

Hon Kris Faafoi

Minister for Broadcasting and Media

Final update on targeted stakeholder engagement process to inform a draft charter

Date:	27 August 2021	Priority:	Medium
Security classification:	In Confidence	Reference:	AM2021/498-BCG
Contact	Liz Stewart, Programme Director, Strong Public Media (on behalf of BCG), s9(2)(a) [REDACTED]		

Purpose

- 1 This aide memoire provides you with a final update from the BCG governance group on the targeted engagement process to inform a draft charter for a proposed new public media entity.

Background

- 2 Over June, July and August, the Strong Media Programme team has been undertaking targeted engagement on BCG's behalf to help inform the development of a charter for a new public media entity.
- 3 Three core stakeholder groups were identified for targeted engagement:
 - media ecosystem stakeholders - including current public media, private media, community media, industry bodies, advertisers, content producers
 - Māori media and Māori representative entities
 - key audiences for a new public entity, including those who are currently under-served or under-engaged.
- 4 We reported to you on 10 August [AM2021/450-BCG refers] with a progress update following completion of the workshops with media ecosystem stakeholders, along with a summary of feedback from those workshops.

Feedback from Māori and key audience groups

- 5 With the help of Hourua Pae Rau - Deloitte Māori Services, a series of virtual and face-to-face hui with organisations and interest groups representative of Māori and with Māori media has now been completed. The hui explored the same elements of a charter and domains of interest as the workshops conducted with media ecosystem

stakeholders, with a focus on specific aspects and needs relevant to Māori. Detail of the process, participants and themes from these hui can be found in **Annex 1**.

- 6 In addition, the Programme team conducted a range of face-to-face workshops designed to capture the views and perspectives of key audience groups for public media that were not represented in the media ecosystem stakeholder group engagement activity. These workshops included young New Zealanders, rangatahi, and organisations and individuals representing Pacific Peoples, Asian and disabled communities. In line with the activity conducted with the Media Eco-system and Māori stakeholder groups, the workshops explored the role, purpose and guiding principles of a public media entity from an audience perspective. Detail of the process, participants and themes from these workshops can be found in **Annex 2**.
- 7 Through the course of this phase of work in the SPM Programme, we have also heard from a range of interest groups and organisations who were keen to share their views and perspectives in relation to the development of a charter for a new public media entity. Meetings were held with these groups where possible, either with members of the SPM Programme Team and/or representatives of the BCG. Conversations with these groups and organisations were framed in line with the structure of the workshops and hui, and their feedback has been incorporated into **Annex 2**.
- 8 Unfortunately, there has not been the opportunity to reflect any insights from the Economic Development, Science and Innovation Committee's current review of the RNZ charter at this stage, as written submissions to the Committee have only just been made available. MCH officials can update you on any insights arising from these sessions in their further advice to you.

Māori media and Māori representative entities

- 9 Broad themes across the hui included:
 - a desire that te Tiriti o Waitangi be recognised as the overarching framework to guide and govern the entity – noting this means Treaty principles are central and not 'off to the side,' and the Treaty is actioned across the new entity's governance, management and operations
 - broad agreement on the importance of the entity using Treaty-based strategies and frameworks and co-governance - with true partnership requiring recognition and representation of a Māori world view, rather than seeing a Pākehā point of view as standard
 - the view that the entity has an obligation to Māori and should not just leave it to Māori media to deal with Māori matters – but should work alongside Māori media in fulfilling this obligation
 - concerns about a tension between a commercial imperative versus commitment to Treaty-based governance and broader cultural/public interest
 - broad agreement on the importance of providing an authentic representation of Aotearoa in the media made up of diverse perspectives, not just the majority view – noting that Māori are themselves a diverse group

- broad agreement that the entity should meet the needs of a diverse range of audiences, including providing content that accounts for language barriers, disabilities, and technological limitations (noting that many rangatahi don't have access to smartphones or smart TVs), and providing platforms that enable easy access for all
 - a desire for sufficient provision for te reo Māori, Māori stories and Māori voices to be heard, as well as fair provision of resource and funding to this – although there were mixed views about the possible role of quotas
 - broad agreement on the importance of diversity and cultural competency within the entity including developing an organisational culture that values and embraces Te Ao Māori and Māori voices, and having a diverse and culturally competent workforce
 - views about the entity's responsibility to support the broader media eco-system, with broad agreement on the importance of diversity within the media eco-system and some mixed views on the extent to which the entity should focus on building capability, for instance building the skills of rangatahi.
- 10 There was discussion of the purpose of a public media entity, including it being an exemplar for a Treaty partnership and a model for other entities, supporting democracy and being a trusted source of information, and serving under-served and under-represented audiences. Participants also wanted the entity to achieve outcomes for both Kaupapa Māori and Māori in the sector through more opportunities, involvement in decision-making, cultural safety and sharing of resources, power and funding.
 - 11 There was also discussion about the purpose of a charter itself, with some participants seeing the charter providing a strong framework and unified vision, an opportunity to force change and cement in the entity's commitment to te reo, and a potential model for foundational documents for other New Zealand organisations. Conversely there were concerns about a charter being interpreted in a narrow way, or only being paid lip service to, particularly if there wasn't a mechanism to hold the entity to account.
 - 12 Participants generally agreed that the charter needed to have explicit and practical references to te Tiriti, with concrete implications for how the entity operates, including through partnership/shared governance at all levels of the entity; equal access to resources and equal decision rights; Māori having the authority to determine how their taonga (archives) will be used; collaboration with Māori and iwi and other Māori media organisations; normalisation of te Reo and te Tiriti; creation of a safe environment within the entity with a shared understanding of and respect for Te Tiriti among all staff, supported by Treaty-based training; and Māori capability development across the sector.
 - 13 Specific entity functions identified by participants included the delivery of more Māori programming, small community programming and regional content, and more content that rangatahi can see themselves in (and be involved in creating). Participants discussed the importance of Māori content not being shown off-peak. Participants also noted the importance of the entity screening international content, particularly to engage rangatahi. Views on the entity producing content for sale internationally were more mixed – with some participants thinking that the entity should be sharing our

stories, content and culture with the world, and others saying that the entity should focus its limited resources on producing content for Aotearoa, by Aotearoa.

- 14 Participants identified a range of tikanga that they thought should guide how the entity operated including kotahitanga (unity of purpose and approach), whānaungatanga (dynamic relationships between place, people and kaupapa), mānaakitanga (how you care for kaupapa, people and place), kaitiakitanga (duty of care), and being whakapono (acting with integrity and honesty) – noting that which tikanga you apply and when you apply them depends on the context. There was some support for a Māori rōpū (advisory group) to not only guide the development of such principles but also to help the entity with the day-to-day application of tikanga. Other participants felt that this guidance would be best generated through employment of the appropriate knowledge and expertise across the organisation.
- 15 When talking about how the entity should operate, participants also agreed on the importance of the entity having clear independence from the Crown, not duplicating the efforts of the private sector or trying to monopolise the provision of Māori content, and working in partnership with Māori and other providers – procuring rather than producing.

Key audience groups

- 16 Broad themes across the workshops included:
 - broad agreement that a public media entity needs to represent and reflect all of Aotearoa. Participants noted the importance of seeing themselves in the content, but also of other communities seeing the diversity of New Zealand. Some participants expressed a view that international content is more diverse and representative (e.g. Netflix has good programming about disability), attracting them to it over local content.
 - linked to the above, a view that ‘niche’ content most often falls into ‘niche’ hours, exacerbating the lack of representation. Participants made comments about the importance of dedicated and consistent times and channels for programming for underserved audiences so that they could rely on engaging with relevant content (e.g. in first languages etc) as well as providing programmes containing more representative content on mainstream channels, at prime time
 - strong sentiment across the groups that, in order to have authentic representation, the entity should employ a diverse range of people. This was widely considered to be the most effective means for meeting the needs of both underserved audiences, and all New Zealanders more generally. Some participants saw the entity as having an opportunity to set a benchmark in this space. A small number of participants suggested having specialist reference groups for specific communities of interest within the organisation, but this was largely considered a poor second option to employing a diverse range of staff
 - strong views that public media has a role to play in supporting the current community media, who are doing a good job of producing and broadcasting

content of relevance to its communities already, as well as potentially employing individuals from those communities (e.g. Student Radio Network, CAMA, Radio Spice, Pacific Media Network, Tagata Pasifika) to shape and deliver the content. There were views that a public media entity would not be able to authentically produce this content, but could broadcast it to provide greater reach, work together to provide reciprocal news and information about and for the community and/or provide infrastructure or resource support

- in line with the above, a view by many participants of the need for the entity to build capability and provide training and development opportunities. One of the groups representing young New Zealanders also discussed the importance of a public media entity being a place for innovation, for experimental content and having a mandate to fail
- strong views on the need for improved accessibility for the disabled community. Discussion focused on access for New Zealanders with visual and hearing impairments. Some participants would like to see a charter that provides for at least minimum requirements for content production to include captioning, audio description, and sign language – particularly given international media platforms such as Netflix currently have these services as a baseline for all their content. Some participants also noted captioning provides access when English is a second language, and as a pathway to learning languages
- a focus by participants representing young New Zealanders on the usability and accessibility of content – with these participants noting that their lack of engagement with public media content is largely based on the platform on which, and the way in which, it is currently provided. Participants generally chose to view content in the social platforms they were already using and, when they did consume mainstream media, wanted bite-sized information that is fast, fun, curated and regularly updated.
- discussion about the role of a public media entity in demonstrating and telling our history, supporting our languages and exemplifying te Tiriti. There was also discussion about modelling the charter on the principles of te Tiriti, noting that if this was in place there would be a more representative and collaborative approach to the work of the entity overall, which would support the development of Aotearoa's culture
- discussion about the role of the public media to support efforts in the education system to normalise languages and build a pathway to language.

Feedback from other interest groups

- 17 Through the course of the SPM Programme work, BCG and the programme team have engaged, sometimes by request, with other organisations. A list of these additional stakeholders is set out in **Annex 3**.

Approach to drafting a charter

- 18 In BCG's view, the charter would form a key part of the legislation that establishes a new public media entity. It should:
- establish a basis for building the trust and confidence of New Zealanders in the entity
 - help build a cohesive culture within the entity (this means that the charter should not simply be an adaptation of the existing RNZ charter or the previous TVNZ charter)
 - form the basis for monitoring performance and ensuring accountability for delivery (this means that the charter should enable clear expectations to be set for the entity).
- 19 The charter needs to allow for a high degree of flexibility in how the new entity delivers services and content in the context of technological and demographic change. Despite the need for clear expectation-setting, the charter should therefore not be overly detailed or prescriptive, particularly in relation to the description of the entity's functions and operating principles.
- 20 The charter will also need to reflect the decisions already made by Cabinet about the entity's focus, form and functions, and the further parameters set down in the business case outlined above, assuming these are agreed by Cabinet.

Entity purpose

- 21 The charter purpose should explain why the entity exists and the ultimate goal of its efforts with reference to a future desired state.
- 22 In this context, the programme team's analysis of the views so far has identified five broad dimensions that, in BCG's view, could help frame the overarching purpose for a public media entity:
- how the entity preserves, reflects and develops a *New Zealand culture and identity*
 - how the entity recognises and reflects the *Māori-Crown relationship* - including how the public media entity operates in relation to Māori as a Treaty partner, an audience and a participant in the media sector
 - how the entity supports and reflects *New Zealand society* including promoting the full diversity of New Zealand society, supporting social connectedness and wellbeing and meeting the needs of all New Zealand audiences
 - how the entity supports *New Zealand as a democracy* including providing a 'guarantee' that content provided by the entity meets quality standards and can be trusted - beyond what can be provided for by other regulatory settings (e.g. content regulation)

- how the entity supports, and operates within, the *broader media ecosystem*, including how it conducts itself and how it interacts with other media providers.

23 As a next step, BCG recommends that the programme team undertake further work to map participants' views from the hui and workshops on the entity's objectives, functions and operating principles against the five dimensions above, on the basis that:


- the charter objectives set out what the entity must specifically achieve to fulfil its overarching purpose
- the functions in the draft charter set out (at a high level) the main activities or types of activities that the entity is mandated and authorised to undertake to help it meet its objectives
- the operating principles will guide how the entity undertakes its functions to ensure it delivers on its objectives.

Next steps

24 Following discussion with you on the BCG findings, we recommend that the SPM Programme team provide you with further advice and next steps on the drafting of a charter as set out in paragraph 23 above.

25 We also recommend that the findings from the targeted engagement be shared with RNZ, TVNZ and New Zealand On Air.

s9(2)(a)

A large black rectangular redaction box covers the majority of the page content below the 'Next steps' section. The text 's9(2)(a)' is visible in the top-left corner of the redacted area.

Liz Stewart
Programme Director, Strong Public Media
(on behalf of BCG)

Noted by Hon Kris Faafoi
Minister for Broadcasting
and Media

Date:

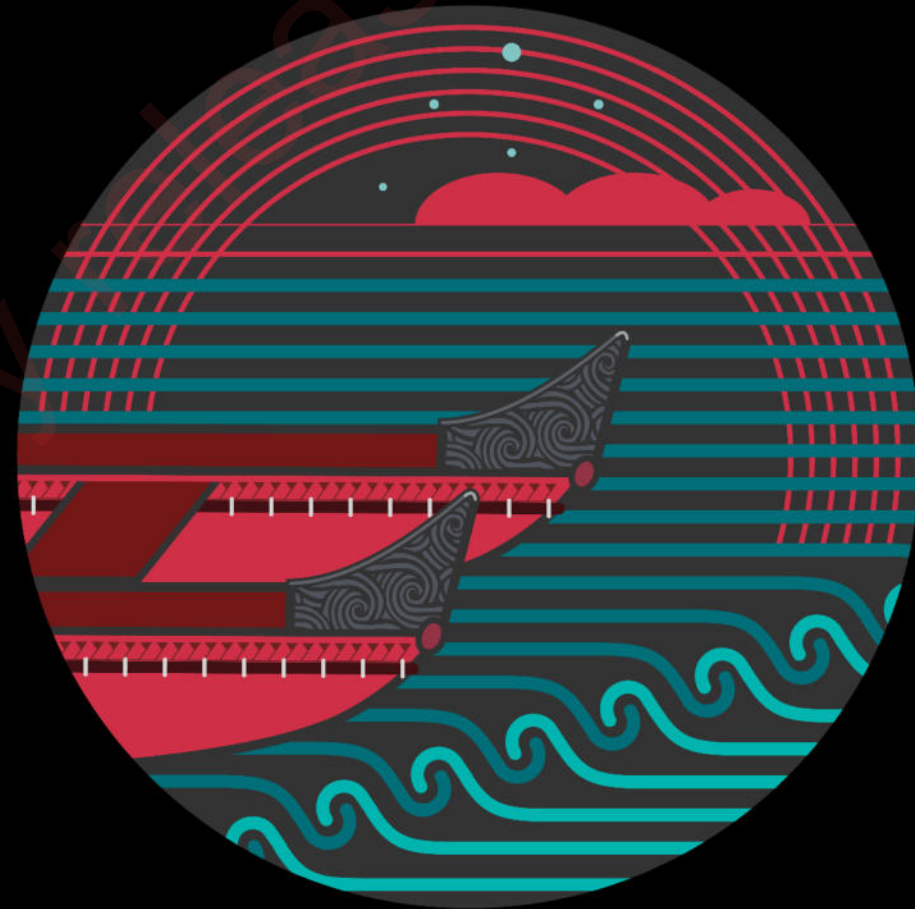
Annex 1: Summary of feedback from hui with Māori groups

Proactively released

Ministry for Culture and Heritage

Soundings on the Charter for a potential new public
media entity – Summary report

20 August 2021



Document purpose and contents



Purpose

The purpose of this document is to summarise views gathered over the course of Māori engagement regarding the content of a Charter document for the proposed new public media entity.

The contents of this document reflect a synthesis of key kōrero, quotes and views. This document is not a full transcription of all hui conducted during engagement.

Contents

1. Introduction	A summary of the purpose of this and outcomes sought.	3
2. Our scope and findings structure	The scope of issues we engaged on and how we have structured our findings.	4
3. Our engagement process	Our engagement process and activities undertaken with participants.	5
4. Our partners	The partners who participated in this engagement.	6
5. Overarching key views	Overarching views extracted from our engagement, that span across the core areas and key domains of inquiry.	7
6. Key domain views	Views provided by the participants in relation to the key domains, per Engagement Scope.	10
7. Core area views	Refers to views regarding the key components of a Charter, per Engagement Scope.	17
9. Appendix	Supporting information for the engagement.	22

Introduction

Our kaupapa was focused on soliciting the views and perspectives of Māori stakeholders on the characteristics and content of a Charter or purpose document for a new potential single public media entity. This entity will ultimately be used to enable New Zealanders to access local content and news that they value and trust, in a way that suits them.

In order to elicit these views, we followed a generative engagement process, talking to 11 parties over the course of three weeks. The synthesis of the kōrero is intended to be used to inform the advice provided to the Strong Public Media governance group (BCG) and ultimately the Minister for Broadcasting and Media as part of the Strong Public Media (SPM) Programme.

Outcomes sought

- Generate views and perspectives that ensures Ministers are informed and ultimately the Charter or DNA document is fit for purpose.
- Provide an early opportunity for engagement that facilitates decision-making on the characteristics of a charter.
- Shape advice to the BCG on the potential content of a Charter for a single public media entity, and to the Minister, as well as act as an enduring source of reference for the Ministry as the Strong Public Media Programme continues.

Broader impact

Amongst the many roles media plays in our society, one of the most vital is its contribution to a healthy democracy by improving social cohesion, holding voices of influence to account and sharing the stories that keep New Zealanders safe and informed. Public media has an important contribution to make in this space, as it has a unique mandate to focus on providing access to content that reflects the diverse and ever-changing languages, experiences, and communities of New Zealand.

A priority for the Minister of Broadcasting and Media is the Strong Public Media work programme - which is focused on ensuring that our public media are best placed in a rapidly changing media environment, to ensure that future generations of New Zealanders have access to quality content that engages, informs, educates, enlightens, and entertains them.

Our scope and findings structure

The purpose of this engagement was to elicit views on a potential Charter for a new public media entity. A summary of the purpose, objectives, functions and operating principles of a public media charter is in the Appendix. Based on the defined scope of our engagement we created an experience rooted in Te Ao Māori principles to structure a generative engagement hui.

The discussion within the facilitated hui were structured to align with the engagement scope. The content is set out on the pages indicated in the table below and includes:

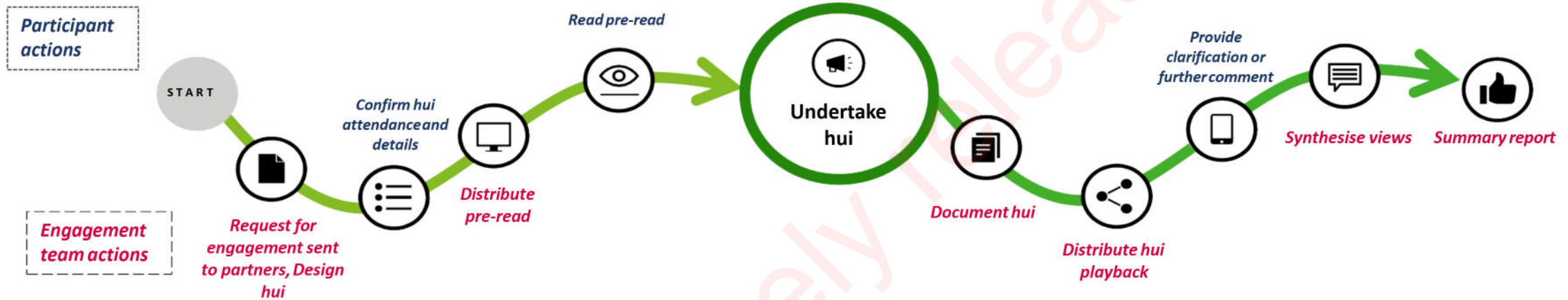
- Overarching key views: A summary of overarching views extracted from our engagement, transcending the core areas and key domains.
- Four core areas: Reflect the key areas identified in the engagement scope in relation to the entity. We note that participants may have raised similar points in under the domains.
- Six key domains: Refer to views that were sought as per the engagement scope regarding the potential components of a Charter.

Engagement Scope

		Pages
Overarching Key Views	What are the overarching views of Māori stakeholders regarding a Charter for a new public media entity?	8 9
Core Area Views	What the purpose of a public media entity should be in benefitting Aotearoa?	11
	What the entity must achieve?	12
	What activities or functions it should undertake?	13
	What tikanga or Te Ao Māori principles should guide the operation of the entity?	14
Key Domain Views	What are the respective roles and contributions of a mainstream public media entity and Māori media to address Article II responsibilities and within the wider media eco-system?	18
	What are the respective roles and responsibilities of main stream public media entities and private media entities?	13
	What is the nature and extent of 'market failure' service that should be available to current and future audiences?	19
	What is the scope of the audiences for the entity? Who is a priority to reach?	20
	What is the nature and extent of the entity's responsibility to promote local content?	19 22
	What is the role of the entity in providing high quality international content to local audiences?	22

Our engagement approach

We followed the process below to engage with partners, design the hui, elicit and synthesise their feedback. Selected process steps are described in detail below.



Request for Engagement

The appropriate parties to engage were agreed with the SPM Programme team and representatives from the BCG. The parties were contacted through the SPM Programme and provided a range of options for attendance.

Design hui

As this work was intended to inform the content and decision making underlying a potential Charter, we designed the hui to facilitate open feedback across a range of agreed questions (per the Engagement Scope). Pre reading material was sent to all participants.

The same questions were asked of all participants to allow consistent feedback to be gathered and synthesised across the various hui.

Undertake hui

We followed a tikanga Māori approach and provided an open forum for discussion for all participants. We used a combination of facilitator-led face to face and virtual hui to elicit views. This allowed for national engagement with a wide range of partners (detailed on page 6). Participants were informed that they would not be identified individually.

Distribute hui report

Following the hui, a record of the kōrero was sent to participants to verify that an accurate record of their comments were reflected.

Synthesise views

Following the hui, we collated feedback and synthesised views into this Summary Report.

Slides 11 – 22 contain a synthesis of the kōrero under each question, with a selection of direct quotes that reflect contributions from hui participants relating to that question.

Summary Report

The Summary Report was finalised in conjunction with the SPM Programme.

Our partners

Engagement process

We facilitated a series of hui (virtual and in-person) to gather the views of Māori representatives, Māori media organisations and rangatahi as a key audience. The hui were conducted between 26 July and 15 August 2021.

Our partners

Together with the Strong Public Media Programme, Deloitte identified a range of appropriate Māori groups/communities to engage with. We invited representatives of the organisations below to be part of engagement.

Details of our engagement principles and process are set out in the Appendices.



Overarching Key Views



Te Tiriti o Waitangi as the **overarching framework** to guide and govern the entity.

Te Tiriti is actioned through **governance, management, and operations.**

- A Te Tiriti based **partnership**. Formal and explicit partnership between Tangata Whenua and Tangata Treaty, put into practice.
- Te Tiriti based **strategies and frameworks**. There are a range of innovative models and frameworks to share and leverage. These will need to be co-developed with Māori to ensure fit to context.
- Te Tiriti based **leadership**. Meaningful Te Tiriti partnership includes co-governance. This means that decision making includes Māori and Te Tiriti capability at all levels of the entity and its subsidiaries.

“There’s going to be no change unless it’s at a governance level and it has to be Te Tiriti based at a governance level. Along with this, Te Tiriti based governance can’t be undermined by the commercial imperatives. If we look at what happens when commercial imperatives become the number one driver, the first things that go when the squeeze comes on is the commitment to cultural and public interest. We need to make sure that we get Te Tiriti-based governance at all levels – subsidiaries included as well.”

“Te Tiriti is not about exclusivity, it’s about equity and equality for all New Zealanders. It creates space for everyone. This is an opportunity to demonstrate how that works”

[Māori Media Advisory Group]

“It is not a separate partnership committee or advisory – it is not a token that sits on the side to ensure Te Tiriti principles are coming through – this is it. In the centre.”

[Iwi Comms Collective]

“Partnership must actually be a true partnership. That means governance through to management through to people on the ground through to engagement with Māori. True partnership has to reflect the Māori world view. Aspirations may not be the same as non-Māori but that doesn’t make them any less significant”

[NZ Film Commission]

“[The entity should consider] all of the principles [of Te Tiriti] – partnership, diversity, inclusion. Aotearoa doesn’t look like just Pākehā and Māori, partnership looks like the many cultures and genders of today.”

[Te Mana Ākongā]

[Te Māngai Pāho]

“If we establish [Te Tiriti] as the guiding basis, things will fall from it. It is the way forward”

[Te Māngai Pāho]

“Building trust just needs a Te Tiriti framework. It’s simple. There is an understanding that no one is greater than another. It is sharing funding, channels, power, resourcing and positions”

[Kawea Te Rongo]

“There is a misconception that Pākehā is the ‘normal way’ – but we are all one, and should be considered the ‘normal way’. The theme of Te Tiriti is an important one. When people think about rights, they think about democracy. But Te Tiriti is misconceived with the idea of Māori privilege. Having a commitment to Te Tiriti means having a new way of thinking about things. It’s a point of view that includes diversity of points of view”

[Māori Media Advisory Group]



Aotearoa – authentic **representation** of Aotearoa for us and the world

- **Representation inside and out.** The entity represents Aotearoa both within its own walls (in terms of its employees, decision makers, etc.) as well as in what it produces and delivers (procurement, funding, resourcing and programming, etc.)
- **Cross-cutting representation.** Representation is across geographies, cultures, ages, genders, and other identities to reflect Aotearoa – not just the majority view.

“Needs to be representative of all NZ - not just the majority view.”

[Te Māngai Pāho]

“Authentic representation of Māori and NZ.”

[NZ Film Commission]

Representation on screen can influence how we behave and what we grow up to be. For Māori, with a lot of our media being international, we can see a whole lot of influences on Māori society and in particular urban Māori, yet we have a lack of Māori representation in our own national media. It’s not just Māori representation – its Asian and Pasifika as well. Sign language. Accurate representation of Aotearoa!

[Te Mana Ākongā]

“We have to have representation across the country. We only have a few hubs in the centres, and they only go out to the regions when there are really negative stories. It has to have adequate representation in every place.”

[Iwi Comms Collective]

“Aotearoa – There is a special opportunity with the charter to capture those parts of Aotearoa that make a significant contribution to our identity. Storytelling, Te Reo Māori language. This can be incorporated into the Charter.”

[Māori Media Advisory Group]



Explicit requirements around **Te Reo Māori**, Māori stories and Māori voices

- **Mechanisms to ensure fair representation and resource allocation.** We heard mixed opinions about the use of quotas, but the sentiment of ensuring Māori voices and stories are heard – and Te Reo is embraced – was unanimous.

“[The charter should include] explicit requirements around Māori language, stories and narratives.”

[NZ Film Commission]

“Te Reo is a non-negotiable. There should be a baseline of Te Reo across every mainstream media outlet. The same baseline should be with Māori broadcasting. This is minimum 20% Te Reo, introduced over the next 10 years.”

[NZ Māori Council]

“Take lessons from quota on commercial radio to play more NZ music – before the quota was established the NZ music scene didn’t have a commercial delivery – current music industry owes a lot to this decision which created the commercial requirement to play NZ music .”

[Māori Media Advisory Group]

“[There should be] equal importance placed on content produced in English and Te Reo.”

[Te Mana Ākongā]

“We want to see rangatahi represented in the media, to make it more relatable and easy to consume.”

[Rangatahi Group]

“Having a segment on mainstream that is always focussing on Māori and ethnic importance/interest. Positive cross-pollination of stories to education and inform. Unless there is a requirement, these things won’t happen.”

[NZ Māori Council]

Ministry for Culture and Heritage



Employee diversity and cultural competency

- **Cultural and psychological safety.** The entity is a safe space to work for all staff. The organisational culture values and embraces Te Ao Māori and Māori voices.
- **Workforce development for tikanga and cultural competency.** All staff have a level of cultural understanding (including Te Tiriti).
- **Employee diversity.** Staff are reflective of Aotearoa at all levels of the organisation. There is deep understanding of and capability in Te Reo and tikanga within the organisation.

“You can’t have Te Ao principles in an organisation that doesn’t have any Māori in it. You need Māori there to uphold the mana of the tikanga.”

[NZ Film Commission]

“Workforce development plays a critical role, and this should be reflected in the Charter.”

[Māori Media Advisory Group]

“We also need to consider having a minimum percentage threshold [of Māori employees] so that you’re supporting the Te Reo increase over time. Building work capacity of people who are able to work and engage and converse on all things Māori.”

[NZ Māori Council]

“It shouldn’t just be Māori bringing an understanding of Te Tiriti. Everyone needs to have an understanding of Te Tiriti and our history and how we came to be”

[Te Mana Ākongā]

“When employing, it should be important that there is capability in Te Reo and tikanga, Te Tiriti should be there and it should be valued in the measurement system”

[Iwi Comms Collective]

Soundings on the Charter for a potential new public media entity – Summary report

IN CONFIDENCE – NOT GOVERNMENT POLICY



Supporting a thriving, resilient and diverse media eco-system

- **Building eco-system capability.** We heard mixed opinions regarding how much responsibility should fall on the entity to build media capability, and how much should sit within the education sector.
- **Strong public media means strong private media.** The entity has the opportunity to lead the way and set the standard for the industry.

“Capability uplift should be a shared kaupapa between TEC and the public media entity. Regardless of where this sits, it will need to be mandated – obligation to bring the new cohort through.”

[Iwi Comms Collective]

“The Charter has to build capacity across the whole media ecosystem to engage, produce etc”

[NZ Māori Council]

“The entity has a responsibility to build the skills of rangatahi”

[Te Mana Ākongā]

“A lot of the roles needed in the industry are Unitech courses – it doesn’t require a degree or a masters, just a certification one-year programme”

[Ngā Aho Whakaari]

“Strong public journalism, in any country, makes for stronger private journalism”

[Kawea Te Rongo]

Core Area Views

Proactively released

What should the purpose of the public media entity should be?

SYNTHESIS OF KŌRERO

- Accurately and authentically reflects **the world to Aotearoa, and Aotearoa to the world**. This means that it:
 - Caters for and is representative of Māori New Zealanders
 - Looks and sounds like New Zealand that enables plurality of voice
 - Tells Māori stories and NZ kaupapa from a Māori world view
 - Supports culturally significant content and mātauranga content
 - Provides an accurate historical representation of Aotearoa as it moves forward
 - **Educates the world about what Aotearoa has to offer**
- Supports a functioning and inclusive society with the **information, awareness and investigation** that society needs to thrive. Provides a vehicle for advancing understanding and respect, driving social cohesion, regulating untruths in the sector and informs and **educates the future generations** through organic and authentic information sharing.
- Supports, enriches and ensures a **healthy, independent industry** on an equitable basis - with strong screen rights to help funding go back to producers.
- Is an international exemplar for a **Te Tiriti-led approach**, with Te Tiriti at the core. This means that it is committed to **partnership and committed to Māori in all aspects** – resourcing, Te Reo revitalisation and normalisation, content and supporting and embedding our national identity. Enables self-determination and is accountable for equitable outcomes.
- Growing a **skilled, supported and culturally competent workforce** that:
 - Understands the value proposition of working in an ecosystem and knowing what this means from a Te Tiriti perspective
 - **Serves the audiences of Aotearoa** - knows, listens to and understands the diversity of those audiences and caters for the diverse interests.
 - Enables **ease of access** (funding, distribution, ways of working together, Archives taonga from the past and present)

WHAT DID WE HEAR?

“

Exemplar of an awesome Te Tiriti partnership and how that can benefit all New Zealanders when it's done well – to carry the flag for all entities.

-Māori Media Advisory Group

“

We need to sit down and build what the exemplar looks like – it doesn't need to take a long time – the time for that discussion is now. Need to engage with Māori to do this

- Māori Media Advisory Group

“

The nature of independence is critical. Whilst it might be funded by the Crown, the ability to have independence is imperative. Need to be able to ask the difficult questions, criticisms, without fear of being reprimanded.

- Iwi Comms Collective

“

One of the criticisms of TVNZ in the past has been, from a diversity point of view, is being scared to make mistakes, try new things, and take risks. Needs to create space for new voices and new storytellers and give platforms the opportunity to make stuff, and its ok to take risks and it not to be perfect.

- Māori Media Advisory Group

“

Even though you have a Māori entity [Māori TV] organising and developing what's best for Māori, it doesn't give the mainstream an out in terms of their obligation to the Te Tiriti. It's great having a Māori entity to deal with Māori matters, that doesn't mean the mainstream doesn't need to deal with Māori matters. Iwi and Māori entities will always consider the partnership responsibility, but it doesn't end there.

- NZ Māori Council

“

Education and information – one stop shop. People can come to one place to find information. Engage and support research. Access directories. That is one of the values of a public media entity, a gateway to every other part that it supports.

-NZ Film Commission

“

Building trust just needs a Te Tiriti framework. It's simple. There is an understanding that no one is greater than another. It is sharing funding, channels, power, resourcing and positions

- Kawea Te Rongo

“

Without understanding the relevance of media to our democracy - elections, the importance of government - a whole generation will have no understanding of the role that media plays.

- Iwi Comms Collective

What must the entity achieve for Māori and for the media sector?

SYNTHESIS OF KŌRERO

MĀORI

- Reflects a Te Tiriti based existence, and drives Treaty relationships and social cohesion forward by considering future needs and highlighting successes.
- **Funding and opportunities for Māori** kaimahi and companies.
- **Taonga tuku iho** developing a treasured legacy.
- **Cultural safety** on productions that have Māori subjects.
- Strengthen and promote great relationships between Treaty partners.
- Māori in real **decision-making positions at all levels**.
- Supports **building Māori cultural competency** within the sector.
- Is accountable for equitable outcomes.

THE MEDIA SECTOR

- **Ensures sharing** – of resources, power, funding, governance, schedules, opportunities, equipment etc.
- Māori are valued. This means **equity between Māori and non-Māori** on co-productions.
- **Establish Te Tiriti** as an integral part of the sector and develop and promote standards around Te Ao Māori.
- **Training and development** of Māori inside the entity.
- **Safe space** for people to work – cultural competency, sensitivity and knowledge.
- **Agility in the way that it tells stories.**

WHAT DID WE HEAR?

“ They need to be enabled (with the people and resources) and equipped (with the skills, language, expertise and confidence) within themselves to tell our stories which includes what we need to get across around our kaupapa, in our own way, in our own region, in our own places.
- Iwi Comms Collective

“ Commitment to supporting talent development – skills and creative journeys. Needs to be a commitment in this space - funds or resources or policies and strategies that all of its many entities are committed to that. It's not an afterthought.
- NZ Film Commission

“ Must be meaningful not only for public and viewers but people that work within the organisation too to ensure that it doesn't become like the Te Tiriti – you sign up and people forget – it needs to be embedded into the fabric of the organisation.
- Māori Media Advisory Group

“ Support Māori cultural competency so that people can learn about tikanga. This can sometimes, wrongly, place onus back on Māori and this is tiresome, we're already strapped to support revitalisation within our own whānau, hapū and iwi. Adding the media sector into this is a challenge. Burden can't be placed solely on existing Māori staff and community. We need to align tertiary education into the industry to support cultural competency uplift.
- NZ Film Commission

“ Though we still suffer from a lot of negative media, we don't need to give that the time of day anymore. We can now focus on highlighting the future of good relationships. We need futuristic tones, saturated in our successes as a collective and as Treaty partners.
- Māori Women's Welfare League

“ The Charter has to build capacity across the whole media ecosystem to engage, produce etc.
- NZ Māori Council

“ It has got to be a safe place. There are numerous stories of rangatahi coming through who don't feel they can be themselves, speak their language and tell their stories in their own way. There will need to be a great deal of support and consideration put into this to ensure a safe space. Internal cultural component to this.
- Iwi Comms collective

“ If you help people fall in love with our culture and language, they do start to fall in love and it becomes part of our collective history. This is beneficial for everyone in the long run.
- Kawea Te Rongo

What roles or functions should the entity fulfil?

SYNTHESIS OF KŌRERO

- Provide and maintain a **platform** allowing New Zealanders to **be entertained** and to access content on demand.
- Reflect good **digital** and **agile** practices allowing the entity to respond to changing circumstances.
- **Develop capability.** Mixed opinions were voiced regarding how much responsibility should fall on the entity to build media capability, and how much should sit within the education sector. While some see it as integral to public media, there are perceptions that training is an inappropriate spend of funding which is allocated towards production and procurement.
- **Produce and procure.** While some would like to see the entity producing its own content in order to ensure that market gaps are filled, the majority of perspectives we heard believed the entity should focus on procurement to stimulate a thriving independent sector and enable the best content to be brought to Māori.
- **Regulate and monitor** media organisations and their accountabilities in delivering the wider strategy for the Public Media Sector.
- **Distribute and promote** content that meets the wants and needs of New Zealanders.
- Undertake **Emergency Management** and **public service** announcements when required, in the interest of New Zealanders.
- Stimulate the **independent media sector** rather than trying to compete.
- **Preserve and Protect** an archive of historic content.
- Maintain the **independence** of state from media and the **integrity of democracy.**

WHAT DID WE HEAR?

“ Monitor ability of wider sector, what its accountabilities are and what it is doing in relation to the overall strategy and serving the overall NZ identity. [Consider] Te Tiriti articles and intention, and promote the value of Māori and NZ and a vibrant sector the globe wants to engage with.
- NZ Film Commission

“ Don't want it to become major production house that monopolises how New Zealanders and Māori see themselves.
- Māori media

“ Procure (aka enabling, resourcing and supporting) is more important than producing the content. [The entity] could be just funding other journalism on other channels. Commercial imperative should not drive the entity – it is not driven by click bait.
- Iwi Comms Collective

“ Take it away from a monitoring regime to a tougher regime that has more of a regulator role.
- Māori Media Advisory Group

“ It needs to be proactive to the habits of young people, rather than reactive. The government is usually slow to catch up on these things.
- Rangatahi Group

“ Do not try to out-do private. You can't serve everyone in this entity. Needs to focus on balance and equity with a Te Tiriti framework. Don't duplicate private sector roles, but might add to them.
- NZ Film Commission

“ There is an area where it should produce – something that has a social value and is underserved by the independent sector.
- Māori media

“ Work out a system and process for produce / procure in partnership and remain agile and variable. Sometimes the entity should be able to produce, sometimes it might procure more. Its about what works well in one time and in one sector.
- NZ Film Commission

What tikanga or Māori principles should guide the operation of the entity?

SYNTHESIS OF KŌRERO

- **Kotahitanga** (unity of purpose and approach), **whānaungatanga** (dynamic relationships between place, people and kaupapa), **mānaakitanga** (how you care for kaupapa, people and place) and **kaitiakitanga** (duty of care) were seen as important Te Ao Māori considerations in terms of how the entity could operate.
- The philosophy of a rāhui was discussed as a way of creating space so that environments can heal and become abundant again. The idea of creating space within the public media entity so that an **environment is created that can nurture and sustain Māori broadcasting aspirations**, in the same way that a rāhui provides space and time.
- Various Māori models were referred to by participants – **Te Wheke, Whare Tapa Wha, Ngā Pou** etc – as potential starting points.
- Some participants spoke about the importance of **whanaungatanga** as a way to build social cohesion both inside the public media entity and between the public media entity and stakeholders.
- **Rangatiratanga** and **mana motuhake** for Māori both within the public media entity and more broadly across the media sector are important aims for Māori.
- Being **whakapono** - acting with integrity and honesty was an important value for all participants.
- Te Ao Māori is **not a singular point of view**, there are diverse perspectives and therefore the process to reach consensus will take as long as it takes.
- **Which tikanga and when you apply those tikanga change depending on the context** – there was support for a Māori rōpū to not only guide the development of such principles but also to be on-hand in terms of the application of tikanga.
- **Understanding of Te Ao Māori is important** both in terms of the duty of care that the public media entity will have in relation to kaupapa Māori and also cultural safety for staff.

WHAT DID WE HEAR?

“ Whānau – for us this means, whether you’re black white yellow or blue, it’s your whanau that we represent. We try and incorporate all cultures into our kaupapa so that they can feel part of it. Kotahitanga, manakitanga.

– NZ Māori Council

“ "Need to be out there speaking to iwi. Need a structure above and around it to understand and respect that in order to tell a story, you need to talk to people that the story is about"

– Ngā Aho Whakaari

“ But no one of these are a one fix all – it needs to be integrated, it’s a foundational way of being and seeing and understanding.

– Te Mana Ākonga

“ Te Ao is not singular, but very diverse. 10 Māori can mean 10 different views.

– NZ Film Commission

“ You can’t have Te Ao principles in an organisation that doesn’t have any Māori in it. You need Māori there to uphold the mana of the tikanga.

– NZ Film Commission

“ A Māori group should be there to guide the development of the principles.

– Ngā Aho Whakaari

A tikanga advisory group can’t just be an add on.

– Iwi Comms Collective

“ You can’t have Te Reo without Tikanga and a Te Ao viewpoint. It is ever evolving, dynamic, resourceful and a fully creative, challenging culture and people. Everyone has different perspective. Needs to be fluid and flexible. It’s not static.

– NZ Film Commission.

“ Relationships and whanaungatanga – its about connectivity and it doesn’t need to stop at a people to people connection. Any kind of connection. It can be a connection that is the opposite of isolation – anything that means you are not alone.

– Māori Women’s Welfare League

Strengths and challenges of past and present public media charters

SYNTHESIS OF KŌRERO

STRENGTHS

- Creates obligation to **Te Reo** (but this could be strengthened).
- Provides a strong framework and **unified vision**, and an agreed premise that can be united across the sector.
- The ability to impose **quotas** – prior to NZ music quota on commercial radio low commitment to NZ air-time.
- Enables **social cohesion, inclusion** and **representation** by ensuring **diversity of programming**.

Past challenges

- Māori and Te Tiriti **haven't previously been considered** and Māori do not have **equal decision rights**.
- There has been a **lack of buy-in** and willingness to engage, low levels of **compliance**, and it's down to the goodwill of the leadership. This has meant that people have **looked for loopholes**.
- Māori content has been seen as **other people's priorities** (aka the Māori media sector).
- Quotas are **difficult to manage** and don't always incentivise what they're trying to.
- **Access and rights ownership** has not always been in the best interest of whanau, iwi and Aotearoa.
- **Lack of agility** and ability to respond to change.

Additional challenges going forward

- Inability to impact the broader **political and legislative context**, which needs review.
- Making **Te Tiriti an obligation** that sits across an entire organisation and not just in the hands of the few Māori is difficult and requires proper **resourcing**.
- All you need is **one change in leadership** for things to go wrong – that's why we need a strong Charter that protects against that
- **Māori are as diverse as any other group** – representing Māori and doing justice to Te Tiriti can be a challenge.
- Charter responsibilities could be **interpreted** in a way that is not authentic in representing the Māori voice.
- The **burden placed on Māori** in terms of capability development, language, engagement etc. is **tiring**.

CHALLENGES

WHAT DID WE HEAR?

“

Charters are 100% better than no Charter at all.

- Kawea Te Rongo

“

Commitment to the charters has been begrudgingly given.

- Māori media

“

Access is a challenge. If someone comes and gives knowledge and stories for free, these then belong to TVNZ. The family can't get access to it. These are huge copyright issues. TVNZ have copyrights which aren't necessarily in the interests of the taxpayer and of Aotearoa.

- Ngā Aho Whakaari

“

Te Tiriti doesn't even speak to iwi, hapū, whānau – this is a further challenge. There needs to be sufficient and genuine engagement, around the Te Arawhiti model.

- NZ Film Commission

“

We get a lot of resistance – we have to hold hands and walk people through it [e.g. Te Tiriti, kaupapa Māori]. It's exhausting for us – all of us working in this industry – who have been doing this without a lot of thanks.

- Kawea Te Rongo

“

The ability to impose quotas starts to build a community and change commercial culture to appreciate local value and talent.

- Kawea Te Rongo

“

A public charter, however flawed it may be, can deliver on social cohesion and inclusion and representational basis that other sectors may not be driven by.

- NZ Film Commission

“

Legislative requirements are one of the biggest challenges. From a Māori media sector point of view, Te Reo being embedded in legislation as a requirement hamstrings what you can create, and how you fund it. Te Reo should be a part of it, but because it was part of legislation, it has hamstrung us.

- Ngā Aho Whakaari

“

RNZ and TVNZ fall short because they schedule Māori stories at off-peak times. We don't want to make the Charter too prescriptive, but there should be consideration to ensure stories aren't penalised for all diverse groups.

- Māori Media Advisory Group

Opportunities for a new public media charter

SYNTHESIS OF KŌRERO

There is an opportunity to...

- Establish an **exemplar Treaty based model** and governance which:
 - Drives change from the top through **all levels** of public media.
 - Brings **Māori and Pākehā worldviews together** with a good understanding of Te Tiriti in elevated senior positions in the industry.
 - Gives Māori **equal access and decision making** from board, to executive, to management.
- Insert and assert **greater equity**. Some participants noted that terminology is significant here, and some terminology isn't servicing Māori anymore. There should be more purposeful use of terminology.
- Establish an **innovative funding model**.
- Establish **strong trust** in public media through transparency and accountability.
- Co-develop stories with Māori.
- Enable stronger **independent media** and ensure balanced reporting.
- Ensure **buy-in** and create a charter for everyone to believe in and be passionate about.
- Shift away from a mentality reliant on **'broadcasting'**.
- Create commons for the use of **historical content**.
- Reset the public media **organisational culture** to promote the best parts of it and minimise some of the unwanted behaviour.
- **Reflect who we are as a nation**.
- **Serve underserved** and underrepresented **audiences**.
- Anticipate **future trends** and **strengthen local content**.
- **Hear what worked last time** so that we're clear on directives and commercial or non-commercial imperatives of the entity.

WHAT DID WE HEAR?

“ Strong public journalism creates a stronger community of public journalists, so other media organisations also behave. When you lift the bar at one end, everyone else comes with you. It's about not forgetting those organisations and making sure they have an interface with Te Tiriti. If we do this in the public sector, we have to consider private.
- Kawea Te Rongo

“ We need to make sure that we get Te Tiriti-based governance at all levels – subsidiaries included as well.
- Te Māngai Pāho

“ Support evolving potential of Māori and Aotearoa by supporting Māori and under engaged community. If we are supported and valued, then recognition elsewhere will be acknowledged because people will no longer see the world as just their point of view. One entity does not mean one worldview. We need to be heard, valued and acknowledged.
- NZ Film Commission

“ We are moving away from using the term stakeholder because of the whakapapa of the word, it doesn't serve us any more in the league. We prefer the term partners. Hoa – our friends, our people.
- Māori Women's Welfare League

“ Opportunity to make sure that we are safe in the media – portrayals, especially negative ones, can be so harmful and hurtful. We want to have more control over the stories that are told and the narratives that are shared.
- Māori Women's Welfare League

“ Aotearoa tanga – the Charter is a set of rules by which we learn to operate and use as a way to guide the work that we do. There is a special opportunity there. The opportunity is to capture those parts of Aotearoa that make a significant contribution to our identity. Storytelling, Te Reo Māori language. this can be incorporated into the Charter.
- Māori Media Advisory Group

“ If we look at other jurisdictions, the quality of news, journalism, current affairs, and the way that it is very personality driven, it doesn't seem to be sourced in the truth – that's an interesting thing for us to contemplate. If we have strong public media, what will be the impact on private media and will they go even further to the fringes. If you don't want that, you have to provide it the commercial support.
- Kawea Te Rongo

“ There has been change in RNZ and TVNZ since the 'bad old days' - they have active leadership in good positions to help with strategic direction. Opportunity to continue these strides and reflect diversity.
- Māori media

“ Nothing changes unless you force change. The Charter is an opportunity to force change. We need legislative and attitude change.
- Kawea Te Rongo

How the Charter might action Te Tiriti O Waitangi

SYNTHESIS OF KŌRERO

- Te Tiriti is **explicit**, has **practical** references and **concrete implications**, including Māori language and culture.
- **Participation, Protection and Partnership** should be evident, including:
 - Partnership, equity and governance which flows from the top to the bottom, including subsidiaries.
 - Equal access to resources, equal decision rights and shared obligations.
 - Working alongside Māori and iwi and other Māori media organisations to collaborate and work together to develop what stories are chosen to go on air and how they are told and portrayed.
- **Normalising** Te Reo and Te Tiriti.
- Creates a **safe environment** within the entity and community.
- **Cultural competency and cultural safety** are prioritised everywhere and at every level. It is introduced early and is continuously, practiced, taught and learned about in the changing context of today and of the future. This means that there is a shared understanding of and respect for Te Tiriti among all staff, supported by Treaty based **training**.
- **Māori capability** development.
- **Encourage Māori excellence** in the screen sector.
- Taonga tuki iho – **archiving for the future**. Māori have the authority to determine how their taonga will be utilised and not.
- **Commercially fair** environment, no restrictions on one party that aren't on another.

WHAT DID WE HEAR?

“ Creates non-threatening environment in entity and in community. For example, most New Zealanders only see Te Tiriti when it is part of something aggressive and confrontational (e.g. land protests) but this entity needs to normalise the Te Tiriti and take it forward.
- *Kawea Te Rongo* ”

“ Māori and iwi to be viewed and treated respectfully. Not just viewed, but BE partners or friends of the media entity, rather than stakeholders.
- *Māori Women's Welfare League* ”

“ Obligations that flow from Te Tiriti are across the organisation, not just held as responsibility of a few Māori peppered across the organisation.
- *Māori Media* ”

“ Workforce capability and development in Te Reo. It's not just Māori bringing understanding of Te Tiriti. Everyone needs to have an understanding of the Te Tiriti and our history and how we came to be. Treaty obligations could come through HR policies.
- *Kawea Te Rongo* ”

“ Te Tiriti o Waitangi is the foundation document. It should not be a tick box exercise.
- *Ngā Aho Whakaari* ”

“ Advice that is provided needs to be listened to. If advice being given to Minister is not listened to, if it's not palatable, then Māori are not seen as equal. This is the Crown making decisions, this is not partnership.
- *NZ Film Commission* ”

“ For example, when employing, it should be important that there is capability in Te Reo and tikanga. Te Tiriti should be there and it should be valued in the measurement system. It should be equal to the degree.
- *Kawea Te Rongo* ”

“ Māori TV has to have 80% Te Reo. This puts the restriction on the commercialisation They would never be able to compete from a commercial point of view.
- *NZ Māori Council* ”

“ Māori will want agency and ability to self-determine. The crown must acknowledge that Māori have a governance over their people. The sharing of governance and resources for the benefit of Aotearoa. Tangata whenua are across all three articles. The crown acknowledge that Māori are active partners in determining how NZ goes forward.
- *NZ Film Commission* ”

“ The way in which partners work together is more important than the structure of the entity.
- *NZ Film Commission* ”

“ Te Tiriti is all about our wellbeing, the wellbeing of our people. That we can thrive and be as we are and as we'd like to be. It can be effective to bringing everyone on board and to the table and an understanding that is meaningful for everyone.
- *Māori Women's Welfare League* ”

What content should the entity deliver?

SYNTHESIS OF KŌRERO

- **Content that is** representative of Aotearoa (culturally, geographically, age, etc.), from different points of view and perspectives. This means that it considers diversity, particularly underrepresented groups, not just the majority view.
- Engages **authentically** with New Zealanders through **accurate accounts** of New Zealand as it is today and how it came to be. Disinformation and misinformation is extremely harmful and should not have a place in public media.
- Aims for **social, cultural, and environmental good** – not just financial good and ratings.
- Provides an opportunity for everyone to **contribute to a community network of information**. This will mean requirements to ensure more:
 - **Māori programming** (particularly **positive** Māori programming) with plurality of voice among this (whanau, iwi, hapu).
 - **Small community** programming.
 - Content from **all geographies**.
- **Rangatahi want** to see more of themselves in the content they see, and want an opportunity to contribute to content. They also want to see international content – both informative and educational (documentaries, etc.) and pop culture (dramas, reality, etc.).

“ Rangatahi are constantly bombarded by media about how poorly Māori are doing. There is very little positive stuff unless you go to Māori source. We shouldn't have to divert our attention and look for it to find positive stuff.

- Te Mana Ākongā

“ It would be beneficial to have some form of procurement target in relation to Māori content.

- Māori media

“ [The entity has] a responsibility to portray our history accurately and champion our indigenous culture and uniqueness. It should make local content “cool”.

- Te Mana Ākongā

“ Māori media tend to report on the positives – you'll therefore get a different spin. It's great from a news point of view. We need to allow them the platform and this needs to be cemented in the Charter going forward.

- NZ Māori Council

WHAT DID WE HEAR?

“ Don't want another huge entity that produces what it thinks Aotearoa wants, and cuts out everything else.

- Ngā Aho Whakaari

“ We are often portrayed in a negative light. We want to make sure that negative stories are not the only ones featuring on public media.

- Māori Women's Welfare League

“ [The entity should] empower young people to make relevant content for their peers which is currently on YouTube, tik tok etc.

- Iwi Comms Collective

“ [Content] should be whole wellbeing – social, cultural, financial and environmental. I don't necessarily think there should be targets about Māori programming (this should be inherent). But there might need to be a target around social good.”

- Iwi Comms Collective

“ [The entity] needs to get out of the game of chasing ratings – shouldn't be part of the kaupapa at all. Stop being competitive in a landscape that you have no control over. It needs to be differentiated – whether that's the content, who is employed, health and wellbeing friendly rather than dog eat dog world of public sector. There are a whole lot of differentiators that the public media sector could promote. Do not chase private sectors drivers.

- NZ Film Commission

“ Must have (1) a Māori point of view (2) Iwi point of view. Iwi and Māori are not the same. From a Māori perspective – it's about giving everyone the same opportunity to contribute to a community network of information.

- NZ Māori Council

“ There will always be small entities that have information that should be shared but can't be because of cost. There needs to be emphasis on community contribution, and iwi contribution. We're still getting a Kaikohe etc. view, but we need small community views to feed into wide national view.

- NZ Māori Council

“ “Regarding engaging with NZ authentically. Stuff that is filmed here and is portrayed out to the world can be really harmful to us when it doesn't reflect who we are. One thing we can do about that is make our own content and export that out to the world.

- Te Mana Ākongā

What are the current challenges for audiences and potential solutions?

SYNTHESIS OF KŌRERO

CURRENT CHALLENGES

- Providing content that can meet the needs of a **diverse range of audiences**, including content that accounts for language barriers (i.e. English, Te Reo Māori, other population groups) and disabilities (i.e. sight and/or hearing).
- **Slow or outdated platforms**, poor user-experience and interface accessibility.
- **Potential lack of trust in public media** due to historic portrayal of Māori.
- **Competition** with other content producers and a lot of options for audiences.
- Many rangatahi **can't afford smart phones or smart TVs** and are at the will of what their parents want to watch.

POTENTIAL SOLUTIONS

- **Invest in and develop a deep understanding of who your audiences are** and what they want. Stay in touch with them so that you're understanding updates as things change.
- Use understanding of audiences to **create market segmentations** to ensure content is appropriate and marketing and promotion is **targeted**.
- **Know how to engage** with Māori and invest in deep relationships.
- **Ensure accessibility** and compatibility on all devices – **multimedia platforms**.
- Accessibility, openness, transparency.

“

A lot of content already exists – various interest groups will never be satisfied and want more – but it's just as much around letting the audiences know where the content is in such an overcrowded world, and what makes our content unique and special and imperative and important will make it valued by the people that we want to reach.

- NZ Film Commission

WHAT DID WE HEAR?

“

We are not overly formal in the way we consume news. We need to consume in a clear, fast way from sources that are blue ticked (verified).

- Rangatahi Group

“

When we get into the conversation of what audiences we need to look after and grow, we need to look into what they want and are interested in, rather than what we think they need.

- Te Māngai Pāho

“

Some of this is about overcoming the digital divide. It's not just about content but how they access it.

- Ngā Aho Whakaari

“

If you release content, you're up against a lot of competition. It doesn't mean there isn't a market for your stuff, it means you need to be clever in terms of how it's promoted. It needs to be targeted and intelligent. It's that battle that is the toughest battle to win.

- Māori media

“

Younger online audiences like interactive gaming space especially. They are very well served internationally but not locally. There is very little cultural identity within that context.

- NZ Film Commission

“

We know that consuming New Zealand stories (history), local content is important. It needs to integrate with our social media habits and get pushed by the right people.

- Rangatahi Group

“

There should be strong market segmentation. Audiences are going away from TVNZ because it's not easily accessible and people have to go through hoops to get to what they want.

- Māori media

“

You need to know your audiences inside and out. In order to do that, there needs to be real money and research put into finding out who they are and what they want. Need to have a really good idea of what they want rather than just saying what they want.

- Māori media

What local & international content should the entity should produce and procure?

SYNTHESIS OF KŌRERO

PRODUCE

We heard mixed views on the role of the entity to produce content for sale internationally. We heard that:

- The entity should focus its limited resources **on producing content for Aotearoa, by Aotearoa.**
- The entity should produce content for the international market to **share our stories, our culture and our talent with the world**

PROCURE

We heard mixed views on the role of the entity in procuring content from the international market. We heard that:

- The entity **should not compete** with international sources of content. Aotearoa already has access to international content.
- The entity must take the opportunity to showcase international content – both content that is meaningful culturally, and content that will capture eyes and ensure that public media remains relevant for all New Zealanders

“ Elevate public media internationally - equally focussed on here and now in NZ and the needs of the sector to show our stories in which we see ourselves, but there’s an opportunity to come together globally and find synergies in kaupapa to elevate public media internationally. Sharing content and cultures internationally – commonalities and difference. This would take incredible leadership. A single entity would help this.

- NZ Film Commission

“ This comes down to how commercial the entity is going to be. Do we want the entity to be purchasing big international dramas, in competition with private? This has advertising revenue benefits. Working this out is a challenge – do you have a commercial entity under the umbrella of a different entity, or do you just go public? There are a lot of questions in that.

- Te Māngai Pāho

WHAT DID WE HEAR?

“ The entity shouldn’t be producing content for sale internationally. It should produce good content for Aotearoa.

- Kawea Te Rongo

“ We have so many platforms available to us and sources of good content, not sure we should be in the business in trying to get kaupapa from around the world. This entity should focus more on New Zealand content.

- Kawea Te Rongo

“ [Delivering international content is an] opportunity for people in Aotearoa to engage with communities outside of their own.

- Te Mana Ākonga

“ Mainstream titles should be brought by the state because people watch it. Ratings are high. Need to consider what people want to watch. Need to keep eyes on New Zealand content. Need to have both. Dramas are important.

- Māori media

“ Promote local content celebrated locally but also to international audiences.

- NZ Film Commission

“ There is an appetite for content from other countries, let’s not limit ourselves to English speaking countries.

- Te Mana Ākonga

“ Set minimum requirement of local and historical stories that could be played on mainstream media. If we’re going to go digital, the first click needs to include local history or Māori history. As first line up of information on digital platform.

- NZ Māori Council

“ TVNZ on demand does a good job of bringing in and keeping an audience on the platform with both local and international content. They take risks which is good. Online it’s really exciting, multicultural and then on livestream it’s not.

- Māori media

Appendix A: Our engagement principles

Throughout the engagement process we were guided by the following principles, which are framed around the pillars of early engagement, inclusivity, and broad-mindedness: Engage early, Be inclusive, Think broadly.



1. Whanaungatanga i te tuatahi - build the relationship before focusing on the work: MCH seeks to connect with key stakeholders to elicit views and perspectives *before* starting the mahi of developing the Charter.

2. Me mahitahi - plan together from the start: Bringing in different perspectives early in the process will ensure that Māori interests and views are built in to the advice provided to the Minister.

3. Mātauranga, me te whakarongo hoki - value each parties' contribution and knowledge: Foster kōrero that encourages knowledge, and openness, and listening to capture the depth of what is being shared.

5. Kōrero whakapaparanga - generative engagement process: A generative process is designed to elicit the relevant views and perspectives of key stakeholders – in this case how the Charter will be captured in legislation.

6. Te Tiriti O Waitangi i te tuatahi – a Treaty based approach: We have intentionally used a Te Tiriti o Waitangi based approach to this engagement.

7. Kia ngāwari - be open, flexible and accept risk - Throughout the course of engagement, remain open to differing perspectives, feedback and criticism, and be willing to adapt your approach. Risks are a necessary part of any journey and need to be properly planned for.

8. Mahi pono - transparency and information sharing - While we are undertaking this engagement for a particular purpose, the intent is to share views and information to inform broader thinking. We will take an open and transparent view about how we use views to support other work streams.

Engagement that is early, inclusive and broad will lead to the following: • A greater understanding of one another's expectations and aspirations • Increased opportunities to co-design processes and systems • Increased opportunities to establish shared projects and programmes • Improved process based on understanding of one another's priorities, expectations and available resources • More efficient use of government and Māori resources • Supporting Māori expectations and aspirations.

Appendix B: Charter description

Purpose of a charter

A charter typically defines the purpose, objectives and operating principles of a public media entity and, in New Zealand, is likely to form part of any legislation that is drafted to establish such an organisation.

RNZ, for example already has [one](#).

The Charter is an important feature of a public media entity and is in part a “social contract” with New Zealanders.

The Minister has therefore directed that there be an early engagement process to seek the views and perspectives of key stakeholders on the characteristics of a Charter for the new entity before detailed work occurs to draft it.

The thoughts and ideas we receive through the engagement will help us get a better understanding of the possible characteristics of a charter (or a charter alternative) for any new entity.

Likely components of a charter

Purpose: This is a high-level statement of the overarching purpose of the potential new public media entity.

Objectives: These set out at a high level what the entity must achieve – its contribution and the way in which it supports Government priorities and New Zealand society’s goals and aspirations.

Functions: This sets out the main activities the entity is authorised to undertake to meet its objectives and achieve its purpose.

Operating Principles: These would provide guidance on how the entity undertakes its functions and ensure that it operates in ways that are consistent with its mandate as a public media entity. They could also provide guidance on the way in which the entity takes account of other entities within the wider media ecosystem.



Audience



Public / private



Content

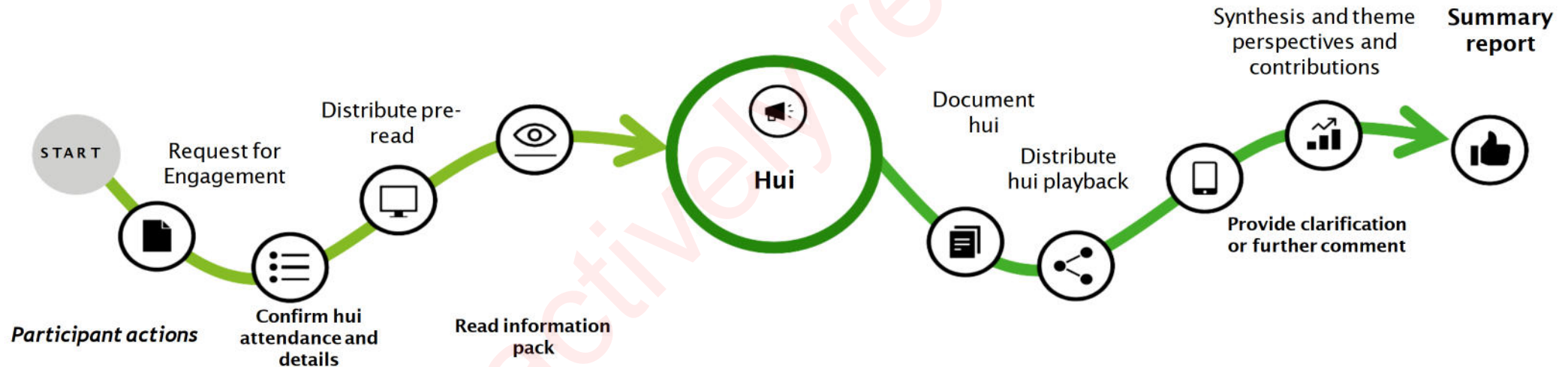
Domains of further interest

Appendix C: Our engagement process

Hui preparation

Hui synthesis and playback

Māori stakeholder group – engagement process





Deloitte refers to one or more of Deloitte Touche Tohmatsu Limited (“DTTL”), its global network of member firms, and their related entities (collectively, the “Deloitte organisation”). DTTL (also referred to as “Deloitte Global”) and each of its member firms and related entities are legally separate and independent entities, which cannot obligate or bind each other in respect of third parties. DTTL and each DTTL member firm and related entity is liable only for its own acts and omissions, and not those of each other. DTTL does not provide services to clients. Please see www.deloitte.com/about to learn more.

Deloitte Asia Pacific Limited is a company limited by guarantee and a member firm of DTTL. Members of Deloitte Asia Pacific Limited and their related entities, each of which are separate and independent legal entities, provide services from more than 100 cities across the region, including Auckland, Bangkok, Beijing, Hanoi, Hong Kong, Jakarta, Kuala Lumpur, Manila, Melbourne, Osaka, Seoul, Shanghai, Singapore, Sydney, Taipei and Tokyo.

Deloitte is a leading global provider of audit and assurance, consulting, financial advisory, risk advisory, tax and related services. Our global network of member firms and related entities in more than 150 countries and territories (collectively, the “Deloitte organisation”) serves four out of five Fortune Global 500® companies. Learn how Deloitte’s approximately 312,000 people make an impact that matters at www.deloitte.com.

Deloitte New Zealand brings together more than 1400 specialist professionals providing audit, tax, technology and systems, strategy and performance improvement, risk management, corporate finance, business recovery, forensic and accounting services. Our people are based in Auckland, Hamilton, Rotorua, Wellington, Christchurch, Queenstown and Dunedin, serving clients that range from New Zealand’s largest companies and public sector organisations to smaller businesses with ambition to grow. For more information about Deloitte in New Zealand, look to our website www.deloitte.co.nz.

This communication and any attachment to it is for internal distribution among personnel of Deloitte Touche Tohmatsu Limited (“DTTL”), its global network of member firms and their related entities (collectively, the “Deloitte organisation”). It may contain confidential information and is intended solely for the use of the individual or entity to whom it is addressed. If you are not the intended recipient, please notify us immediately by replying to this email and then please delete this communication and all copies of it on your system. Please do not use this communication in any way.

None of DTTL, its member firms, related entities, employees or agents shall be responsible for any loss or damage whatsoever arising directly or indirectly in connection with any person relying on this communication. DTTL and each of its member firms, and their related entities, are legally separate and independent entities.

Annex 2: Summary of feedback from key audience workshops

Proactively released

Annex 2: Summary of feedback from key audience workshops



Strong Public Media Charter

Stakeholder Engagement Report – Key Audiences

Ministry for Culture and Heritage | Manatū Taonga
20 August 2021

Contents

<u>Introduction</u>	<u>3</u>
<u>Purpose</u>	<u>3</u>
<u>Background</u>	<u>3</u>
<u>Engagement with the Key Audiences stakeholder group</u>	<u>4</u>
<u>About the group</u>	<u>4</u>
<u>Scope of the discussion</u>	<u>4</u>
<u>Engagement activity</u>	<u>6</u>
<u>Participants</u>	<u>7</u>
<u>Summary of findings</u>	<u>8</u>
<u>Detailed findings</u>	<u>10</u>

Introduction

Purpose

- This report provides a synthesis of key themes from eight engagement workshops, conducted with the **Key Audiences** stakeholder group about a charter for a proposed new public media entity.
- The **Key Audiences** stakeholder group is a range of individuals from some of the key communities in New Zealand that are currently underserved, under-engaged or under-represented in and by our public media.
- The themes from this report and the knowledge and understanding gained from undertaking this activity will form a part of the advice to the Strong Public Media Governance Group (BCG) and ultimately the Minister for Media and Broadcasting, on the form and content of a charter for a potential new public media entity.

Background

The Ministry for Culture and Heritage is undertaking the Strong Public Media Programme (Programme) to explore the evolution of public media in New Zealand, so that it is fit for purpose into the future and will thrive in a changing media landscape. The current phase of the Programme has two workstreams:

- Development of a business case to test the viability of a new, single public media entity
- Gathering of views and perspectives from key public media stakeholder groups, to contribute to advice to the Minister on the nature of a charter to guide a new entity.

Minister Faafoi appointed the BCG to oversee this work in April 2021 and it is planned to conclude with a decision made by Cabinet on both streams of work, by November 2021.

Engagement with the Key Audiences stakeholder group

About the group

- The Programme, guided by the BCG, identified a range of communities that are currently not well served, engaged or represented in New Zealand's public media. Engagement activity in this work focused mainly on audiences (or representatives of audiences) whose views and perspectives were not captured or not captured deeply enough, in the work done with the media ecosystem, including:
 - Young New Zealanders
 - Rangatahi
 - Pacific people
 - Asian communities
 - New Zealanders with a disability
- Noting the 'hard to reach' characteristic of these groups, where possible we included individuals that were a part of these communities however with limitations on time and resource, we also elected to include participants from organisations that serve or reach those communities either as advocacy groups or media services.
- Rangatahi sessions were conducted by Deloitte's Maori Services Team, Hourua Pae Rau, and the findings included in this report for completeness.

Scope of the discussion

- Given the lack of awareness of public media and its role in society amongst this group and the diversity across the range of communities there was a need to take a more exploratory and audience centric approach to the conversations in the working sessions. This was fundamentally different to those conducted in the Media Eco-system or Māori stakeholder groups, where a more overt and specific approach was used.
- In line with the components of a charter and the structure of the engagement undertaken with other stakeholder groups, the working sessions were intended to explore participants views on the following four core areas:
 - What the purpose of a public media entity should be
 - What the entity must achieve
 - What activities or functions it should undertake

- What principles should guide the operation of the entity
- To achieve this, the sessions focused on discussion on the following four areas:

1. What are the key characteristics of your community? (ie the underserved/under-engaged audience you are representing)

This surfaced the unique needs, motivations and requirements of the audience and formed a reference point for discussion and clarification as the group moved through discussion in the remaining areas, in particular their thinking about what they might need or expect from a public media entity.

2. What are your communities' experiences with current media, including public media?

Discussion around this topic was intended to elicit information about how these audiences currently interact with media and public media, and their views regarding its strengths and weaknesses.

3. What should a new public media entity achieve for your community, and for New Zealanders?

This discussion point was intended to provoke thoughts and opinions about the role, purpose and objectives of a public media entity, as they might be found in a charter.

4. How might a new public media entity achieve these outcomes?

This question was intended to gather participants' thoughts on operational aspects of the public media entity and align more to the functions and operating principles that might be found in a charter.

- Of note, a range of views and perspectives on other areas relating to public media and in particular the services it might provide, surfaced through the course of these sessions. These were captured for more general reference, however were not included in the synthesis undertaken and captured in the following pages of this document.

Engagement activity

To deliver on the objectives of the overall stakeholder engagement for the development of a charter, the Programme undertook the following activity:

- Created a 'pre-read' document that provided participants with some background on the current state of the media sector in New Zealand, outlined the challenges for existing public media, detailed the nature of the task we were undertaking in relation to the Strong Public Media programme and the development of a charter and provided some thought starters for consideration prior to attending the working sessions. These were distributed in advance of the working session.
- Designed and delivered six two-hour working sessions with representatives from a single key audience group (eg young New Zealanders) in each session. To ensure a respectful and engaging approach, the sessions were conducted face-to-face; three in Auckland and three in Wellington.
- Generated six 'playback' documents for each of the working sessions, capturing the key comments, dialog and discussion points throughout the engagement. These were circulated with participants, enabling them to clarify their comments and draw on the perspectives of their colleagues or peers to expand upon the content.
- Participated in two online hui with rangatahi, taking notes, asking questions to clarify points and building a platform of understanding.

Participants

We would like to thank the following people for their contributions to this report:

Workshop	Date	Participants
Rangatahi hui 1 Te Mana Ākonga (National Māori Students Association)	27 July 2021	s9(2)(a)
Workshop 1	03 August 2021, 2 to 4	
Workshop 2	04 August 2021, 10 to 12	
Workshop 3	04 August 2021, 2 to 4	
Workshop 4	05 August 2021, 10 to 12	
Workshop 5	06 August 2021, 10 to 12	
Workshop 6	06 August 2021, 2 to 4	
Rangatahi hui 2 From the Bay of Plenty	15 August	

Summary of findings

There were five core audience groups in the working sessions and across those groups there were a number of common themes in the views and perspectives they shared. These are outlined below.

- There was broad agreement that a public media entity needs to **represent and reflect all of Aotearoa**, both as it stands now with its rich range of communities as well as into the future as that evolves and changes. The view that the most compelling place to do this is in the content it broadcasts – ie participants noted the importance of seeing themselves in the content, but also that other communities saw the diversity of New Zealand too. Participants commented that international content is more diverse and representative (e.g. Netflix has good programming about disability), attracting them to international over local content.
- Further to the above point, participants noted that ‘niche’ content most often fell into ‘niche’ hours, exacerbating the lack of representation due to unusual viewing times. Participants made comments about the importance of **dedicated and consistent times and channels** for programming for underserved audiences so that they could rely on engaging with relevant content (eg in first languages etc) as well as providing programmes containing **more representative content on mainstream channels, at prime time**.
- There was also a strong sentiment across the groups that in order to have **authentic representation** that a charter should provide for a diverse employment approach – ‘**nothing about me, without me**’. This was widely considered to be the most effective means for effectively meeting the needs of both underserved audiences and New Zealanders more generally. It was discussed that it has the opportunity to set a benchmark in this space. A small number of participants suggested having specialist reference groups for specific communities of interest within the organisation, but this was largely considered a poor second option to **employing a diverse range of staff**.
- There was also an overwhelming sense amongst participants that public media had a role to play in **supporting the current community media** that is producing and broadcasting content of relevance to its community ably, as well as potentially employing individuals from those communities to shape and deliver the content. These organisations (Student Radio Network, CAMA, Radio Spice, Pacific Media Network, Tagata Pasifika) have a trusted relationship with local communities and underserved audiences (**a hybrid model for expertise**). A public media entity would not be able to authentically produce this content, but could broadcast it to provide greater reach, **work together to provide reciprocal news and information about and for the community** and/or **provide infrastructure or resource support**.
- In line with the above many of the groups touched on the importance for the entity to **build capability and provide training and development** opportunities – grow the talent. One of the groups representing young New Zealanders also discussed the importance of a public media entity being a place for **innovation**, for **experimental content** and having a mandate to fail.

- **Accessibility** for the disabled community was a resounding theme in the working sessions. Discussion in these forums focused on access for New Zealanders with visual and hearing impairments. This group would like to see a charter that provides for at least **minimum requirements for content production to include captioning, audio description, and sign language**. International media platforms eg Netflix currently have these services as a baseline for all their content, which was a huge drawcard for these audiences. Some participants also noted captioning provides access when English is a second language, and as a pathway to learning languages.
- Access from a **usability and desirability** perspective was the primary theme for participants representing young New Zealanders. They referred their lack of engagement with public media content based on the nature and platform in which it is currently provided. Not surprisingly, participants chose to view content in the **social platforms** they were already using and when they did consume mainstream media wanted **bite-sized information that is fast, fun, curated and regularly updated**.
- There was brief discussion in all groups about the role of a public media entity in demonstrating and **telling our history, supporting our languages and exemplifying Te Tiriti**. A couple of workshops also discussed the role of the public media to support efforts in the education system to **normalise languages and build a pathway to language**. Finally, a couple of groups discussed **modelling the charter on the principles of Te Tiriti**, noting that if this was in place there would be a more **representative and collaborative** approach to the work of the entity overall, which would support the development of our culture.
- There was a commonly shared view that the charter should **encourage positive social outcomes** for New Zealanders and in line with this, monitoring and **measures of success should focus on behavioural change, perceptual change and measures of equity** (access and representation) rather than traditional measures of reach, web traffic or listenership. In line with this, there was a desire to include measures of success regarding working with the media sector, in particular with community or niche media and supporting training, development and resource sharing generally.

Detailed findings

The format and layout of the detailed findings mirrors the KPMG report *'Strong Public Media Charter Media ecosystem – Stakeholder engagement report, August 2021'*. The KPMG report, summary report from the Māori stakeholder engagement (provided by Hourua Pae Rau, August 2021) and this Key Audiences report will collectively inform the advice on a charter, provided to the BCG and ultimately the Minister. Presenting the key audience and media ecosystem findings in the same format is intended to make it easier to compare and align the feedback.

Note that these findings also include those captured by Deloitte in conducting the two hui with rangatahi.

1. Key characteristics

Context Participants were asked to think about the unique requirements of the underserved or under-engaged audience they were representing at the working session, and as the session progressed this helped frame what they might need or expect from a public media entity.

Theme	Explanation	Workshop Commentary	Examples of Contributions
Audience diversity	Individuals belong to more than one community and every community is a collection of smaller diverse groups.	All the groups stated the community/audience they were representing at the working sessions are as diverse as they are similar. They noted the risk of putting communities 'in a box'.	<ul style="list-style-type: none"> - It is not just 'Pacific' it is 'Samoan', 'Cook Islander', 'Niuean'. - Pacific people are both migrants and non-migrants. - Disability is one force in a person's life. - There are a range of narratives for the disability community. - Recognition of intersectionality is a strength of young New Zealanders. - We represent 32 communities (Radio Spice).

Geographical characteristics	<p>Physical location is relevant for some audiences but can also be less so.</p>	<p>Working sessions with both young New Zealanders and Pacific people identified key audiences are mostly located in urban settings. However, the younger audience felt geography is less relevant now because of the internet. Whereas Pacific people noted their community is located both in Aotearoa and the Islands.</p>	<ul style="list-style-type: none"> - Pacific people are 90% urban population. - Our community includes the Realm countries – Tokelau, Niue, Cook Islands. - Young New Zealanders are mainly condensed in cities for uni or work. - Geographical distance feels less vast with internet use – we all gather in the same spaces, geographically and online.
Cultural characteristics	<p>The beliefs, values and traditions held in common by a group.</p>	<p>Working sessions with Pacific people reflected on the importance of family, church and community. A focus on sports and the arts, and ‘Pacific Pride’.</p> <p>Young New Zealanders spoke more about being globally connected – first generation digital natives. They considered themselves more aware of the world at large and, as a result, more socially progressive.</p>	<ul style="list-style-type: none"> - Pacific people are community minded – we are a resilient, resourceful and vibrant community who are humble and respectful. - Aiga (Family – not only immediate family). Family centric. Collectives – we don’t function individually. - Young New Zealanders are globally connected – greater access to info, people, etc (which is a strength). - Nearly every part of our lives is permeated by digital technology. - Willingness to challenge institutions / serial issues – global scale (climate crisis).
Challenges facing audience groups	<p>Some of the big challenges each of the audience groups are dealing with.</p>	<p>Working sessions with Pacific people and other ethnic community representatives highlighted challenges with institutional racism, colonisation, unconscious bias. As well as challenges balancing traditional values and changes that come with new generations – and the impact that has on identity, culture, language.</p> <p>Young New Zealanders indicated some of the challenges they are facing are directly related to the amount of technology and social media that surrounds them.</p>	<ul style="list-style-type: none"> - Some of the younger generation, with a blended whakapapa, identify as multiple ethnicities but do not associate with any in particular. - Niue and Cook Islands = highest rate of language loss. Need to hear own language. Desire to keep language alive.

New Zealanders with disabilities noted that disability is a consistent experience with long term systemic barriers, including stigma, which surpass the challenges of accessibility alone.

- Important correlation between degree of language competency and sense of Pacific identity.
- When confronted with global news/politics young New Zealanders feel anxious about the future (“Doomscrolling”).
- Youth learning more from ‘non-trustworthy’ or ‘non-verified’ sources.

Proactively released

2. Experiences with current media, including public media

Context This question was to elicit information about how these the underserved or under-engaged audiences currently interact with public and other media, and their views regarding existing strengths and weaknesses.

Theme	Explanation	Workshop Commentary	Examples of Contributions
RNZ	Reported strengths and weaknesses of RNZ at present.	Across the working sessions, there was some very positive feedback about services currently provided by RNZ.	<ul style="list-style-type: none"> - Strengths: Untold Pacific History. Live-streamed Dawn Raids apology. They have a unit devoted to Pacific. - Prioritised Te Reo and successful steps to acceptance. - Audio documentaries and quality of journalists. - Abstract topics but good integrity of content. - NZ focus. - Informative. Educational and entertaining. - Trusted content (not fake news). - RNZ responsive to topical issues eg Sea shanty.
TVNZ	Reported strengths and weaknesses of TVNZ at present.	Some participants noted that the strengths of TVNZ was good coverage of major events and improving its representation of Māori and Pacific people in some programming. However, the general consensus was it needs to do more and its drama is too intense (see the NZ content theme too).	<ul style="list-style-type: none"> - Would watch the 1pm briefing through COVID – only ‘appointment’ viewing we have done. - Good coverage of main events and issues. Prompt, timely mainstream reporting. Language Week. - Sight impaired – example of non-inclusive practices - in COVID-19 they did not VERBALISE the helpline contact number (“information below”). - TVNZ – not enough unique content to warrant the adverts.

		<ul style="list-style-type: none"> - TV OnDemand – hardly use it because of adverts. - TVNZ content is not representative of New Zealanders – where is the representation.
<p>NZ Content</p>	<p>Reported strengths and weaknesses of NZ content at present.</p>	<p>There were a few examples of NZ programmes participants felt represented the underserved audiences of New Zealand well. However, most of the comments highlighted there are not enough and more often NZ content is too 'heavy' and can misrepresent them.</p> <ul style="list-style-type: none"> - Polynesian Panthers – bringing to light stories that are part of New Zealand history – definitely content that young NZers want to watch when portrayal is authentic and respectful. - Attitude – character driven, upfront, curious approach about disability – content success. - Other than bachelor and reality shows you have to actively seek out any NZ content. - NZ content needs to also be available on other platforms eg Netflix, You tube etc. - I don't see me. - It's not authentic or it misrepresents me. Over dramatizing – negative stereotypes. - Baseline in storytelling re disabilities is missing. - People living with disability provide a range of voices (there are lots of different lived experiences) but there is currently a simplification of media/audiences with disabilities (reductiveness). - Only two content programmes – Fresh and Tagata Pasifika. - Single view of Pacific people, we are not homogenous.

Other NZ media organisations & content producers

The contributions of other NZ media organisations and content producers.

Some of the working session included participants from organisations that currently provide media services to underserved and under-engaged audiences. They highlighted the contribution of their current services, that is not delivered by public media.

They also reported the time and place for airing programmes targeted at underserved and under-engaged audiences can be inconsistent and audiences may not even know when they can access them.

- Access to information and entertainment, in many languages.
- Opportunity to 'go deep' on topics that are brushed over in mainstream.
- Hearing the voice of direct experience.
- Current Pacific media providers are experts in Pacific language and culture. Current Pacific media entities are Pacific owned and operated. By Pacific for Pacific. Our people are trusted sources.
- Not prime time viewing slots.
- Not one place – mostly on demand, Māori or Prime channels.
- Access to relevant information is piecemeal (no regular service).

Other platforms & producers

Other media that underserved and under-engaged audiences interact with at present.

Working sessions with young New Zealanders highlighted they prefer to engage more with non-linear content, using social media and Apps on mobiles, laptops and devices.

Across all the audience groups, there was general agreement other producers and platforms offer more relatable programming for underserved and under-engaged audiences.

- The Spinoff - Live updates, frequency of updates, collates all updates, guest writers, left leaning and aligns with values, range of contributors, design is important, and The Spinoff is hip and clean, provides short paras, not polarising, not all doom and gloom.
- Stuff App – Filter to suit me, content more accessible and curated, more timely, regular updates.
- TikTok, Instagram, You Tube – punchy, easy info, fast and fun.
- WhatsApp family chat and Facebook group chats – steers into content.
- Netflix has good programming about disability.
- Netflix often has the same content as TVNZ OnDemand but without the adverts.



- Happy to pay for subscriptions – or use family accounts (although don't like paying if there are still adverts eg Amazon).
- No sports streaming services that aren't really expensive. Find a workaround (VPN).

Captioning, audio description and sign language

Captioning, audio description and sign language may be the only way an individual can access the media.

The working session with participants who represented New Zealanders with disabilities discussed current opportunities for visually and hearing-impaired New Zealanders to access content through captioning, audio description and sign language. They indicated a lot more can be done in this area. Currently public media is not keeping up with other media producers and platforms who are providing these services.

One of the Pacific people working sessions also highlighted that captioning on programmes has been shown to increase ratings, when it is used to support audiences where English is not their first language or as a pathway to learning a language.

- The content provider carries responsibility for audio description.
- able.co.nz provides closed captioning and audio description but has no mandate to do so.
- <https://www.ofcom.org.uk/home> & <https://www.acma.gov.au/> - something similar is absent in NZ.
- Freeview has captioning and audio description available but very hard to access.
- Major issues with captioning on TVNZ OnDemand.
- TVNZ OnDemand is not currently supporting audio description.
- Sky and Vodafone haven't unlocked audio description.
- Netflix have audio description and captioning for everything.

Proactive

3. What the entity needs to achieve

Context This question was intended to gather thoughts and opinions about the role, purpose and objectives of a public media entity, as they might be found in a charter.

Theme	Explanation	Workshop Commentary	Examples of Contributions
Represent & reflect Aotearoa	The entity needs to represent and reflect all of Aotearoa.	<p>There was broad agreement that a public media entity needs to represent and reflect all of Aotearoa.</p> <p>The general consensus was more programming should be available specifically for these underserved and under-engaged audiences, but they also wanted to see themselves represented more in mainstream programmes. It was also evident that any content representing them should be authentic (“nothing about me without me”).</p>	<ul style="list-style-type: none"> - Want to see examples of people with disabilities on screen where the main narrative isn’t about their disability. - Want to see examples of people with disabilities on screen as the main character. - Telling culturally appropriate stories – supporting the voices, showing the faces. - Reflective of changing New Zealand. - Reflect the music, language, colour and art. - More than just reflected – got to feel like we belong – “I see me”. - We need to see ‘our’ experience reflected on the screen. - There should be more Māori content in mainstream. - Authentic – provenance of content; transparency of source.
Collaborate & support	The entity needs to collaborate with, and support, existing media producers providing services to these key audiences.	<p>There was an overwhelming sense amongst participants that public media has a role to play in supporting the current community media that is producing and broadcasting content of relevance to its community ably, as well a potentially employing</p>	<ul style="list-style-type: none"> - Sit alongside existing community organisations – content is trusted by the communities they serve. - There are things that are working well that we want to protect. Want a resilience that means

		<p>individuals from those communities to shape and deliver the content.</p>	<p>when there are things like a pandemic, we don't lose services and we can support the communities.</p> <ul style="list-style-type: none"> - Hybrid model for expertise. - Reciprocity of engagement. - Invest in hard to reach and vulnerable. - Guaranteed and consistent (not ad hoc). - Work together to provide reciprocal news and information about and for the community and/or provide infrastructure or resource support.
<p>Train, develop & innovate</p>	<p>The entity needs to provide opportunities for training, development and innovation.</p>	<p>Many of the groups touched on the importance for the entity to build capability and provide training and development opportunities – grow the talent.</p> <p>One of the groups representing young New Zealanders also discussed the importance of a public media entity being a place for innovation, for experimental content and having a mandate to fail.</p>	<ul style="list-style-type: none"> - Grow the talent. - Innovation re content – topical, relevant, authentic. - Experimental content – have the mandate to fail. - Audience can become the producers and creators of content. - Job opportunities for recent graduates and young people. - Training and development currently falls on small organisations. - Mental model should be about growth and development. - Education on culture and language within the organisation.
<p>Ensure content is accessible</p>	<p>The entity needs to ensure content is accessible to all New Zealanders.</p>	<p>There was broad agreement that public media content should be accessible to all New Zealanders.</p>	<ul style="list-style-type: none"> - Free to Air. - A dedicated time and place for programmes for underserved audiences, including prime time.

	<p>This included comments about producing programmes in a way audiences can and will access them (eg using captioning, more engaging formats for young people).</p> <p>There were also discussions across many of the sessions about the location and scheduling of programmes to ensure audiences can and will access them.</p>	<ul style="list-style-type: none"> - Provide captioning, audio descriptions and sign language. - Access for some audiences can't work via mainstream – has to be via other community media. Support local media services that provide access to local information. - Be accessible for young adults.
--	--	---

Other comments

<p>The entity needs to achieve some other things.</p>	<p>There was brief discussion in all groups about the role of a public media entity in telling and maintaining our history through archives.</p> <p>A couple of workshops also discussed the role of the public media to support efforts in the education system to normalise languages and build a pathway to language.</p> <p>Finally, a couple of groups discussed modelling the charter on the principles of te Tiriti, noting that if this was in place there would be a more representative and collaborative approach to the work of the entity overall, which would support the development of our culture.</p>	<ul style="list-style-type: none"> - Provides history – telling stories, archives content. - Support efforts in education system and helps normalise languages – building a pathway to language (including subtitles). - What have you done to honour Te Tiriti = what have you done to honour disabled communities?
---	---	---

Proactive Media

4. How it might achieve it

Context This question was intended to gather participants' thoughts on operational aspects of the public media entity and align more to the functions and operating principles that might be found in a charter.

Theme	Explanation	Workshop Commentary	Examples of Contributions
Represent & reflect	The entity should champion diversity	<p>It was commonly agreed representing and reflecting all of Aotearoa starts with having the right people in the organisation.</p> <p>One participant suggested moving back even further into education to support minority audiences to work in the sector.</p>	<ul style="list-style-type: none"> - At an organisational level – build a pipeline for representation in the media (start early and provide opportunity, education etc – don't pigeonhole people with disabilities for particular industries or employment opportunities). - Use role models within the industry to encourage others into the industry – “if I can see it I can be it”. - Pacific people need to be reflected in the organisation – from the Board down. - SBS model in Australia – multi-cultural (https://www.sbs.com.au/aboutus/sbs-charter). - More media and news etc by young people for young people. - Disability Affairs reporter. - Responsibility to teach and educate staff to achieve an understanding of diversity. - Has a role to surface the importance of other cultures in New Zealand – should be able to see all the cultures in Aotearoa reflected and represented.

Collaboration & Support

The entity should work with existing community media organisations to reach underserved and under-engaged audiences.

There was general agreement that the new entity should work collaboratively with existing organisation who are providing services to these key audiences. They have the expertise and the trust and confidence of the community. Participants noted the entity should support these existing services through a more efficient funding model, and by providing support services and infrastructure.

- Collaboration with existing community service providers in the regions eg bfm supports local talent, the entity should work with bfm to deliver on this.
- Procure advice, content, talent, rather than just having it all in one.
- Use local talent, foster relationships with universities (students are producing material).
- We do the content, they provide the structure to allow us to scale up.
- Media village – own identity but perhaps share resources.
- Act as the core corporate services for the sector. Invest in digital infrastructure and share it with organisations.
- Share content, news, items with the regional service providers for them to share with their audiences.
- Programme makers need to be paid to do their programmes – who is paying them for the public service they are providing e.g. COVID messages.

Captioning, audio description and sign language

The entity should ensure content has captioning, audio description and/or sign language (as appropriate).

In the working session with participants representing New Zealanders with disabilities, there was strong agreement that at least minimum requirements should be in legislation for captioning, audio description and sign language.

- able.co.nz recommends a change in legislation to require captioning – at a minimum baseline captioning should be legislated (Civil Defence; One News).
- Legislation could require broadcasters to have certain levels of captioning (NZ On Air) – particularly public media.
- New platform and/or services must have access considerations/requirements built-in.

Content

The entity should ensure content appeals to underserved and under-engaged audiences.

Working sessions identified that underserved and under-engaged audiences want trusted, authentic, representative content in non-traditional formats eg across different platforms, produced by many, providing a range of choice.


- Celebrate arts, music, culture.
- Balance in story telling of Pasifika issues in order to avoid 'identity-herding' and 'othering'.
- Expansion of RNZ 'Introducing' series.
- Make content that connects with young people.
- Audience can become the producers and creators of content.
- Atomized – smaller groups producing smaller content.
- Needs to be fast, easily funded, current.
- More music - NPR tiny desk, BBC live lounge.
- Need both types of programmes - specific disability content, AND non-disability content that include actors/presenters with disabilities.

Other comments

Some other things the entity should do to achieve its outcomes.

Working sessions highlighted that to achieve better outcomes for underserved and under-engaged audiences it should also be monitored, with measures that will encourage, not hinder, programming for these audiences.
Research and insights will also enable better outcomes for key audience groups.

- Need to set monitoring targets and hold people and organisations to account.
- Authenticity Quotient (AQ) to all things on the screen.
- Think smartly about what you measure to ensure the behaviour you are shaping makes sense.
- Gatekeepers – funders and platforms - 'more eyeballs' the only measure driving decision-making. Eyeballs on its own is not a quality measure for highly segmented and diverse Pacific communities.
- How do you measure the success of a public media entity – advertising revenue, listener numbers? That doesn't work when supporting smaller communities.

- 
- Insights and research.
 - Research and development facility for the sector.

Proactively released

Annex 3: Other BCG or MCH engagement activity

Throughout this current phase of work on the SPM Programme, there have been a range of enquiries and requests for engagement beyond the formal targeted engagement process. Wherever possible, BCG or the SPM Programme has responded to these requests for engagement and captured the views and perspectives of those involved.

This has included meeting with the individual and groups listed below.

- Able
- Association of New Zealand Advertisers (ANZA)
- Better Public Media Trust
- Commercial Communications Council
- Community Access Media Alliance (CAMA)
- Discovery
- DocEdge
- Māori Media Advisory Board
- Māori TV
- Mediaworks
- National's broadcasting and communications spokesperson, Melissa Lee
- NZ On Air Board
- NZME
- National Pacific Radio Trust Board
- RNZ Board
- Save RNZ Concert
- SKY TV
- Spark New Zealand
- Stuff
- Te Māngai Pāho
- TVNZ Board