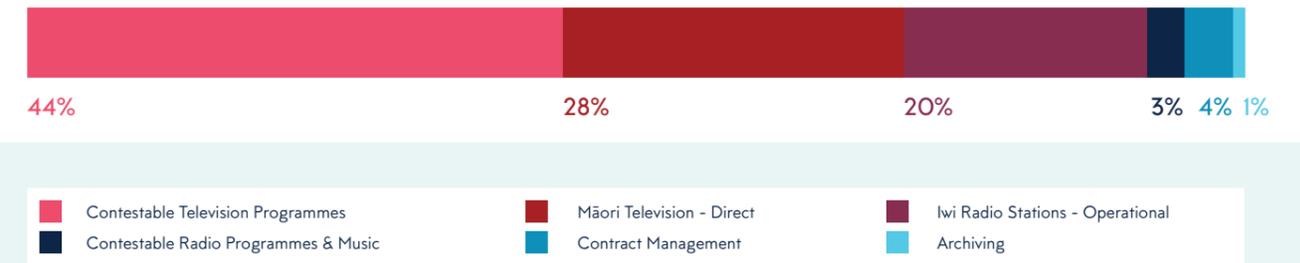
Year in review

During 2016/17, we progressed our vision of Māori language - everywhere, every day in every way, pursuing collaborative opportunities including working with Te Mātāwai; funding multi-platform Māori language content; and shared our newly developed online funding system Te Pūahatanga with NZ On Air and Te Taura Whiri i te Reo Māori.

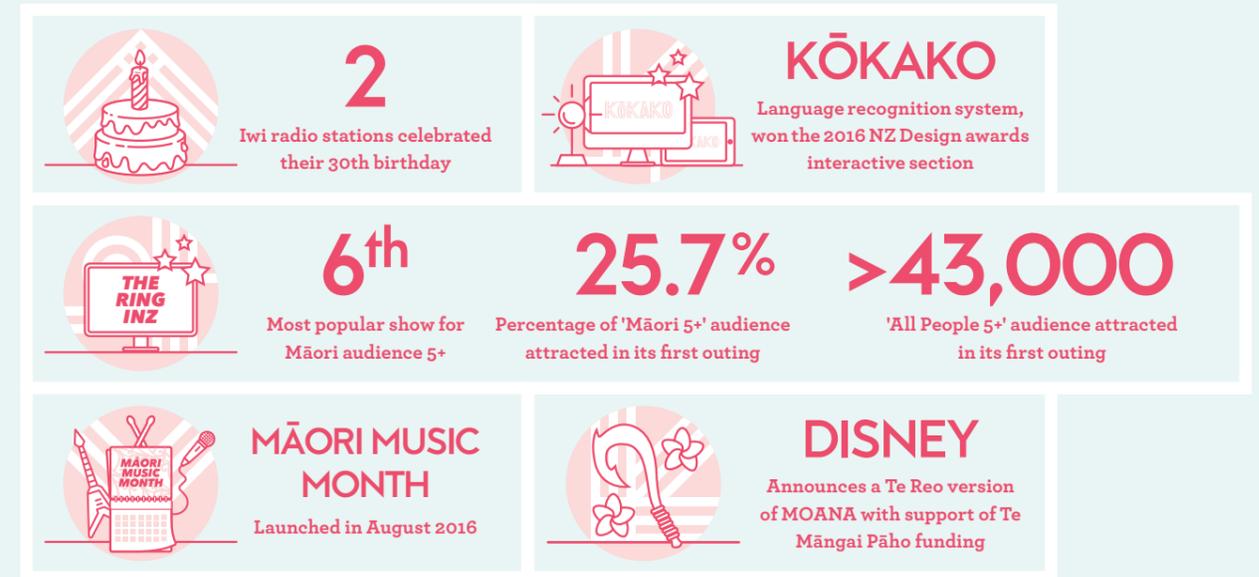
Our Spend Supported...



...and was spread across...



A number of milestones were achieved



Other signs of success





Tirohanga Whakamua

Ahakoā kei whea,
Ahakoā āwhea, Ahakoā
pēwhea, Kōrero Māori!

Our Vision

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

Kupu Whakataki a te Heamana

Torona taku rika ki a Kapakitua e tū nei

Torona ki ruka, torona ki raro

Amo ake au, ko Kapakitua e tū nei

Haea te awa, wāhia te awa

Putā i tua, putā i waho

Putā i mua ki te pakiaka o te rākau e tū nei

O māere nuku, o māere rakī

O māere i te māra whenua e hora nei

Tae rawa atu ki te nohaka o ngā āriki

Whano, whano

Tū mai te toki

Haumi e

Hui e

Taiki e!

E koa ana te ngākau hei māngai mō Te Poari o Te Māngai Pāho ki te tāpae atu i tēnei pūrongo e whakaatu ana i ō mātou whakatutukitanga, putanga anō hoki mō te tau 2016/17

Hei kōrero tuatahi, me mihi ki ngā mahi whakahirahira i tutuki i te Heamana o te Poari o mua, i a Tākuta Piri Sciascia ONZM rāua ko te mema poari o mua, a Ahorangi Rawinia Higgins; nā rāua i whakapakari ake i te ārahitanga ā-rautaki o tō mātou whakahaere, tae atu ki te whakawanaketanga o te kaupapa o ZePa, te poutarāwaho e arataki ana i ngā whāinga whakarauora reo a Te Māngai Pāho. Waimarie nei mātou ki te whakawhiwhi i ngā hua o ō rāua ārahitanga, ō rāua mātauranga, kaha ihiihi anō hoki mō te reo, ā, ka nui te whakamihī atu ki a rāua. E kore te puna o mihi e mimiti ki te tokorua nei, ngā mumu reo o te motu.

Ahakoā he pūrongo tēnei e hāngai ana ki ā mātou mahi i te tau kua pahure, ka whai hua anō te āta kōrero mō ētahi panonitanga i tō tātou taiao whānui tonu kia mārama ake ai ētahi o ā mātou aronga nui i roto i ngā marama tekau mā rua kua huri.

He wā tēnei e kitea ana te nui o ngā panonitanga mō ngā umanga me ngā kaupapa pāpāho huri noa i te ao. Ka pākia anōtia te rāngai reo Māori i Aotearoa nei e aua panonitanga, tūturu nei, nā te whakaturetanga i tērā tau o Te Ture mō te Reo Māori 2016 (the Māori Language Act 2016)

E ai ki te Ture kei tētahi rautaki mahi tahi ki waenganui i te Karauna me te Māori, te haepapa mō te whakarauora i te reo Māori me te āheitanga o tēnā o tēnā ki te whakawanake i ā rātou rautaki anō ki raro i tētahi poutarāwaho matarau. Ka riro mā te Karauna Te Maihi Karauna e whakawanake ā, mā ngā rōpū whai pānga e whakawanake Te Maihi Māori. Ko te mātāi i te pānga o ēnei panonitanga, tae atu ki tā mātou urupare atu, te wāhanga matua o tā mātou aronga nui i roto i te tau kua hipa.

Ahakoā tā mātou wānanga i ngā panoni haeretanga o te kimi o te tangata i ngā kaupapa pāpāho me aua pānga mai ki a mātou, kua kaha te tautoko anō i te whakawanaketanga o te Maihi Karauna, te mahere rautaki reo Māori a te Karauna. Mā konā e ārahi ngā wawaotanga a te Karauna ki te whakatairanga i te reo Māori mā ngā kaupapa whānui a te kāwanatanga.

Ko te whāinga kē, ka tautokona ake te Maihi Māori, te rautaki reo Māori, e whakawanakehia ana i raro i te ārahitanga o Te Mātāwai, te hinonga ā-ture e tū ana hei māngai mō ngā hiahia ā-iwi, ā-Māori hoki e pā ana ki te whakarauora reo. He wero nui, he wā whakaongaonga anō hoki ki te tautoko i te āhua o te Maihi Karauna

Ka whai anō, ko te hiahia ki te whakatakoto i tā mātou ake rautaki hei whakatairanga i te reo me ōna tikanga e whai wāhi tonu ai ki te ahunga o te Maihi Karauna me te Maihi Māori. Mā tēnei whakaaro e whakarite rawa ki ngā wāhanga e puta mai ai ngā hua kairangi, tae atu ki te whakaaweawe i te taiao pāpāho hei painga mō tātou ake. E tika ana kia tuku ringa atu mātou ki te hunga nui tonu nō te taha Karauna me te taha hapori e whakatairanga ana i te kaupapa whakarauora reo. Ka whai wāhi mai, hei mea matua, ko te rāngai mātauranga, mai i ngā kura kōhungahunga tae atu ki ngā whare wānanga, ki te rāngai whānui o ngā mahi toi, ki ngā mahi ahurea anō hoki, ā, tika tonu, ki ngā iwi, ngā hapū me ngā whānau

Kāore rawa e taea e te tūmahi kotahi, e te whakahaere, pokapū kotahi anake te reo e whakaora. Nā tēnei whakawhirinakitanga, tē taea te mahi ko ia anake me tōna kotahi anō. Ko tētahi whāinga kei muri i te aronga nui e pā ana ki te māherehere tuituia, ko te whai wāhitanga mai me te whakaaweawe i ngā kaiwhai pānga katoa kia whakaōrite ai i ā tātou mahi ā, ki te tautoko hoki i ngā kaupapa mahi a tēnā a tēnā kia riro ai te pānga ā-ohu

I ngā marama tōmuri o te tau 2016, i waimarie ahaui ki te whai wāhi atu ki te tira haere a te Minita Whakawanaketanga Māori ki ngā whenua o Wēra me Airani. He whenua ērā i nui ai te angitu whakarauora i ngā reo Wērā, Kāriki anō hoki. Ko tētahi o ngā whakakitenga i whakahokia mai ai e mātou i tērā haerenga, ko te āhua o te whakaū ki te kaupapa māherehere reo i timatehia rā i ngā rāngai tiketike rawa atu ā-kāwanatanga, tae atu ki te kaha tautokona o tēnei whakaūitanga e ngā pokapū katoa tae noa ki te mahi tahitanga o te katoa ki te matakiteanga ā-ohu me te hāngai atu ki te tauira kaupapa kotahi. Nā tēnei huarahi mahi tahi i puta hua ai ā, ka huraina mai he tauira whai take hei whāinga mā tātou.

I roto i ā mātou whakaritenga kaupapa, ka whāia anōtia ngā mahi o ia rā, o ia rā. Kua tutuki i a mātou ētahi hua pai i whakarato uaratanga mai i ngā rawa i tukuna ai ki a mātou.

Hei tīpako atu:

- Kua whakawhiwhia he pikinga pūtea o te \$2.5 miriona mō te tau 2017/18, he pikinga tuatahi tērā mai anō i te tau 2004/05;
- Kua kore he kaupapa whakamutu atu ā, kua whai panonitanga nui ētahi o ā mātou hōtaka i whiwhi pūtea ai, tae atu ki kaupapa kē;
- Kua haere tonu te whakawanaketanga kaupapa kōkiri hei whakapakari atu i te kōunga o te pūtea pouaka whakaata e whakamāramahia ana i roto i tēnei pūrongo;
- Kua kaha tonu te whakawanaketanga o Te Pūhatanga, tā mātou pūnaha toha pūtea ā-ipurangi;
- Kua ngana tonu te whakawanaketanga me te whakatinanatanga ā-kaupapa kōkiri e whakapakari ai i te kōunga o te whakapau pūtea ā-reo irirangi e whakamāramahia anōtia ai i roto i tēnei pūrongo;
- Kua hāngai anō te aronga nui ki te tautoko i te rāngai, tae atu ki te māherehere reo, te whakawanake ngāio a-hangarau me te whakatairanga auahatanga, mahi hou anō hoki;

- Kua tutuki i a mātou te 88% o ā mātou whāinga whakatutuki hua mō te tau;
- Kua hipa atu ā mātou whāinga kōunga mō ngā hōtaka kua whiwhi pūtea;
- Kua mau tonu te whakawhiwhitinga kōrero me te pūrongorongo atu ki ngā kaiwhai pānga matua o te kāwanatanga me te umanga e mahi nei mātou ki roto;
- Kua mau tonu tētahi kaupapa whakahaere mōrearea me te whakawhāititanga mai o ā mātou hātepe toha pūtea mā te whakamahi hangarau; ā

• Kua noho tonu mai hei kaituku mahi atawhai mō ā mātou kaimahi Nā ngā mahi rangahau i tīpako te pānga whakahirahira o ngā ariā ā-marea me ō rātou wāriu, waiaro ā-reo hoki e pā ana ki te kaupapa o te whakarauora reo. Tūturu, he kaupapa taketake tonu ngā uaratanga reo mō te kōwhiringa reo ki waenga i ngā hapori Māori e noho reorua ana.

Kua whāia e mātou te tauira ZePa me te huarahi Whaka-te-matau. Nā tēnei huarahi i whakaatu mai te pānga ki te tangata takitahi o te Whaka-te-matau ki runga i te inenga, mai i te Kore ki te Torohū, ki te Pakari, hei whakapakari ake i te tūranga o te reo ki roto i te hapori. Ko te ofinga kē ka kaunekehia te reo Māori kia tangata whenua ai, huri noa i te motu.

I roto i tā mātou whakatinanatanga i te tauira ZePa ka hāngai pū atu ā mātou wawaotanga ki ngā hiahia me ngā mahi a te taiao whakarauora reo e pā ana ki te whakarauora i te reo Māori. E koa ana mātou i te whakaatanga mai o te ZePa ki roto i tō mātou rāngai ā, te tūmanako kē, mā konā e tutuki pai ai te huarahi ā-pānga ohu e hiahitia ana kia tuituia ai ā mātou mahi katoa.

I te tau 2016/17 ka whāia e mātou ētahi rautaki haumi e rua mō te tuari pūtea:

- Te haumi kaupapa kōkiri e whakatairanga ana i te Whaka-te-matau, tae atu ki te whakawanaketanga o te reo Māori me ngā tikanga Māori; me
- Te haumi hōtaka e puta mai ai te tirohanga Māori.

Ka whakatakotokia e tēnei pūrongo ētahi tauira o ā mātou kaupapa kōkiri e pā ana ki ērā rohenga.

Hei tōaitia te kōrero o runga ake, i te tau 2016 ka poroporoakitia tō mātou Heamana Poari o mua, a Tākuta Piri Sciascia, nāna te Poari i āta arataki mō ngā tau e ono. Ka nui te whakamihī atu ki a Piri i roto i tana tūranga hou hei kaitohutohu ā-tikanga Māori ki te Kāwana Tianara me te Pirimia. Kei te ruānuku o te reo, e kore āu whakaakoranga e warewarehia.

He mea pouri anō te wehenga atu o Ahorangi Rawinia Higgins ki Te Mātāwai. Nā Rawinia te pūtaketanga ā-ariā mō te tauira ZePa me te huarahi Whaka-te-matau ā, kāore e kore mā āna tūranga maha e puta hua whakahirahira ai, ka tahi ki te Māori, ka rua ki te whakarauora reo Māori. Kei te whakaihuwaka o te reo, haere pai koe ki Te Mātāwai

I te marama o Hakihea 2016, nō mātou te whiwhinga i te kopoutanga o Kim Ngarimu (nō Te Aitanga a Mate me Ngāti Porou) ki te Poari. Neke atu i te 25 tau ōna wheako mahi kāwanatanga, tae

atu ki te tūranga Hekeretari Tuarua ā-Kaupapahere i Te Puni Kōkiri, te Tūmuaki Whakakapi o Te Manatū Wāhine me te Kaiwhakahaere Whakakapi o te Taraipiunara o Waitangi ā, he tūranga anō ōna ki poari kē. He koha whai take ōna pūkenga me ōna wheako ki te Poari. Kei te kanohi hōmiromiro, nau mai, tauti mai.

Nō te marama o Hereturikōkā 2016 wehe atu ai te Tūmuaki o mua, a John Bishara, i Te Māngai Pāho, nō muri mai i te 12 tau e ārahi ana i te whakahaere ki runga i te huarahi whakapakari. Kua waiho e ia he hinonga e mōhio whānuitia ana mō ana tikanga marama me tana noho haepapa ā, nō mātou anō te whiwhinga.

Heoi anō, ka mate mātou ki te whakahaere hātepe uiui hei kōpou Tūmuaki hou ā, he waimarie nō mātou kua whakawhiwhia e Larry Parr ki tēnei tūranga. He wheako whānui ō Larry hei kaihanga hōtaka kiriata, pouaka whakaata anō, ā, ko ia i muri atu, te ūpoko hōtaka i Te Ratonga Whakaata Māori, kātahi ka riro i a ia te Tūranga Kaiwhakahaere Pouaka Whakaata i Te Māngai Pāho. Hei tōai anō i ngā kōrero o runga ake, he wā nui te mōrearea te tū hei kaiārahi mō Te Māngai Pāho me te aha, i roto i te wā poto noa iho, kua tere mau i a ia te manuka o te taki. Kei te ringa raupā, kei te ringa houhare, kei te ringa tōhau nui o Tūwharetoa, e kore a mihi e mutu.

Hei pokapū paku noa me āna kaimahi pūmau, kāore e nui ana te wehenga atu o ngā kaimahi. Heoi anō, i te tau 2016/17, ka wehe atu ana a John, ka mihi anōtia te ruahine, a Kay Davis, i makere atu i tana tūranga hei Kaikautā ā-Rangatōpū, te otinga atu o te tekau tau, kia huia katoatia, ia e mahi ana i Te Māngai Pāho. Me whakawhetai atu ki a Kay mō āna ratonga kairangi, tiketike tonu ā, kia pai rawa atu hoki ōna tau okioki.

Kei warewaretia, i roto i tō mātou taiao, ka taka ki runga i ngā pakihivi o tō mātou rāngai waihanga, te kawenga hei whakatutuki i o ō mātou wawata mō te whakarauora i te reo Māori me ngā tikanga Māori. Kei mua i te hunga nei te wero ki te whakawhiwhiti i te rawa e tohaina atu ana e mātou hei hōtaka whai kiko, whai take hoki. Nā reira, ka nui aku mihi me te whakamīharotanga atu ki ā mātou kaupāho mātauranga, ki ngā kaiwaihanga, ngā kaiwhakahaere, ngā kaitohutohu reo Māori, ngā kaiwhakaari, ngā kaiwhakaata, ngā kaiwhakatangitanga pūoro, tae atu ki ngā kaimahi ā-hangarau, ā-tautoko e puta mai ai a hīhiko, a manawa nui ki runga i ā mātou ārai, reo irirangi, pūmanawa anō hoki i ia rā, i ia rā.

Hei whakakapi noa, me whakamihī ki aku hoa ā-poari o mua, o nāianei hoki, mō ō rātou whakaaro, tirohanga, tautoko anō, tae atu ki ngā kaimahi me ngā kaiwhakahaere o Te Māngai Pāho mō tō rātou kaha ki te whakatutuki kaupapa, tae atu ki te whakapūmautanga ki te whakarauora i te reo Māori

Ahakoā kei whea, ahakoā āwhea, ahakoā pēwhea, Kōrero Māori!

Nāku noa, nā

E. Tarena

Dr Eruera Tarena

Heamana

From the Chair

Torona taku rika ki a Kapakitua e tū nei
 Torona ki ruka, torona ki raro
 Amo ake au, ko Kapakitua e tū nei
 Haea te awa, wāhia te awa
 Puta i tua, puta i waho
 Puta i mua ki te pakiaka o te rākau e tū nei
 O māere nuku, o māere raki
 O māere i te māra whenua e hora nei
 Tae rawa atu ki te nohaka o ngā āriki
 Whano, whano
 Tū mai te toki
 Haumi e
 Hui e
 Taiki e!

I am very pleased, on behalf of the Board of Te Māngai Pāho, to present this report of our achievements and milestones for 2016/17.

We need firstly to acknowledge the significant contributions of our previous Board Chair, Dr Piri Sciascia ONZM and former Board member Professor Rawinia Higgins, who both did much for the strategic leadership of our organisation and the development of the ZePa model, a Māori framework to guide our language revitalisation efforts. We are most fortunate to have had the benefit of their guidance, wisdom and passion for te reo and our thanks goes out to them. E kore te puna o mihi e mimiti ki te tokorua nei, ngā mumu reo o te motu.

While this is an account of our activities in the past year, it is useful to look, for a moment, at some changes in our wider environment to understand some of our focus during the past twelve months. This is a time of significant change in the broadcasting and media industries around the world. A time of change also in the Māori language sector here in New Zealand, particularly with the enactment last year of Te Ture mō te Reo Māori 2016 (the Māori Language Act 2016). This Act sees responsibility for the revitalisation of the Māori language as a partnership between the Crown and Māori, with each to develop their own strategies under an overarching framework. The Crown is to develop Te Maihi Karauna and Māori stakeholders are to develop Te Maihi Māori. A key part of our focus in the past year has been to assess the impact of these developments and our response.

As we consider changing patterns of media consumption and what these might mean for us, we have also been assisting with the development of the Maihi Karauna, the Crown's Māori language strategy. This will lead the Crown's interventions in promoting the Māori language through the macro activities of government. It seeks to complement the Maihi Māori, the Māori language strategy, which is being developed under the leadership of Te Mātāwai, the new statutory body representing the interests of iwi and Māori in language revitalisation. It is both challenging and exciting to be contributing to the shape of the Maihi Karauna.

Within this context we need to also plan our own strategy for the promotion of te reo me ōna tikanga that fits the overall direction of the Maihi Karauna and Maihi Māori. This needs to drive resources to where they will create the best outcomes and leverage a changing media landscape to our best advantage. We also need to reach out to the many other players influencing language revitalisation on both the Crown and community sides. These include, most importantly, the education sector, from preschool to tertiary, the wider arts and cultural sector, and of course iwi, hapū and whānau.

No one single project, programme, organisation or agency can save te reo on its own. The revitalisation and ongoing health of our language requires the contributions of multiple parties across multiple sectors. This interdependence means we cannot afford to operate in silos. A key objective behind the focus on integrated planning is to involve and inspire all stakeholders to come together, align our contributions and reinforce each others actions to achieve a collective impact.

In late 2016, I was fortunate to be part of the Minister for Māori Development's delegation on a visit to Wales and Ireland. Both these jurisdictions have had significant success with reviving their respective Welsh and Gaelic languages. One of the key observations that we brought back from this trip was the way in which the commitment to language planning began at the highest levels of government and how this commitment was enthusiastically embraced by all agencies, with everyone working to a shared vision and a common blueprint. It is this collective approach which pays dividends and the model provides a great example for us to follow.

Amidst all our planning, we were also attended to business as usual. The 2016/17 year has seen us achieve some good results providing value from the resources entrusted to us.

Of particular note, we:

- Achieved an increase in funding for television funding of \$2.5 million for the 2017/18 year, the first increase since 2004/05;
- Had no production write-offs and made favourable impacts with a number of our funded programmes and other projects;
- Continued with development of initiatives to improve the quality of the television spend as further described in this report
- Continued development of our online funding system, Te Pūahatanga;
- Continued development and implementation of initiatives to improve the quality of the radio spend, also as further described in this report;
- Maintained a focus on sector support, including language planning, development of technological expertise and fostering creativity and innovation;
- Achieved 88% 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.

Research has highlighted the important impact of societal ideologies, and the value and attitudes attributed to the language by society, on language revitalisation. Language values are an inherent factor of language choice amongst bilingual Māori communities.

We have adopted the ZePA model and the Right shift approach. This model highlights how Right-shifting the position of an individual on a continuum from Zero to Passive to Active can strengthen the position of the language within society ideology to advance the Māori language and encourage normalisation across the nation.

In implementing the ZePA model we tailor our interventions to the specific needs of the Māori language revitalisation environment and efforts. We are very pleased to see the ZePA model gaining traction in our sector which bodes well for the more collective impact approach we would like to see linking all our efforts.

In 2016/17, we followed two investment strategies for the allocation of funding:

- Investment in initiatives that promote Right-shift and develop te reo Māori and tikanga Māori; and
- Investment in programmes that give voice to a Māori perspective.

This report sets out some examples of our initiatives in each of these areas.

As noted above, in 2016 we said farewell to our former Board Chair, Dr Piri Sciascia, who led the Board so ably for six years. We wish Piri all the very best in his new role as cultural advisor to the Governor-General and Prime Minister. Kei te ruānuku o te reo, e kore au whakaakoranga e warewaretia.

We also were sad to lose Professor Rawinia Higgins to Te Mātāwai. Rawinia helped shape the theoretical basis for the ZePA model and Right-shift approach and no doubt will continue to make a significant contribution to Māori and in particular Māori language revitalisation through her varied roles. Kei te whakaihuwaka o te waka reo, haere pai koe ki te waka uru reo hou o Te Mātāwai.

In December 2016 we were very fortunate to welcome Kim Ngarimu (Te Aitanga ā Mate, Ngāti Porou) to the Board. Kim has had 25 years' experience working with, or within, government, including as Deputy Secretary Policy with Te Puni Kōkiri, Acting Chief Executive of the Ministry of Women's Affairs and Acting Director of the Waitangi Tribunal, and holds a number of other board roles. Her skills and experience are a valuable addition to the Board. Kei te kanohi hōmiromiro, nau mai, tauti mai.

Our former CEO, John Bishara left Te Māngai Pāho in August 2016 after steering the organisation on a true and steady course for twelve years. John has left a legacy of an organisation with a reputation for transparency and accountability and we are indebted to him. It did mean however, that we needed to conduct a recruitment process for a new Chief Executive and we were very pleased to be able to appoint Larry Parr to this role. Larry has wide experience in film and television production, and was previously head of content at Māori Television, before taking up the Television Manager role at Te Māngai Pāho. For all of the reasons canvassed above, this is a critical time to be taking up the reins of the organisation and in the short time he has been in the role Larry has shown that he is more than equal to this challenge. Kei te ringa raupā, kei te ringa houhare, kei te ringa tōhau nui a Tūwharetoa e kore a mihi e mutu.

As a small agency with a stable workforce, we generally do not have a great deal of staff turnover. In 2016/17 however, in addition to John's departure, we also said farewell to our highly regarded Corporate Accountant, Kay Davis, who left after a combined total of ten years service with Te Māngai Pāho. Our thanks to Kay for her meticulous and thorough work and we wish her all the best in her retirement.

We should not forget that in our sector, the burden of our ambitions for the revitalisation of Māori language and culture falls ultimately on our production sector. It is their challenge to transform the resource we supply into engaging and appealing content. So it is with heartfelt thanks that I acknowledge the supreme efforts of our talented broadcasters, producers, directors, te reo Māori consultants, actors, presenters, musicians, and all the technical and support staff that make magic happen on our screens, radios and on our devices every day.

Finally, I would like to thank my former and current Board colleagues for their insight and support and the staff and management of Te Māngai Pāho for their hard work and commitment.

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

Nāku noa, nā

E. Tarena

Dr Eruera Tarena

Chair

About Us

What is the challenge and opportunity?

As a Māori language agency operating in the online, broadcast and music sectors we face a number of significant challenges and opportunities - the faltering revival of the health of the Māori language, the rapidly converging telecommunications and broadcasting sectors, and the increasing demand for content "anywhere, anytime, on any device".

How do we contribute?

We are responding to these matters by promoting the development of good quality multi-platform content that can be re-purposed, thereby increasing the opportunity for it to reach the widest possible audience when and how they want it.

Our role is to promote Māori language and culture. Last year we funded \$54.9 million worth of Māori language and cultural programmes, programme makers, broadcasters, music producers and the archiving of programmes and content.

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. They 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.

What are our strategies?

Our Outcome Framework (page 34) sets out two strategies for our investment in programmes, content and other activities. These are:

1. Investment in initiatives that promote Right-shift and develop te reo Māori and tikanga Māori.
2. Investment in programmes that give voice to a Māori perspective.

In the following pages, we set out some examples of the initiatives we have supported in the past year arranged according to our Fluent, Second Language and Receptive target audiences.

In all contexts, we endeavoured to ensure that funded content:

- comprised a substantive measure of quality te reo Māori and/or conveys relevant aspects of tikanga Māori; and
- are produced and distributed across multiple platforms in a manner in order to attract as wide an audience as possible, informing, entertaining and educating people of all ages and abilities.



Our Strategies

Investment in initiatives that promote Right-shift and develop te reo Māori and tikanga Māori

1

Investment in initiatives that promote Right-shift and develop te reo Māori and tikanga Māori



Miriama Teokiekie Hammond - Matangi Rau

Under this strategy, we focused on programmes that promote, explain and/or raise awareness and appreciation of Māori language and culture and the benefits that New Zealand as a whole gains from te reo Māori and tikanga Māori. We supported our production sector to deliver a range of content that was accessible by, and attractive to, diverse audiences in order to promote Right-shift along the ZePA continuum.

We also worked collaboratively with other agencies and entities in the sector to foster a shared understanding of the value of, and approach to, the promotion of te reo Māori and tikanga Māori to all New Zealanders.

We have supported the Māori programming efforts of iwi broadcasters, Māori and mainstream national broadcasters so that New Zealanders can enjoy universal access to quality Māori programming. We also funded music producers to create tracks and videos.

In carrying out our role, we gave particular focus to programmes and broadcasts that have whānau and community support and that supported the efforts of learners of the language, including students enrolled in Māori language education.

Examples of programmes funded under this strategy are set out below, according to target audience group and platform.

Fluent speakers of Te Reo Māori

Television

Popular programmes targeted at Fluent speakers of te reo Māori included the following:

Te Matatini National Festival (Aotearoa Kapa Haka Ltd) Māori Television

Te Matatini National Festival 2017 was hosted by Ngāti Kahungunu in Hastings. Coverage of this event was very popular not only in terms of television audiences, but also through on-demand and on-line channels.

Te Matatini National Kapa Haka Festival is held every two years and it is where top kapa haka teams from New Zealand and Australia compete. The festival started in 1972 and is now the world's largest celebration of Māori traditional performing arts, attracting over 30,000 performers, supporters and visitors.

Matangi Rau (Kura Productions Ltd) Māori Television

Matangi Rau followed *Jeremy Tātere MacLeod*, as he visited elders from Ngāti Kahungunu, and talked to them about their extraordinary lives.

Jeremy was born and raised in Brisbane Australia and in January 2004 he returned to New Zealand with the sole intent of learning te reo Māori. He now leads the Māori language strategy for Ngāti Kahungunu and is the Tai Rāwhiti (East Coast) representative on Te Mātāwai.



Waka Ama Sprint Nationals 2017
(Wayne's World Productions Ltd) Māori Television

This programme provided extensive coverage of *Waka Ama Sprint Nationals 2017* from Lake Karapiro including race coverage, feature stories and club profiles. The programme was also made available in a bi-lingual version.

Pāia (Māui Television Productions Ltd) Māori Television

This 100% reo show showcases the activities New Zealand has to offer through the eyes of rangatahi. **Waioira McLeod** and **Rereahu Collier**, two te reo Māori speakers with a passion for extreme sport, take viewers on an action-packed adventure series around Aotearoa's action attractions.

Pūkana (Cinco Cine Film Productions Ltd) Media Works TV3 / Māori Television

Pūkana is made for Māori-speaking tamariki aged 8-12 years and whānau, both Māori and non-Māori, who are also supporters of te reo Māori. The show is a dynamic mix of up-to-the-minute music, cheeky send-ups, challenges, giveaways, and te reo Māori practice. There are parodies of popular songs, TV commercials and personalities, lots of music and youth news.

Ngā Pāpara Kapi /Bubble Guppies (Takatū Associates Ltd) Māori Television

Bubble Guppies takes the phrase 'school of fish' literally as fish-tailed pre-schoolers attend school in an underwater classroom. Children learn about topics such as science, maths and literacy through original music.

Waiata Mai (Adrenalin Group Ltd) Māori Television

Waiata Mai is a pre-school puppet series produced for Māori Television. **Ngakirikiri Kershaw** teaches four baby birds how to sing some favourite waiata.



Pipi Mā



Waiata Mai



Pāia



Waka Ama Sprint Nationals 2017

New Media Digital

Pipi Mā (Punarau Media Ltd) Webisodes

This series is based on a set of four Māori speaking dolls created by Rotorua couple **Kristin Ross** and **Hohepa Tuahine**. The couple started the idea after deciding to raise their children in a Māori-speaking household but could not find a Māori speaking doll for their daughter. The couple put their heads together and created the Pipi Mā Māori speaking dolls. The web series is based on the characters they created. This animated web-series aims to teach about behaviour, numeracy, literacy and tikanga from an authentic Māori perspective within a cultural framework and drawing on traditional narrative.

Kaumātua Kapa Haka 2017 (Te Papa Tongarewa) Live stream

The Kaumātua Kapa Haka weekend was the finale to Te Papa's 2017 Matariki Festival. 500 Māori elders came together over to perform waiata and haka. The performances are available on-line at www.tepapa.govt.nz/kapahakalive

Iwi Radio

Iwi radio stations provided outside broadcast coverage of regional and national secondary schools kapa haka competitions, and regional and national secondary school Ngā Manu Kōrero competitions. **Radio Tainui** provided coverage of the 2016 Koroneihana celebrations.

Kaumātua Kapa Haka 2017

140,000

watched the live stream



Kaumātua Kapa Haka 2017



Radio Tainui

Music

We invested \$0.680 million into Māori music including funding for music videos. In the last year a number of projects funded by Te Māngai Pāho were successful in a variety of Māori and mainstream music awards.

2016 Waiata Māori Music Awards

A large audience attended the ninth annual *Waiata Māori Music Awards* at the Hawkes Bay Sports Centre in September 2016. Te Māngai Pāho was a sponsor.

For the second time in three years, **Rob Ruha** dominated the awards, taking home three trophies for Best Album, Best Songwriter and Best Song.

APRA Silver Scroll Music Awards 2016

At the 2016 awards, *Moana Maniapoto* was inducted into the NZ Music Hall of Fame for her significant contribution to NZ life and culture through her music.

Rob Ruha won the APRA Maioha Award for the second time in 2016. This time it was with his rousing battle anthem, *Kariri*.



Best Māori Traditional Album

“Pūmau” by Rob Ruha

Best Māori Pop Album

“Āiotanga” by Kirsten Te Rito

Radio Airplay Song of the year by a Māori Artist in te reo

“Tihei Māori Ora” by Ranea

Best Māori Songwriter

Rob Ruha

Best Māori Male Solo Artist

Maaka Fiso

Best Māori Female Solo Artist

Amba Holly

Best Song by a Māori Artist

“Paremata Mene” by Rob Ruha



Kirsten Te Rito



Moana Maniapoto



Rob Ruha

2016 Vodafone New Zealand Music Awards

The 2016 Vodafone New Zealand Music Awards were held at the Vector Arena in Auckland in November 2016.

Sponsorship of these awards provides a good return on investment in terms of the coverage and publicity for the Māori artists named as finalists in the Awards.

The Best Māori Album Award sponsored by Te Māngai Pāho was won by **Rob Ruha** for *Pūmau* who won against three strong contenders in the category.

Iwi Radio Charts

The top ten tracks played on iwi radio in the 2016/17 year are listed as follows:

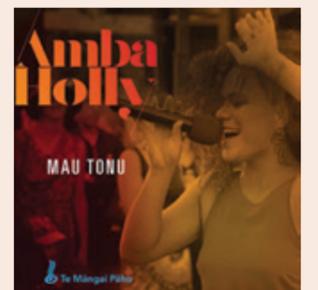


Grove Roots

TOP 10 IWI RADIO CHARTS			
RANK	TRACK	ARTIST	LABEL/DISTRIBUTION
1	Mau Tonu	Amba Holly	Amba Holly/DRM
2	Maimoatia	Pūkana and Whānau	Cinco Cine/DRM
3	Tau Hou Māori	Grove Roots feat. Sianne	Grove Records
4	Moemoeā	Maaka	Waatea Music
5	Paremata Mene	Rob Ruha	Rob Ruha/DRM
6	Mana Whenua	IHI	Waatea Music
7	Te Reo Tuatahi	Ray Bishop	Waatea Music
8	He Raki Tua	Wakakura	Wakakura
9	Pepeha	Nat Rose	Te Aio Productions
10	Ana Hii	Ngā Taonga Mai Tawhiti	#19 Productions

2016 Vodafone New Zealand Music Awards

The Awards were covered live on TV3 and the television audience was over 500,000, similar to the audience for an All Blacks' game. The programme was the number one rating across all channels, as well as winning the 25 to 54 and 18 to 49 demographics. In addition, coverage in the New Zealand Herald went out to a readership of 312,000.



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%. The following second language shows were some that proved popular:

Television

Marae DIY (Screentime NZ Ltd) TV 3

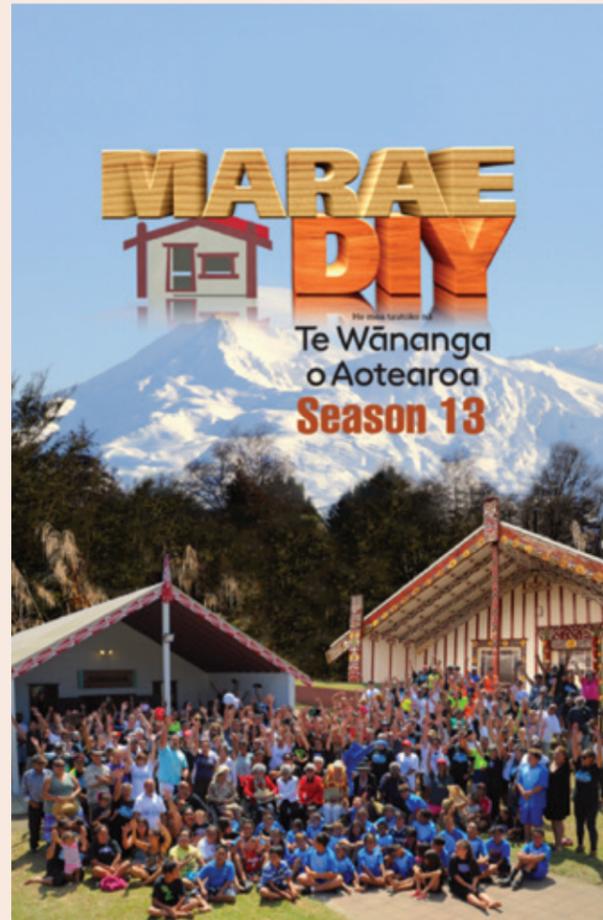
Marae DIY continues its journey around New Zealand to renovate marae and documenting the process on TV3. The show takes viewers into the heartland of Aotearoa, welcoming viewers onto the marae, and giving them an insider's view of the taonga (treasures) that are the marae of New Zealand.

Whawhai - Fight Night (Tony Robb Productions Ltd) Māori Television

Whawhai - Fight Night is an action packed fight show that includes boxing, kickboxing and Mixed Martial Arts all in the one show.

Monique and Henry's Kitchen (2B Media Ltd) Māori Television

Monique & Henry demonstrate how to cook delicious traditional Māori kai from their own kitchen. Using locally sourced ingredients, they take viewers through a range of dishes that are very Kiwi but give a sizeable nod to their Māori heritage and knowledge of tradition and culture.



The Ring Inz (Enter the Dragon Ltd) Māori Television

The Ring Inz is a comedy show which centres on a lacklustre kapa haka group and their leader Teepz (Hori Ahipene) who wants to whip its members into shape to give the performance of their lives for the Kapa Haka Nationals.

The show premiered in March 2017 as part of Māori Television's new season launch.

The Hamu and Tofiga Show (Enter the Dragon Ltd) Māori Television

Comedians *Te Hamua Nikora* and *Tofiga Fepulea'i* join forces to deliver hilarious and exaggerated scenes and scenarios from both Māori and Pacific perspectives.



The Ring Inz

The Ring Inz

According to the Nielsen ratings, in its first week, *The Ring INZ* was the sixth most popular show on television for Māori Audience 5+. Two other shows also rated very well which meant that Māori Television had three shows in the top 30 that week (also *My Party Song* (Bluebach Productions Ltd) and *Sidewalk Karaoke* – Pango Productions Ltd).

The Ring Inz also secured just over a quarter of the Māori 5+ audience in its first outing. To capture and keep this share of the Māori audience was excellent especially when it was competing with other prime time choices.



Monique and Henry's Kitchen



Whawhai Fight Night



The Hamu and Tofiga Show

Receptive Audiences

Television

Popular Receptive programmes this year included:

Te Wiki o Te Reo Māori - Māori Language Week 2016

Te Māngai Pāho was more closely involved with the planning and co-ordination of **Te Wiki o Te Reo Māori (TWOTRM)** in 2016 and our observation was that the broadcasting contribution from Te Māngai Pāho helped to raise the profile of the week.

For TWOTRM 2016, Te Māngai Pāho:

- funded TVNZ to host the launch of TWOTRM on *Breakfast*;
- funded the production of promotional videos featuring Reo Ambassadors for TWOTRM and ongoing during the year. Awa Films Limited produced video clips with four Māori Language Week Ambassadors: **Nehe Milner-Skudder, Jenny-May Clarkson, Andrew Mehrtens and Julian Dennison**,
- had a representative on the planning committee for TWOTRM for the first time, and
- funded *The Ra Pomare Show*, an online comedy series highlighting New Zealand culture and current events. The series was featured on *The Spinoff*, Facebook and Twitter.



Te Wiki o te reo Māori

Some of the headline numbers are for the TVNZ and Mana Media campaigns are set out below:

The various creative clips funded by Te Māngai Pāho together with clips produced by TVNZ were seen over 10.8 million times by 53% of all NZ's over the age of 5;

Number of entries in TVNZ's trip to Hawai'i competition

21,426

Average daily reach of Breakfast for the week

136,517

Cumulative viewers of Breakfast TWOTRM segment

235,700

Total reach of Ra Pomare clips

856,316

Number of views of Ra Pomare clips

253,434



My Party Song

(Blue Bach Productions Ltd) Māori Television

This Māori Television series aimed to celebrate Aotearoa's "favourite party songs", through showband renditions led by the **Modern Māori Quartet**. Inspired by the great Kiwi garage party, each week the quartet (**Francis Kora, Maaka Pohatu, Matariki Whatarau and James Tiro**) host special guests who are invited to perform their favourite track.

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. Stacey presents ideas for whānau, homemaking, entertaining, cooking, gardening and DIY.

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*. Each week he shares secret family recipes, favourite market tips and tricks to pick the freshest local produce.

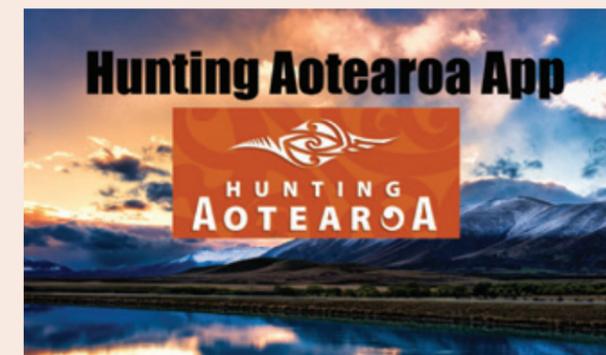
Te Araroa: Tales from the Trails

(Scottie Douglas Productions Ltd) - Māori Television

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

Hunting Aotearoa (Hiko 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.



New Media Digital

Hunting Aotearoa App (Hiko Productions Ltd) Digital

An interactive hunting application building on the hugely successful TV series *Hunting Aotearoa*, connecting hunters with skills, information and te reo Māori building on the kaupapa presented in the series.

Quick Kai by Jay and Sarah (Through the Fire Ltd) Digital

Quick Kai by Jay and Sarah is a fast-life, practical web-series for busy people. The series is made up of twelve short webisodes which includes tips and tricks for everyday scenarios like school lunches, sports kai, haerenga, kura kaitahi and children's birthdays. Jay and Sarah demonstrate easy, healthy kai options to keep the whānau going.

Iwi Radio

Te Matatini National Festival

(Aotearoa Kapa Haka Ltd) Hakarongo Mai

In 2017, Te Māngai Pāho again supported Te Matatini's simultaneous translation service, *Hakarongo Mai*.

Hakarongo Mai provides a free simultaneous English translation service throughout the live stage performances at the biennial *Te Matatini National Kapa Haka Festival*.

Hakarongo Mai aired its first translated broadcast in 2007 after Te Matatini Festival organisers recognised a need to cater for significant numbers of tourists and English speaking audiences attending the festival. The service has continued to grow in popularity and demand with subsequent festivals.



Te Araroa: Tales from the Trails

2

Investment in programmes that give voice to a Māori perspective

Under this strategy, we supported the development of quality programmes for multiple platforms that provided Māori perspectives on, and insights into, current affairs and topical issues. Through these programmes we aimed to promote an awareness of current Māori issues by funding documentaries, debates, news and current affairs programmes that traverse current issues, diverse Māori viewpoints and historical contexts, presenting them using different levels of Māori language content depending on the fluency level of the target audience.

We worked with iwi radio, to promote and celebrate hapū and iwi identity at a local level, by purchasing core operational production and broadcast capability and te reo Māori content from iwi radio stations and purchasing national programmes for distribution. We also worked with Māori Television and other broadcasters/ programme producers to engage audiences at a national level on matters and issues important to Māori.

Examples of programmes funded under this strategy are set out below, according to target audience group and platform.

Contestable Television Funding

Aotearoa Series 2 (Adrenalin Group Ltd) Māori Television

Aotearoa presents viewers with an aerial perspective of Aotearoa from above that is simply breathtaking. Tainui Stephens provides a Māori insight of history and local knowledge.

Avatar: The Last Airbender (Takatū Associates Ltd) Māori Television

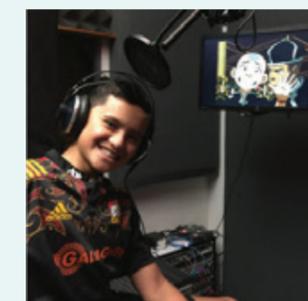
Te Māngai Pāho funded the reversioning of this favourite children's cartoon series into te reo Māori.

Avatar: The Last Airbender is an American animated television series that originally screened on Nickelodeon. The series is set in an Asiatic-like world in which some people are able to manipulate earth, wind, air and fire by use of variants of Chinese martial arts, known as "bending". The show combines the styles of anime and American cartoons. The series follows the adventures of protagonist twelve-year-old Aang and his friends, who must bring peace and unity to the world by ending the Fire Lord's war against three other nations.

Fluent speakers of Te Reo Māori

Direct Funding of Māori Television

This year, Te Māngai Pāho provided direct funding of \$16.120 million to Māori Television (2016 \$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 *Haka Fusion*, *The Grid*), coverage of significant events such as *Waitangi Day* and *ANZAC Day*, kapa haka programmes (for example *Haka Nation*) and sport. Māori Television is 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.



Avatar: The Last Airbender

Our Strategies

Investment in programmes that give voice to a Māori perspective



Photo courtesy of Tua Marina School, Martinborough

Te Karere (TVNZ) TVNZ

Te Karere is a news and current affairs programme broadcast in te reo Māori on TVNZ's TV1 at 3:55 pm on weekdays and repeated 1:05 am and 5:35 am the following day and on demand. The focus of the programme is content which is of national significance to the targeted Māori audience.

Waka Huia (Scottie Douglas Productions Ltd) TVNZ

Since its first transmission in 1987, Waka Huia has captured the faces and voices of many kaumātua and in the process, has created a valuable audio visual archive of iwi and hapū life and history.

Weekly programmes included features on veteran broadcaster, Moari Stafford and on Māori language advocate Sir Timoti Karetu.

Iwi Radio

The iwi radio network agreed to two collective goals in 2016/17. The first was to increase the daily Māori language content produced by every station from eight hours per day to ten hours and thirty minutes each day. The second was to increase listening audiences across the network by 2%. Each station was to develop their own strategy to contribute to this target. Unfortunately the target was not met due to results falling back from a large increase last year that was not sustained. Overall however, the network did successfully raise the daily Māori language content to an average of over 11 hours each day in 2016/17.

Radio Waatea News and Current Affairs

UMA Broadcasting (trading as Radio Waatea) provides a Māori language news service to the iwi radio stations comprising national and local bulletins. The service includes a website with visual content supplied through a partnership with Pango Productions Ltd. Waatea also provide English language news bulletins for Second Language Learners and Receptive Audiences.

Ngā Tohu Reo Irirangi Māori - 2016 Iwi Radio Awards

In July 2016, the iwi radio network celebrated the Iwi radio awards - Ngā Tohu Reo Irirangi Māori at the Energy Events Centre, Rotorua.

The Awards recognise excellence by individual stations, and those outstanding performances in the network who are championing Māori language and culture.

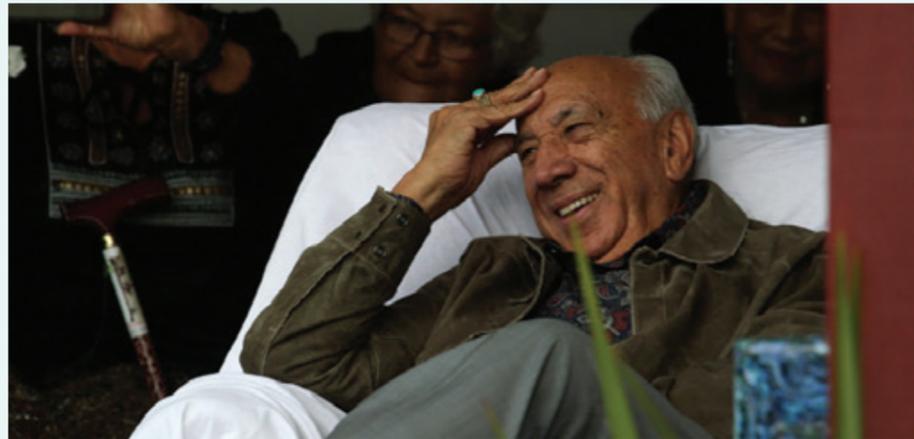
Applications were of a high calibre with nominees contesting 16 categories. Te Korimako, Tūmeke FM and Te Hiku o Te Ika featured throughout most of the categories, with the Minister of Māori Development Hon. Te Ururoa Flavell presenting the supreme "Station of the Year" award to Gisborne's Tūranga FM.



Scotty Morrison



Moari Stafford



Sir Timoti Karetu



Wena Tait, Station Manager Awa FM. (Photo Courtesy of Wanganui Chronicle)



New Media Digital

Māori Pā Wars (Adrenalin Games Ltd) Game App

Te Māngai Pāho funded a tower defence game app to promote the Māori language, called "Māori Pā Wars". The game is available in 100% Māori and English versions and includes a glossary of Māori war terms which were translated by Scotty Morrison.

Second Language Learners

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.

Poi E (Jawbone Pictures Ltd)

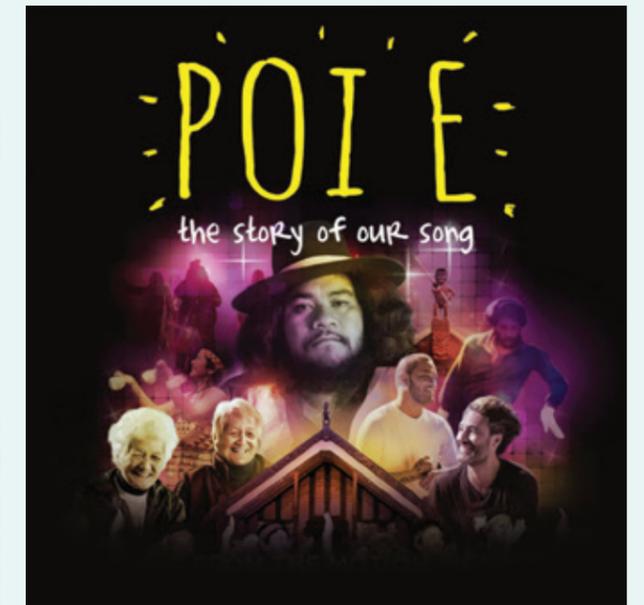
In 2014/15 year, funding was extended to Poi E, which was premiered in Auckland in July 2016 and will be screened on Māori Television. The film takes an in-depth look at the creation of the only te reo Māori songs to hit number one on the New Zealand music charts.

By September 2016 the film had taken more than \$1 million at the NZ box office, only the third NZ documentary film to do so. At the same time, the soundtrack of the movie, which features the original version of the song 'Poi E' reached number four on the New Zealand music charts.

Television

Marae (Pango Aotearoa Ltd) TVNZ

Marae is a bilingual Māori and English language current affairs show on TVNZ presented by Scotty Morrison and Miriama Kamo.



2016 Māori Sports Awards
(Kahawai Productions Ltd) – Māori Television

Māori Television's coverage of the **2016 Māori Sports Awards** was very popular. 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.

Hahana Series 3 (Blackout Media Ltd) Digital

A follow on to the successful series 2 web series that showcases rangatahi Māori and celebrates te reo Māori and the identity of youth from the Horowhenua, Manawatū and Whanganui region.



Receptive Audiences

Television

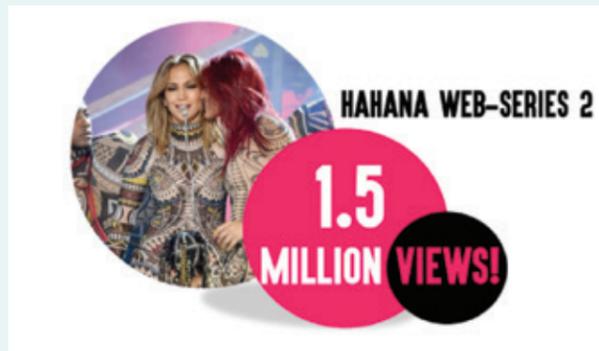
Mōrena (Faultline Films Ltd) TVNZ

Mōrena showcases modern lifestyle, food, green awareness, fashion, and beauty advice. Comedy, inbound and outbound travel, celebrity interviews, art, music, culture, mastering a new language, the latest from the world of technology as well as tips on getting into and out of the property market, home décor, garden crafts, and reviews of the latest in entertainment offerings.

Presenters **Kara Rickard** and her co-host **Tim Lambourne** steer the show through fun, informative and interactive segments explored with their unique Māori perspective.

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.



Mōrena

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.

Our Mission

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



Te Takinga Marae, Rotoiti

Independent Auditor's Report

AUDIT NEW ZEALAND
Mana Arotake Aotearoa

To the readers of Te Reo Whakapuaki Irirangi's financial statements and performance information for the year ended 30 June 2017

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 his behalf.

Opinion

We have audited:

- the financial statements of Te Māngai Pāho on pages 57 to 76, that comprise the statement of financial position as at 30 June 2017, 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 including a summary of significant accounting policies and other explanatory information; and
- the performance information of Te Māngai Pāho on pages 35 to 52.

In our opinion:

- the financial statements of Te Māngai Pāho on pages 57 to 76:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2017; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards.
- the performance information on pages 35 to 52:
 - presents fairly, in all material respects, Te Māngai Pāho's performance for the year ended 30 June 2017, including:
 - for each class of reportable outputs:
 - its standards of delivery performance achieved as compared with forecasts included in the statement of performance expectations for the financial year; and
 - its actual revenue and output expenses as compared with the forecasts included in the statement of performance expectations for the financial year; and
 - 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 30 October 2017. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements and the performance information, we comment on other information, and we explain our independence.

Basis of opinion

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

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

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

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

The Board is responsible on behalf of Te Māngai Pāho for preparing financial statements and performance information that are fairly presented and comply with generally accepted accounting practice in New Zealand. The Board is responsible for such internal control as they determine is necessary to enable them to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements and the performance information, the Board is responsible on behalf of Te Māngai Pāho for assessing Te Māngai Pāho's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless there is an intention to merge or to terminate the activities of Te Māngai Pāho, or there is no realistic alternative but to do so.

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

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

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

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

For the budget information reported in the financial statements and the performance information, our procedures were limited to checking that the information agreed to Te Māngai Pāho's Statement of Intent 2016-2021, Statement of Performance Expectations 2016/17, and relevant Estimates and Supplementary Estimates of Appropriations 2016/17.

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

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

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Te Māngai Pāho's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within Te Māngai Pāho's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on Te Māngai Pāho's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause Te Māngai Pāho to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 1 to 30, 33 to 34, 53 to 56 and 77 to 86, but does not include the financial statements and the performance information, and our auditor's report thereon.

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

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

Independence

We are independent of Te Māngai Pāho in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1 (Revised): Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, we have no relationship with, or interests, in Te Māngai Pāho.



S B Lucy

Audit New Zealand

On behalf of the Auditor-General

Wellington, New Zealand

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 2017.

Signed on behalf of the Board



Dr Eruera Tarena
Chair
30 October 2017



Brian Morris
Deputy Chair
30 October 2017

Assessing Our Performance

In order to make progress towards our intermediate outcomes and implement our strategies, Te Māngai Pāho allocated \$54.955¹ million in funding during the year 2016/17 (2016 \$55.34 million) for television, radio, music and archiving, all of which cost \$2.2² million to administer (2016 \$2.2 million).

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

Poutarāwaho Whakaputa Hua - Our Outcome Framework

VISION	Ahakoa kei whea, Ahakoa āwhea, Ahakoa pēwhea, Kōrero Māori! Māori language – everywhere, every day, in every way!		
MAJOR OUTCOME	Kia kaingākauria te reo me te ahurea Māori e Aotearoa whānui Māori language and culture is embraced by all New Zealanders		
INTERMEDIATE OUTCOMES	Whānau, hapū, iwi and wider Aotearoa increasingly experience te reo Māori and tikanga Māori		
TE MĀNGAI PĀHO MISSION	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 Bringing the joy of Māori language to all listeners and viewers		
TE MĀNGAI PĀHO STRATEGIES	Investment in initiatives that promote right-shift and develop te reo Māori and tikanga Māori	Investment in programmes that give voice to a Māori perspective	
TE MĀNGAI PĀHO OUTPUTS	MĀORI TELEVISION BROADCASTING	MĀORI RADIO BROADCASTING	ADMINISTRATION OF MĀORI BROADCASTING
	- Direct funding of Māori Television - Contestable funding of Television programmes and Digital Initiatives	- Operational funding for Iwi Radio - Contestable funding of Radio Programmes and Music	- Contract Management - Archiving
2016/17 Key Priorities	- Continued development of initiatives to improve the quality of the television spend - Continue with development of our online funding system	- Continued development and implementation of initiatives to improve the quality of the radio spend	- A focus on sector support, including language planning, development of technological expertise, fostering creativity and innovation

¹ Comprising TV Funding \$40.701 million, Radio Funding \$13.679 million and Archiving Funding \$0.575 million.

² Administrative Cost per Statement of Comprehensive Income \$2.825 million less Archiving Funding \$0.575 million.

Delivering Our Strategic Intentions



Te Matatini 2017

Our Focus

Attractive content; Multi-platform; Capability, Collaboration; People

What we do

- Fund content creation for television, radio, new media and the archiving of content;
- Fund the broadcast operations of the iwi radio stations, the iwi radio network link system and training of iwi radio staff.

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.

We also purchased core operational production and broadcast capability and te reo Māori content from iwi radio stations. We purchased national programmes for distribution.

We promoted programmes that gave voice to a Māori perspective by funding documentaries, debates, news and current affairs programmes that traversed current issues.

Although we were close to a number of our strategy targets, the rest were not achieved as shown below. Overall, for four of our nine strategy impact indicators, we managed to come within a ten percent margin of the target as set out below:

1 Investment in initiatives that promote Right-shift and develop te reo Māori and tikanga Māori

INTERMEDIATE OUTCOME	PERFORMANCE INDICATOR	TREND IN LAST 12 MONTHS	2017 RESULT	2017 TARGET	TARGET MET OR WITHIN 10%
Whānau, hapū, iwi and Māori communities strengthen their te reo and tikanga Māori	% of New Zealanders who indicate their understanding of te reo Māori has increased from watching or listening to Māori programming				
	- Youth Māori	↓	20%	18%	✓
	- General Population of Māori	↓	21%	22%	✓
	- All New Zealanders	↓	5%	10%	
	% of New Zealanders who indicate their understanding of Māori culture has increased from watching or listening to Māori programming				
	- Youth Māori	↓	27%	32%	
- General Population of Māori	↓	30%	36%		
- All New Zealanders	↓	10%	18%		

2 Investment in programmes that give voice to a Māori perspective

INTERMEDIATE OUTCOME	PERFORMANCE INDICATOR	TREND IN LAST 12 MONTHS	2017 RESULT	2017 TARGET	TARGET MET OR WITHIN 10%
New Zealanders increasingly experience te reo Māori and tikanga Māori	% of New Zealanders who are better informed on Māori issues				
	- Youth Māori	↔	65%	66%	✓
	- General Population of Māori	↓	74%	78%	✓
	- All New Zealanders	↓	42%	55%	

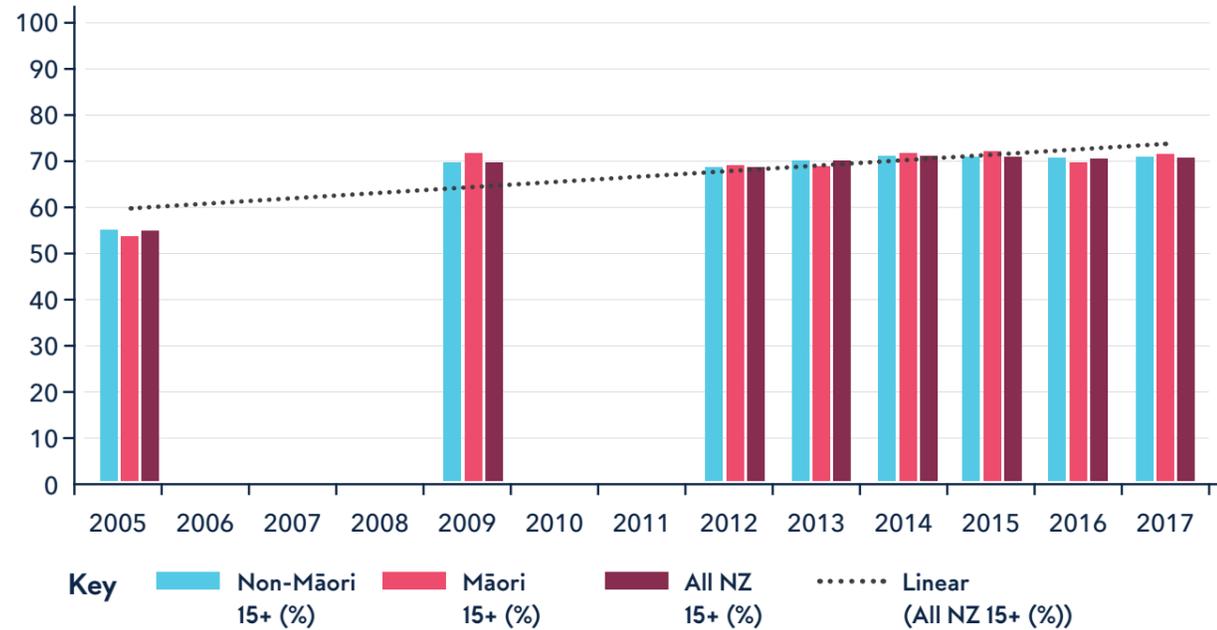
Key ↑ Increase over 2015/16 result ↓ Decrease over 2015/16 result ↔ Equal to 2015/16 result

Another measure of success is the year-on-year support for the following statements:

- 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.

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

A Multicultural Society is a Strong Society



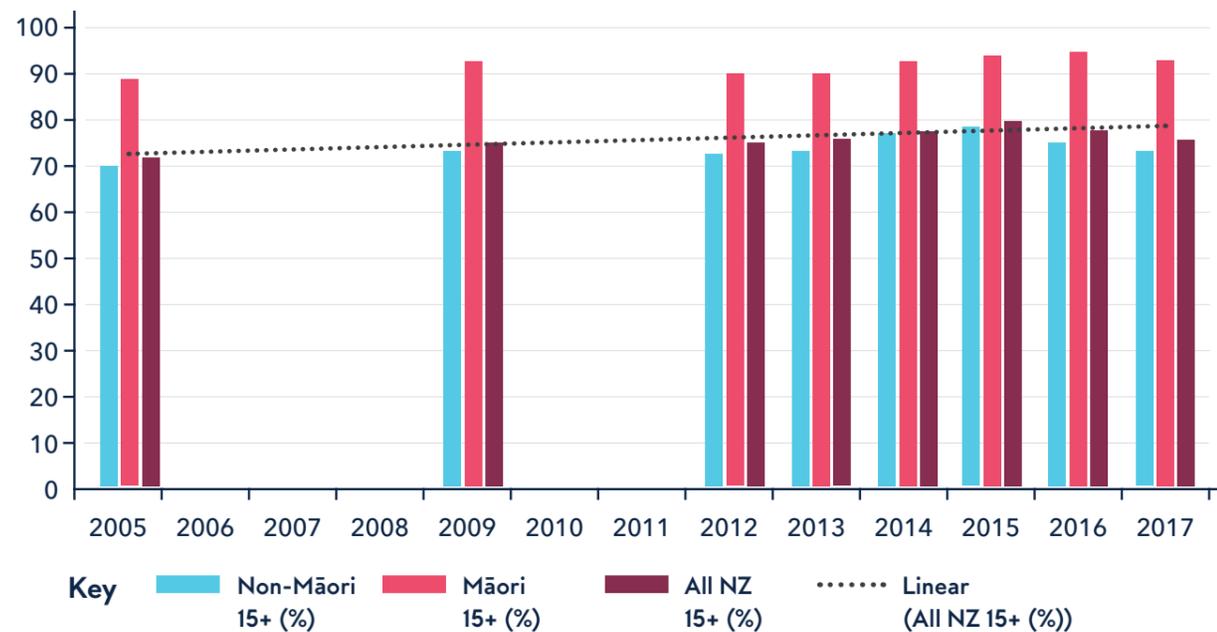
Source: Nielsen CMI Q1 – Q4 2005, Q1 – Q4 2009, Q1- Q4 2012 to 2016, Q1 – Q2 2017

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:

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

We should make sure that NZ keeps its Māori Culture



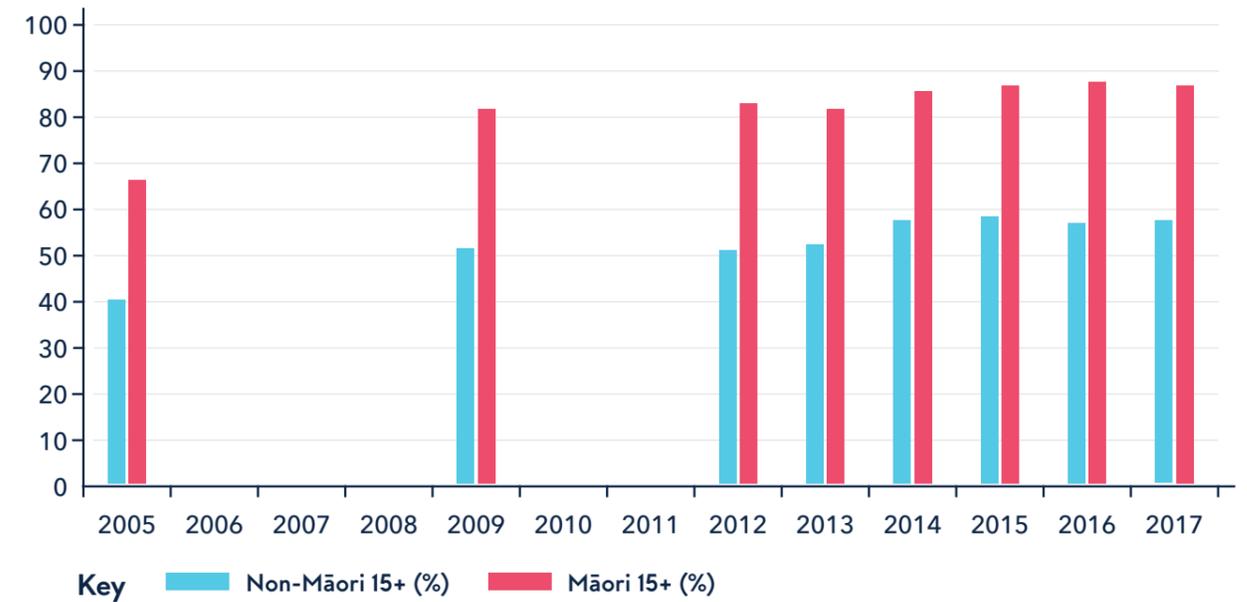
Source: Nielsen CMI Q1 – Q4 2005, Q1 – Q4 2009, Q1- Q4 2012 to 2016, Q1 – Q2 2017

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 below:

(Percentage of Definitely agree / Tend to agree responses)

Important for NZ that Māori language grows



Source: Nielsen CMI Q1 – Q4 2005, Q1 – Q4 2009, Q1- Q4 2012 to 2016, Q1-Q2 2017.

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

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 57.

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	2016/17 ACTUAL	2015/16 ACTUAL
	\$000	\$000	\$000
MĀORI TELEVISION BROADCASTING			
Revenue - Appropriation ³	40,332	40,332	40,332
- Other	100	76	170
Total Revenue	40,432	40,408	40,502
Total Expenditure	40,600	40,701	41,187
Movement in Reserves	(168)	(293)	(685)
MĀORI RADIO BROADCASTING			
Revenue - Appropriation ⁴	13,744	13,744	13,744
- Other	0	4	91
Total Revenue	13,744	13,748	13,835
Total Expenditure	13,771	13,679	13,578
Movement in Reserves	(27)	69	257
ADMINISTRATION OF MĀORI BROADCASTING			
Revenue - Appropriation ⁵	2,183	2,183	2,183
- Interest Received	720	645	792
Total Revenue	2,903	2,828	2,975
Total Expenditure	2,849	2,825	2,783
Movement in Reserves (excl Interest and other)	(666)	(642)	(600)
Net Movement in Reserves	54	3	192

³ This appropriation is from Vote Māori Development for Māori Television Broadcasting.

⁴ This appropriation is from Vote Māori Development for Māori Radio Broadcasting.

⁵ This appropriation is from Vote Māori Development for Administration of Māori Broadcasting.

OUTPUT CLASS	BUDGET	2016/17 ACTUAL	2015/16 ACTUAL
	\$000	\$000	\$000
Total Appropriations	56,259	56,259	56,259
Total Other Revenue	100	80	261
Total Interest Received	720	645	792
Total Revenue	57,079	56,984	57,312
Total Expenditure	57,220	57,205	57,548
Net Movement in Reserves	(141)	(221)	(236)
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	2016/17 ACTUAL
MĀORI TELEVISION BROADCASTING		
Promotion of Māori language and culture through:		
- the provision of direct funding for Māori Television	700 programme hours to be broadcast by MTS	810 hours broadcast
- the provision of contestable funding for television programmes ⁶	600 hours contestable programming purchased	603.5 hours purchased
MĀORI RADIO BROADCASTING		
Promotion of Māori language and culture through:		
- the provision of operational funding for iwi radio	Minimum 60,000 hours funded per annum	80,482 hours funded
- the provision of contestable funding for radio programmes and music	Minimum 2,400 hours funded per annum	2,455 hours funded

⁶ The 2016/17 Estimates of Appropriations refer to radio programmes and music rather than television programmes.

Output Class: 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.

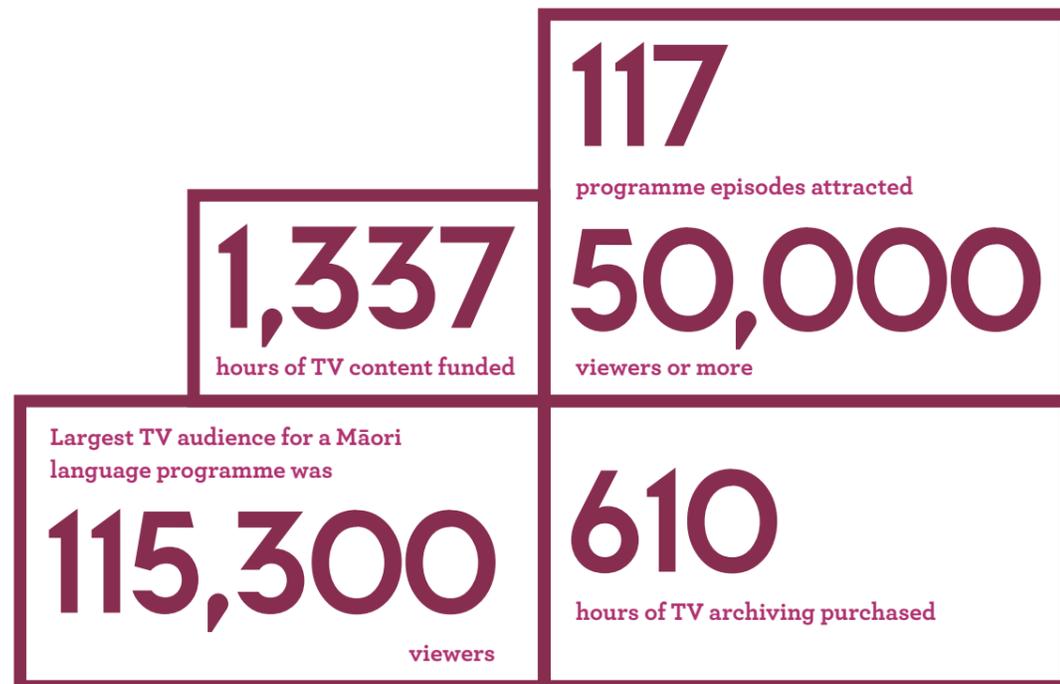
2016/17 Key Priorities

Continued development of initiatives to improve the quality of the television spend.

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.

Continue with development of our on-line funding system

During the year we completed the development of our on-line funding system, Te Pūahatanga, with final developments implemented, including milestone management and a basic reporting module. Since Te Māngai Pāho first undertook the development of our on-line funding system three years ago, other agencies such as NZ On Air, the NZ Film Commission and Te Taura Whiri i te Reo Māori have developed their own on-line funding systems modelled off Te Pūahatanga.



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	2016/17 ACTUAL PERFORMANCE	2015/16 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. ⁷	98%	95%

Quality⁸

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 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 4.3	Average Quality Score 4.2

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 2016/17 is shown below.

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

⁷ 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%

⁸ 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 2015 to 30 June 2016. 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.

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
<i>Target Audience Group</i>	<i>Programme Hours Target</i>	<i>Actual Hours Purchased</i>	<i>Actual Hours Purchased</i>
Fluent Māori Language Speakers (Over 70% Māori Language Content)	505	505	452
Second Language Learners (Between 30 – 70% Māori Language Content)	90	90	85
Receptive Audiences (Up to 30 % Māori Language Content)	285	285	210
Total Programme Hours	880	880⁹	747

DIRECT FUNDING	CONTRACT	TMP CONTRACT SHARE	ACTUAL MTS	TMP ACTUAL SHARE
Fluent	505	421	574	478
Second Language	90	75	114	95
Receptive	285	238	285	237
Total	880	734	973	810

Output 2: Contestable Television Programme Funding

A contestable funding pool for programmes and digital initiatives which promote Māori language and Māori culture. The production of in-house television programmes by Māori Television, (e.g. news, sport, current affairs and light entertainment).

Contestable Television Programme Funding

Performance Measures

The quantity of Television Programmes purchased according to target audience groups through contestable funding in 2016/17 is shown below.

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

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
<i>Target Audience Group</i>	<i>Programme Hours Target</i>	<i>Actual Hours Purchased</i>	<i>Actual Hours Purchased</i>
Fluent Māori Language Speakers (Over 70% Māori Language Content)	400	399	384
Second Language Learners (Between 30 – 70% Māori Language Content)	100	104	127.5
Receptive Audiences (Up to 30 % Māori Language Content)	100	100.5	148
Total Programme Hours	600	603.5	659.5

Contestable New Media Initiative Funding

Performance Measures

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
Number of New Media Initiatives Funded	25 Initiatives	14 initiatives ¹⁰	29 Initiatives
Quality of New Media Initiatives Funded	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	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
	\$000	\$000	\$000
Output 1 - Direct Funding for Māori Television Service	16,120	16,120	16,120
TOTAL COST OUTPUT 1	16,120	16,120	16,120
Output 2 – Contestable Television Programme and Digital Initiative Funding	22,500	23,167	24,155
Contestable New Media Funding and Other	2,000	1,414 ¹¹	912
Total Cost Output 2	24,500	24,581	25,067
Total for Output Class (GST exclusive)	40,600	40,701¹²	41,187

¹⁰ Not all the available funding was allocated this year and the average cost of those initiatives that were funded was more than budget.

¹¹ Comprises funding for Apps & Platforms and Digital \$1.280 million plus Other \$0.134 million

¹² Total actual expenditure is \$0.486 million less than last year, as less funding was available from reserves to reallocate to additional contestable programming.

⁹ In delivery, Māori Television produced 973 programme hours. Te Māngai Pāho's share of funded 2016/17 production was 810 hours.

Output Class: 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
- 3 stations; and
- purchase programmes for broadcast on iwi radio.

2016/17 Key Priorities

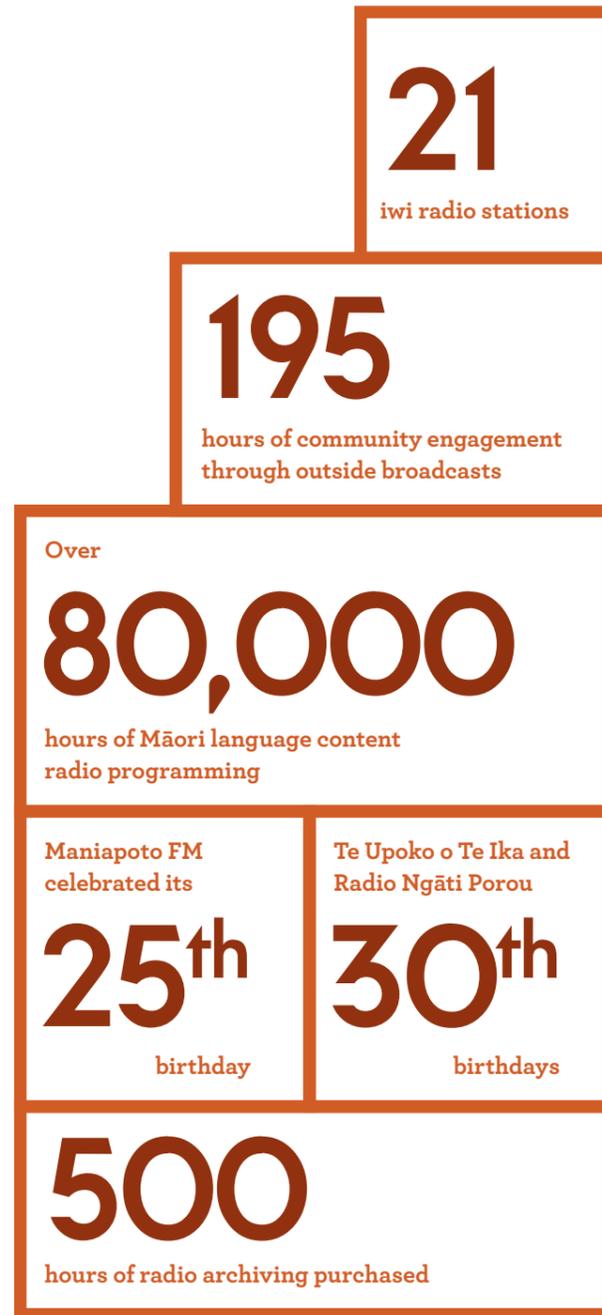
Continued development and implementation of initiatives to improve the quality of the radio spend.

Māori Language Content

As from 1 July 2016, the iwi radio stations agreed to broadcast a minimum of ten and a half hours of Māori language content every day, made up of spoken Māori and Māori language music. This represents an increase in Māori content of approximately 17,000 hours across the network for the year.

Kōkako Language Recognition System

Also from the start of the year, Kōkako, Te Māngai Pāho's language recognition software, became the official quantity measurement system for the iwi radio network. Kōkako allows station managers to monitor their performance in near to real time.



National Music Playlist Strategy

As from 1 July 2016, the national music playlist strategy was implemented under the review of a music director. The purpose of the strategy is to maximise audience listenership of waiata Māori across the Iwi Radio Network and on-line platforms. Te Māngai Pāho funding was provided to support the strategy. The approach has been very effective in increasing the co-ordinated exposure of Māori music, particularly Te Māngai Pāho funded Māori music.

National Music Database

Te Māngai Pāho contracted Whitireia NZ Ltd for the administration of a national music database for the iwi radio network, which includes music collection, database management, liaising with Te Māngai Pāho, the Kōkako system developers and the iwi radio stations, for the upload of metadata for waiata, and other re-usable Māori content (e.g. station voice IDs, jingles, vignettes, etc).

Memorandum of Understanding between RNZ (Radio NZ) and Te Whakaruruhau

During the year, RNZ CEO Paul Thompson and Te Whakaruruhau Chair Willie Jackson signed a Memorandum of Understanding (MoU) to provide for collaboration between the two networks. The MoU covers sharing existing content, expertise and knowledge, and the development of new content.

GfK NZ Commercial Radio Survey

Te Māngai Pāho has continued to support the inclusion of the iwi radio network in the nationwide commercial radio audience survey.

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

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 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 ¹⁴	91.6% Achieved ¹⁵	99.6% Achieved

¹³ Iwi Radio Māori Language Content

Month	Monthly Network Average Māori Language Content as per Kōkako Against target of 10 hours 30 minutes Hours-Minutes	In 2015/16, language quantity monitoring was carried out manually on a sample basis against stations' broadcast plans. Random checks were carried out quarterly to ensure that Māori language content was being broadcast in the time periods nominated by the station. In 2015/16, 99.6% of these checks showed that language plans were being followed.
July 2016	10.11	In 2016/17, Te Māngai Pāho introduced automated language quantity monitoring through its online language recognition system, Kōkako. This system monitors all 21 iwi radio stations simultaneously and measures language content on a minute by minute, 24/7 basis. July 2016 was the only month that the network did not achieve an overall average of more than 10 hours and 30 minutes Māori language content (comprising spoken language and Māori music). While the 2016/17 result above at 11 out of 12 months or 91.6% is less than the sample based result in 2015/16, the annual average achieved across the network is 11 hours and 9 minutes, well ahead of target.
August 2016	10.44	
September 2016	10.59	
October 2016	11.02	
November 2016	11.05	
December 2016	11.09	
January 2017	11.32	
February 2017	11.33	
March 2017	11.54	
April 2017	11.49	
May 2017	11.55	
June 2017	11.54	

¹⁴ 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%

Quality

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 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 4.4	Average Quality Score 4.1

Output 1: Operational Funding for Iwi Radio

Operational funding For Iwi Stations

Target Audience Group

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

Performance Measures

Fund 21 iwi stations to broadcast at least 10.5 hours of Māori language each day within an 24 hour broadcast window.

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 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.	N/A ¹⁵	N/A ¹⁶	21
The number of iwi radio stations that broadcast at least 10.5 hours of Māori language content each day within a 24 hour broadcast window.	21	21	N/A
Increase iwi radio listenership across the combined broadcast and digital platforms	≥ 2%	Not Achieved (Refer Note 16)	Achieved

The New Zealand Radio Awards 2017

In the New Zealand Radio Awards 2017, Radio Ngāti Porou won the category for Best Māori Language Broadcast for their coverage of the tangihanga of WW2 veteran Noel Raihana, the last president of the 28th Māori Battalion C Company.



¹⁵ As from 1 July 2016, the iwi radio stations agreed to move to a 24 hour broadcast window and work to an increased target of 10.5 Māori language content per day. This equates to an increase of 17,425 hours of contracted Māori language content across the iwi radio network.

¹⁶ A 2% increase in general Māori audience listenership was not achieved as an increase in listenership last year was not sustained. There was however an increase in the Māori Youth audience listening to iwi radio in 2016/17. This is an encouraging result given that the demographically significant Māori youth cohort has previously been a hard to reach audience for iwi radio.

Funding for centrally managed iwi radio service provider contracts

Service Provider Contracts - Quality of Service Delivery

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
For each contract, the percentage of iwi stations that rank the provider service as "satisfactory" or better in a six monthly survey ¹⁷	>90%	92.5%	92%

Output 2: Contestable Funding for Radio Programmes and Music

Radio programmes

Target Audience Group

Fluent Māori Language Speakers (Over 70% Māori Language Content)¹⁸

Performance Measures

Quantity of radio programming for national broadcast

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
	Hours Target	Actual Hours Purchased	Actual Hours Purchased
Radio programmes for National Distribution over the Radio Network	2,455 Hours	2,455 Hours	2,420 Hours ¹⁹
Digital Media File Uploads	8,523 Files	8,523 Files	8,852 Files

Music¹⁹

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
Number of Music tracks purchased in 2016/17	70 Music Tracks	126 Music Tracks ²⁰	116 Music Tracks
Number of Music Videos purchased in 2016/17	20 Music Videos	30 Music Videos ²⁰	9 Music Videos

¹⁷ Iwi radio stations rate provider service according to a five point scale with 1 being poor and 5 being excellent. The result is based on the December 2016 and June 2017 surveys based on responses from 20 of 21 stations.

¹⁸ 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.

¹⁹ In 2015/16, iwi radio hours were reported as either inside or outside a daily 18 hour broadcast window. In 2016/17 a 24 hour broadcast measurement basis was adopted. The comparative for 2015/16 is therefore the combined figures from inside and outside the previous 18 hour broadcast window.

²⁰ More music tracks and videos were funded than budgeted as additional reserves were applied to purchase extra music and video tracks.

Summary for Output Class

Māori Radio Broadcasting

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
	\$'000	\$'000	\$'000
Output 1 Operational Funding for Iwi Radio			
Operational Funding	10,500	10,500	10,500
Funding for centrally managed Iwi radio service provider contracts	1,600	1,201	1,310
Total Cost Output 1	12,100	11,701	11,810
Output 2 Contestable Funding for Radio Programme and Music			
	1,671	1,978	1,768
Total Cost Output 2	1,671	1,978	1,768
Total for Output Class (GST exclusive)	13,771	13,679²¹	13,578

2016 NZ Best Design Awards

Kōkako was named a Supreme Winner (interactive category) and awarded a Purple Pin in the Designers' Institute of New Zealand NZ Best Design Awards 2016.

Kōkako is a technology developed by Dragonfly Data Science that recognises spoken or sung Māori content and provides data on how much is being broadcast and at what times. The identity and user interface for the software was designed by the team at Salted Herring, a Wellington based brand and digital agency. The award citation says that "Kōkako is a great example of a successful combination of an innovative idea that emphasises clever technology, and a beautifully crafted user experience."



Te Rā o Te Raukura

²¹ Total actual expenditure is \$0.092m less than budget, as the budget set aside for strategy development was not fully utilised, offset by reserves applied to music and video funding. Actual expenditure this year is \$0.101m higher than last year mostly due to the increase in music and video funding in 2016/17.

Output Class: 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.

2016/17 Key Priorities

A focus on sector support, including language planning, development of technological expertise, fostering creativity and innovation.

Sector Support

In the Budget 2017, for the first time since 2004/05, Te Māngai Pāho secured an increase in funding targeted at television production. The increase is \$2.5 million (plus GST) per year for next four years, starting in 2017/18.

Another feature of the Budget for Te Māngai Pāho was the change to a single appropriation. Television, Radio and Administration outputs are now reflected as one single figure. This change reflects the convergence taking place in the broadcasting and new media sector.

Workshops and training

- Iwi Radio Training

Whitiera NZ Ltd continues to provide industry skill training to the Iwi radio network.

- The Outlook for Someday

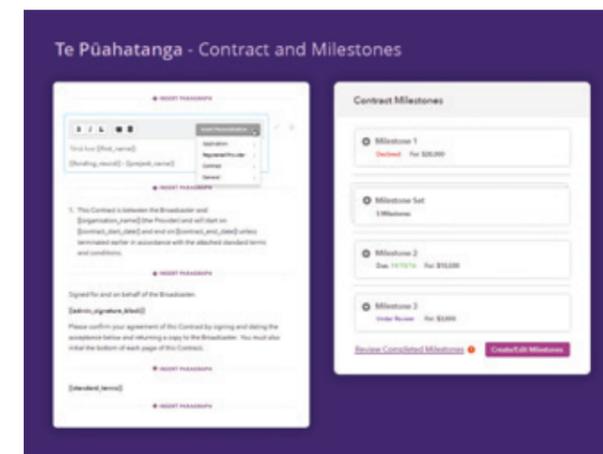
The Outlook for Someday is a programme that is supported by a wide range of sponsors and agencies: in particular NZ Film Commission, NZ On Air, TVNZ, Māori Television and Te Māngai Pāho.

The Outlook for Someday team are funded to:

- run workshops to develop rangatahi filmmaking skills (which Te Māngai Pāho helped support) and
- to run a Sustainability Film Challenge.

- Documentary Film Masterclass

In 2016/17, Te Māngai Pāho sponsored eight places at Leanne Pooley's masterclass on documentary filmmaking.



Language Planning

We continue to require Māori language plans for radio and television programming. These plans form a key aspect in the assessment of proposals and our general observation is that increasingly the ZePA model and Right-shift philosophy are woven into the approach to planning in the sector.

In 2016/17 we purchased television ratings information and audience research to monitor the impact of our funded programmes. 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.

Nielsen Consumer Media Insight (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.

Technology

As noted above we have had some success with our two key technology platforms, Te Pūahatanga and Kōkako.

Creativity and Innovation

In 2016/17 we applied \$1.280 million (2015/16 \$1.232 million) to digital initiatives. The response to these projects makes it clear that this is an area which will attract a growing share of our resources. We asked for digital proposals to include marketing plans and we were encouraged by the quality of responses. This investment in planning helps the intended audience discover these projects.

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	2016/17 ACTUAL PERFORMANCE	2015/16 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 Contracts for TV	2 Radio 2 Contracts for TV	2 Radio 3 Contracts for TV
Percentage of reviews with final recommendations fully accepted by funding recipient	>90%	100%	100%

Output 2: Funding for 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.

Television material includes digitally recorded broadcasts captured off air as well as a collection of original master tapes.

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 12 of the 21 iwi stations in 2016/17 and will continue to visit all stations within a two year rotation.

Performance Measures

Funding for archiving of broadcast programmes.

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
HOURS OF RADIO AND TELEVISION ARCHIVING			
Hours of Television Archiving	610	610 ²²	610
Hours of Radio Archiving	500	500 ²³	500
RADIO LEGACY ARCHIVING			
Prepare scoping report and complete establishment phase	Report and Establishment Phase completed	Achieved ²⁴	Achieved

Summary for Output Class

Administration of Māori Broadcasting

PERFORMANCE INDICATOR	PERFORMANCE STANDARD	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
	\$000	\$000	\$000
Output 1 Funding for Contract Management	2,274	2,250	2,208
Total Cost Output 1	2,274	2,250	2,208
Output 2 Funding for Archiving	575	575	575
Total Cost Output 2	575	575	575
Total for Output Class (GST exclusive)	2,849	2,825²⁵	2,783

²² In delivery, Ngā Taonga Sound and Vision added 632.8 hours of Te Māngai Pāho funded television to the archive collection in 2016/17 (2015/16 - 640 hours).

²³ In delivery, Ngā Taonga Sound and Vision added 828 hours of Te Māngai Pāho funded radio to the archive collection in 2016/17 (2015/16 - 649 hours).

²⁴ During 2016/17, Ngā Taonga Sound and Vision completed work on an assessment and priority setting process for legacy material and a report was provided to Te Māngai Pāho.

²⁵ The performance standard is the budgeted cost approved by the Board. The \$0.24 million saving against budget was a result of tight cost control throughout the year and savings were made where possible. Actual expenditure is higher this year than last year, mainly due to additional survey costs and also amortisation costs related to investment in the new grants management system.

DISNEY'S MOANA REO MĀORI

RACHEL HOUSE AS GRAMMA TALA **TEMUERA MORRISON** AS CHIEF TUI **JEMAINÉ CLEMENT** AS TAMATOA **AND OSCAR KIGHTLEY** AS FISHERMAN

JAEDYN RANDELL AS MOANA **PIRIPÍ TAYLOR** AS MAUI **AMANDA ASHTON** AS SINA



Disney
MOANA

"MOANA" REO MĀORI PRODUCED BY MATEWA MEDIA AND SUPPORTED BY TE MANGAI PĀHO

EXECUTIVE PRODUCER: TAJKA WAITITI PRODUCERS: TWEEDIE WAITITI & CHELSEA WINSTANLEY MUSICAL DIRECTOR: ROB RUHA PERFORMERS AND TALENT DIRECTOR: RACHEL HOUSE (MNZM) MUSIC TALENT: MAISEY RIKA, CILLA RUHA, TAWAROA KAWANA & TOMMY WAITITI

KEI NGĀ WHARE PIKITIA I TE MARAMA O HERETURIKŌKĀ 2017
IN CINEMAS SEPTEMBER 2017

NO SUBTITLES

#moanareomaori



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Our Organisation

Governance

Board Code of Conduct

Te Māngai Pāho has adopted a Board Code of Conduct and applies the State Services Commissioner's Standards of Integrity and Conduct for management and staff. Board members complete six monthly independence and confidentiality declarations.

Legislative Compliance

The Board ensures that Te Māngai Pāho complies with all legislation. The Board has delegated responsibility to the Kaihautū-Chief Executive for the development and operation of a programme to identify compliance issues, and to ensure that staff members are aware of relevant legislative requirements and comply with them.

Avoiding Conflicts of Interest

To maintain integrity in decision making each Board member must advise the Board of any potential conflict of interest. If a conflict of interest exists the Board member concerned will have no involvement in the decision making process relating to that matter. A schedule of Board members' interests is reviewed at every Board meeting.

Audit and Risk

Te Māngai Pāho operates an Audit and Risk Committee which has an independent Committee Chair. The Audit and Risk Committee operates under a Charter which was last reviewed in 2015.

Risk Management

The Board accepts it is responsible for the management of organisational risks. The Board has introduced a strategic risk management framework and reviews operational risk reports at its monthly meetings.

Board Self-Assessment

In 2016/17, the Board completed an evaluation process using the Institute of Directors as an external facilitator. The results of the evaluation were reported back to the Board.

Future Directors in the State Sector Programme

During the year, the Board agreed to participate in the Future Directors in the State Sector programme. This programme offers highly talented people seeking boardroom experience with opportunities to observe and participate in board discussions. The programme aims to promote diversity on boards. A candidate was selected and started with the Board in 2017/18.

Reporting under All of Government Direction – NZ Business Number

Te Māngai Pāho is working with its software providers to accommodate use of NZ Business Number (NZBN).

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 and a half years.

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.

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	3	0	1	0	2	0	1	0	1	0	0	0	0	4
Professionals/ Technical	5	1	0	3	1	3	0	2	0	0	0	0	2	3	0
Support Services	1	0	0	1	0	1	0	0	0	0	0	0	1	0	0
Total	10	4	0	5	1	6	0	3	0	1	0	0	3	3	4

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.

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.

Te Māngai Pāho has a gender pay gap of 33.4% as 75% of the senior management team are male.

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	2016/17 ACTUAL PERFORMANCE	2015/16 ACTUAL PERFORMANCE
Good Employer	Annual Staff Turnover	10% or less	18% (Refer Note)	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%	3.9%	3.8%

Note: In the past five years staff turnover has been low. In 2016/17, Te Māngai Pāho said farewell to two long-standing colleagues. The former CEO, John Bishara, left in August 2016 to take up a new CEO role after almost 12 years with the organisation. The previous Corporate Accountant, Kay Davis, retired after a total of ten years loyal service. On a full staff complement of eleven, this makes a turnover of 18%.

Statement of Comprehensive Revenue and Expense

For the year ended 30 June 2017

2016 ACTUAL \$000		NOTES	2017 ACTUAL \$000	2017 BUDGET \$000
REVENUE				
56,259	Funding from the Crown		56,259	56,300
1,053	Other revenue	2	725	820
57,312	Total revenue		56,984	57,120
EXPENDITURE				
2,783	Administration	3 & 4	2,825	2,849
Funding				
41,187	- Television	5	40,701	40,600
13,578	- Radio	5	13,679	13,771
57,548	Total expenditure		57,205	57,220
(236)	Surplus (deficit)		(221)	(100)
0	Other comprehensive revenue and expense		0	0
(236)	Total comprehensive revenue and expense		(221)	(100)

Explanations of major variances against budget are provided in note 19

Statement of Changes in Public Equity

For the year ended 30 June 2017

2016 ACTUAL \$000		2017 ACTUAL \$000	2017 BUDGET \$000
3,086	Balance at 1 July	2,850	2,100
(236)	Total comprehensive revenue and expense for the year	(221)	(100)
2,850	Balance at 30 June	2,629	2,000

Explanations of major variances against budget are provided in note 19

Statement of Financial Position

As at 30 June 2017

2016 ACTUAL \$000		NOTES	2017 ACTUAL \$000	2017 BUDGET \$000
2,850	Public equity		2,629	2,000
Represented by:				
ASSETS				
Current assets				
2,371	Cash and cash equivalents	6	4,903	3,900
265	Receivables	7	174	200
14,620	Investments	8	13,000	14,000
17,256	Total current assets		18,077	18,100
Non-current assets				
174	Property, plant and equipment	9	143	200
375	Intangible assets	10	306	500
549	Total non-current assets		449	700
17,805	Total assets		18,526	18,800
LIABILITIES				
Current liabilities				
572	Payables	11	450	300
132	Employee entitlements	12	106	100
14,251	Funding liabilities	13	15,341	16,400
14,955	Total current liabilities		15,897	16,800
14,955	Total liabilities		15,897	16,800
2,850	Net assets		2,629	2,000

Explanations of major variances against budget are provided in note 19

Statement of Cash Flows

For the year ended 30 June 2017

2016 ACTUAL \$000	NOTES	2017 ACTUAL \$000	2017 BUDGET \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash was provided from:			
56,259	Receipts from Crown revenue	56,259	56,300
894	Interest received	730	800
38	Receipts from other revenue	7	100
333	GST (net)	0	0
57,524		56,996	57,200
Cash was applied to:			
1,140	Payments to employees	1,054	1,100
1,422	Payments to suppliers	1,613	1,400
41,040	Funding expenditure - television	40,040	40,000
13,482	Funding expenditure - radio	13,180	13,800
0	GST (net)	104	0
57,084		55,991	56,300
440	Net cash flows from operating activities	1,005	900
CASH FLOWS FROM INVESTING ACTIVITIES			
Cash was provided from:			
3	Receipts from sale of property, plant and equipment	10	0
0	Investments (net)	1,620	600
Cash was applied to:			
120	Purchase of fixed assets	44	100
292	Purchase of intangible assets	59	0
3,320	Investments (net)	0	0
(3,729)	Net cash flows from investing activities	1,527	500
(3,289)	Net increase / (decrease) in cash and cash equivalents	2,532	1,400
5,660	Plus opening cash and cash equivalents	2,371	2,500
2,371	Cash and cash equivalents at the end of the year	4,903	3,900

Explanations of major variances against budget are provided in note 19

Reconciliation of Net Surplus (Deficit) to Net Cash Flow from Operating Activities

	2017 ACTUAL \$000	2016 ACTUAL \$000
Net surplus/(deficit)	(221)	(236)
Add/(Less) non-cash expenditure/(income)		
Depreciation	51	51
Amortisation	128	69
Total non-cash items	179	120
Add/(Less) items classified as investing or financing activities:		
(Gains)/losses on disposal of property, plant and equipment	0	(2)
Total items classified as investing or financing activities	0	(2)
Add/(Less) movements in working capital items		
(Increase) /decrease in accrued interest	85	102
(Increase) /decrease in accounts receivable	7	(7)
(Increase) /decrease in prepayments	0	0
Increase / (decrease) in accounts payable	(3)	103
Increase / (decrease) in funding provisions	1,088	20
Increase / (decrease) in GST payable	(104)	333
Increase / (decrease) in employee entitlements	(26)	7
Net cash flow from operating activities	1,047	558
Net cash flow from operating activities	1,005	440

Notes to the Financial Statements

Notes Index

- 1 **Statement of accounting policies**
- 2 **Revenue**
- 3 **Personnel costs**
- 4 **Administration expenditure**
- 5 **Funding expenditure**
- 6 **Cash and cash equivalents**
- 7 **Receivables**
- 8 **Investments**
- 9 **Property, plant and equipment**
- 10 **Intangible assets**
- 11 **Payables**
- 12 **Employee entitlements**
- 13 **Funding liabilities**
- 14 **Contingencies**
- 15 **Equity**
- 16 **Related party transactions**
- 17 **Financial instruments**
- 18 **Post balance day events**
- 19 **Explanation of major variances against budget**

1. Statement of accounting policies

For the year ended 30 June 2017

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 2017 and were approved by the Board on 31 October 2017.

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 AI and Other Amendments. These amendments apply to PBEs with reporting periods beginning on or after 1 January 2016. Te Māngai Pāho has applied these amendments in preparing its 30 June 2017 financial statements.

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 2017. 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

	2017 ACTUAL \$000	2016 ACTUAL \$000
OTHER REVENUE INCLUDES:		
Interest revenue	645	792
Previous funding allocations reversed	73	223
Revenue from programme sales	7	38
Total other revenue	725	1,053

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
Salary and wages	1,039	1,110
Employer contributions to defined contribution scheme	22	30
Increase/(decrease) in employee entitlements (note I2)	(25)	7
Other personnel costs	80	37
Total personnel costs	1,116	1,184

In 2017 four employees received total remuneration in excess of \$100,000. Their remuneration bands are as follows:

	NUMBER OF EMPLOYEES 2017	NUMBER OF EMPLOYEES 2016
TOTAL REMUNERATION PAID OR PAYABLE		
\$120,001-\$130,000	2	1
\$160,001-\$170,000	0	1
\$170,001-\$180,000	1	1
\$180,001-\$190,000	1	0
\$220,001-\$230,000	0	1
Total employees	4	4

During the year ended 30 June 2017 no employees received compensation and other benefits in relation to cessation. (2016 \$Nil)

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
Eruera Tarena (Chair) Chair from November 2016	9	0
Eruera Tarena	3	10
Doug Hauraki	6	8
Rawinia Higgins to September 2016	3	9
Kim Ngarimu from November 2016	5	0
Piri Sciascia Chair to November 2016	6	11
Vanessa Clark	11	5
Brian Morris	9	4
Total board fees	52	47

Payment of \$1,280 was made to the independent chair of the Audit and Risk Committee during the financial year. (2016 \$1,440)

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. (2016 \$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

	2017 ACTUAL \$000	2016 ACTUAL \$000
OVERHEADS		
Personnel costs	1,116	1,184
Office overheads	217	193
Depreciation	58	51
Amortisation	128	69
Fees to auditor:		
Audit fees for financial statements audit	42	42
Fees for assurance and related services	43	64
Operating lease expense	169	151
Professional services and consultants fees	29	73
Board and sub-committee costs		
- fees	52	47
- travel, accommodation, other	38	24
	1,892	1,898
CONSULTATION		
Hui	32	29
Liaison	49	30
	81	59
DEVELOPMENT		
Monitoring/surveys	175	148
Professional assessors	40	22
Publications and reports	36	51
Promotions	26	30
Archiving	575	575
	852	826
Total administration expenditure	2,825	2,783

Operating leases as lessee

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
Not later than 1 year	181	158
Later than 1 year and not later than 5 years	181	316
Total lease payments	362	474

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

Total lease payments

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
TELEVISION		
Māori Television Service Direct Funding	16,120	16,320
Other programmes	24,511	24,797
Ngā Aho Whakaari	70	70
	40,701	41,187
RADIO		
Iwi station operational funding	10,500	10,500
Radio distribution network	833	833
Programmes	1,298	1,250
Music compact discs and videos	680	518
Te Whakaruruhau o Ngā Reo Irirangi Māori	70	70
Capacity building	298	407
	13,679	13,578
Total funding expenditure	54,380	54,765

Further information about funding expenditure is reported in the performance information on pages 35 to 52 and in details of funding expenditure on pages 77 to 85.

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
Cash at bank and on hand	2	3
Bank deposits held at call	4,901	2,368
Total cash and cash equivalents	4,903	2,371

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
EXCHANGE TRANSACTIONS		
- Accrued interest receivable	174	258
- Sundry debtors	0	7
Total receivables	174	265

All receivables greater than thirty days are considered to be past due. As at 30 June 2017 and 30 June 2016 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

	2017 ACTUAL \$000	2016 ACTUAL \$000
Term deposits current portion	13,000	14,620
Term deposits non-current portion	0	0
Total investments	13,000	14,620

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 exceed 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.

	OFFICE EQUIPMENT \$000	FURNITURE AND FITTINGS \$000	COMPUTER EQUIPMENT \$000	LEASEHOLD IMPROVEMENTS \$000	MOTOR VEHICLE \$000	TOTAL \$000
COST OR VALUATION						
Balance at 1 July 2015	61	40	115	22	40	278
Additions	0	0	29	107	0	136
Disposals	(15)	(1)	(34)	0	0	(50)
Balance at 30 June 2016	46	39	110	129	40	364
Balance at 1 July 2016	46	39	110	129	40	364
Additions	14	4	11	0	0	29
Disposals	0	0	(10)	0	0	(10)
Balance at 30 June 2017	60	43	111	129	40	383
ACCUMULATED DEPRECIATION AND IMPAIRMENT LOSSES						
Balance at 1 July 2015	54	24	97	6	6	187
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
Balance at 30 June 2016	43	26	83	24	14	190
Balance at 1 July 2016	43	26	83	24	14	190
Depreciation expense	2	3	14	30	8	57
Eliminate on disposal	0	0	(7)	0	0	(7)
Impairment losses	0	0	0	0	0	0
Balance at 30 June 2017	45	29	90	54	22	240
CARRYING AMOUNTS						
At 1 July 2015	7	16	18	16	34	91
At 30 June and 1 July 2016	3	13	27	105	26	174
At 30 June 2017	15	14	21	75	18	143

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
COST			
Balance at 1 July 2015	40	348	388
Additions	0	132	132
Disposals	0	0	0
Balance at 30 June 2016	40	480	520
Balance at 1 July 2016	40	480	520
Additions	0	59	59
Disposals	0	0	0
Balance at 30 June 2017	40	539	579
ACCUMULATED AMORTISATION AND IMPAIRMENT LOSSES			
Balance at 1 July 2015	40	36	76
Amortisation expense	0	69	69
Disposals	0	0	0
Impairment losses	0	0	0
Balance at 30 June 2016	40	105	145
Balance at 1 July 2016	40	105	145
Amortisation expense	0	128	128
Disposals	0	0	0
Impairment losses	0	0	0
Balance at 30 June 2017	40	233	273
CARRYING AMOUNTS			
At 1 July 2015	0	312	312
At 30 June and 1 July 2016	0	375	375
At 30 June 2017	0	306	306

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

	2017 ACTUAL \$000	2016 ACTUAL \$000
EXCHANGE TRANSACTIONS		
- Trade creditors	29	86
- Accruals	274	235
NON EXCHANGE TRANSACTIONS		
- GST payable	147	251
Total payables	450	572

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

	2017 Actual \$000	2016 Actual \$000
CURRENT EMPLOYEE ENTITLEMENTS ARE REPRESENTED BY:		
Accrued salaries and wages	12	35
Annual leave	94	97
Total employee entitlements	106	132

Note: 2016-17 has been reclassified to include performance entitlements only. A 2015-16 comparison restatement was immaterial.

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

	2017 Actual \$000	2016 Actual \$000
Television	13,902	13,308
Radio	1,439	943
Total funding liabilities	15,341	14,251

	TELEVISION \$000	RADIO \$000	TOTAL \$000
2017			
Balance at 1 July 2016	13,308	943	14,251
Additional funding allocated	40,701	13,679	54,380
Amounts used	(40,039)	(13,179)	(53,218)
Unused amounts reversed	(68)	(4)	(72)
Balance at 30 June 2017	13,902	1,439	15,341
2016			
Balance at 1 July 2015	13,294	937	14,231
Additional funding allocated	41,187	13,578	54,765
Amounts used	(41,041)	(13,481)	(54,522)
Unused amounts reversed	(132)	(91)	(223)
Balance at 30 June 2016	13,308	943	14,251

14. Contingencies

Contingent liabilities

There are no contingent liabilities at balance date (2016 \$nil)

Contingent assets

Te Māngai Pāho has no contingent assets (2016 \$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 (2016 \$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.

	2017 ACTUAL \$000	2016 ACTUAL \$000
SALARY AND OTHER SHORT TERM EMPLOYEE BENEFITS COMPRISE:		
- Remuneration of board members	52	47
Full time equivalent board members	0.5	0.5
- Remuneration of senior management team	648	685
Full time equivalent senior management team members	4	4
Total key management personnel compensation	700	732
Total full-time equivalent personnel	4.5	4.5

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 member 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:

	2017 ACTUAL \$000	2016 ACTUAL \$000
LOANS AND RECEIVABLES		
Cash and cash equivalents	4,903	2,371
Receivables	174	265
Investments - term deposits	13,000	14,620
Total loans and receivables	18,077	17,256
FINANCIAL LIABILITIES MEASURED AT AMORTISED COST		
Payables	450	572
Funding provisions	15,341	14,251
Total financial liabilities measured at amortised cost	15,791	14,823

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 2017, 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 \$49,030 (2016: \$23,682) 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 2017 ACTUAL \$000	30 JUNE 2016 ACTUAL \$000
COUNTERPARTIES WITH CREDIT RATINGS		
Cash at bank and term deposits		
AA-	17,903	16,991
Total cash at bank and term deposits	17,903	16,991
COUNTERPARTIES WITHOUT CREDIT RATINGS		
Receivables		
With no defaults in the past	174	265
Total Receivables	174	265

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
2017			
Payables (note 11)	450	0	0
2016			
Payables (note 11)	572	0	0

Te Māngai Pāho also has funding provisions of \$15.341m at 30 June 2017 (2016: \$14.251m). It is expected that these will be paid by 30 June 2018. 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 2017 (2016: 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 financial position

Funding liabilities were less than budget, by \$1.059 million, mostly due to the level of unpaid funding provisions at year end.

Statement of cash flows

Cash and cash equivalents were \$1.003 million more than budgeted, largely due to the timing of payments for programme delivery.

Television Funding

For the year ended 30 June 2017

Māori Television

Direct Funding	\$16,120,000
Total	\$16,120,000

PROGRAMME	PRODUCER	GENRE	BC	EPISODES X DURATION	FUNDING
FLUENT SPEAKERS					
Matangi Rau	Kura Productions Ltd	Documentary	Māori Television	10 x 52 min	\$250,870
Ngā Pāpara Kapi/ Bubble Guppies	Takatū Associates Ltd	Tamariki	Māori Television	40 x 26 min	\$271,991
Te Matatini 2017	Aotearoa Kapa Haka Ltd	Event	Māori Television	45 x 26 min	\$588,316
Haka Life	Mako Media Ltd	Reality	Māori Television	7 x 26 min	\$280,000
Ngā Tangata Taumata Rau	Māui Productions Ltd	Documentary	Māori Television	10 x 52 min	\$263,010
Waka Ama Sprint Nationals 2017	Wayne's World Productions Ltd	Sport	Māori Television	36 x 52 min	\$334,240
Ihu Waka	Raukauri Productions Ltd	Documentary	Māori Television	10 x 26 min	\$300,000
Taha Tauīwi	Pounamu Media Group Ltd	Documentary	Māori Television	8 x 26 min	\$320,000
Poitūkohu Ngā Kura Tuarua 2017	Kahawai Productions Ltd	Sport	Māori Television		\$277,848
Aotearoa, series 2	Adrenalin Ltd	Documentary	Māori Television	20 x 26 min	\$347,723
Waka Huia 2017	Scottie Douglas Productions Ltd	Documentary	TVNZ	47 x 29 min	\$1,545,790
Te Karere 2017	TVNZ	News	TVNZ	260 x 22 min	\$2,282,463
Pūkana 2017	Cinco Cine Film Productions Ltd	Rangatahi	MediaWorks (TV3), Māori Television	26 x 45 min	\$1,177,562
Takaro Tribe	Cinco Cine Film Productions Ltd	Tamariki	TVNZ, Māori Television	20 x 13 min	\$394,656
Waiata Mai	Adrenalin Ltd	Tamariki	Māori Television	26 x 9 min	\$199,498
Takoha	Through the Fire Ltd	Tamariki	Māori Television	26 x 9 min	\$192,269
Huritua	Kura Productions Ltd	Tamariki	Māori Television	52 x 9 min	\$262,963
Nga Awhero	Māui Television Productions Ltd	Adventure	Māori Television	52 x 9 min	\$409,920
Kia Mau Classics	Takitini Productions Ltd	Tamariki	Māori Television	70 x 9 min	\$349,933
Kaumātua Kapa Haka 2017	Te Papa Tongarewa	Culture	Live stream	12 hours	\$20,000
Te Puna	Māori Television	Culture	Māori Television	8 x 26 min	\$240,000
Total					\$10,309,052

PROGRAMME	PRODUCER	GENRE	BC	EPISODES X DURATION	FUNDING
SECOND LANGUAGE LEARNERS					
Marae DIY, series 13	Screentime Ltd	Reality	Mediaworks (TV3)	7 x 44 min	\$720,000
Swagger, series 4	Raukauri Prod Ltd	Rangatahi	Māori Television	20 x 26 min	\$395,000
Tongue Tied	Greenstone TV Ltd	Comedy	Māori Television	7 x 26 min	\$490,000
Monique & Henry's Kitchen	2B Media Ltd	Cooking	Māori Television	10 x 26 min	\$340,000
Taking it to the Streets	Cinco Cine Film Productions Ltd	Rangatahi/ Reality	ChoiceTV	10 x 26 min	\$596,295
Marae 2017	Pango Aotearoa Ltd	Current affairs	TVNZ	40 x 30 min	\$1,500,000
R & R with Robert Rakete, series 2	Faultline Films Ltd	Panel	Mediaworks (Three)	40 x 25 min	\$604,890
Ngā whetu o Matariki Awards 2017	Māori Television	Event	Māori Television	1 x 90 min, 1 x 52 min, 1 x 30 min	\$99,690
Whānau Living, series 4	Adrenalin Ltd	Lifestyle	TVNZ	40 x 30 min	\$1,215,579
Total					\$5,961,454

RECEPTIVE AUDIENCES					
Hunting Aotearoa, series 13	Hikoī NZ Ltd	Sports	Choice TV	13 x 23 min	\$635,925
My Party Song	Blue Bach Productions Ltd	Entertainment	Māori Television	10 x 26 min	\$260,000
Cam's Kai, series 2	Kapu Ti Productions Ltd	Cooking	Māori Television	20 x 26 min	\$457,412
The Hui	Great Southern Film & Television Ltd	Current affairs	Mediaworks (TV3)	5 x 28 min	\$90,851
Moving Out	Faultline Films Ltd	Reality	TVNZ	10 x 22.30 min	\$429,545
On the Ladder	Scottie Douglas Productions Ltd	Magazine	Māori Television	10 x 26 min	\$306,000
Jimi's World	Scottie Douglas Productions Ltd	Comedy	Māori Television	8 x 26 min	\$320,000
He Ao Kotahi	Whitiora Prod Ltd	Arts Documentary	Māori Television	1 x 52 min	\$70,000
Gate to the Globe	Te Amokura Productions Ltd	Magazine	TVNZ	4 x 23 min	\$488,279
The Hamu & Tofiga Show	Enter the Dragon Ltd	Comedy	Māori Television	7 x 26 min	\$319,880
Casketeers	Great Southern Film & Television Ltd	Reality	TVNZ	6 x 23 min	\$418,904
The Hui 2017	Great Southern Film & Television Ltd	Current affairs	MediaWorks (TV3)	40 x 28 min	\$815,185
Māori Sports Awards 2016	Kahawai Productions Ltd	Sports Awards	Māori Television	1 x 90 min	\$84,935
Ahikaroa - Keep it lit!	Kura Productions Ltd	Drama	Māori Television	100 x 5 min	\$1,350,000
Herbs - songs of freedom	Boot Hill Films Ltd	Special	Māori Television	1 x 92 min	\$150,000
Mōrena, series 2	Faultline Films Ltd	Lifestyle	TVNZ (One)	20 x 25 min	\$700,000
Total					\$6,896,916
Sub-Total Contestable Television Programme Funding					\$23,167,421

PROGRAMME	PRODUCER	GENRE	BC	FUNDING	
INNOVATION INITIATIVES					
APPS & PLATFORMS					
Pa Wars	Adrenalin Ltd	App	N/A	\$130,000	
Hunting Aotearoa App	Hikoi NZ Ltd	App	N/A	\$100,000	
Speak Māori Website	Adrenalin Ltd	App	N/A	\$90,000	
Tamariki Tākaro	Haapu Ltd	App	N/A	\$30,000	
Puzzles for Tamariki	Kiwa Digital Ltd	App	N/A	\$80,000	
Total				\$430,000	
DIGITAL					
Hahana, series 3	Blackout Media NZ	Webisodes	N/A	30 x 4 min	\$100,000
Rere te whiu, series 2	Punarau Media Ltd	Webisodes	N/A	7 x 7 min	\$150,000
Quick kai by Jay & Sarah	Through the Fire Ltd	Webisodes	N/A	12 x 3 min	\$100,000
Pipi Ma	Punarau Media Ltd	Webisodes	N/A	12 x 3 min	\$280,000
The Māori Side Step, series 2	Potent Youth Productions Ltd	Webisodes	N/A	8 x 8 min	\$130,000
He Ao Kotahi	Whitiora Productions Ltd	Webisodes	N/A	10 x 8 min	\$90,000
Total					\$850,000
OTHER					
Māoriland Film Festival	Workshops				\$8,000
Loading Docs	Notable Pictures Ltd				\$30,000
Taame Ifti	Te Noni Ltd	Development			\$25,838
Total					\$63,838
Sub-Total Innovation					\$1,343,838
Industry Relations - Ngā Aho Whakaari					\$70,000
Total Television/Innovation Funding					\$40,701,259

Radio Funding

For the year Ended 30 June 2017

OPERATIONAL FUNDING			
BROADCASTER	CONTRACT TYPE	BROADCAST HOURS	FUNDING
UMA Broadcasting Limited (trading as Radio Waatea)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Tainui (trading as Radio Tainui)	Station Operational	3,833	\$500,000
Te Reo o Irirangi o Te Mānuka Tūtahi Trust (trading as Tūmeke FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Whanganui Incorporated (trading as Awa FM)	Station Operational	3,833	\$500,000
Ngāti Hine Ltd (trading as Ngāti Hine FM)	Station Operational	3,833	\$500,000
Ngāi Tahu Communications Ltd (trading as Tahu FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Taranaki Charitable Trust (trading as Te Korimako o Taranaki 94.8 FM)	Station Operational	3,833	\$500,000
Atiawa Toa FM Limited (trading as Atiawa Toa FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Te Hiku o Te Ika Incorporated Society (trading as Te Hiku 97.1 FM)	Station Operational	3,833	\$500,000
Radio Ngāti Porou Charitable Trust (trading as Radio Ngāti Porou)	Station Operational	3,833	\$500,000
Moana Communications (trading as Moana Radio)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Te Arawa Trust (trading as Te Arawa FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Te Ūpoko o Te Ika Trust (trading as Te Ūpoko o Te Ika)	Station Operational	3,833	\$500,000
Kia Ora FM Incorporated (trading as Kia Ora FM 89.8)	Station Operational	3,833	\$500,000
Te Reo o Ngāti Kahungunu Incorporated (trading as Radio Kahungunu)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Tūrangāni a Kiwa Limited (trading as Tūranga FM)	Station Operational	3,833	\$500,000
Tūwharetoa FM Charitable Trust (trading as Tūwharetoa 97.2 FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Ngāti Raukawa (trading as Raukawa FM)	Station Operational	3,833	\$500,000
Te Whare Awhina o Te Iwi Community Trust (trading as Tautoko FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Pare Hauraki (trading as Ngā Iwi FM)	Station Operational	3,833	\$500,000
Te Reo Irirangi o Maniapoto (trading as Maniapoto FM)	Station Operational	3,833	\$500,000
Total		80,493	\$10,500,000

OTHER RADIO SERVICES		
SERVICE PROVIDER	CONTRACT TYPE	FUNDING
Te Whakaruru o Ngā Reo Irirangi Māori	Administration	\$70,000
Te Whakaruru o Ngā Reo Irirangi Māori	Iwi Radio Music Coordination Services	\$33,000
GfK Retail & Technology Australia Pty Limited	Radio Audience Survey (2016-2017)	\$25,000
Whitireira Community Polytechnic	Training (2016 Academic Year)	\$210,000
Whitireira Community Polytechnic	National Music Database	\$30,000
Starnet 2000 Limited	Management and Support Services for Punga (2016-2017 FY)	\$832,876
Total		\$1,200,876

PROGRAMMES - NATIONAL			
PROGRAMME PROVIDER	CONTRACT TYPE	BROADCAST HOURS	FUNDING
UMA Broadcasting Limited (trading as Radio Waatea)	National Māori Radio News Service Waatea News (2016-2019)	860	\$1,104,000
Moana Communications (trading as Moana Radio)	National Midnight to Dawn Radio Programme, Tai Pari Tai Timu (1 February 2016 - 30 June 2017)	1560	\$100,000
Total		2,420	\$1,204,000

PROGRAMMES - OUTSIDE BROADCAST			
PROGRAMME PROVIDERS	NAME OF RADIO PROGRAMME	BROADCAST HOURS	FUNDING
Te Reo o Ngāti Kahungunu Inc. (trading as Radio Kahungunu)	2016 National Secondary Schools Kapa Haka Competition	40	\$5,000
Te Reo Irirangi o Te Hiku o Te Ika Inc. (trading as Te Hiku 97.1 FM)	2016 National Secondary Schools Ngā Manu Kōrero Competition	16.5	\$6,000
Te Reo o Ngāti Kahungunu Inc. (trading as Radio Kahungunu)	Te Kahu o Te Amorangi Te Matatini 2017	50	\$30,000
Te Matatini Society Incorporated	2017 Te Matatini National Kapa Haka Competition - Hakarongo Mai	45	\$28,000
Radio Ngāti Porou Charitable Trust (trading as Radio Ngāti Porou)	Tangihanga for Noel Raihania	3	\$2,691
UMA Broadcasting Limited (trading as Radio Waatea)	2016 Māori Sports Awards	4.2	\$6,000
Te Reo Irirangi o Maniapoto (trading as Maniapoto FM)	2017 Tainui Secondary Schools Kapa Haka Competition	9	\$5,958
Te Reo Irirangi o Te Hiku o Te Ika Inc. (trading as Te Hiku 97.1 FM)	2017 Taitokerau Regional Ngā Manu Kōrero Competition	11.3	\$5,000
Te Reo Irirangi o Whanganui Inc. (trading as Awa FM)	2017 Aotea Regional Kapa Haka and Ngā Manu Kōrero Competition	16	\$5,750
Total		195	\$94,399

MUSIC PRODUCTIONS (TRACKS AND VIDEOS)			
MUSIC PROVIDERS	NAME OF TRACK AND ARTIST	NUMBER OF TRACKS OR VIDEOS	FUNDING
House of Shem Enterprises Ltd	2 tracks by House of Shem: - Te Whetu Marama - Maku Koe E Whai	2	\$8,000
House of Shem Enterprises Ltd	5 tracks by House of Shem: - Kia Mau - Te Pani Te Rawakore - E Tu Mai Ra - E Mama E - Kia Hiwa Ra	5	\$20,000
Tipukura Ltd	4 tracks by Kaaterama Pou: - He Iri - Te Whetu Marama - Whakapuakina - Raipheretia ki te Rangimarie	4	\$16,000
Tipukura Ltd	2 videos by Kaaterama Pou: - He Iri - Te Whetu Marama	2	\$12,000
Tipukura Ltd	3 videos by Rob Ruha: - I Te Po - Ka Reka - Uia	3	\$18,000
Minaaka Ltd	1 track by Ranea: - Te Paki o Te Matariki	1	\$4,000
Minaaka Ltd	1 track by Tuari Dawson: - Nga Iwi E	1	\$4,000
Minaaka Ltd	6 tracks by Conrad Noema: - Te Aumanea - Natahi - Rainui Raniroa - Te Kurapa - Mokopuna - I Whanau Au	6	\$24,000
The Modern Māori Quartet Ltd	1 track by The Modern Māori Quartet: - Haere Ra	1	\$4,000
The Modern Māori Quartet Ltd	1 track by The Modern Māori Quartet: - Mareikura	1	\$4,000
The Modern Māori Quartet Ltd	1 track by The Modern Māori Quartet: - He Ra Anō	1	\$4,000
The Modern Māori Quartet Ltd	1 video by The Modern Māori Quartet: - Mareikura	1	\$6,000
The Legacy Foundation Ltd	1 track by Teia Kennedy: - Hari Huri Tau	1	\$4,000
The Legacy Foundation Ltd	1 track by Laken Hawkins: - I'll Be There	1	\$4,000
The Legacy Foundation Ltd	1 video by Teia Kennedy: - Hari Huri Tau	1	\$6,000

MUSIC PROVIDERS	NAME OF TRACK AND ARTIST	NUMBER OF TRACKS OR VIDEOS	FUNDING
Ōtaiātoa Ltd	20 tracks by Various Artists: - Rangiaho - He aha oti koe? - He Mihi - Nei Rā Te Tiwha - Aku Manako - Ruahine Whakakake - Manawa Mai - Whakaū Hā - Te Wanawana a Hurihia - Kawa Tauā - E Tō Atū E Te Rā - Rāta Ware - E Pihī E Tama - Kawea E Te Hau - Taumāihiorango - Mauri Mahomaho - Piki Ake - Tāia - Tahito Mārangaranga - Waiariki Mamaoa	20	\$80,000
Kiwikoala Productions Ltd	2 tracks by Mahora Peters and the Māori Volcanics: - Hinerangi - Nui Mai Tatou	2	\$8,000
Mana Ake Music Ltd	3 tracks by Reriti Moeahu: - Haere Mai Tauti Mai - Kia Koe - Te Ao Whaiaipo	3	\$12,000
Mana Ake Music Ltd	1 track by Awhina Lambert: - Ahakoangara	1	\$4,000
Mana Ake Music Ltd	1 track by Angelique Te Rauna: - Ka Ao	1	\$4,000
Mana Ake Music Ltd (formerly East Coast Music Ltd)	1 video by Reriti Moeahu: - Haere Mai Tauti Mai	1	\$6,000
Toni Huata Creations Ltd	13 tracks by Toni Huata: - Uenuku - Papatuanuku - Taihoa - Hutia te rito - Maumahara - Te Kakano - Te Rerenga – Takitimu - Soul True - Tihei Mauri ora - Breathe - E nga Reo - Rain - Awa - He Wai	13	\$52,000
Toni Huata Creations Ltd	8 videos by Toni Huata: - Breathe - Awa - Taihoa - Te Hokinga Mai - Tahuri Mai - Aio - O Takitimu - Tohu	8	\$48,000

MUSIC PROVIDERS	NAME OF TRACK AND ARTIST	NUMBER OF TRACKS OR VIDEOS	FUNDING
T A Productions Ltd (formerly Greenstone Concrete & Asphalts Ltd)	11 tracks by Grove Roots and Various Artists: - Mo Ake - Korerotia - Kia Ora te Reo - Nga Hoea - Aroha Mutunga Kore - Aotearoa - Kei Hea te Aroha - Toku Reo - Taku Kainga - Moemoea - Kawanatanga	11	\$44,000
Indiginative Ltd	3 tracks by Miss Pou: - Te Mata Ariki - Ka Taka Te Po - Te Nonoikura	3	\$12,000
Loop Media NZ Ltd	1 track by Ria Hall: - Te Ahi Kai Pō	1	\$4,000
Loop Media NZ Ltd	1 video by Ria Hall: - Te Ahi Kai Pō	1	\$6,000
Te Ara Mua Ltd	8 tracks by Iwi: - Hikina - Matapono - Te Tiriti - Anei ra - Ukaipo – Remix - Raiha - Whakahokia Mai – Remix - Pitomata	8	\$32,000
Te Ara Mua Ltd	3 tracks by Te Kauta: - He Tau Ka Hinga - Te Ataahua - Te Aho Matua	3	\$12,000
Te Ara Mua Ltd	2 tracks by Te Kiwa Goodard: - Tau Mai - Whakawatea	2	\$8,000
BM Studio Ltd (formerly Black Media Productions Ltd)	1 track by Various Artists: - Torea	1	\$4,000
UMA Broadcasting Ltd (trading as Radio Waatea)	1 track by Maru: - Te Ora	1	\$4,000
UMA Broadcasting Ltd (trading as Radio Waatea)	3 tracks by Maaka: - Kahurangi - Ko Koe Ra - Ngaro	3	\$12,000
UMA Broadcasting Ltd (trading as Radio Waatea)	3 tracks by Riqi Harawira: - Kia Ora - Kaha - Wairua	3	\$12,000
UMA Broadcasting Ltd (trading as Radio Waatea)	1 video by Maaka: - He Mihi Ki Nga Mate	1	\$6,000
UMA Broadcasting Ltd (trading as Radio Waatea)	2 videos by Kiko: - Hau E Wha - Patupaiarehe	2	\$12,000

MUSIC PROVIDERS	NAME OF TRACK AND ARTIST	NUMBER OF TRACKS OR VIDEOS	FUNDING
UMA Broadcasting Ltd (trading as Radio Waatea)	1 video by Ihi: - Maui E	1	\$6,000
Kog Mastering Ltd	1 track by Jason Hamon and The Situation: - Kia Maura	1	\$4,000
Kog Mastering Ltd	3 tracks by Baitercell ft. Rei and Huia: - Te Pukumeke - Hine Ruru - Te Wai Te Ora	3	\$12,000
Kog Mastering Ltd	5 tracks by Huia: - Tohunga - Āio - Tuauri - Ngakau Ruwaha - Tui Tuia	5	\$20,000
Kog Mastering Ltd	1 track by Rei: - Raparapa	1	\$4,000
Kog Mastering Ltd	1 video by Huia: - Ngakau Ruwaha	1	\$6,000
Kog Mastering Ltd	1 video by Huia: - Tui Tuia	1	\$6,000
Patangaroa Entertainment Ltd (trading as Mika Global)	10 tracks by Various Artists: - I te Pō i Te Ao - Te Mana o Te Pono - Ka Whakāro Noa - Titiro - E Ko Tēnei - Pūrerehua - Whakamaui - Wewete - E Kore - Whatia Mai	10	\$40,000
Hei Tiki Creatives Ltd	4 tracks by Hinetiki Karaitiana: - Tēnā Koe - Ka Ora Nga Manu - Āniwaniwa - Tāwhirimātea	4	\$16,000
Punarau Media Productions Ltd	1 track by Pipi Mā: - Te Takere o Te Moana	1	\$4,000
Black Pearl Ltd	4 videos by Moana Maniapoto: - Te Kawe Rokihau - Aio Ana - Tu - Huakirangi	4	\$24,000
Te Amokura Consultants Ltd	2 videos by Ranea: - Riri Koputahi - Aio	2	\$12,000
Anne Keating Agency Ltd	1 video by Auaha: - E Moko E	1	\$6,000
Total		155	\$680,000
Total Radio Funding			\$13,679,275

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on behalf of the Auditor- General

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