

## Summary of Findings

### An overview of the current state of the sector

The following findings will provide the foundation for developing the future state of the Māori media sector.

#### *Environment*

- a. Technology, business models and audience habits have changed rapidly since the key institutions of the Māori media sector were established.
- b. Currently, the key drivers for the Māori media sector are promoting te reo Māori and tikanga Māori. To a lesser extent, these goals are shared by the wider public media sector.
- c. Māori media organisations face a challenge in delivering these public service-type roles while thriving within a highly deregulated and commercial New Zealand market.
- d. There is a growing interest in telling Māori stories as part of Aotearoa New Zealand's national identity and our brand overseas.

#### *Structure and governance*

- e. Leaders in the Māori media sector and key commentators recognise that there is an ongoing need to break down silos and work towards collaboration in making use of resources and talent.
- f. There is untapped opportunity for sharing of resources across the broader public media sector, including Radio New Zealand and NZ On Air.
- g. The roles of each agency across the public media sector in the promotion and revitalisation of te reo Māori and tikanga Māori need to be clarified.
- h. There is no strategy for workforce and talent development that crosses the Māori media sector, or the broader public media sector.

#### *Funding*

- i. Budgets for producing each hour of content are significantly lower in the Māori media sector than in the wider public media sector, resulting in the production of cheaper content.
- j. Parts of the sector are struggling to resource their current operations, and this may impact on the quality of content produced.
- k. Sixty per cent of Te Māngai Pāho funding is currently targeted towards content for fluent audiences, or about 14 per cent of the Māori population or 2 per cent of the total population. Te Māngai Pāho is presently reviewing its funding model.
- l. There is currently little funding specifically targeted at workforce training and talent development, including in technical skills and journalism.

#### *Platforms*

- m. Linear television and radio services still have a large but declining share of the New Zealand market.

- n. The Māori Television Service has a relatively small audience reach compared with other networks, while Iwi radio connects local communities and therefore tends to serve relatively small local audiences.
- o. Because of its age, legislation reflects platform-specific provisions. The core operational function of the Māori Television Service is 'the provision... of a television service'.
- p. News services are increasingly multi-media, with many offering an online mix of print, audio and visual journalism.
- q. Rangatahi in particular want to access content on non-linear (internet-based) platforms, at times and places of their choosing.

#### *Content*

- r. Māori audiences want to see and hear their own stories.
- s. Māori audiences also want more engaging content that caters for people at a variety of proficiency levels in te reo Māori.
- t. The creation of some kinds of engaging content, such as drama, require higher budgets and more appetite for risk than is currently evident.

#### *Rights and retention*

- u. Archival content is currently stored in a variety of places, including in the vaults of the media organisations themselves. Some has been passed to the custodianship of Ngā Taonga Sound & Vision.
- v. Māori media organisations and producers find it difficult to access and repurpose archival content, which is also likely to be of interest to audiences.
- w. The ownership and rights to use this material are often complex.
- x. Māori have a desire to share their stories with the world, while still protecting ngā mātauranga tuku iho from exploitation.