

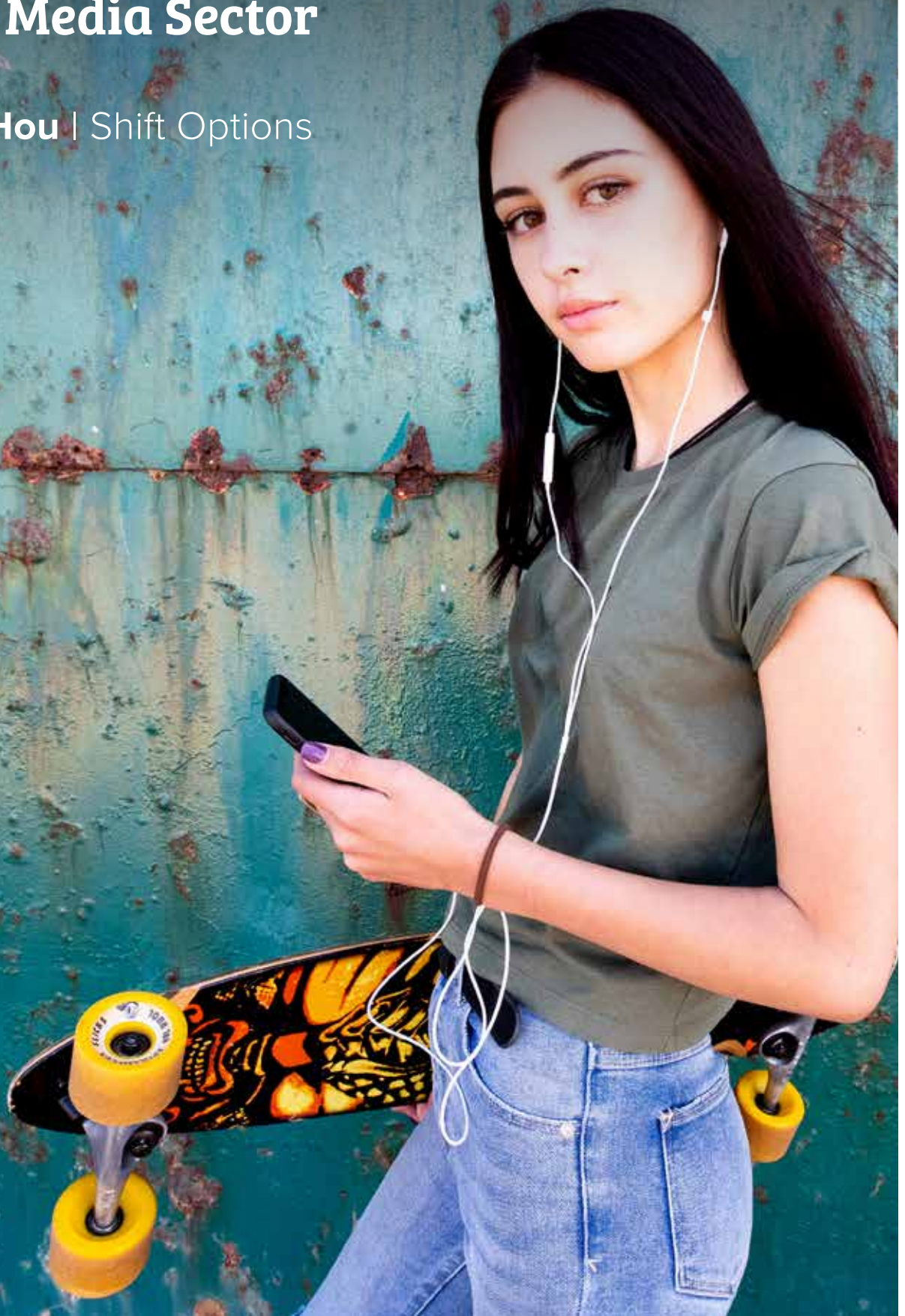


Te Puni Kōkiri
MINISTRY OF MĀORI DEVELOPMENT

Te Ao Pāpāho Māori

Māori Media Sector

He Ara Hou | Shift Options





Te Puni Kōkiri

Pipiri/June 2020

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Te Rārangi Kaupapa

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Introduction

Kei ngā mātāwaka, kei ngā maru wehi o te ao pāpāho Māori, tēnā koutou.

Kei ngā mate, e Huirangi, kei te tangi tonu te ao pāpāho i a koe.

E okioki i ō mahi nunui. Haere atu rā.

Kei ngā mana nui o te ao pāpāho, tēnei rā tātou e kimi nei i te ara o te ao pāpāho ki tua.

Piki mai! Kake mai! Whitiwhiti kōrero, whiua ki te ao e!

Our response to a global pandemic known as Covid-19 has been driven by the Government’s aim to protect the health of our people. Significant measures were implemented to achieve this which led to a four week lockdown period. This has been difficult for whānau and the country and as we shape a recovery response, there is an opportunity to accelerate towards a new normal that harnesses the benefits of digital technology.

Māori media has thrived in this period – your role in Protecting our Whakapapa and sharing whānau stories has been vital and has underlined the importance of Māori media for our communities. While public health messages reinforced physical distancing, many utilised digital platforms to increase social connection to link to friends, whānau, work and the news.

The Māori media sector has come a long way from its humble yet solid beginnings. I was very saddened to receive news of the passing of Dr Huirangi Waikerepuru, who, along with other prominent Māori was instrumental in laying the foundations for reo Māori revitalisation and Māori media.

Covid is forcing all sectors to re-evaluate their circumstances – to reassess their sustainability for the future – their ability to respond and adapt to change. In the media sector it forces us to think about our ability to adapt to changing audience demands and technology.

I would like to thank you all for the contributions you made during 2019 and for the work of the Māori Media Sector Shift Advisory Panel in assisting to pull together a future direction. The lockdown period has given me time to reflect on the discussions and issues raised during 2019 and to isolate a series of options for your consideration. In doing this I have leaned in on the objectives, outcomes and principles identified during the course of 2019.

These options are not government policy. They are intended to give focus to the potential substance of the Māori media sector and shift options.

At the heart of these options is an acknowledgement that there was, during 2019, strong support for the need for the Māori media sector to “shift” and orient the ecosystem for the future. The options in this paper are about the “what” – what might the “Shift” look like. The approach also draws radio spectrum into the frame, with an option for a Māori Spectrum Commission.

The options are about seeing the Māori media sector as an ecosystem – understanding that it has many interconnected parts that need to work together. The options are about better connecting audiences to the quality content they demand. They are about being better able to respond to changes in audience demand and contributing to the growth and promotion of te reo Māori.

I look forward to engaging with you on the options outlined in this report.

Te Minita Whanaketanga Māori



He Kupu Whakataki

Kei ngā mātāwaka, kei ngā maru wehi o te ao pāpāho Māori, tēnā koutou.

Kei ngā mate, e Huirangi, kei te tangi tonu te ao pāpāho i a koe.

E okioki i ō mahi nunui. Haere atu rā.

Kei ngā mana nui o te ao pāpāho, tēnei rā tātou e kimi nei i te ara o te ao pāpāho ki tua.

Piki mai! Kake mai! Whitiwhiti kōrero, whiua ki te ao e!

Kua kōkirihia tō mātou urupare ki te mate urutā o Covid-19 e te whāinga matua a te Kāwanatanga, arā, kia whakamarumaruhia te hauora o te tangata. Kātahi, ka whakatakotoria ngā whakaritenga nui hei whakatutuki i taua whāinga, whāia, e whā wiki te motu e noho rāhui ana. Kei te rongo ngā whānau me te motu whānui i ngā taumahatanga o taua āhuatanga, heoi, i a tātou e takatū ana mō ngā rā kei tua, me kaha tātou ki te nanao atu ki ngā painga o te ao hangarau matihiko hei whakatere ake i te whakatutukinga o ngā hiahia o tēnei *ao hou*.

Ka nui te ora o te ao pāpāho Māori i tēnei wā – kua tino kitea te hiranga o te mahi a te ao pāpāho Māori mā ō tātou hapori i roto i ā koutou mahi e pā ana ki te kaupapa o Tiakina tō Whakapapa me te whakapāhotanga o ngā kōrero a ngā whānau. I a te rāngai hauora e whakaū ana i ngā kōrero e pā ana ki te tawhiti o te noho ki tangata kē, ko tā ētahi anō, he whakaū i ngā hononga ki ngā hoa, ki ngā whānau, ki ngā hoamahi me ngā karere o te wā mā ngā momo hangarau ā-matihiko.

Mai anō i te orokohanganga, ahakoa te iti i taua wā, he mārō te tū o te whare o te rāngai pāpāho Māori, ā kua tino pakari haere tēnei whare i roto i ngā tau. Ka tangi tōku ngākau i te pānga mai o te rongo kua hinga a Tākuta Huirangi Waikerepuru. Ko ia tētahi o te rōpū Māori rongonui para i te huarahi mō te whakarauoratanga o te reo me te ao pāpāho Māori.

Nā te mate Covid kei te tiro atu anō ngā rāngai mahi katoa ki te āhua o ā rātou mahi – kei te āta tirohia mēnā ka whai take ā rātou mahi ā ngā rā e heke mai ana, arā, āe rānei ka āhei rātou ki te whakahāngai i ā rātou mahi ki te ao hou. Otirā, mō te ao pāpāho, me whiriwhiri whakaaro tātou e pā ana ki tō tātou āhei ki te whakahāngai i ā tātou mahi ki ngā hiahia o ngā kaimātakitaki me te ao hangarau.

Kei te mihi au ki a koutou katoa i whai wāhi mai ki te kaupapa i te tau 2019, waihoki ko ngā mahi a te Māori Media Sector Shift Advisory Panel e kōkiri whakamua ai te kaupapa. I te wā o te noho rāhui, i hoki ōku mahara ki ngā kōrerorero me ngā take i ara ake i te tau 2019, ā, kua whakawhāitihia ērā kaupapa ki konei hei whiriwhiri mā koutou. Otirā, kua aro atu au ki ngā whāinga, ki ngā putanga me ngā mātāpono i puta mai i te tau 2019.

Ehara i te mea he kaupapa here ēnei nā te kāwanatanga. Heoi, ko te whāinga kē, ka kitea tētahi aronga matua mō te ao pāpāho Māori ki tua.

Ko te pūtake o ēnei kaupapa, ko te whakatairangatanga o te whakaaro matua i puta mai i te tau 2019, arā, kei te kaha tautokona te “huringa” o te ao pāpāho Māori. Kei te whakaahua ngā kaupapa i roto i tēnei pepa i ngā āhuatanga o taua “huringa”. Kei te tōia mai hoki te tūāwhiorangi o ngā reo irirangi ki te kaupapa, arā, kei te tonoa tētahi Māori Spectrum Commission.

Ko te whāinga matua o ēnei kaupapa, kia mātua kitea te ao pāpāho Māori hei taiao motuhake, arā, me mārāma tātou ki ngā tūhononga i waenga i ōna wāhanga maha, waihoki me mahi ngātahi aua wāhi. Ko te ngako o ēnei tāpaenga kaupapa, me kaha ake tātou ki te tūhono atu i ngā kaimātakitaki ki ngā kaupapa pāpāho e pīrangitia ana e rātou. Arā, kia pai ake ā tātou urupare ki ngā hiahia o ngā kaimātakitaki me te ao hangarau.

Kia pai ā tātou whakawhitinga kōrero e pā ana ki ngā tāpaenga kōrero, ko te tūmanako ka rongo kōrero au i a koe.

Te Minita Whanaketanga Māori



Ngā Tuituinga i te Taiao o te Ao Pāpāho Māori

Māori Media Ecosystem

When you hear the word “ecosystem”, you think “environment” – a biological community of interacting organisms and their natural environment.

But the term ecosystem can be applied to many environments – including the Māori media sector. Because ecosystems are essentially about interconnectedness. And that is how we must think about the Māori media environment – as a single ecosystem that is stronger when its parts are working together.

The Māori media sector has evolved over time – with elements (such as Te Māngai Pāho, Iwi radio, Māori Television, Te Mātāwai) introduced at different points over the past 30 years. These elements are a product of their time – they are not as joined-up as they could be – as a consequence we are missing opportunities to reach our audiences and strengthen our contribution to quality content.

In recent years the Sector has faced quickly changing audience demands and technology. This has placed greater scrutiny on our collective ability to deliver quality content to our audiences.

I am seeking a fundamental shift – to a more connected and collaborative Māori Media Sector that is committed to reo Māori revitalisation and is better performing for its audiences.

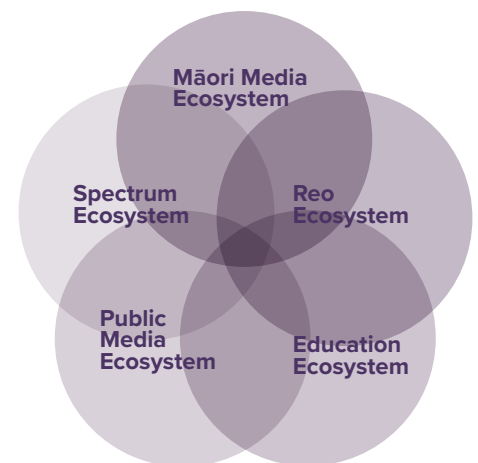
Our audiences need to be at the centre of our considerations – we need to work smarter and more collaboratively to deliver on their needs, re-emphasising te reo and quality content. Increasingly it is the content that binds our ecosystem together. We need to find ways to actively share and reuse content - more digitising - more indexing - digital platforms - on demand access for audiences – in a nutshell, a stronger emphasis on collaboration and sharing.

Walls need to come down. More intersections between Māori media organisations with other contributors to explore new ways of working.

We will need to confront intellectual property issues for the benefit of the ecosystem.

Above all we need to be better prepared for change. A new approach will mean being joined-up across the ecosystem, modern systems and processes, with better agility to adjust to changing audience demands and technology.

This paper sets out options for change.



Te Whare o te Reo Mauriora

Te Whare o te Reo Mauriora sees the Crown-Māori Treaty of Waitangi partnership through a wharenui model - a new approach to reo Māori revitalisation to create more collaboration in partnership and clarity of contribution for improved Māori language outcomes.

The model derives from Te Ture mō Te Reo Māori 2016, and the principles to affirm:

- the status of the Māori language as the indigenous language of New Zealand
- a taonga of iwi and Māori
- a language valued by the nation, and
- an official language of New Zealand.

These principles resonate with the purpose of each Māori media sector entity, and a sector shift will further enhance these through a more connected ecosystem.

Te Ture mō Te Reo Māori 2016 recognises the Crown to be able to advance the revitalisation of te reo Māori by promoting strategic objectives in the wider New Zealand society, and was charged with the developing the Maihi Karauna, the Crown's Māori language strategy to influence at a national societal and system level.

Māori media plays a strong role in the Maihi Karauna, to promote te reo Māori as part of the 'Aotearoa - Nationhood' outcome, and under the 'Whakanui' approach to create the conditions for te reo Māori to be valued by Aotearoa whānui as a central part of national identity.

Iwi / Māori are recognised as kaitiaki of te reo Māori and Te Ture mō Te Reo Māori 2016 established Te Mātāwai as a representative entity. Te Mātāwai is charged with developing the Maihi Māori, a whānau and community level language strategy.

Te Whare o te Reo Mauriora seeks to honour the partnership and guide the strategic and practical efforts in a coordinated manner. As I propose how we also do this for our Māori media sector, the role and contribution to Te Ture mō Te Reo Māori 2016 over the last three years is not overlooked, the connection and interdependencies will not change, and yet better contribute to the shared Te Whare o te Reo Mauriora vision 'kia Mauri ora te reo'.

Ngā Kawenga o te Karauna

The Crown's Obligations

Ka ngaro te reo, ka ngaro tāua, pērā i te ngaro o te moa.

If the language be lost, man will be lost, as dead as the moa.

The Crown's obligation to promote and protect te reo Māori me ngā tikanga Māori stems from Article II, Te Tiriti o Waitangi. Te reo Māori is identified as taonga.

Through the 1970s, 80s and 90s Ngā Tamatoa, Ngā Kaiwhakapūmau i te Reo, New Zealand Māori Council and notable other organisations and Māori individuals took a range of cases concerning Māori language and broadcasting to the Waitangi Tribunal, the High Court, the Court of Appeal and the Privy Council.

These actions stemmed from growing concern about many decades of decline of te reo Māori. Only about 50,000 fluent Māori speakers remained.

The Crown's obligation to te reo Māori was underlined in the Waitangi Tribunal's 1986 report on *Te Reo Māori Claim (Wai 11)*¹ which found that the Crown had failed to protect the Māori language as required by Article II of the Treaty. Wai 11 recommended five ways for the government to remedy the breaches of Te Tiriti, including recognising and protecting te reo in broadcasting.

The Tribunal report led to legislative and policy changes that have spurred a range of initiatives in the media environment aimed at revitalising te reo Māori (see Figure 1).

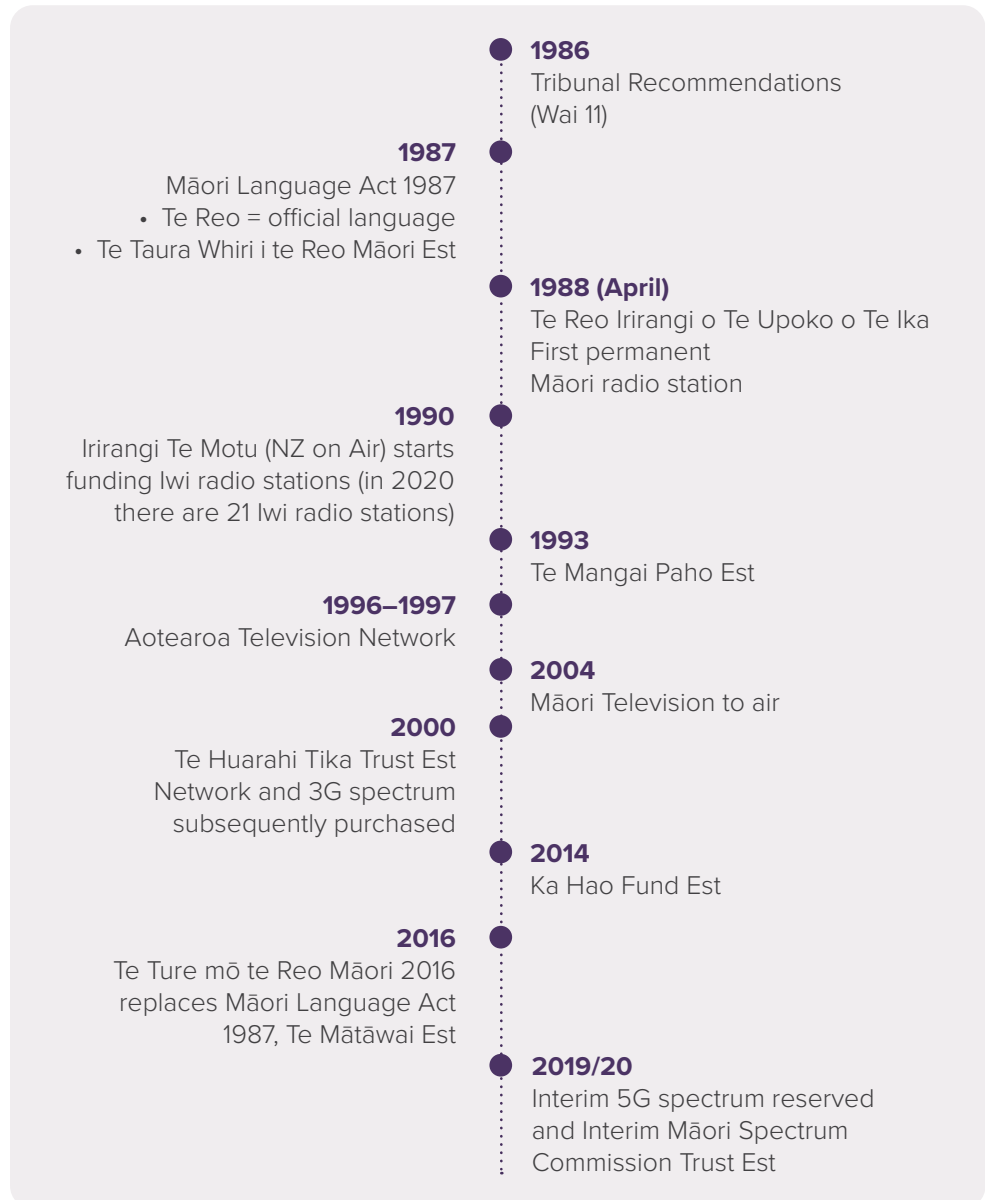
The Māori Language Act 1987 declared te reo Māori to be an official language of Aotearoa and set up Te Taura Whiri i te Reo Māori (the Māori Language Commission) to promote te reo Māori.

The sale of state-owned broadcasting assets from 1990 onwards led to further legal action and further Treaty claims seeking a greater role for te reo Māori in the electronic media. In the *Broadcasting* case (Court of Appeal, 1992, p 587) Justice Hardie-Boys found that:

Thus protection of te reo Māori, an essential element of Māori culture, was and is a fundamental Treaty commitment on the part of the Crown.

¹ Lodged in 1987 by Huirangi Waikerepuru and ngā Kaiwhakapūmau i te Reo Incorporated Society (the Wellington Board of Māori Language) / Edward Taihakurei Durie, Sir Graham Latimer, Paul Basil Temm.

Figure 1: Māori Media Sector Developments following 1986 Waitangi Tribunal Report.



In a subsequent appeal of the *Broadcasting* case to the Privy Council (*Broadcasting Assets* (PC), 1994, p 517) the Privy Council advised that the Crown's duty was not an absolute one, but was an obligation which could change in accordance with the extent of the Crown's other responsibilities and the vulnerability of the taonga in question. The Privy Council (p 517) went on to note that the duty of active protection requires vigorous action where a taonga is threatened, especially where its vulnerability can be traced to breaches of the Treaty. As a result, there were further developments in Māori broadcasting, such as the reservation of radio frequencies and the development and funding of Iwi radio starting in 1990.

In 1993, Te Māngai Pāho was established as a Crown entity to promote Māori language and culture through radio and television. In 1996 the government piloted Māori television in the Auckland region. The establishment and funding of the Māori Television Service eventuated in 2003, with the new channel to Air in 2004.

In more recent developments Te Ture mō Te Reo Māori 2016 has led to a Crown – Māori partnership model and framework for approaching the revitalisation of te reo Māori – Te Whare o te Reo Mauriora. The Act replaced the Māori Language Act 1987, to respond to a changed environment, global revitalisation language and policy research, and create more collaborative mechanisms between Māori and the Crown.

Te Mātāwai was established on behalf of iwi and Māori to, amongst other things, provide leadership in promoting the health and well-being of the te reo Māori; and to support, inform, and influence the Crown's initiatives in protecting, promoting, and revitalising the Māori language. In conjunction with the Ministers for Māori Development and Finance, Te Mātāwai also provides oversight of the Māori Television Service.

In relation to spectrum, the Waitangi Tribunal in 1999² made clear findings on the extent of the Māori interest in the radio spectrum, and emergent telecommunications development. The Tribunal found that Māori must receive a just and equitable share of all radio spectrum as the resource was covered by the Treaty of Waitangi, saying specifically:

'In our view, such an arrangement is preferable to some form of compensation by the Crown in lieu of spectrum frequencies. Māori must have hands-on ownership and management if they are to foot it in the "knowledge economy".'

The Tribunal went on to recommend that the Crown and Māori consider establishing a Māori trust, somewhat along the lines of the Crown Forestry Rental Trust ... *Any income that a Māori spectrum trust received - say, from the development or lease of frequencies - could be used to develop infrastructure for remaining Māori frequencies or to educate and train Māori staff for employment.*

Subsequently in 1999, the Crown reserved 3G spectrum for Māori, which was purchased by Te Huarahi Tika Trust.³

Wai 4222 claim⁴ was lodged in 2009 to advance the proposition of a national entity to hold and administer spectrum reserved for Māori. In 2014, instead of reserving 4G spectrum for Māori the Government allocated \$30 Million (over six years) to the Ka Hao: Māori Digital Technology Development Fund. This is a contestable fund to support:

- Māori economic development by encouraging Māori participation in the ICT sector; and
- access to Māori language and culture through ICT.

The Government announced in late 2019 that it is reserving a portion of 5G spectrum for Māori and an Interim Māori Spectrum Commission Trust has been formed to hold and administer this spectrum.

² Waitangi Tribunal, Radio Spectrum Management and Telecommunication (Wai 776), 1999

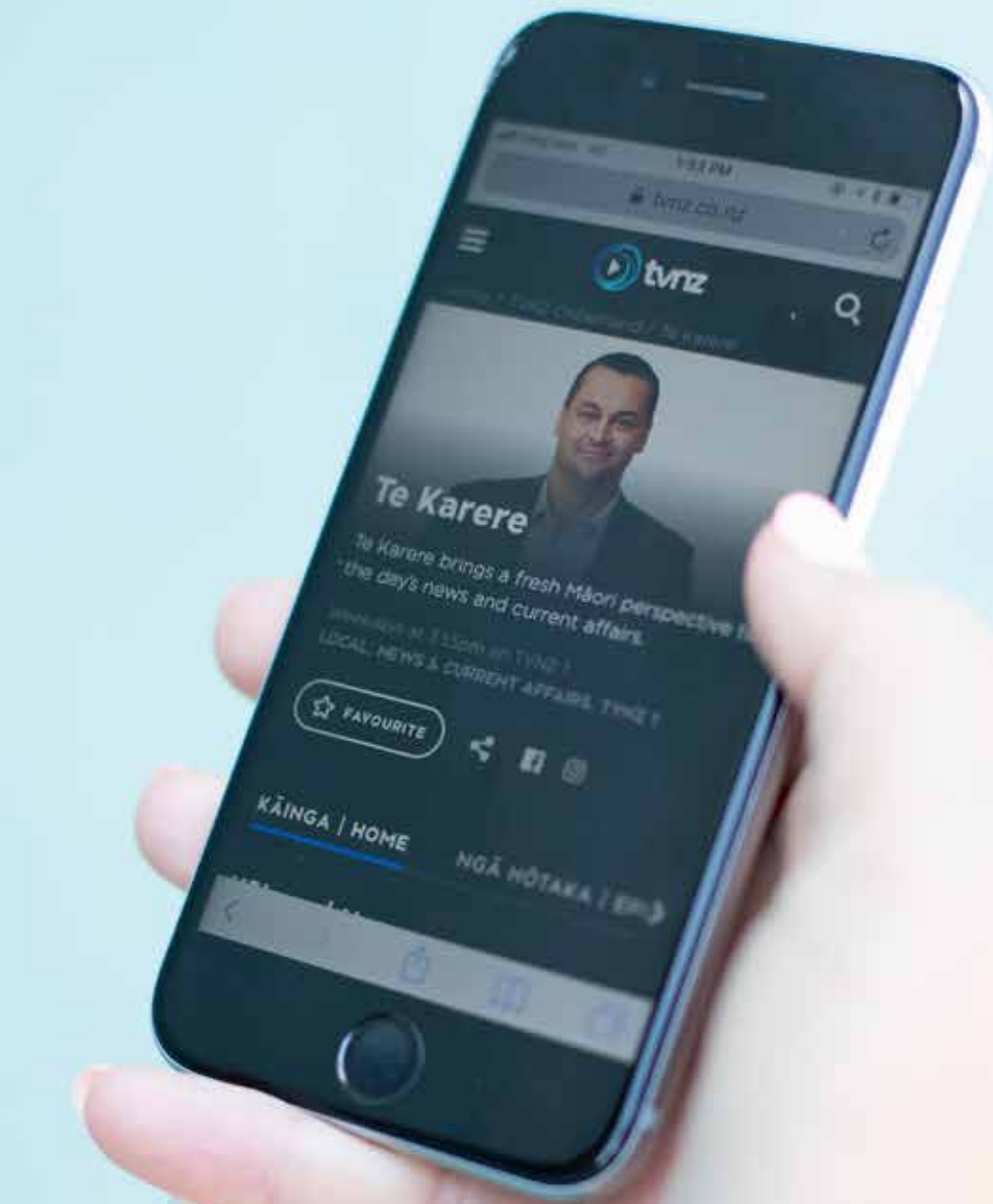
³ Commercial arm is Hautaki Limited.

⁴ Those claimants are:

(a) The New Zealand Māori Council

(b) Ngā Kaiwhakapūmau i te Reo Inc.

(c) The Wai 776 Claimants (Estate of Rangiaho Everton).



Our Current and Changing Environment

There is a global shift in audience demand and technology. The New Zealand media sector has experienced a large move towards on-demand content and audiences are becoming more discerning about their content. The Māori media sector is no different, with audiences increasingly seeking on-demand te reo Māori and kaupapa Māori content.

The Māori/iwi media sector agencies and organisations are those funded by the government with the primary purpose of promoting te reo Māori and tikanga Māori:

- Te Māngai Pāho, a Crown entity that disburses funds to promote Māori language and culture through television, radio, music and new media.
- The Māori Television Service, an independent statutory entity that provides a television service in te reo Māori and English in order to promote te reo Māori me ngā tikanga Māori and enrich New Zealand society.
- Twenty-one Crown-funded iwi radio stations, of which 20 are represented by the national representative body, Te Whakaruruhau o Ngā Reo Irirangi Māori.

These entities are also part of the wider Māori language sector and central to contributing to Te Ture mō te Reo Māori 2016, alongside:

- Te Taura Whiri i te Reo Māori, an autonomous entity that gives effect to the status of te reo Māori as an official language of New Zealand.
- Te Mātāwai, an independent statutory entity that acts on behalf of iwi and Māori to provide leadership in promoting the health and wellbeing of te reo Māori.

Within the broader public media sector several agencies also have mandates to promote te reo Māori, Māori culture and New Zealand stories:

- New Zealand On Air has as one of its functions the promotion of Māori language and culture.
- Radio New Zealand is a public service broadcaster that must give effect to its charter, including a requirement to provide services that reflect New Zealand's cultural identity, including Māori language and culture.
- Television New Zealand is a publicly owned broadcaster that has a commercial mandate while requiring it to reflect Māori perspectives in its content.

How this sector is preparing for changes is discussed in the Strong Public Media Programme section.

The New Zealand Film Commission is a Crown entity that provides financial support for the production and exhibition of film, television and other screen productions with significant New Zealand content. Other important organisations involved in the preservation and holding of content taonga are National Library, Archives New Zealand and Ngā Taonga Sound and Vision.



Te Hononga ki te Kaupapa o Strong Public Media

Link to Strong Public Media

It is important to recognise the distinct and complementary roles of public and Māori media in implementing the Maihi Karauna. The public media system has an important role in contributing to te reo Māori me ngā tikanga being a valued part of our national identity, a goal of the Maihi Karauna.

The Minister of Broadcasting, Communications and Digital Media, Hon Kris Fa'afoi, is leading the Government's Strong Public Media (SPM) Programme to ensure that future generations of New Zealanders can access content that reflects their languages, experiences and communities in ways that meet their needs and interests. This programme is currently paused due to the immediate focus on the COVID-19 response.

The Minister for Māori Development and the Minister of Broadcasting, Communications and Digital Media are working to ensure alignment between the Strong Public Media and Māori Media Sector Shift work programmes, for greater impact in entertaining and informing the population, revitalising Māori language and culture, and telling the story of Aotearoa New Zealand.

There is a significant opportunity for collaboration across the Māori and public media sectors on things like content funding and production, workforce development, and shared distribution platforms, technology and infrastructure.

The establishment of the proposed new public media entity, if ultimately agreed by Cabinet, would also provide a significant opportunity to realise better outcomes for te reo Māori and a more connected ecosystem between public and Māori media. It will also raise questions about how some Māori and public media organisations / functions can better co-exist in the future. This is carried through in some of the options you will see in this document.

More information on the Strong Public Media work programme is available here <https://mch.govt.nz/strong-public-media>



Te Minenga

Our Audiences

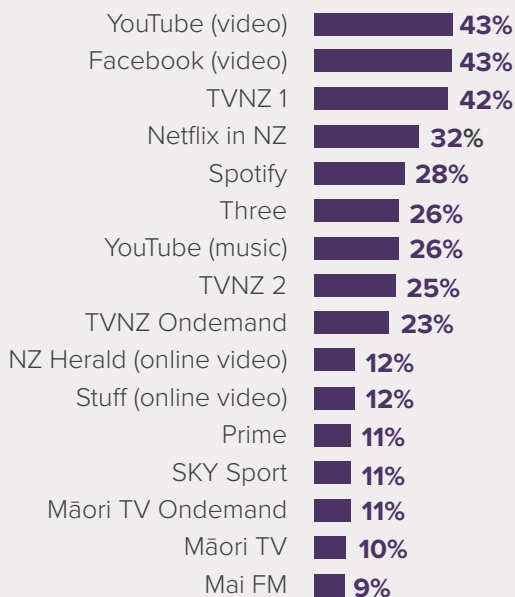
Māori media audiences are everyday New Zealanders. Whether they live in Whakatāne, Whangārei or Wollongong, they are people who seek access to New Zealand content, reo Māori content, tikanga Māori content. They are looking to see themselves, to celebrate themselves, to celebrate Aotearoa. They want New Zealand stories, news and current affairs...and evidently a lot of kapa haka! A lot!

New Zealanders' media needs are complex. From tamariki and rangatahi to boomers and nans. From reo learners to fluent speakers – there are many audiences. From a time when television and radio drove content to meet peak hour demand, to a time when the audience determine what they watch, when, how, wherever.

The challenge for both the government and Māori / Iwi media is to continuously deliver relevant quality content for our diverse audiences – an audience that is loyal, but nevertheless quite small.

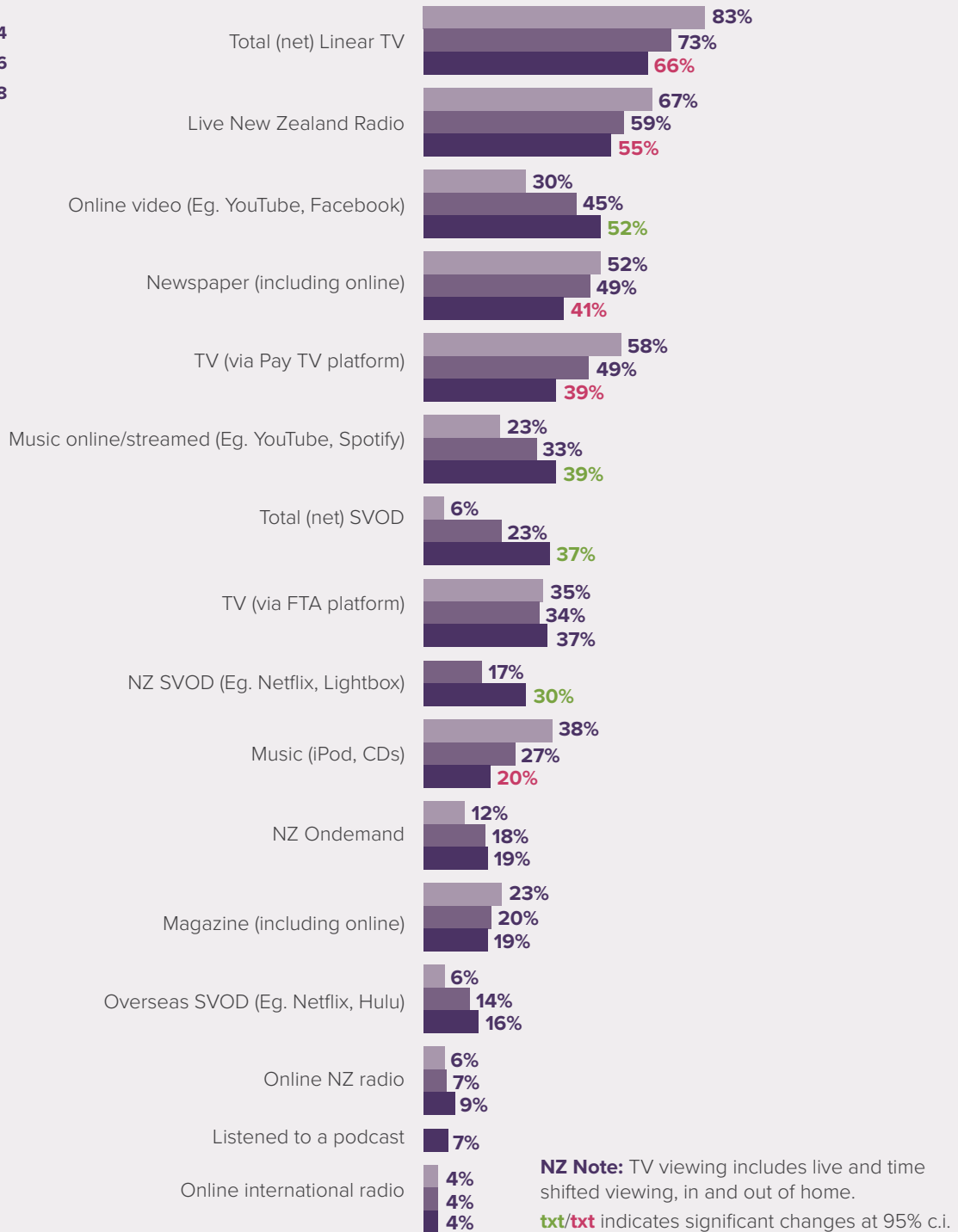
Our audiences have many channels for content – Māori media is only a part of the offering – so the challenge is to remain relevant and present for our audiences – that means being responsive and agile – it means offering the content that our audiences demand – it means placing our audiences at the centre of our content and technology considerations.

Daily Reach - All Māori New Zealanders (Where Are The Audiences? 2018 - NZoA)



Reach of all media % of New Zealanders (Where Are The Audiences? 2018 - NZoA)

■ 2014
■ 2016
■ 2018



The options set out in this document are intended to:

- improve the ability of the Māori media ecosystem to deliver quality content to its audiences
- make the Māori media ecosystem more responsive to future audiences demands and technology changes
- strengthen the capability across the Māori media ecosystem.

Collaboration, co-operation and efficiency are at the heart of the options.

Issues

During 2019 a range of issues were identified in relation to Māori media sector. These are summarised as follows:

Rapidly changing audience expectation and emerging technologies

Ability and agility of Māori media sector to adapt to changing audience demands and technology – related to inflexible legislation, funding (funding model), workforce development and impetus for change

Numerous siloed media outlets

Each doing their own thing for its own small audience share – impact on audience reach, quality and range of content. \$\$ invested across sector not being maximised.

Low budget programming and low audience shares

Media outlets spread too thinly across dispersed audiences. Inequitable funding of Māori media vis-a-vis public media.

Iwi reo differentiation and low audience shares

Recognising Iwi dialectical differences and desire for Iwi to be able to engage with their own members, in the face of the cost of delivering relevant programming to a small audience share

Preservation and access

Fragmented holdings

Lack of funding for active preservation/holding

Different holding, access and use arrangements

Workforce development

Inadequate investment in workforce development, affecting the ability to grow and retain a skilled workforce

You may identify additional issues or feel that the issues need to be prioritised or weighted in some manner – are some more important than others? Please feel free to put forward your views in your submission.

Te Kitenga Nui, Ngā Putanga me Ngā Mātāpono

Vision, Outcomes and Principles

Vision

A collaborative and capable Māori media community that promotes and demonstrates the use of te reo Māori me ngā tikanga, promotes te ao Māori, and tells Māori stories in Māori ways.

Five Key Outcomes



Reo Māori is valued as a means of everyday mass communication.



Māori media connects people regionally, nationally and internationally.



The protection of Māori interests in content is balanced with appropriate access and use.



The learning, use, critical awareness and corpus of te reo Māori are supported by quality media content.



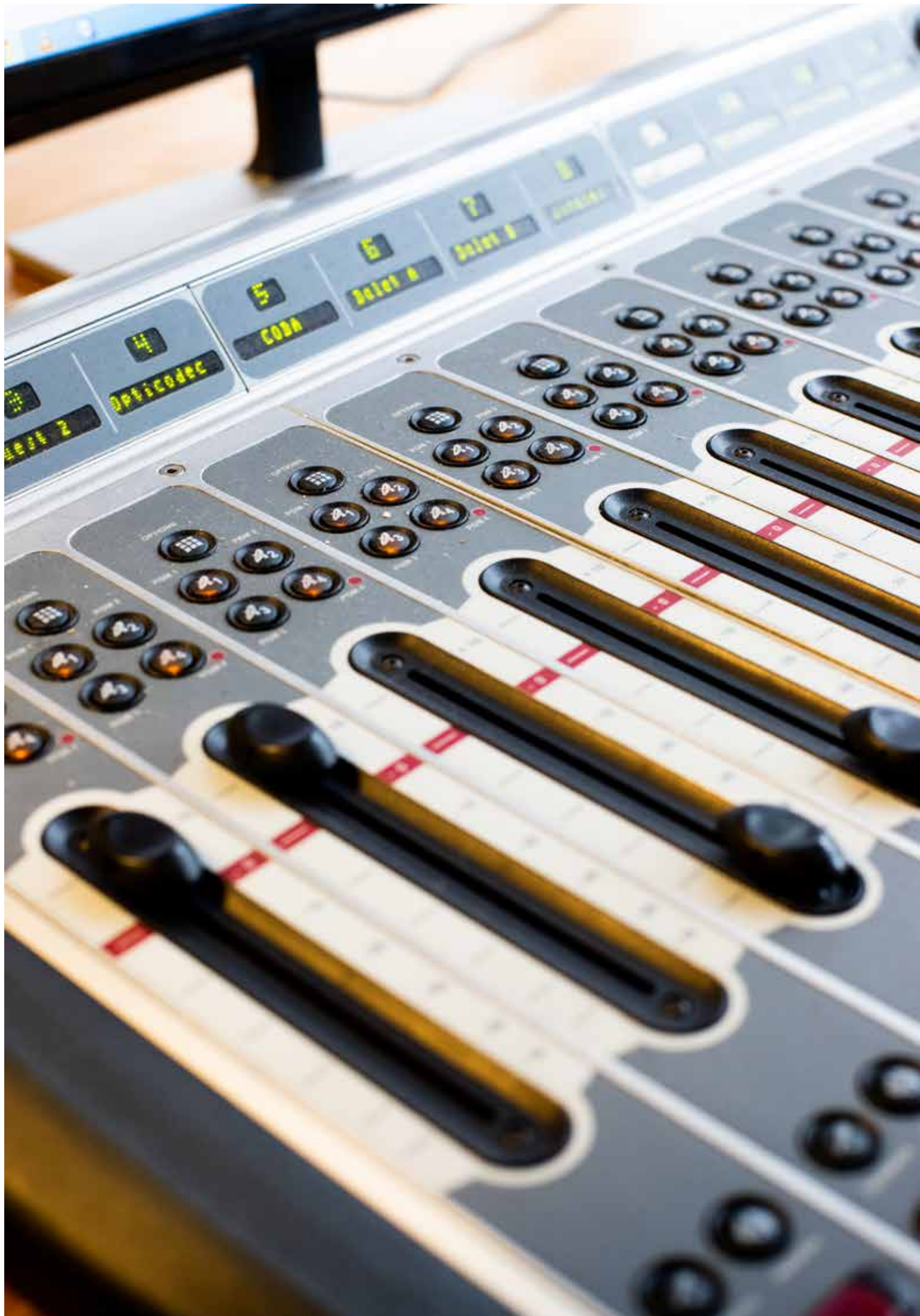
Larger and broader audiences engage with Māori perspectives, stories, music and experiences.

Eight Principles

The Māori Media Sector Shift is further guided by a set of eight principles, developed with an understanding that te reo Māori and New Zealand audiences stand in the middle of these eight principles:

Independent and Accountable	Independence from Crown Accountability to Crown and Māori
Sector Aligned	Aligned with the broader public media sector
Well-resourced and Efficient	Resourced to meet audience needs /demands and changing technology and access
Protecting and Accessing Content	Appropriately protects, preserves, makes accessible and repurposes content
Collaborative and Agile	Responsive to opportunities and challenges, including new technology
Platform Agnostic	Unshackled from traditional radio and broadcasting distribution
Telling New Zealand Stories	Promotes quality New Zealand story telling that reflects audience demands and Māori / New Zealand identity
Creative/ Capable workforce	Attracts, grows, and retains a creative and capable workforce

The Vision, Outcomes and Principles have informed the set of options presented in this paper.



Ngā Tāpaenga Kaupapa

Options

The options put forward below are informed by the overarching objectives, outcomes and principles endorsed by Cabinet during 2019, the work of the Māori Media Sector Shift Advisory Panel, and the engagement that I and my officials have had across the Māori media sector.

The underlying concept that binds many of the options together is the *Māori media ecosystem* – collaborating and act as one.

The options in this paper are:

- Maximising Impact for Reo Māori
- Joined-up Governance Appointments
- Content Funding and Access
- Accountability for Reo
- Media Lifelines
- Te Kāhui Tauawhi Model
- Māori Spectrum Commission
- Digital Pātaka
- Centre for Media Excellence
- Māori News
- Reo Aotearoa

The options are not set in concrete. They are put forward to gauge your response on whether they have merit and are worth considering further. As participants in the Māori media sector you will need to indicate how the individual options can be shaped to work most effectively for you. And if you have options of your own, then how would they work – details.

Kia Tino Whaihua te Reo Māori

Maximising Impact for Reo Māori

The New Zealand media environment has a number of relatively small organisations – a factor of our overall size, the functions of the organisations, and that the organisations were formed at different times in our media history.

The challenge, particularly in a post-Covid environment, is to gain maximum value for te reo Māori from central organisations like the Māori Television Service and Te Māngai Pāho – are their opportunities to share resources, to partner with other organisations, to streamline processes and systems (such as reporting requirements).

Objective

Value for reo in Crown investments.

Adapting

Identify opportunities for better collaboration, partnering and systems in the delivery of content for New Zealand audiences.

Option

Assess opportunities for closer collaboration, partnering and systems between media entities involved in promoting and protecting te reo Māori me ngā tikanga Māori.

For example, this could involve combining back office functions, broadcast functions. Studio facilities, shared field staff, new ways of working, streamlined accountability provisions. I welcome your views on where we might find opportunities for collaboration, partnering and systems improvements.



Te Mahi Ngātahi ki te Kopou i ngā Kaiwhakahaere

Joined-up Governance Appointments

Governance refers to the arrangements that are in place for the oversight and leadership of the three key operational organisations at the centre of the Māori media ecosystem – Te Māngai Pāho and the Māori Television Service.

The current statutory process for appointing board members to central entities is informed by Te Whare o te Reo Mauriora model. Currently:

- the Crown directly appoints to Te Māngai Pāho 2 of the 5 board members, and the remaining 3 appointments must be from Te Mātāwai nominations
- the Crown directly appoints 3 directors to the Māori Television Service, and Te Mātāwai directly appoints 4 directors.

The current approach is unsatisfactory as it results in both parties making appointments on the basis of their own priorities for governance, rather than coming to a consensus on the types of skills the respective boards require to operate.

It leads to a situation where one party can overpopulate boards with particular skill sets and can lead to board members being cast as “Crown” or “Te Mātāwai” appointments, where in fact they are required to act in the interests of the entities and the kaupapa.

Objective

That there is a more unified approach to appointing boards.

Adapting

To achieve this objective there needs to be a more joined-up approach to the Crown and Te Mātāwai appointment of board members.

Option

In order to meet the objective, I propose a new approach for making appointments to the boards of the three central entities, which upholds and strengthens the shared vision in Te Whare o te Reo Mauriora. At the heart of the new approach is the idea that the two appointing parties (the Crown and Te Mātāwai) should come to consensus on the skills required at the respective board tables and jointly agree the membership of the boards.

The proposed approach will involve:

- reinforcing Te Whare o te Reo Mauriora model with a stronger collaboration approach
- Minister and Te Mātāwai agree a governance skills matrix and process for agreeing appointments – with a stronger focus on governance ability over representation
- Minister and Te Mātāwai agree appointments
- Minister confirming appointments through the standard Cabinet process.

The above approach will allow Te Mātāwai and the Crown to consider appointments for overlapping Board memberships, to further strengthen the governance connection between entities.

Te Taha Pūtea me te Whai Wāhitanga Content Funding and Access

Content funding refers primarily to the role of Te Māngai Pāho in funding reo Māori and tikanga content. As noted earlier in this paper, Te Māngai Pāho's role as the primary content funder within the Māori media ecosystem will be retained. The question is how that role can be strengthened for the benefit of reo Māori / New Zealand audiences and the Māori media ecosystem.

The Māori media sector already has a series of store houses for archiving analogue and digital content – some are held by Iwi radio stations, Television New Zealand and Radio New Zealand. Other content is held by Ngā Taonga Sound and Vision.

Much of this content was/is created with funding from New Zealand taxpayers. Other content was/is privately funded. Some have tight intellectual property rules relating to its use and sharing with other content able to be more freely used and distributed.

Much of the legacy content is still held in analogue form, though increasingly it will be digital. The challenge is for as much of this content to be as widely available to the Māori media ecosystem as possible, respecting that significant amounts of content have strong cultural and potential commercial value attached.

Objective

That there is content for all:

- Quality reo Māori and tikanga Māori focused content
- Content spanning broad range of audiences (e.g. language ability, demographics)
- Government funded content widely accessible.

Adapting

Achieving this objective means:

- Increasing the amount of quality te reo Māori programming to meet different audience demands
- Moving away from linear based programming decisions
- Providing open access to government funded content (cultural IP to apply).

Option

To meet the objective, I propose to:

- increase quality te reo Māori programming for different audiences
- provide for:
 - taxpayer funded content to be freely available to the Māori media ecosystem and New Zealand audiences (cultural IP to apply)
 - clearer understanding of the responsibility divide between Te Māngai Pāho and NZ On Air with respect to Reo Māori/Tikanga Māori content funding.
 - government funded cultural programmes to be available to Māori and public media ecosystem (e.g. Te Matatini)
 - a framework for the protection of Mātauranga Māori for funded content
 - a principal of common access to apply to archival content held in “public” archives (cultural IP to apply)
 - greater support for archiving digitisation, indexing and sharing of content held by iwi media

Note that we will need to find new ways to effectively safeguard cultural and intellectual property – new protocols likely.

The above option will not be without its complications. Iwi and hapū will have concerns about how mātauranga will be safeguarded. Making more content available brings with it more opportunity for content to be misused making it all the more important that mātauranga and intellectual and cultural property issues are appropriately addressed.

The management and access to legacy content is a minefield that many in the Māori media sector will already be familiar with. But we need to get some order to the system so that the Māori media ecosystem and New Zealand audiences can better benefit from the rich content that is held in our Pātaka.

Ngā Kawenga mō te Reo Accountability for Reo

The driving rationale for Crown investment in Māori media remains the promotion and protection of te reo Māori me ngā tikanga Māori. Of course, Māori media is only one contributor to this revitalisation effort. The work of the education sector and Te Taura Whiri and Te Mātāwai in underpinning language revitalisation are other significant contributors to the overall effort

In many respects it is difficult to track the role of Māori media and media generally in influencing reo Māori revitalisation, made all the more difficult if there is an inadequate regime in place for tracking trends and attempting to understand how reo revitalisation is influenced.

Objective

That there is closer reflection of reo Māori language planning in the reporting by Māngai Pāho and Māori Television Service.

Adapting

To achieve this objective there will need to be provision for a review of annual performance against language plans through annual reports.

Option

I propose that Te Taura Whiri has a formal role in reviewing the annual performance of Te Māngai Pāho and the Māori Television Service in setting and meeting their targets for reo Māori.

This approach would:

- bring Māori language plans more strongly into the reporting frame
- give a clearer understanding of how Te Māngai Pāho and Māori Television Service are meeting their objectives for reo Māori.

This approach could apply to public media entities as well.

He Punanga te Reo Pāpāho

Media Lifelines

We already know that in times of emergency our marae and Iwi radio stations come to the fore for the whole community. They are places of refuge, substance, information and support.

During the COVID pandemic, the Māori Television Service and Iwi radio were classed as essential services and they mobilised like never before to generate local stories and get consistent messages to communities up and down Aotearoa.

The next step is to ensure that in future emergencies Māori media is able to function to the full extent possible, to be in a position to inform and guide our communities.

Objective

That Māori / Iwi media is able to effectively operate and be a channel for community messaging in times of emergency.

Adapting

To formally recognise and support the role of the Māori Television Service/ Iwi Media in communicating with Māori and other communities during times of emergency.

Option

The proposal is to:

- formally recognise the role of Māori Television Service/ Iwi media in reaching audiences as part of New Zealand's Civil Defence apparatus.
- support Māori Television Service / Iwi media to be able to continue reaching their audiences during times of civil emergency.

This approach will align Māori Television and Iwi media with the public media broadcasters – Television New Zealand and Radio New Zealand.

Te Kāhui Tauawhi

Te Kāhui Tauawhi Model

Iwi media plays an integral role in revitalising te reo Māori me ngā tikanga. Radio stations are a direct channel to local communities, and they reflect their communities – they hear and speak their language, they gather and share local stories.

Fundamentally, Iwi radio is local. It does what central media outlets cannot do – it makes local connections through community engagement.

Iwi media has developed organically, with Crown funding support. There are now twenty-one Iwi radio stations and seven independent Māori radio stations.

Objective

That there is strong connected Iwi media delivering high quality to reo Māori content.

Adapting

To achieve this objective Iwi media organisations will need to be:

- better resourced
- more agile in responding to changing audience demands and technology
- more collaborative in delivering reo Māori programming to local audiences.

Option

Te Kāhui Tauawhi model invites existing Iwi licence holders and their related Iwi radio stations to investigate opportunities to collaborate with one another. This collaboration might involve back office functions, broadcast functions, sharing field reporters, serving up a common advertising portal. It would be for Iwi and Iwi radio stations to explore the possibilities.

What this looks like in practice may differ across the motu. But in essence it will involve:

- Iwi and Iwi radio stations being supported to develop strategic / business plans to map their future development (e.g. target audience, adapting to change, opportunities and options)
- assistance with formalised relationships with:
 - Māori News for the creation, editing and presentation of news and current affairs content and receipt of the same
 - Reo Aotearoa for the re-broadcast of content
 - the Digital Pātaka, for access to digital content
 - the Media Centre of Excellence – to provide for training and capability support for the Iwi media workforce.

- archival institutions for improved and more standardised access to content (cultural and intellectual property provisions to apply)
- Iwi media being better resourced to provide and receive audio-visual content to/from the Māori News and the Digital Pātaka
- Iwi media entities having improved access to legacy content
- re-engineering of radio frequencies, where possible.

The pathway to the new model also provides an opportunity for Iwi to consider how their own communications functions might be better synchronised or provided by Iwi media.

The manner and pace of collaboration will be determined by Iwi, noting that:

This model is intended to:

- emphasise collaboration as a means of improving quality reo and tikanga Māori content
- provide for Iwi media to be better resourced, more agile and responsive to changing audience demands and technology (including digital)
- better connect Iwi media to the wider Māori media ecosystem, including the new initiatives put forward in this set of option
- provide for better access to archival / legacy content for use /reuse within the Māori media ecosystem.

Why Collaborate?



Collaboration holds the potential for:

- **added value** – better resourced – better use of resources
- **more agile** – responsive to changing audience demands
- **greater audience reach** – Māori News, Digital Pātaka and Reo Aotearoa
- **greater breadth of content** – keyed in to Māori News, Digital Pātaka, Reo Aotearoa
- **supported workforce** – Centre for Media Excellence
- improved access to legacy content while retaining independence and localism.

Questions and Answers



What does collaboration look like?

That is for Iwi and Iwi radio stations to determine. The Crown will assist you to explore what collaboration looks like, but ultimately Iwi and Iwi radio stations decide.

Who goes first?

I propose to invite Iwi across the motu to signal their readiness to proceed. Depending on the interest there may need to be a staggered start in order that appropriate support can be provided to those seeking to move towards the new model.

What support will be provided?

The Crown will support Iwi media with:

- independent planning advice to prepare strategic and business plans to guide iwi media in their approaches
- assistance to follow-through on new collaboration opportunities
- assistance with formalised relationships with Māori News, Reo Aotearoa, the Digital Pātaka and the Media Centre of Excellence
- assistance to reset access provisions to legacy content
- assistance to actively engage with the new initiatives
- re-engineering of radio frequencies, where possible.

Te Mana Tūāwhiorangi Māori

Māori Spectrum Commission

Through Crown-Māori negotiations, Māori have harnessed the broad opportunities that spectrum can enable to transmit New Zealand content, te reo and tikanga Māori. This has led to the establishment of Iwi Radio, Māori Television Service, engaging in telecommunications, funding digital technology capability, and Māori participation in ICT developments. More latterly the government has been in negotiations on spectrum with the Māori Spectrum Working Group.

Progression of the Māori Media Sector Shift work presents the opportunity to recognise the results of negotiations in the spectrum area. I propose to create a space for a strategic discussion about aggregating the benefits derived from spectrum to better support and enable more opportunities for a Māori digital future.

Objective

That there is coordinated management of Māori spectrum assets for the benefit of a stronger Māori digital presence.

Adapting

To achieve this objective there needs to be:

- a more concerted emphasis on managing spectrum assets for the benefit of Māori digital aspirations
- a stronger focus on connecting Māori to a digital future and participation in a knowledge economy, particularly the information, media and telecommunications and science sectors.
- a stronger emphasis on access by New Zealanders to existing and future digital reo Māori and kaupapa Māori content, much of it funded by the New Zealand taxpayer.

Option

Establish a Māori Spectrum Commission to:

- manage spectrum assets on behalf of Māori – both existing and future
- establish and administer a Digital Pātaka (“Digital Pātaka” option)
- administer the Ka Hao Fund: Māori Technology Digital Development Fund (currently administered by Te Puni Kokiri)
- promote opportunities and collaborations for Māori in the digital sector
- promote better access to existing and future digital reo Māori and kaupapa Māori content

The Māori Spectrum Commission would be tasked with promoting digital opportunities for Māori – supporting Māori into the digital knowledge sectors through a range of programmes and collaborations.

The Commission would potentially have initial Crown funding with the intention that over time it becomes self-funding – income generated from spectrum to be deployed to the Ka Hao Fund and other initiatives, including the Digital Pātaka. Other “Digital opportunities” potentially includes collaborations with other organisations, sponsoring Māori into the digital sector and supporting Māori digital industry.

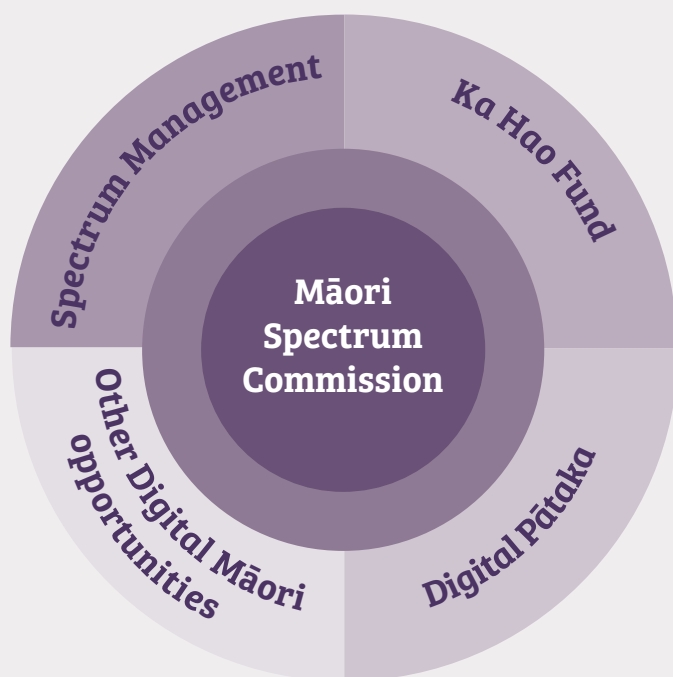
This option very deliberately brings together the Māori Spectrum and Māori Media sectors. New Zealand is too small to squirrel away small bespoke organisations on – we need larger organisations that are better geared to work across sectors and leverage opportunities. In this instance the Commission would potentially stand at the intersection of the two ecosystems, better empower to opportunities for both sectors -e.g. sector to identify how changing spectrum and technology can be better utilised to reach their audiences –5G, 6G, 10G harnessed for reo Māori revitalisation.

The Commission would potentially be non-government organisation, such as Te Ohu Kaimoana⁵, Crown Forestry Rental⁶ Trust or the Huarahi Tika Trust. The actual structure of the Commission and the basis for representation are issues which will require further discussions.

This option effectively creates a “shell”. The detail of what is inside the shell and how the shell is structured (e.g. non-Crown, /non-statutory entity) will come from further discussions with Māori.

⁵ Established by Māori Fisheries Act 2002

⁶ Established by Crown Forest Assets Act 1989



Implications

The establishment of a Māori Spectrum Commission may provide for the future administration of:

- 3G spectrum currently held by the Huarahi Tika Trust⁷
- Permanent reservation of 5G spectrum frequency held by Te Mātāwai for the Māori Television Service
- Future spectrum reserve for Māori.

In the future when spectrum is reserved for Māori, the default option for its administration would likely be by the Māori Spectrum Commission.

Negotiations will be required with third parties to confirm aggregation of spectrum into a Commission model.

⁷ Established in 2000 to enable Māori a right to purchase the 3G Spectrum Radio Frequency being auctioned by the crown that year. The Crown provided preferential rights to radio frequency spectrum with a \$5M cash contribution to the Trust. Hautaki was established as the subsidiary which would explore the opportunity to purchase management rights over 3G spectrum and pursue the commercial development of these rights on behalf of Māori. Includes an Electoral College (Te Tau Ihu, NZ Māori Council, Māori Women's Welfare League, Te Kōhanga Reo National Trust, NZ Māori Congress and Te Rūnanganui o Ngā Kura Kaupapa).



Te Pātaka Matihiko

Digital Pātaka

The future is digital and access on demand. Linear broadcasting, particularly television, is entering a twilight period. In time it will become increasingly unrealistic to sustain linear broadcasting – in simple terms our audiences and advertisers will desert radio and television. We don't know when that will be, but we can plan now for a digital on-demand future.

The Digital Pātaka option is intended to:

- better expose and make access digital te reo Māori and kaupapa Māori content for all New Zealanders; and
- support the positioning of the Māori / Iwi media for a digital future.

Objective

That New Zealanders have access to quality digital te reo Māori and tikanga Māori content

Adapting

New approach required to build a conduit to access existing store houses of reo Māori and kaupapa Māori digital content.

Option

I propose that a digital conduit is created to provide for one-stop public access to digital content held within storehouses across the Māori, Iwi and public media ecosystems. This option includes content from legacy (archival) sources.

The option is for a virtual storehouse of reo Māori and kaupapa Māori content - a conduit to the physical storehouses that already exist within the wider Māori media ecosystem, including iwi radio, Māori Television Service, Ngā Taonga Sound and Vision and Television New Zealand / Radio New Zealand.

The intent is to:

- support Māori / Iwi media entities to better surface their content via their or other platforms and provide a common access portal to those content streams.
- lever off existing initiatives in-train by Ngā Taonga Sound and Vision and the public media sector to enhance the public's access to digital content.
- establish a 'creative commons' that enables content producers to access and repackage existing content for new programme formats.

Alignment with other initiatives in this area will be imperative as the government will not support duplication where existing initiatives can be customised and recalibrated to provide for better access to reo Māori and kaupapa Māori content.

The Digital Pātaka option will be subject to a business case, and I will be seeking the Māori / Iwi media sector's input into this process, including the scope of, and approach to, the Digital Pātaka the details of how various parties share content to the Digital Pātaka and how public access is provided for, will need to be worked through. Cultural and intellectual property assurances will need to be confirmed.

Te Pūtahi mō te Hiranga o te Mahi Pāpāho

Centre for Media Excellence

Industry capability speaks to the need to continually grow and retain talent within the Māori media ecosystem.

On the whole the Māori media ecosystem has the same set of core skills and talents required of any media operation – capable and skilled staff able to consistently deliver quality content to match changing audience and technology demands.

The Māori media ecosystem continues to be challenged to adequately attract, grow and retain the talent that it needs as a professional body. Over time, attracting, growing and retaining talent has been frustrated by poor remuneration, lack of appropriate tertiary training programmes and inhouse training and opportunities.

There is a significant opportunity to better provide for the needs of the Māori media ecosystem through a better education and training pipelines for people aspiring to, and working in the sector.

This means gearing-up to better respond to changing audience demands and technology.

Objective

That the Māori media ecosystem is supported by a skilled and capable workforce.

Adapting

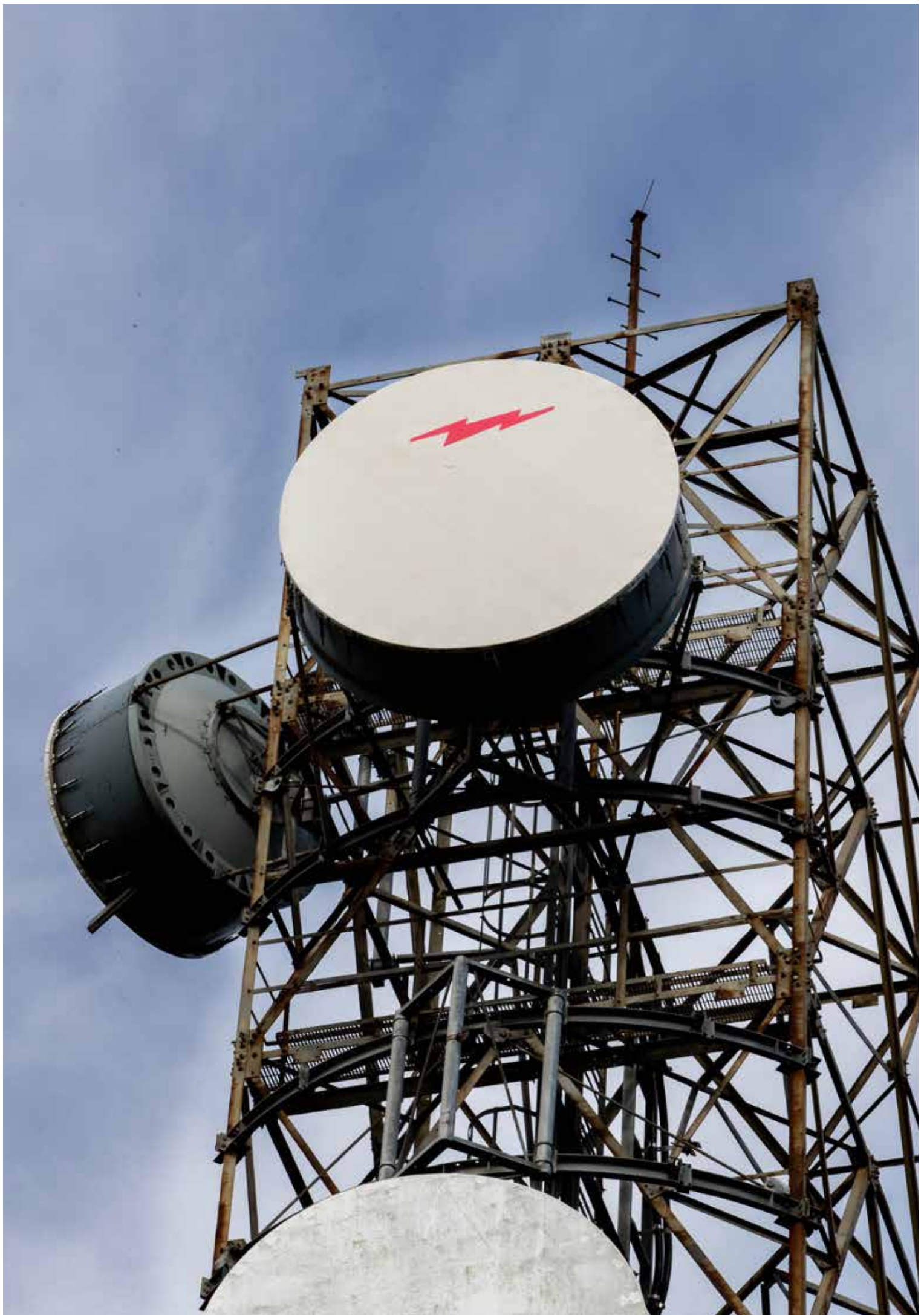
To achieve the objective there will need to be:

- a stronger emphasis on better rewarding skills and talent.
- a stronger emphasis on education, training and retention of staff in critical roles
- greater collaboration with the public media sector.

Option

Going forward I propose:

- development of a Centre for Media Excellence including cadetships and secondment and mentoring for Māori and Iwi media
- Centre of Media Excellence to be located within Māori Television Service, with deliberate connections to Iwi media and one or more academic institutions.
- increased base resourcing for Māori and Iwi media to support workforce retention.



He Pokapū o Ngā Karere Māori

Māori Media News

In the current environment there are many Māori media outlets. Some have developed their own capability to generate and deliver news. Others struggle. Te Māngai Pāho currently funds a number of Māori news services – this is not sustainable in such a small ecosystem.

The challenge is to formalise news aggregation into a service for the ecosystem, and ensure a wider capability to generate news and current affairs from the regions, to feed into the “centre”.

Objective

That the Māori media ecosystem generates and has access to a more diverse, richer, quality news and current affairs.

Adapting

To achieve this objective:

- news and current affairs creation needs to be better resourced across the Māori media ecosystem
- Iwi media needs to be better resourced to gather and curate local stories for local and national consumption
- an authoritative clearing house for news and current affairs content is required.

Option

To meet the objective, I propose that:

- a single Māori News service be located within the Māori Television Service
- Iwi media organisations are funded to contribute to the Māori News (regional news bureaus)
- the Māori media ecosystem to have access to all Māori News content
- all News content to be appropriately indexed and archived for future access by the Māori media ecosystem.

Reo Aotearoa

The idea of a national Māori radio service pre-dates the establishment of iwi radio stations and the Māori Television Service. In 2001, the Government reserved spectrum for a possible National Māori Radio Service. At the time the objective was to use the reserved frequency for the promotion of Māori language and culture, with a coverage level of up to 93% (with priority given to population centres with a high proportion of Māori).

National Māori radio has been discussed on the paepae many times over the last twenty years – it is now time to have a final conversation about whether we can embrace national Māori radio as a key part of our Māori media ecosystem.

Objective

That New Zealanders have access to a quality national te reo Māori radio service.

Adapting

Achieving this objective means a different conceptual approach to national Māori radio – one that sees it as an opportunity to more truly integrate a quality national radio service with quality regional Māori media – for the two sets of services to mutually benefit from one another and in turn benefit New Zealand audiences.

To this end I will be seeking to identify a governance arrangement which provides for regional media entities to be involved in the oversight of Reo Aotearoa.

Actions

To meet the objective, I propose that:

- A Reo Aotearoa radio station be delivered through the Māori Television Service using frequency reserved in 2001
- Reo Aotearoa be 100% te reo
- National Māori radio service be integrated into Iwi Media programming to provide and receive programming

In due course the option for Reo Aotearoa will need to be tested with a robust business case, including addressing questions of:

- whether audience trends adequately support the introduction of a national linear radio service; and
- whether there are other language audiences (e.g. Pacifica languages) that might be catered for through Reo Aotearoa and how this option might integrate with other radio platforms, such as access radio
- how iwi and national Māori radio might be integrated for their mutual benefit.



Next Phases

We are at the start of a journey. In 2019 we identified the broad objective, key issues and the principles for the Māori Media Sector Shift. From discussions with the Māori media sector there was a lot of agreement about the need for change.

We are now at the stage of considering the “what” and the “how”. This set of options focuses on the need for us to start working as an ecosystem with reo Māori, tikanga Māori and our audiences at the centre of our thinking.

I am keen to hear your views on these options. To be clear the ambition for change to be positioned well in an increasingly digitally enabled world is a reality. We have not considered corresponding benefits of building a coherent Māori Media Ecosystem and that is the horizon with unexplored potential for Māori.

From here the next phases are:

- **Phase 1:** By Friday 26 June 2020: Submit your considerations on the options (see details below)
- **Phase 2:** By July 2020: Options refined and considered by Cabinet and next steps determined
- **Phase 3:** August 2020 - March 2021:
 - Detailed design of options with Māori Media and Māori Spectrum sector groups.
 - Development of business cases for new / significant elements.

Phase 3 will involve a series of connected workstreams to explore the details of options that have been endorsed by Cabinet for further consideration. These workstreams will involve Māori media and Māori spectrum representatives. Other government departments, particularly the Ministry for Culture and Heritage and the Ministry for Business, Innovation and Employment will also be involved. Connection with the *Strong Public Media* work programme and the public media sector will also be important during Phase 3.

It is important to note that the *Strong Public Media* and the Māori Media Sector Shift work programmes are tracking alongside one another and are likely to be connected at key points to identify potential synergies and leveraging opportunities.

Te Tuku Urupare

Feedback

The options are not set in concrete. They are put forward to gauge your response on whether they have merit and are worth considering further. As participants in the Māori media and Māori spectrum sectors you will need to indicate how the individual options can be shaped to work most effectively for you. This is the time when you need to be clear about alternative options / ideas – i.e. if you don't like something, then what do you like? And if you have options of your own, then how would they work? Please provide details.

The following template may assist in making your response:

Option Name

1. Do you agree with the option?

(Yes/No) – Explain

2. Do you have points to add about the option (e.g. to make it work better?)

Explain

3. Do you have comments about how the option might be developed and administered?

Explain

4. Do you have an alternative option?

Explain

Your response needs to be received by **5pm Friday 26 June 2020**.

Responses should be emailed to MaoriMedia@tpk.govt.nz or mailed to:

Te Puni Kōkiri

PO Box 3943

Wellington 6140

Attention: Māori Media Sector - Shift Options

Ngā Whakahaere Matua

Main Players

Te Māngai Pāho

Est: 1933

Programme Funding: \$58.7 Million per annum

Te Māngai Pāho is a Crown entity that disburses funds to promote Māori language and culture through television, radio, music and new media. It was established under the Broadcasting Act 1989. This represents a successive governmental commitment to broadcasting rights under the Treaty of Waitangi. It runs alongside general media body NZ on Air.

Te Māngai Pāho funds television channels Māori Television and Te Reo, as well as a network of 21 iwi radio stations. It also has funded content on general media channels, such as TVNZ 1, Three and Prime.

Te Whakaruruhau o Ngā Reo Irirangi Māori (National Māori Radio Network)

Te Whakaruruhau is a network of iwi radio stations. Most stations receive contestable government funding from Te Māngai Pāho, to operate. Under their funding agreement, the stations must produce programmes in te reo Māori, and must actively promote Māori culture.

The network oversees the sharing of news bulletins, the pooling of resources and the production of network programmes, and advocates on behalf of the radio stations.

Te Mātāwai

Est: 2016

Programme funding: \$14.817m per annum

Te Mātāwai is an independent entity that was set up under Te Ture mō te Reo Māori to revitalise te reo Māori through encouraging its use in the community. Where Te Puni Kōkiri oversees the government-facing side of reo revitalisation, Maihi Karauna, Te Mātāwai is in charge of the Māori-facing side, Maihi Māori. Te Mātāwai works closely with iwi, Māori, Māori language communities and stakeholders on a range of initiatives to promote use of te reo Māori in homes and communities.

Te Mātāwai has a thirteen member board, with seven nominated by Iwi Clusters, four by national Māori language organisations, and two by the Minister for Māori Development. Their work is governed by their Māori Language Strategy 2017 – 2040.

Māori Television Service

Est 2003

The Māori Television Service (MTS) is a public service organisation established under Te Aratuku Whakaata Irirangi Māori Act 2003. Although established by statute, the MTS is not a Crown entity, rather a standalone entity that does not fall under any specific state sector category but is nonetheless accountable to Ministers and Te Mātāwai.

MTS is funded directly through the Crown for its operational costs, with programming funded through Te Māngai Pāho. MTS also receives revenue through advertising sales.

Ngā Aho Whakaari

Est: 1996

Ngā Aho Whakaari (NAW) is a non-profit Incorporated Society, serving as the national representative body supporting Māori in the New Zealand television and film industries. NAW was established in 1996, in the wake of concern from many members of the screen industry that Māori weren't being accurately represented in governmentally run or funded media.

NAW's predominant work is lobbying and advocating for Māori in the screen industry, as well as providing platforms for members to upskill, network and hone their craft. It's Executive Board is comprised of nine members, all with extensive experience in film, television, web content and broadcasting.

Television New Zealand

Est: 1980

Television New Zealand (TVNZ) is a state-owned television network that broadcasts across New Zealand. It is one of the two largest national television broadcasters in New Zealand, alongside MediaWorks New Zealand. It receives 10% of its funding from government, with the remainder coming from commercial activity, such as advertising and merchandising.

The Board is appointed by the Minister of Finance and the Minister of Broadcasting, Communications and Digital Media. It broadcasts digitally across New Zealand on free-to-air networks as well as paid services such as Sky Television. It has its own on demand platform, TVNZ OnDemand, where users can watch a range of local and international content for free on the day it airs.

It formerly operated under a Charter setting out its responsibilities, including to broadcast a wide variety of New Zealand-made content, and to provide content that promotes understanding of the diversity of cultures, however this was abolished in 2011. TVNZ also provides television services to the Cook Islands, Fiji and the Solomon Islands.

Radio New Zealand

Est: 1995

Radio New Zealand (RNZ) is a public service national radio broadcaster established under the Radio New Zealand Act 1995, that provides news and current affairs programming, as well as a jazz and classical music channel. It is fully funded through NZ on Air, with a civil defence role to act as a lifeline utility in emergency situations.

RNZ also operates a Pacific service that is broadcast to nations across the South Pacific in both English and Pacific languages. RNZ also commissions a range of podcasts, available on their website along with a library of interviews, readings, concert recordings and other such media. RNZ's head offices are in Auckland and Wellington, however they have other newsrooms across the country in Whangārei, Hamilton, New Plymouth, Hawkes Bay, Nelson, Christchurch and Dunedin.

New Zealand on Air

Est: 1989

NZ on Air is an autonomous Crown entity that functions as an independent broadcast funding agency, responsible for broadcast funding across television, music, radio and digital platforms in New Zealand. It is governed by a Board of six members, all appointed by the Minister of Broadcasting, Communications and Digital Media. It funds predominantly independently produced television, Radio New Zealand and a range of access and community radio stations.

NZ on Air is funded entirely through the Ministry for Culture and Heritage. Audiovisual archiving is directly funded and administered through the Ministry for Culture and Heritage. The predominant focus of its funding role is to empower diverse local content that may be deemed risky, expensive, or which the broadcasting industry could not otherwise pay for.



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