



BROADCAST PROGRAMMING FOR PACIFIC AUDIENCES IN NEW ZEALAND

A RESEARCH REPORT FOR NZ ON AIR

**TIM THORPE CONSULTING LTD, CATALYST PACIFIC LTD AND
SDL CONSULTANCY LTD**

in association with

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Foreword

Pacific peoples have solidified their position as a key part of New Zealand's multicultural fabric in the last decade. We have only to look at the recent 2011 Rugby World Cup to see that when New Zealand takes to a global stage, Pacific aesthetics and culture are quite clearly interwoven into contemporary New Zealand society.

The establishment of Pacific communities in New Zealand is based on a multi-layered history of connection between New Zealand and the island Pacific. This underpins key arguments as to why Pacific peoples warrant particular attention by New Zealand government institutions, and cannot be treated interchangeably with other non-indigenous ethnic minorities.

Following the mass Pacific labour migrations of the 1960s and 70s, Pacific populations in New Zealand have grown consistently. However New Zealand's close relationship with its regional Pacific neighbours pre-dates these migrations and includes its lengthy history as an administrative and political power in the Pacific.

Samoa was administered by New Zealand from 1914 to 1962 and the two nations maintain close ties in the present. This special history is reflected in a preferential immigration quota that has allowed thousands of Samoans to settle in New Zealand, rendering them by far the largest domestic Pacific population. New Zealand also formerly held administrative responsibilities for the Cook Islands and Niue, and continues to administer Tokelau. These last three countries all have special constitutional relationships with New Zealand.

These unique constitutional relationships allow Cook Islands and Niue citizens to travel on New Zealand passports and reside indefinitely in New Zealand as New Zealand citizens. As a result, the majority of both ethnic groups live in New Zealand rather than their home countries. Tokelauans also travel on New Zealand passports and the bulk of the global Tokelauan population also resides in New Zealand, although this was the result of both independent travel and a more systematic policy of resettlement conducted by the New Zealand government between 1966-1976. New Zealand also features a sizable Tongan population, and smaller populations of other Pacific ethnic groups such as Fijians, Tuvaluans, I-Kiribati, Solomon Islanders and others who have historically been attracted to New Zealand for work and educational opportunities.

Statistics NZ projects the population growth of Pacific peoples to rise from 260,000 to 420,000 between 2001-2021, a 59% increase. Second only to the Asian population, Pacific people will make the next largest jump in population growth¹.

As a consequence of these economic, demographic and political factors, Pacific peoples form a significant part of the New Zealand population and necessarily require consideration in terms of having an appropriate proportion of programming that adequately meets their interests and needs.

NZ On Air, along with other government agencies, has had to consider how best to make provision for this growing and increasingly important population in New

¹Appendix 1 contains more details of New Zealand's Pacific population

Zealand. The pan-ethnic labels “Pacific” or “Pasifika” - widely used due to the pragmatic demands of policy and funding initiatives - glosses over the diversity of island cultures represented here. This brings with it some inherent issues; for example, active support of initiatives by members of smaller Pacific communities has been necessary to ensure that the numerically larger Samoan population does not dominate all “Pacific” or “Pasifika” content.

In addition to historical, cultural, and political differences between individual island populations in New Zealand, these communities must also deal with the changing and more globalised nature of their young people, particularly those that are New Zealand-born. This means that different age cohorts within these communities display a broad spectrum of interests and understandings – a spectrum that poses challenges as NZ On Air considers how best to fund appropriate programming and services.

Overall, the importance of Pacific broadcasting in radio and television is deeply rooted to the connection that Pacific audiences feel with their communities, across the country and the wider Pacific region. Radio has been especially important in providing programming in Pacific languages, a service that is considerably harder to deliver through television programming. Audience feedback has consistently emphasized the importance of radio and television programming in reinforcing cultural identity, connection and the dissemination of information across Pacific communities, and the important role that broadcasting has in supporting, maintaining and sustaining Pacific languages. Feedback about addressing these needs raised issues such as the need for a Pacific broadcasting policy or strategy and programme scheduling, that are outside NZ On Air’s responsibility. There is a growing dissatisfaction in the lack of progress in addressing these issues in a way which Pacific communities see as meaningful i.e. greater presence and visibility in more convenient prime time schedules and access to and management of ‘their own’ broadcasting frequencies.

The synthesis of data from surveys, fono, annual reports and academic literature in this report attempts to identify gaps in existing information in order to assist NZ On Air in responding to some of the challenges as well the opportunities presented by the current environment. Through this work, broader narratives and trends over the last decade of Pacific broadcasting history are better illuminated, as are windows of opportunity for Pacific audiences particularly, providing some indication of what programming and funding may be most beneficial to Pacific communities. As the review reveals, the advent of the digital era and broadband technology has changed the delivery of broadcasting and programming is now accessed more efficiently, nationally and internationally.

Two responses to the online survey question “Why is it important to you to watch, listen to or access Pacific programmes?” sum up Pacific people’s feelings towards Pacific broadcasting. These are:

No other media provides in-depth coverage of the Pacific

and

It’s about our world!

Tangkyu tumas, Malo aupito, Fakaaue lahi, Bula vinaka, Kia orana and Kia ora,

Tim Thorpe (Tim Thorpe Consulting Ltd); Holona Lui (Catalyst Pacific Ltd) and Sai Lealea (SDL Consultancy Ltd); Emma Powell and Dr April K. Henderson (Victoria University of Wellington)

Table of Contents

Section Heading	Page
Foreword	1
Executive Summary	4
Introduction	6
Literature Review	7
Methodology	7
Radio	7
1.1 Background and Funding History to 2003	7
1.2 The National Pacific Radio Trust	9
1.3 Overview of Stations and Programming	11
1.4 Case Study: Niu FM	12
1.5 Radio Programming in the Digital Era	14
Television	15
2.1 Background and Funding History	15
2.2 Overview of Programming	16
2.3 Case Study: Tagata Pasifika	18
2.4 Television On-Demand	19
Internet	20
Opportunities and Challenges – Where are the Gaps in the Information On Audience Uptake	21
Community Meetings (fono)	24
Methodology	24
Findings From Community Fono	25
Online Survey	28
Methodology	28
Survey Results	28
Demographic Responses	29
Broadcasting Related Responses	29
Overall Discussion of Research Findings	40
Current Broadcasting Services and Programmes	40
Broadcasting Needs and Aspirations	43
Value for Money	45
Possible Gaps or Potential Efficiencies	48
Appendices	
Bibliography	51
The Pacific Population in New Zealand	55
Online Survey – Demographic Results	56

Executive Summary

The development of public broadcasting in New Zealand since the mid-to-late 1980s has been marked by friction between commercial and public service imperatives, particularly for television. The need to represent New Zealand's unique local and national cultures and values has often featured in discussions about the latter.

For radio, the Radio New Zealand (RNZ) Charter sets out the operating principles for the organization and is reviewed every five years. Of particular significance to Pacific peoples is the provision, under the Charter, of programming that contributes toward cultural development; reflects New Zealand's cultural diversity; and provides an "international radio service to the South Pacific [Radio New Zealand International], which [includes] programmes in English and Pacific languages".

For television, the Television New Zealand (TVNZ) Charter, formally implemented on 1 March 2003, outlined similar requirements for programming that meets the interest of New Zealand's diverse communities. However, the TVNZ Charter was a cause of constant debate as TVNZ sought to balance its public broadcasting and commercial obligations. This led to the Charter's eventual demise in 2011 in favour of a set of obligations in the Television New Zealand Act 2003 that do not make special provisions for any community of interest.

Against this background, the literature shows a number of developments in the history of Pacific broadcasting in New Zealand that warrant celebration. In radio, an increasing number of stations and programmes have arisen since 1986 in tandem with the growing Pacific population and their significance to New Zealand's multicultural diversity. From the advent of Samoa Capital Radio in the early 1990s, volunteer Pacific community broadcasters on Access radio and the independent Radio Samoa, to the establishment of the National Pacific Radio Trust (NPRT) in 2002, Pacific programming has slowly but steadily grown.

In television, the long-running magazine-style programme *Tagata Pasifika* has continued to be a prominent programme within Pacific communities in providing a broad range of Pacific news, current affairs and community events. It has been the only special interest programme aimed at Pacific audiences on national television to run continuously since the establishment of the Broadcasting Act in 1989.

Meeting the needs of diverse individual Pacific cultures within a broader community labeled "Pacific" or "Pasifika" is a particular challenge, especially when funding is so limited. This challenge is made more acute by the wide spectrum of interests amongst the younger and older generations within Pacific communities, a circumstance that has obvious connections to the diasporic experience of Pacific peoples within New Zealand. The academic literature and our own survey data observes marked differences in interests between younger New Zealand-born Pacific peoples and those of older, island-born generations. These occurred in reference to preferred means of broadcasting and also programmes. For example, the young preferred Niu FM over Radio 531pi and had little interest in major metropolitan newspapers. Older respondents had a greater interest in news online, whereas younger respondents were much more interested in music online.

There are also difference between those who are fluent or proficient in a Pacific language and those who are not. Of major interest was that fluent speakers had a far greater interest in accessing content online than non-fluent speakers, across all genre. This could potentially be a reflection of their ability to access content online in the vernacular, which is less available on radio or television.

It is clear that programming has necessarily had to provide for a broad cross-section of diverse interests and this has at times entailed compromising “depth” of programming with “breadth” of coverage. Our research has shown that, in some cases, audiences have found this difficult to contend with, in both television and radio, and they would prefer more depth of coverage of particular issues. Deciding which issues to focus on is where the challenge lies. The survey data does, however, highlight the enthusiasm that all age groups have for *connecting to their Pacific identity and communities* across all formats, including radio, television and online.

While there is general satisfaction at what Pacific broadcasting has achieved there are opportunities for improvements in programme quality – relevant, topical, entertaining and informative; production – scheduling and quantum; and delivery - particularly upskilling of presenters. Interestingly, enthusiasm for Pacific perspectives, news and current events generally tended to rate more highly than culture *per se* and language.

As technology has advanced, so too has its uses within the radio and television sector. Pacific peoples have increased their ability to access the services of radio and television on the Internet, though the general rate of their access and usage of the Internet continues to lag behind the rates of other ethnic groups in New Zealand. This may correlate with the socio-economic status of Pacific communities and the cost of technology leading to a “digital divide” in terms of differing degrees of access to digital literacy and infrastructure.

What is apparent, however, is that in terms of delivery, the digital era has proved integral to pushing the scope of delivery for broadcasters. TVNZ and MediaWorks have utilized the possibilities of online viewing through their on-demand services and successive RNZ annual reports show concerted efforts over the last decade to keep up with the possibilities provided by online podcasts, archives and live streaming.

Survey and research data for audiences in this report have signaled an enthusiasm from the Pacific community to participate in discussions surrounding Pacific radio programming. At a time when Pacific people are becoming more important to New Zealand’s multicultural fabric, their enthusiasm to participate in discussions of programming for their community is both encouraging and important.

Our research has indicated that the greatest areas of interest are:

- content that meets the needs and aspirations of the Pacific communities in New Zealand
- the development of Pacific broadcasting and programme making capabilities
- infrastructure support, potentially in association with Maori Television Service
- having effective governance and networking mechanism in place to represent and inform Pacific peoples
- the adoption of a Pacific broadcasting policy or strategy for Pacific broadcasting

The following quote from a respondent helps to encapsulate the responses we received about the future for Pacific broadcasting:

Ok, we get it Pacific are great at sports and music we have an opinion too! And based on the stats our opinion and voice needs to get louder and needs to be heard! We need more docos on who we are as a people and the issues that we face here in NZ to education mainstream and influence policy in Govt to reflect the challenges Pacific face – Bro town, Pacific Beat St and Laughing Samoans are very entertaining programmes but not very authentic in communicating who we are. There is more to us than comedy and “wassup”.

Introduction

This research report into broadcast programming for Pacific audiences in New Zealand was undertaken by three consultancy companies – Tim Thorpe Consulting Ltd (Tim Thorpe), Catalyst Pacific Ltd (Holona Lui) and SDL Consultancy (Sai Lealea) – with assistance from Emma Powell (BA Hons, English Literature) and Dr April K. Henderson (Pacific Studies Programme, Victoria University).

The Terms of Reference issued by NZ On Air for the research were to provide:

- *a stock take of former and current broadcast services and programmes for Pacific audiences in New Zealand and in the wider Pacific region if relevant*
- *a stock take of radio and television programming by region and different Pacific ethnicities, identifying the extent of programming delivered in Pacific languages*
- *a scan of the current and projected Pacific population in New Zealand, a demographic breakdown, and what is known about its media consumption and needs*
- *a review of literature or research available on those services or programmes, particularly any relating to audience response*
- *an assessment of any duplications or gaps in broadcast services, informed by a literature review and results of selected community and industry consultation*
- *a preliminary feasibility assessment of whether any gaps can be filled or efficiencies implemented*

NZ On Air will use this research to evaluate if changes, improvements or efficiencies to our funded broadcast services for Pacific audiences in New Zealand should be considered. Additional public funding for broadcast services is unlikely for some time so a value for money focus is essential.

The focus of the research is on audience, rather than broadcaster, perceptions with the greatest focus on radio broadcasting alongside television and online broadcasting.

The research commenced in October 2011 and a final draft was presented to NZ On Air in January 2012. Research for the report was undertaken in three ways - a literature review by Emma Powell and Dr April K. Henderson; structured meetings (fono) with Pacific communities in Auckland, Wellington and Christchurch and an online survey using software "Survey Monkey".

The report format provides an executive summary of the main research findings; the outcomes of the research undertaken - via literature review, fono and online survey; and a discussion section commenting on the results of the research and providing a stocktake of current Pacific broadcasting in New Zealand.

The report does not contain recommendations in accordance with its status as a research exercise.

Literature Review

Methodology

The literature review encompasses annual reports from key organisations pertinent to the broader review, including NZ On Air for the years 1989-2010²; RNZ which includes Radio New Zealand International (RNZI), from 1999-2010; NPRT from its beginnings in 2003 until 2011; and TVNZ from 2000-2011.

This has been supplemented by research on audience uptake and response to services provided by the NPRT and Access radio station Plains FM, conducted for the Ministry of Culture and Heritage (MCH) and NZ On Air, respectively. Statistics and quantitative data on audience listenership and preference have been supplied by Versus Research Ltd, for MCH (2010); the Broadcasting Standards Authority (2001); Statistics NZ for Ministry of Pacific Island Affairs (MPIA 2010); NFM CM Research for NZ On Air (2001) and New Zealand Broadcasting School for Plains FM (2010).

This data is additionally supplemented by information drawn from academic literature - particularly from the fields of television, film, and media studies, Pacific studies, and politics and public administration – that contextualizes and comments on Pacific broadcasting in New Zealand over the past decade. Finally, this review has also been informed by statistical and demographic information from the Ministry of Social Development (MSD 2010) in its 2010 Social Report, and the annual local content analysis done by NZ On Air.

This literature review attempts to synthesize this broad array of data in order to produce a narrative picture of Pacific broadcasting over the past decade and, furthermore, attempts to summarise available commentary about its quality and public reception.

Radio

1.1 Background & Funding History to 2003

Academic commentary on radio services and programming in New Zealand consistently notes the shift from public funding to a mixed model, where government and commercial strategies within the broadcasting sphere have been employed in tandem within New Zealand's broadcasting environment (Horrocks 2004; Rosenberg & Mollgaard 2010; Thompson 2000; Watts 2010:37). Following significant changes to New Zealand's public administration in 1984, policy reform reshaped the way public broadcasting in New Zealand was funded and managed. Academics and other commentators have noted that, during this period, New Zealand became a laboratory for neoliberal policy reform. These reform imperatives extended to New Zealand's public broadcasting which was, "...often cited as a global test-case for deregulation, in large part because of the sheer speed of the commercialization and privatization processes" (Watts 2010:37).

Following the announcement of major economic and public sector reform by the then Labour Government, the Broadcasting Act 1989 was legislated. This Act brought with it significant changes to a longstanding public broadcasting sector. Roger Horrocks gives a brief outline of five phases of broadcasting in New Zealand beginning with a short-lived, non-commercial, government funded broadcasting environment from 1960-1. This was followed by a "public service diluted by commercialism from 1961-

²Financial years are listed in this report by the last year of the period concerned eg 1994 for 1993/94.

88.” Following the reforms in the mid-1980s, “TVNZ [became] a commercial broadcaster counter-balanced by NZ On Air from 1989-95”. Dominant commercialism became apparent from 1995 to 1999 and from 1999 onwards there were “attempts to revive public service broadcasting” (Horrocks 2004:26).

NZ On Air was born from the 1989 deregulatory framework of Labour’s reforms and the subsequent Broadcasting Act. NZ On Air was “charged with the responsibility for the social and cultural objectives of broadcasting – those objectives that were no longer within the mission of the commercially focus state-owned broadcaster” (Norris 2005:45).

Since then, NZ On Air has been responsible for the administration and management of contestable public funding, available “...to all broadcasters with national coverage, including those privately owned and fully commercial” (Norris 2005:45). NZ On Air has been largely successful in promoting local content on television, radio and, since 2008, a small number of online projects. Of most importance to this report however, is the work it has done in supporting Pacific broadcasting through radio and television. NZ On Air has acknowledged the growth in the contributions of Pacific peoples to the diversity within New Zealand society, adding a new dynamic to its cultural and social objectives within New Zealand’s broadcasting arena.

Under Section 36(c) of the Broadcasting Act 1989, NZ On Air is required to provide funding that will facilitate programming catering to “...minorities in the community, including ethnic minorities”. During NZ On Air’s early years, this responsibility to cater to Pacific communities was largely met through the support of Access radio – community stations operating with funding from NZ On Air but largely made possible by volunteer community broadcasters. Access radio has been significant in its contribution to providing radio programme time for Pacific peoples since NZ On Air’s beginnings.

Perhaps one of the first significant services to Pacific community radio came about in 1991 with the establishment of Samoa Capital Radio as “a 30-hour-a-week radio service for the large Samoan population in Wellington” (NZ On Air AR 1992:8). In the following year, Auckland’s Pacific community received its own full-time radio station, set up with NZ On Air funding. Radio 531pi went to air on 16 August 1992 and enhanced the Broadcasting Act’s focus on programming for ethnic minorities specifically in Auckland (NZ On Air AR 1992:8).

During the 1994 financial year, a review undertaken by RNZ’s National Radio found that changes were needed for programming aimed at Pacific peoples. It included a serious reconsideration of Pacific news and current affairs coverage in mainstream programming and how this particular population could be better served (NZ On Air AR 1994:8). While Samoa Capital Radio in Wellington continued to provide a successful service, Radio 531pi in Auckland struggled to find its stride and, during its early stages, to establish a sound financial base by which to ensure future continuation (NZ On Air AR 1994:9). However, these two stations would go on to be significant radio stations in their own right, providing a critical base by which Pacific communities – at least in the two main centres – would receive accurate and satisfactory news and current affairs coverage on national and international Pacific issues (NPRT AR 2003).

In 1995, the present form of RNZ was created by the Radio New Zealand Act of the same year fully funded by Government through NZ On Air. Within the Act, the Charter (section 7) outlined RNZ’s purpose, in particular that it would, “contribute to cultural development... reflect New Zealand’s cultural diversity...[engender] a sense of citizenship and national identity” and provide a comprehensive and independent

national and international news services (RNZ AR 2000:2). As part of its funding responsibilities, NZ On Air has needed to heed the objectives of the Charter, keeping in mind the growing diversity and multiculturalism apparent in New Zealand society generally and the responsibilities that New Zealand as a country had within, and to, the wider Pacific region.

Between 1995 and 2003 these objectives were delivered through both RNZ, which provided services nationally (RNZ “About Us”, 2011) and RNZI, a body initially funded and managed by the Ministry of Foreign Affairs and Trade (MFAT) to deliver news, current affairs and programming to the wider Pacific basin (RNZI “About Us”, 2011). RNZ later became responsible for RNZI and funding was moved from the MFAT to MCH.

By the end of the 1995 financial year, Auckland's Radio 531pi had reached a relatively stable financial position. Access radio stations in the main centres were reported to be carrying approximately 100 hours of Pacific Island programming including 30 hours a week broadcast by Samoa Capital Radio in Wellington (NZ On Air AR 1995). At the end of this period, the then Ministry of Commerce and the MPIA embarked on a consultation process as part of a review of Pacific broadcasting in an effort to see where and how Pacific broadcasting, including radio, could be bettered and how this could take place. While the Government considered how best to continue with improvements, the two aforementioned flagship radio stations for the Pacific community, Radio 531pi and Samoa Capital Radio, continued to offer quality programming to their target audience (NZ On Air AR 1997:4).

In the following three years significant changes took place for Pacific programming in radio broadcasting. This was directly influenced by the review and further by the changing focus that Government was taking toward the increasing diversity in New Zealand society - a diversity in which Pacific peoples were prominently featured. In the 1998 financial year NZ On Air refocused on special interest programming. There was no significant change in the Pacific radio map, however NZ On Air's annual reports highlighted two new targets in particular. These were: “To ensure that Pacific Island services provide a range of programming suitable for Pacific Island audiences as determined through consultation” and that it “continue to fund the Pacific Island radio services” (NZ On Air AR 1998).

When Labour was returned to Government in 2000, a “cultural recovery” funding package provided extra financial resource for Access and Pacific radio. An extra \$350,000 was split with Access radio and what was to become the NPRT promised by the Government in its 1999 election manifesto (NZ On Air AR 2000:13).

A change to public broadcasting policy in 2000 led to a change from a public broadcasting fee to direct government funding and a capital contribution top-up provided by Government at \$23.6 million to NZ On Air (NZ On Air AR 2001:4). NZ On Air set aside part of this funding to establish the Pacific Radio Network and annual funding for Pacific Island radio was increased to \$250,000 per annum, all of which went to NPRT (NZ On Air AR 2001:16). In 2000, a consultation process was undertaken by Radio 531pi and MPIA to establish the design of, and how best to manage and operate, the Trust and its associated responsibilities (NZ On Air AR 2001).

1.2 The National Pacific Radio Trust

The NPRT initiative was developed to address the information needs of Pacific peoples and the strengthening of their languages and culture through radio. The decision to formally establish the pilot network was made by Cabinet on 10

December with funding provided under the Reducing Inequalities Contingency Package.

The network, called Niu FM, was launched as a three year pilot with a funding of around \$8 million, on 31 August 2002, with the following objectives:

- communicating timely and accurate information on government policies, programmes and services and how to access these;
- providing a communication mechanism linking Pacific communities regionally and nationally to debate topical issues, and to coordinate and organise themselves around activities that build Pacific communities capacity;
- building a pool of quality Pacific broadcasters;
- providing opportunities for the maintenance of Pacific languages through programming in Pacific languages; and
- supporting and enhancing exposure of Pacific music and artists.

Initially, delivery of the Niu FM radio services was contracted by NPRT to a provider, Pasefika Communications Network Limited (PCNL), an entity set up by the Auckland Pacific Island Community Radio Trust (APICRT). For some years APICRT had operated the Auckland Pacific radio station, Radio 531pi, with a tight shoe string budget before winning the contract to also run Niu FM. In June 2003, the PCNL contract was cancelled and NPRT took over the running of Niu FM. After a protracted legal dispute between the two trusts, settlement was achieved in 2005 and later, negotiations began on merging Radio 531pi with Niu FM. This was achieved in 2006. The merger meant that the two stations could pool resources, avoid duplication of programming, and enhance the service provided to Pacific communities nationally (Misa 2003; MPIA 2007).

Both Radio 531pi and Niu FM are now owned and operated by NPRT. In addition to radio stations, NPRT also owns and operates Pacific Media Network (PMN), established to market 'Pacific' focused media partners. According to the Niu FM website³, PMN currently represents radio stations Niu FM, 531pi, Pacific Radio News and its web properties; niufm.com and radio531pi.com.

NPRT reported initially to MCH on its operations and achievements (MPIA AR 2004).

Evaluation of the initial pilot network was carried out in 2006 and the findings indicated that the Niu FM network was meeting its objectives, and generally succeeding in its endeavours. The evaluation had identified some areas where improvement were needed but the overall perception was that it has achieved a lot in a short time given the great expectations that were placed on it [Cabinet Minute (04) 42/3].

The radio station Niu FM (see: 1.4 Case Study: Niu FM) has built a loyal following of listenership within Pacific communities throughout New Zealand. In large part this is due to its simulcasting of Pacific language programmes in the evenings on Niu FM nationally and 531pi's AM frequency in the Auckland region, and its efforts to cater to the listening needs of a wide cross-section of Pacific peoples.

Since its establishment in 2002, the station's listenership, journalism and language services have grown. Initially Pacific languages used included the seven main Pacific communities in New Zealand (Samoan, Tongan, Cook Islands Maori, Niuean,

³ www.niufm.com/about-us/pacific-media-network

Tokelauan, Tuvaluan, Fijian) and in 2008 languages from the Solomon Islands and Kiribati were also added to cater to a further audience demographic, broadening the way that Niu FM's services were able to benefit Pacific peoples (NPRT AR 2008).

1.3 Overview of stations and programming.

In 2000, Brian Corban (Chair of RNZ) commented on the purpose of RNZ's National Radio in New Zealand society, writing that, "A key objective must be to ensure that Radio New Zealand's programming matches or surpasses the diversity and quality available on other media" and that the organisation had to remember that "in providing coverage of New Zealand we need to be cognizant of trends such as the increasing concentration of population in Auckland, the economic and social importance of smaller regions and the changing ethnic mix of our society" (RNZ AR 2001:7). His comments align with similar observations that were also being made by the Government of the day. The growing diversity in New Zealand is also an ongoing discussion in available literature, particularly as RNZ and RNZI have shifted to provide for these observed changes in New Zealand society through changing programming.

In the same year that Corban made his comments, the magazine-style radio programme *Tagata o te Moana* - RNZI's news bulletin from the wider Pacific basin - appeared in National Radio's programme guide, to be broadcast on Saturday evenings (National Radio 2002). This would not be the last show to provide radio programming relevant to Pacific peoples. Also mentioned was the movement of "RNZI's weekday morning bulletin of Pacific news for National Radio...from the overnight programme to *Morning Report*," National Radio's comprehensive morning news show. Corban outlined the importance of this move by citing the relevance of RNZI's *Tagata o te Moana* being brought to New Zealand's national Pacific audience. This would foreshadow a growing frequency in the retransmission of programming across both networks in order to better serve national and international Pacific audiences (RNZ AR 2001:10).

In the 2007 financial year, RNZ's annual report listed specific programmes in outlining how Pacific peoples were being provided with relevant programming via RNZ and RNZI (RNZ AR 2007:26). Where in 2000, *Tagata o te Moana* appeared as the only Pacific-specific programme in National Radio's programme guide, by 2007 this had grown to include the Pacific bulletins on the news show *Morning Report* and the Pacific issues discussed on the debate show, *Nine to Noon*. RNZI's *Dateline Pacific*, a "current affairs programme covering the major Pacific stories of the week" (RNZI "Feature Programmes", 2011) also began airing nationally on RNZ and, additionally, had been used by BBC Radio. This gives a sense that at this point RNZI was being seriously considered by a global audience as one of the leading authorities on Pacific news in the region (RNZ AR 2007).

Between 2007 and 2010, RNZ's annual reports recorded the achievement of almost all targets pertaining to "ensuring diversity in participation, subject matter and listenership"; "providing a strong regional presence and coverage," and providing "...an international service to the South Pacific in both English and Pacific languages" (RNZ AR 2008:23-4; 26). Performance indicators were based on the programming mentioned above, with RNZI also adding *Trade Winds* (news coverage of business and economic news in the Pacific region), *Pacific Correspondent* (a show where regional correspondents talk about political and social issues in their Pacific countries) (RNZI "Feature Programmes", 2011) and New Zealand news and bulletins in Pacific languages.

Alongside these programmes on RNZ and RNZI has been the significant importance of Access radio stations, most prominently Samoa Capital Radio in Wellington. Rosenberg and Mollgaard write that these stations are "...non-profit [and] largely volunteer-based Community Access Radio broadcasters. They operate in accordance with Section 36c of the...Broadcasting Act" (2010:92). In 1991-1992, Access funding was extended to "provide special funding for projects catering for ethnic communities of 10,000 or more people using existing Access radio transmission facilities" (NZ On Air AR 1992:8). Samoa Capital Radio was the first Access station to be funded under this policy in 1991 and Auckland Pacific Island Radio followed in 1992. There is little consultative data that can confirm the successes of these Access stations beyond what is outlined in NZ On Air annual reports. However, in a recent research report for the Plains FM Access station in Christchurch, the Samoan community highlighted some points of interest for this literature review.

The Plains FM research noted some resentment towards the funding directed to Niu FM and it was felt the station had an inherent focus on Auckland's Pacific community with little attention paid to Pacific communities elsewhere. The consultation also showed that an older age group was the predominant audience for Plains FM and its Pacific programming (in particular news, current affairs and Pacific language programmes). This follows the general trend of split interests between the older and younger generations amongst the Pacific community (see: *Section 1.5*). Participants raised their desire for more airtime and looked to the Access radio stations and Samoa Capital Radio in Wellington as cases they would like to emulate with the appropriate provision of resources (Access Radio Focus Group 2010:6-7). This indicates that, at least from the perspective of Samoan community members in Christchurch, Samoa Capital Radio's work and content was considered important and valuable enough to want to replicate it elsewhere.

Radio services for New Zealand-based Pacific peoples have also been reinforced by the significant contributions made by RNZI and the important services it provides not only to the wider Pacific region, but to New Zealand's national Pacific audience as well. RNZ annual reports have also made repeated reference to the growing respect that international media and news agencies pay to RNZI for its coverage of Pacific news and current affairs. This reflects its impressive and comprehensive coverage of significant political and social events in the region (RNZ AR 2001; 2006:16; 2006:24-30; 2008:27-8; 2010); its provision of training to Pacific women broadcasters in 2000 (RNZ AR 2001); and its important role in providing warning broadcasts for natural disasters in the region (RNZ AR 2004:18).

1.4 Case Study: Niu FM

Established by the NPRT, nationwide broadcaster Niu FM is a hybrid organization that couples public funding with cultivating commercial interest and revenue to fund its service. It has also become an important provider of radio programming to Pacific communities in New Zealand. The radio station currently provides, "a mix of cool music ranging from all your favourite old school tunes to the latest R&B hits", "'feel good' music by...popular artists including...Pacific artists" and Pacific community language programmes (Niu FM "Who is Niu FM?"; "On-Air", 2011). Literature from the NPRT indicates that the station was also tasked with providing "specialist Pacific News Wave bulletins and special features throughout the daytime programming" (NPRT AR 2005:6). The station's specialist bulletins throughout the year are designed to cover a raft of topics relevant to Pacific communities both local to New Zealand and around the region (NPRT AR 2005:6).

The 2004 Chief Executive's Report highlighted that, "[the] vision for Niu FM is very simple – Niu FM is about giving *Voice* to who we are as Pacific people in Aotearoa; to reflect our unique experiences and lives on the airwaves (our music, languages, news and views), to celebrate our successes, inform and educate to empower our communities, and instill pride and build self-esteem" (NPRT AR 2004:7).

In 2004, as previously mentioned differences between the NPRT Board and the original Niu FM provider led to a shift in provider and subsequent litigation. By 2005 this had been settled and Niu FM finally began hitting its stride, achieving a number of milestones in order to gain the support of government after its initial four year pilot period. In 2005, Niu FM had successfully established a news team that "provided a specialist Pacific News Wave bulletin," had finally begun "generating commercial revenue through advertising, the network's income was \$1.3 million (gross)," and was "connecting with [its] listeners around Aotearoa, supporting and sponsoring Pacific community initiatives and events, providing promotion services for government agencies and commercial clients" (NPRT AR 2005:6-7).

By 2006, Niu FM had fostered a loyal listenership across all age groups right around New Zealand and had a growing audience in their key commercial demographic. Sina Moore opened up her Chief Executive's Report by declaring "Niu FM's first year as a fully fledged (baseline funded) member of the public broadcasting family in Aotearoa" (NPRT AR 2006:6) amongst a year where the network had spent much of its time tightening up and refining its operational infrastructure. This would foreshadow the merger of Niu FM and Auckland's Radio 531pi in the following year and broaden the service provided by the network, a move reportedly supported by key stakeholders (NPRT AR 2007:6).

In 2007, audience research undertaken by MCH highlighted a number of encouraging results. These were taken from a random sample of 500 respondents where 8% were identified as Pacific. Notably, the results showed 35% awareness of Niu FM and Radio 531pi within the sample. The results indicated that, if such percentages were applied to the overall New Zealand population, an approximate 370,000 people sometimes or often listen to the station, and 97% of Pacific peoples, in particular, were more likely to be aware of the network. Perhaps most interesting to the future of Pacific radio broadcasting and the future of Niu FM, specifically, were the results for younger people (18-24 year olds) who were both more likely to be aware of, and to listen often to, Niu FM (NPRT AR 2007:8-9). With Pacific young people being such a significant cohort in the general population of New Zealand⁴, this data provides a strong indication that the future of Niu FM – all things considered – will be important to this young Pacific cohort as they age.

Over the following three years from 2007, Niu FM continued to broadcast relevant and comprehensive news coverage to its audiences. It also continued to build its operational infrastructure, "redefining key roles and functional responsibilities across the entire organization" (NPRT AR 2009:7) as well as the continued coverage of Pacific events both national and international. In 2010, "an independent listenership survey commissioned by MCH confirm[ed] a high preference by Pacific peoples for both Niu FM and Radio 531pi in what [was] a very competitive radio market" (NPRT AR 2010:6).

⁴The 2010 MPIA Demography Report highlights the relative youth of the Pacific population, due to low rates of mortality and high rates of fertility. "Pacific people have a considerably younger age profile than the total New Zealand population...with far greater proportions in the younger age groups and smaller proportions in the older age groups. 38 percent of Pacific people were aged under 15 in 2006, just 22 percent of the total population was in this age group. Conversely, just 4 percent of Pacific people were aged 65 and over, compared with 12 percent of the total population" (MPIA 2010:14).

The survey found that Niu FM had strong listenership and awareness amongst Pacific peoples, in particular the Samoan cohort and young people generally. This was in most part due to the range of music that was played by the station and the connection that it fostered amongst Pacific communities with the dissemination of information pertaining to local and community events and its provision of Pacific news. Conclusive comments by the researchers emphasized the importance of the Pacific connection, which they believed “[set] the station apart from competitors and [provided] listeners with information on issues they would otherwise have limited access to” (MCH 2010:27).

NPRT’s annual report for 2011 made note of a change in funding responsibility – from MCH to NZ On Air – and the continued use of feedback and audience opinion to continue improving its services. On the strength of the aforementioned listenership survey and the commitment expressed by Tom Etuata (CEO, NPRT), there is a sense that Niu FM will continue to be favoured by its listeners, as long as it continues to be adequately funded and its audiences continue to have a key role in any changes and design of future services (NPRT AR 2011:4-7; MCH 2010:27).

1.5 Radio Programming in the Digital Era

Discussion of broadcasting in New Zealand, or indeed any other context, must consider the increasing importance of the digital era, particularly the advent of the Internet and broadband technology. This technology has had significant impact on the consumption of news, information and entertainment across society generally and this is no different for broadcasting mediums. MSD’s 2010 Social Report found that from 2001 to 2006, the proportion of the Pacific population with Internet access in the home increased from 20.4% to 37.7%. While these figures are below the rates of Internet access of all other ethnic groups, if this increase was to remain consistent, in 2011 this figure would now be approximately 56% of the Pacific population with Internet access.

Annual reports for RNZ, NPRT and NZ On Air made repeated reference to the necessity of moving from analogue to digital hardware during the 1990s. An increase in Internet access among the general population and the proliferation of portable listening devices has created a growing need for radio services ‘on-demand’ over the last decade. By the early 2000s it became obvious that these technological advances would become important to how radio listeners decided to access their preferred programming. In RNZ’s 2003 annual report, the then text services online had developed a strong following and it became obvious that some funding would need to go towards improving and revamping the online services of the organization, particularly to allow on-demand access for audiences (RNZ AR 2003). This was addressed when an increase in funding during the following financial year allowed “the development of an internet-based audio facility” where the website was updated to include audio on-demand for news services, major programmes and segments, and greater depth of additional information” (RNZ AR 2004).

Live streaming and podcasting provide audiences with more flexibility to dictate their listening experience by accessing programming on their own schedule. As a key example, the Access radio site (www.accessradio.org) makes their programming available through download and streaming so audiences are able to either listen while online or download to their portable electronic devices for listening at their leisure. RNZ has also provided a similar service and has subsequently been able to reach new audiences, nationally and internationally (RNZ AR 2005; 2006; 2007).

For Pacific people, this potentially means greater access to RNZ news coverage and, particularly, connection for Pacific peoples who are currently overseas to Pacific

radio in New Zealand and the region at large. More research is needed to better quantify the overseas listenership of Pacific broadcasters with an online presence, such as RNZI or Niu FM. Anecdotal information indicates these numbers could be significant.

Television

2.1 Background & Funding History

Academic and industry commentaries on New Zealand television broadcasting highlight the extent to which such broadcasting has been shaped by shifting governmental imperatives (Dunleavy 2005; Horrocks 2004; Smith 1996; Spicer 1996; Thompson 2000). Television in New Zealand initially developed alongside radio broadcasting until marked changes during the 1980s reform period. Governmental policy released in 1988 disestablished the Broadcasting Corporation of New Zealand (BCNZ) in favour of two distinct entities, TVNZ and Radio New Zealand Limited (Spicer et. al. 1996). These entities fell under the NZ State-Owned Enterprises Act of 1986, and as such they “would be required to operate as successful and profitable businesses in new deregulated environments” (Spicer et. al. 1996:59).

With regard to television, academic and industry accounts vary in assessing the impacts of this shift to commercial imperatives: Spicer et. al. acknowledge that it resulted in a “power shift” at TVNZ from producers to programmers of content, but laud the restructuring for enabling state broadcasters to meet the challenges caused by rapid technological change and the introduction of competition following deregulation (1996:180–182). Alternatively, Horrocks less optimistically concludes that commercial imperatives “...turned out to be in creative terms no less difficult and controlling” than a previous era of strict governmental regulation (Horrocks 2005:26)

With the counterbalancing creation of NZ On Air to ensure relevant, New Zealand identity-building and diverse programming, it was hoped that TVNZ’s broadcasting would appropriately serve the needs of New Zealand’s growing diverse communities in the commercial era. In 1999, a Labour government was elected that displayed a renewed enthusiasm towards celebrating New Zealand’s culture and the arts. This era ushered in significant additions to special interest programming, in which Pacific peoples featured prominently.

The 2011 repeal of the TVNZ Charter is the latest development in the decades-long debate over the balance of commercial and public broadcasting imperatives. The Charter, which contained more explicit references to special interest programming, has been replaced by a less-specific set of obligations in the Television New Zealand Act 2003 that include, “In carrying out its functions, TVNZ must provide high-quality content that (a) is relevant to, and enjoyed and valued by, New Zealand audiences; and (b) encompasses both New Zealand and international content and reflects Māori perspectives”. It deserves noting that, with the removal of all mention of particular audiences, there is no specific mention of Pacific peoples in the revised Television New Zealand Act. Thus, the Act does not sufficiently acknowledge the special historical relationship between New Zealand and many domestic Pacific populations that renders the latter distinct from other ethnic minorities (see *Foreword*).

The repeal of the Charter aligns TVNZ more clearly with commercial rationales – a move that has caused some controversy (Trevett 2009; TVOne News 2011). In addition to increasing commercial revenue, the move is also intended to prepare for the new digital environment, with Broadcasting Minister Jonathan Coleman claiming that the shift will give TVNZ “the flexibility it needs to effectively pursue commercial objectives, and to continue its transition from a traditional broadcaster to a multi-

platform digital media company with diverse income streams and services” (Coleman “TVNZ Charter repealed” 2011). With this shift, some concern is warranted regarding how Pacific special interest programming will align with the focus on commercial interests. NZ On Air funding for Pacific content has historically only been made available after broadcasting slots have been confirmed. With the repeal of the Charter, some attention may need to be given to ensuring when, and if, broadcasting slots will be available for Pacific special interest programmes.

2.2 Overview of Programming

Amongst the mainstream broadcasters, TVNZ has broadcast the most Pacific programming over the years. Increasingly, however, Maori Television Service (MTS) is being seen as a resource for Pacific programmes. Prime Television and TV3 have only occasionally broadcast Pacific programming.

One of TVNZ’s oldest programmes and arguably the most influential Pacific-focused special interest programme on New Zealand television is *Tagata Pasifika*, a news and current affairs magazine style programme that first went to air in 1987 (see 2.3 Case Study: *Tagata Pasifika*). In 1991, NZ On Air made primetime programming for minorities and special interest communities a priority. By 1996, NZ On Air (along with the NZ Film Commission) had begun an initiative for a project named *Tala Pasifika*. While the development and airing of this series of Pacific short films falls slightly outside the temporal scope of this review, it is important that it is acknowledged for its pioneering status as the “first series of drama dedicated to Samoan culture in New Zealand” (Dunleavy 2005:274).

The *Tala Pasifika* initiative would incorporate “eight short dramas, the first group of six screening in 1996 and the other two in late 1999”, with the first debuting on *Tagata Pasifika* (Dunleavy 2005:274). This series also foreshadowed the subsequent production of other Samoan screen drama including the short film *O Tamaiti* (1996), the comedy series *Skitz*, the Samoan sitcom *The Semisis* (1998) (a ‘spin-off’ from *Skitz*), “the youth-oriented drama series, *Good Hands – Lima Lele!*” (2003) and significantly, the feature film *Sione’s Wedding* and the hugely successful animated pan-Pacific comedy *bro’ Town*, which were both commissioned by late 2003 (Dunleavy 2005:274-7; Pearson 1999).

It deserves noting that Pacific key creatives and actors in the *Tala Pasifika* series went on to feature prominently in some of these later productions, as well as being significantly involved in *Tagata Pasifika*, Niu FM, and in other sectors of the New Zealand film industry, culture and the arts. This suggests that there are longer-term successes of individual programming decisions, in terms of building the creative capacity of Pacific communities, that deserve consideration when designing and funding programming.

Interestingly, the funding of hit-comedy *bro’ Town* (launched 22 September 2004 on TV3) was included in NZ On Air’s Māori programme funding, receiving “\$1.9 million in 2005 for seven 30-minute episodes, despite having only one Māori character and written and performed by Samoan writers and performers”. The show also dominated Māori-categorised funding in 2006, receiving “\$1.8 million for a further seven 30-minute episodes” (Ngā Matakiirea 2010:22).

It is not clear from the literature what the circumstances were behind this funding decision, however it does gesture to some of the academic discourse surrounding senses of “ambivalent kinship” between Pacific peoples and Māori. (Teaiwa and Mallon, 2005) The show’s resounding success marked positive reception (Teaiwa and Mallon, 2005:221; Ngā Matakiirea 2010:22) from audiences, and Teaiwa and

Mallon unpack its apparent appeal arguing for the way the show deftly juggles “externalized and internalized racisms, liberal apologism and subversive clowning [with the] cumulative effect of the show [being] a confident assertion of kinship” between Pacific peoples and Maori (2005:222). Teaiwa and Mallon suggest that the positive audience reception of *bro’ Town* may have to do with the show’s ability to generate a number of entry points for both Pacific and non-Pacific audiences through its treatment of New Zealand’s many identities, communities and the relationships between them. “By the end of the series, *bro’ Town* had become the highest ranking of all TV3’s shows during that period, and has become the most successful locally-produced television series to debut on prime time” (Teaiwa and Mallon, 2005:221).

By 2001, *Tagata Pasifika* scored highest with its audience in categories for a programme that was a “Good Source of Information” and ratings for “Personal Importance” to its audience under NZ On Air’s special interest programming survey (TVNZ AR 2001:11). TVNZ successfully produced and aired the *ASB Polyfest 2001* on TV2; had rebranded and given *Mai Time* a new timeslot as well as the *Mai Live Summer Series* which “featur[ed] a ‘best of’ compilations utilizing a five year archive of original New Zealand music as recorded by *Mai Time*” (TVNZ AR 2001:11). It also included the programme *Pacifica Beats* which “focus[ed] on the combination of Māori and Pacific languages, instruments and dance with contemporary music styles” (TVNZ AR 2001:11), within its special interest programming. In 2002, TV One sponsored the *Westfield Style Pasifika*, which went on in following years to be a significant event for the display of indigenous and Pacific fashion and entertainment, particularly for Auckland audiences.

In subsequent years, a number of documentaries secured funding from NZ On Air that addressed Pacific issues, profiled significant figures and covered important special events within the Pacific community. These included charter-specific funding for the documentary *Nesian Style – Breaking the Stereotype* (2005); *Fafa’afine: Queens of Samoa* (2008); and the documentary *Daughters of the Pacific* (2009).

Two other more recent television programmes aimed at Pacific youth have also had some success. The show *Pacific Beat Street*, a magazine style show produced for TV3, appears to serve the interests of a younger age cohort within the Pacific community with “presenters delivering stories on New Zealand’s latest issues, music, sports fashion, technology...with a distinctly Pacific flavour” (*Pacific Beat Street, “About Us”* 2011). *Fresh TV* has a similar format and is hosted by different notable Pacific personalities each week. It has worked to establish an online presence via rebroadcasting on YouTube.

Finally, it is important to acknowledge the privately owned free-to-air regional channel Canterbury Television (CTV) which was established in 1991 (Canterbury Television “Company Info” 2001), and the non-commercial, regional TV station Triangle TV which first went to air in August 1998 (Triangle TV “About Us” 2011). These two regional channels are important because Auckland has the largest Pacific population in New Zealand and Christchurch has the largest Pacific population in the South Island.

Although these stations do not receive specific NZ On Air funding for Pacific broadcasting because of their overall relatively small audience size, their ability to carry programmes for the Pacific community “who pay a modest fee for their airtime” should be highlighted (Horrocks 2004: 24). Regional television channels are able to repeat programming that NZ On Air fully funds, due to a policy stipulation by NZ On Air in 2008. CTV, for example, currently repeats *Pacific Beat Street* twice a week and Triangle TV has facilitated Pacific community programming. But perhaps of most

significance to this review is the talk show *Pacific Viewpoint* on Triangle TV that discusses Pacific issues “in all areas of life” (Triangle TV “Local” 2011).

2.3 Case Study: *Tagata Pasifika*

Tagata Pasifika is arguably the most prominent Pacific television programme on New Zealand free-to-air television. In an article by Kothari *et al.* discussing television broadcasting and multiculturalism in New Zealand, the authors dedicate a section to the programme, writing that it is a, “...structured magazine show. Presenters introduce segments on cultural, community, and educational events, sporting and social achievements, as well as entertainment” (Kothari *et al.* 2004:142). Despite being a seminal programme in the chronology of Pacific television broadcasting generally, TVNZ's *Tagata Pasifika* has often been criticized for its constricted time allocation - both in terms of its brief half-hour broadcast and it being scheduled, over the years, in a number of different days, nights and timeslots in inconvenient off-peak times⁵.

Kothari *et al.* succinctly outline these difficulties, particularly with regard to the programme's half-hour time slot. As noted earlier in this literature review, the term “Pacific” denotes a pan-ethnic group comprising a wide variety of autonomous cultures, and, understandably, representing those diverse individual communities in such a brief timeslot has been difficult. It has also necessitated broadcasting in English and “the producers have acknowledge[d] that the show occasionally spreads itself thinly to cover as many topics as possible” (2004:142). The show has also attempted to serve a community that is “fragmented in terms of age, experience, and expectation. On the one hand there is an ageing island-born audience, who expect *Tagata Pasifika* to deliver informational programming about traditional cultural events...On the other hand, younger audiences want a show that is entertaining and relevant to their experiences as New Zealand born and raised Pacific peoples” (2004:143). However, despite these inherent difficulties, support for the show has been continuous and relatively consistent since its beginnings in 1987, in large part due to its ability to connect Pacific communities across the nation and across the region through the programme's retransmission in some Pacific countries (NZ On Air AR 2004).

In 2001 a combined qualitative and quantitative report was commissioned by NZ On Air to ascertain whether the programme was being “...accessed by its intended audience and how well it was received” (NFO CM 2001:3). The respondents were of Pacific descent with a mix of those born inside and outside New Zealand (NFO CM 2001:4). The findings were generally positive with the majority (97%) of Pacific peoples aware of the programme, with 89% of the respondents having watched *Tagata Pasifika* at least once. On the whole, Pacific audience satisfaction with the programme was also generally positive, enough to conclude that the Pacific community felt that *Tagata Pasifika* was “a good source of information and is interesting and enjoyable to watch” (5).

Further suggestions from the report reflect the difficulties outlined by Kothari *et al.*, in particular the desire for TVNZ programme schedulers to allocate a more convenient time slot for the show, and the difficulties of meeting the expectations of a wide age range in the Pacific community. The style of the programme means that coverage of stories is often brief and only “skims the surface.” An interest in more education and

⁵ According to information provided by *Tagata Pasifika* staff, in 1987 the programme screened Saturday at 11am on TV2. It switched to TVOne in 1990, airing Sunday at 7:30am that year, then Sunday at 8:30am in 1991 and Sunday at 9:30am from 1992-2002. It began being rebroadcast on MTS from 2004, airing Saturday at 8:30pm (its first primetime allocation) and, later, Sunday night at 10:30pm. From 2002-2011, the show has aired Thursday at 11pm and repeated Sunday at 7:30am on TV One. It also repeats three times on TVNZ7.

health stories on the show was mentioned by numerous respondents and was further elaborated on in the suggestions and recommendations section of the report.

NZ On Air is specifically precluded by the Broadcasting Act from dictating when television stations schedule programming. However, the repeated themes in feedback from audiences is a strong signal to programme schedulers about the desire of Pacific viewers to see themselves in Pacific programmes broadcast in primetime slots as an integral part of mainstream media schedules. Pacific programme producers, such as *Tagata Pasifika*, are making very effective use of the Internet to ensure their programmes are available through online services such as e-newsletters, TV On-Demand and You Tube to a wider audience, however the digital divide and readily available access to online media is an economic challenge for a significant proportion of New Zealand's Pacific population.

It should be noted that MTS began rescreening *Tagata Pasifika* when it first went to air in 2004. However, these re-screenings have been sporadic, with MTS periodically standing the show down in order to slot in other programming. Re-screenings on multiple channels and the advent of TVNZ On-Demand may go some way to address the desire of Pacific viewers for *Tagata Pasifika* to be screened in more convenient and accessible timeslots (i.e. primetime), though there is no recent conclusive research to confirm whether this is the case. These re-screenings would not have affected the constraint of the half-hour time-slot, however, which was also an issue for Pacific respondents.

2.4 Television On-Demand

As with radio, television has recognised the importance of increased digital and broadband technology. Paul Norris offers some important observations on the coming of the digital age and writes that these changes have led to the "...fragmentation of mass audiences, leading ultimately to an on-demand world where the viewer has taken control – any content, anytime, anywhere, on any device" (Norris 2005:47). This is perhaps most saliently seen in TVNZ's and TV3's on-demand services, providing a way in which audiences can replay programmes that they may have missed or wish to watch again. Norris acknowledges, however, that digital advances are "...an enabling rather than a deterministic technology; how far and fast the revolution proceeds still depend on a variety of factors, notably consumer behaviour, business models and government intervention" (Norris, 2005:47).

As digital and broadband technology grows, Norris makes note of the potential decline in free-to-air channel viewership, including that of public broadcasters, with the increasing popularity of digital channels (particularly pay-TV services such as Sky). These services, of course, can be expensive, and for Pacific communities this becomes an initial question of cost. This consideration will influence uptake and demand for pay-TV (MSD 2010:136). Though digital services like Freeview provide digital quality programming and multiple free-to-air channels, the initial purchase of the hardware needed to receive this service is another barrier for Pacific households to consider.

What this expanded digital environment does enable, however, is a way for all broadcasters to repeat special interest and documentary programming that caters to Pacific audiences (*Tagata Pasifika*, for example). This is particularly significant in light of salient audience feedback that calls for changes in the timeslot for special interest programmes like *Tagata Pasifika*. Multiple channels, such as TVNZ7 and MTS, provide a way for this issue to be addressed. NZ On Screen (www.nzonscreen.com) is a site that also provides archived, classic New Zealand

television and film that can be viewed free online. These include programmes such as the *Tala Pasifika* series.

Internet

The impact and potential of Internet technology has been alluded to in much of this literature review. The online environment has become increasingly important to how audiences are accessing radio and television services in New Zealand. Radio and television have necessarily had to adapt to increasing expectations from audiences for on-demand viewing and listening, as outlined by Paul Norris: “The implications for traditional broadcasters are profound. Broadband effectively offers an alternative delivery system to all forms of conventional transmission” (Norris 2005:48).

For Pacific audiences, this also means that their access to radio and television programming is supplemented and extended by access to the Internet. Internet access statistics available from MSD (2010:133) show that access to Internet in Pacific households is increasing but still lags behind other New Zealanders. Existing academic literature indicates that, when access is available, Pacific people - especially a younger cohort raised in diasporic communities - are active users and generators of online content, and that their internet use can form a key tool in their negotiations of ethnic and cultural identity. (Franklin 2003, 2004; Howard 1999) However, more specific and detailed data collection is necessary in order to have a clearer picture of how online broadcasting services, specifically, may feature as part of Pacific Internet use.

As with the compression technology used for digital television, podcast technology and compressed formats for television programmes can now be transferred easily and quickly to an increasing number of different portable devices. Paul Norris mentions devices such as pocket PCs, smartphones, portable media centres (Norris 2005:49). In addition, there are now iPods and iPads to add to the possibilities that provide for access to radio and television via mobile internet and wireless 3G coverage. There is no literature currently available regarding how many Pacific people have access to these types of technological devices.

This review has found little isolated Pacific data (specifically, Pacific listeners) within larger aggregate mainstream statistics showing download rates for podcasts or streaming traffic for the major Pacific stations. While there is some reference in NZ On Air and RNZ annual reports on the ability for *New Zealanders* outside the country to access radio programming “at home,” it is impossible to tell whether or not (and how much) Pacific people are also part of this audience (NZ On Air AR 2007; RNZ AR 2001:7).

In terms of Internet access in the broader Pacific Islands region, Dirk Spenneman gestures to some of the “digital divides” that continue to mean that some Pacific locations are more “wired” than others (Spenneman 2004). “Digital divide” is a term describing unequal access to information and communication technologies (ICT). Scholars writing on the concept note that this inequality is not just about access to information authored by others, but access to *producing* and *circulating* information authored by yourself or those who you believe represent you.

Pippa Norris elaborates that “digital divide” can refer to a “global divide,” which she explains as the unequal access existing between countries (a local example would be the disparity between New Zealand and an island neighbour such as the Solomon Islands); a “social divide,” which underscores the unequal access between groups

within the same society (such as between the more affluent and less affluent within New Zealand); and the “democratic divide,” which highlights the differing usage of Internet resources by different groups who both have access (explained as those who do, and do not, access political resources) (Norris 2001:4).

According to Norris, the digital divide is not just about the question of access, but also about *how* people use Internet. Disparities continue to exist across the Pacific Islands region in terms of all three of these interpretations of “digital divide.” Such disparities led the Secretariat of the Pacific Community (SPC) to develop a “Framework for Action on ICT for Development in the Pacific” in 2010. The Framework recognizes that “information underpins empowerment” and underscores that it is “essential that the full potential of ICT is harnessed for the benefit of all Pacific people, and in particular the marginalised or disadvantaged groups.” (SPC 2010:2). Clearly, there are complex challenges for implementing SPC’s framework for action, but its degree of success will have implications for New Zealand broadcasting services in the island Pacific.

Finally, it is important to acknowledge the possibilities of Pacific broadcasting through online television channels. The Ziln network is the first commercial Internet television network in New Zealand (free to watch worldwide) and was established in September 2009. The network allows any number of channels to be hosted easily and quickly and, thus, extends the possibility for Pacific and non-Pacific broadcasters to share information and deliver news and current affairs. Its new Pacific TV Channel is yet to launch but it is hoped that “the young and the old can share information, entertainment and culture and customs together in their own language as well as English” (Hunter 2011). While detailed information on specific programming to be offered through Ziln is not yet available, this online platform could potentially increase the level of accessibility Pacific audiences have to programmes of interest to them through Internet television.

These observations have obvious importance for Pacific nations in the region and Pacific communities within New Zealand. Consideration must be given to the disparities existing between Pacific people’s use of, and access to, Internet services and that of mainstream and other ethnic minorities (Asian households, for example, had the highest access to Internet per household in the 2010 MSD Social Report) (MSD 2010:113). The wider Pacific region must consider its telecommunications infrastructure and the barrier the predominant use of English for online services presents to some listeners in the Pacific region. Consideration might be given to making these services available in the various Pacific languages. Organizations and broadcasters servicing Pacific audiences in New Zealand must ensure that Pacific audiences are both aware of, and able to utilize, the expanded range of service options that the digital environment provides.

Opportunities & Challenges – Where are the gaps in the information on audience uptake?

There are a number of international research companies including Colmar Brunton Research, Research International, AC Nielsen and New Zealand companies such as Research New Zealand, that have conducted research on Pacific communities at various times. These companies use a variety of best practice audience research and survey tools, including media diaries, random telephone surveys, questionnaires and focus groups, that draw on their expertise and experience to best meet their client’s needs.

However when conducting research on Pacific communities, the issue research companies face is that Pacific communities in New Zealand can be a challenging audience to engage with and gather robust, reliable research data from.

For convenience and critical mass, Pacific/Pasifika peoples have at times, been collectively seen as one large group with similar cultural values, however Pacific peoples comprise of a number of different island nation groups, who share a variety of similar yet uniquely different cultural norms, values and behaviours. As a consequence these differences impact on the data that is gathered contributing to the view commonly expressed by Pacific programme makers, broadcasters and producers i.e. that often the Pacific research sample recorded in surveys is too small to be statistically reliable. As consequently any data on Pacific audiences does need to be viewed with a degree of caution and taken as an indicator rather than absolute given for decision-making.

Within the literature a number of challenges have become apparent. First, an ongoing theme in audience feedback tends to highlight the spectrum of difference in interest across age groups in Pacific communities. The realities of a growing diasporic community, due to a long history of migration, means that the cultural and social interests amongst the older (particularly island-born) and younger Pacific generations are not always in sync. Niu FM's explicit attempts to target younger cohort preferences in the bulk of their daytime programming means that they have not always been successful at satisfying the interests of a broader cross-section of Pacific age groups, particularly outside Auckland. As noted above, the MCH survey found that Niu FM was connecting, particularly, with a Samoan cohort and young people (under 29 years), who were primarily attracted to the range of popular music provided. However, those within a slightly older age cohort (30-49 years) were less influenced by the factors that garnered favor with younger audiences. Instead, this slightly older age cohort fitted into the Radio 531pi listenership profile, which tended to base its preference on content other than music (MCH 2010: 28).

As mentioned elsewhere in this report, both older and younger cohorts conclude that Pacific radio broadcasting is important for reaffirming their sense of identity, but what these survey responses indicate is that the cohorts may place differing values on particular components of identity; younger audiences may get a sense of community from hearing popular music - in English - by Pacific artists, while older audiences expect Pacific language content. Such conclusions are in keeping with academic work on the changing identities of diasporic Pacific young people in New Zealand which suggest that ethnic identities may continue to be extremely important even while the specific attributes, such as Pacific language fluency, said to constitute that identity shift and change (Gershon 2007; Macpherson 2004; Tupuola 2004; Wilson 2010).

The challenge for Pacific broadcasting, as with all broadcasting, lies with providing for differing interests in the present and anticipating changing interests in the future. The numerically larger New Zealand-born youth cohort may have markedly different preferences, at present, to the island-born older generation. Broadcasting services must cater to these divergent interests, while also finding ways to bridge the knowledge bases across age cohorts. To take language maintenance as a salient example, a growing concern amongst Pacific communities has been the mortality of Pacific languages (see McCaffery and McCaffery and others in a special issue of *AlterNative* 2010; Hunkin-Tuiletufuga 2000). In light of existing survey data, it is apparent that a purely commercial broadcasting imperative catering to the tastes of the growing youth population would not be adequate to sustain or encourage Pacific

language maintenance. Thus, commercial imperatives need to be balanced with innovative approaches to delivering diverse content, including Pacific language programming that attracts and appeals to the younger Pacific demographic.

This review has noted concerted efforts by NPRT to provide programming to address Pacific language maintenance (NPRT 2008:2). Such efforts require broadcasters with the appropriate skills to deliver such a service firstly, so that the Pacific language-speaking audience are satisfied with that service, and secondly, so that those second-language speakers looking for support and exposure to their Pacific languages through broadcasting are getting adequate language services. To draw parallels with the Māori context, the review done for Māori television broadcasting (Ngā Matakiirea 2010) noted the efforts to provide programming that supported Te Reo Māori. Meeting Pacific community needs poses additional challenges due to the number of different island communities and their associated language requirements. However, available literature illuminates continued Pacific audience interest, particularly amongst the older generation, in this kind of programming. Pacific language programming deserves some thought regarding how best to meet these challenges, particularly in terms of designing programming to attract younger audiences and acquiring broadcasters with the appropriate skills.

Work to-date by MPIA in promoting Pacific languages has only generally acknowledged the role that could be performed by the media in enhancing recognition of Pasifika languages. In the Ministry's draft Pasifika Languages Framework, the use of websites, television and radio is noted as avenues to promote Pasifika languages within families and communities (MPIA 1998; 2011).

Community Meetings (fono)

Methodology

Community meetings (fono) were undertaken with community groups, young people and broadcasters throughout the country.

In organising the community meetings, MPIA was approached for suitable community contacts from its database as well as advice on community venues in the main centres of Auckland, Wellington and Christchurch.

Invitations to the meetings were:

- emailed out by MPIA and followed up by the project team;
- emailed out by Catalyst Pacific and SDL Consultancy to community contacts;
- emailed out to PACIFICA women, Pacific Education Centre and members of the Ministry of Education Pasifika Advisory Group;
- broadcast on Pacific ethnic community radio programmes in Auckland, Wellington and Christchurch;
- announced at interviews with Niu FM, 531pi and Samoa Capital Radio;
- announced on *Tagata Pasifika* and
- posted on social network sites, community websites and blog.

Two community meetings were held in Auckland, one in Wellington and one in Christchurch.

Broadcasters and programmers were also identified from those involved in community language programmes on Access radio, Niu FM/ Radio 531pi, Radio Samoa and Samoa Capital Radio. Radio Tarana and *Tagata Pasifika* were also included in the invitations for the meetings.

Broadcasters meetings were each held in Auckland and Wellington. One youth meeting was held in Auckland.

Separate one-on-one meetings were held with Radio Tarana, *Tagata Pasifika*, and Niu FM, RNZI and the former Chief Executive of 531pi before its merger with Niu FM.

The project team used the Appreciative Inquiry method of engagement in its meeting with the community, broadcasters and youth. This involved discussions around four key scenario questions designed to provide information on audience experiences of Pacific broadcasting, namely:

- In your experience, think of a time when Pacific broadcasting was working at its very best for you... What made it so good?
- What is your experience about the Pacific broadcasting services that are available now?
- When Pacific broadcasting is working at its very best in New Zealand....what would that look like?
- What needs to happen to move Pacific broadcasting from where it is now to where Pacific broadcasting is working at its very best? What are the five most important things that need to happen?

In discussing the questions, participants were invited to relate it to the broadcasting forms and related issues considered for the project. Notes from the discussions groups were written up and presented to the whole group as a way of reporting back and retained by the project team for its report.

Findings from Community Fono

This section of the report outlines the findings from the four community meetings, two broadcasters meetings, one youth meeting and individual interviews held around the country. The findings are grouped under the four key scenario questions for the *Appreciative Inquiry* method utilised for the engagement and designed to provide information on audience experiences of Pacific broadcasting.

When Pacific Broadcasting Was At Its Best, What Made it So Good?

Feedback from Pacific peoples on this point referred to when Pacific broadcast programmes and services such as Access radio, Samoa Capital Radio, Radio Samoa, 531pi, Niu FM, Triangle TV and *Tagata Pasifika*, in their experience delivered their best service. They also referred to when programmes featured major cultural and historical events including:

- funerals of the Tongan King in 2006 and Samoan Head of State
- Auckland Polyfest
- New Zealand apology to Samoa

In particular, Pacific broadcasting was seen as being at its best when the events involved activities that directly impacted on them and their families such as the:

- Princess Ashika ferry disaster in Tonga
- tsunami in Samoa
- Christchurch earthquake
- political coup in Fiji
- other political turmoil in the Pacific
- Pacific creativity workshops leading to dramas such as the *Tala Pasifika* series.

Feedback given as to what made these services and programmes good included:

- live, up-to-the-minute and on mainstream media
- use of Pacific languages and having Pacific peoples fronting programmes and service
- Pacific people interviewed
- having topics that were relevant and topical
- being reliable as a first source of information on matters Pacific
- when programmes involved live coverage and provided a “bridge” and connection with people and communities in New Zealand and back in the Pacific
- Pacific creativity and stories

Current Experience of Pacific Broadcasting

There is general recognition that Pacific broadcasting has come a long way and, overall, satisfactory achievements have been made. There is equally strong feedback that more can be done. Amongst the feedback received is the following:

- inconvenient scheduling
- lack of consistency in quality across all sectors
- good programmes on *Tagata Pasifika* but suffers from tension between breadth and depth of coverage and scheduling constraints
- focus on culture being watered down on television in favour of “newsy” format that only provide glimpses (culture bytes) of important items

- radio offers good means for use of Pacific languages but quality of language use varies and youth indicated the need for more targeted programme content relevant to them and their desire for using new forms of media to access programmes.
- Pacific language programmes suffering given focus on bilingual
- pan-Pacific approach is a challenge using English and trying to service Pacific peoples all together
- 24hrs coverage in own language – Radio Samoa has been effective
- Samoa Capital Radio podcasts being accessed in the Australia, USA and Middle East
- several successful publications but generally Pacific print media has short life span (2-3 years) with small number of language papers in small market so hard to sell
- focus on culture less a priority given advertisers “wanting more about niche”
- inadequate audience and community input into television and radio programmes
- mainstream media still lacks understanding of Pacific broadcasting needs
- slow uptake of digital media and social network technology
- relatively small number of Pacific programmes in primetime mainstream media
- poor ratings survey methods. Sample sizes too small to be meaningful and not taking into account Pacific values

When Pacific Broadcasting Is At Its Best, What Would It Be like?

Feedback received under this heading point to a strong preference for good quality content material that is relevant, topical, entertaining and informative to Pacific peoples. They want it delivered in exciting ways using new forms of media and technology that utilise Pacific languages and Pacific perspectives. An inclusive and diverse approach is also preferred in relation to including youth, children and all age groups.

The feedback pointed to a preference in Pacific peoples having their own broadcasting platform in television using MTS as a model that will enable more in-depth coverage of Pacific events and activities in New Zealand and the Pacific.

They want to see a strong Pacific presence in the production and presentation of Pacific material that is broadcast. There is also a desire to have more Pacific content and presence in mainstream media and governance roles as a way to represent their issues and educate others on Pacific values and cultures.

Amongst the feedback under this heading is the following:

- more programmes in Pacific languages featuring documentaries, news and current affairs sourced through investigative journalism
- having a strong presence on the Internet and social media, mobile devices
- taking the lead in Pacific content production while encouraging collaboration with others (cross-pollination) via an interest group of broadcast providers to also represent their interests
- infrastructure support to extend radio coverage in major areas
- Pacific broadcasting offers sustainable career and business prospects and receives corporate support
- developmental creativity think-tank workshops for writers and programme makers

- collaborative partnerships with other media organisations e.g. MTS
- financially sustainable
- Pacific stories primetime in mainstream media
- more convenient timeslot for *Tagata Pasifika*

For Pacific Broadcasting to be at its Best, What Needs To be in place?

Feedback received under this heading included the following suggestions as to what needs to be in place for Pacific broadcasting to be at its best:

Pacific Policy

- having in place a Pacific broadcasting policy/strategy to provide strategic guidance and place government priority on the importance of broadcasting to Pacific peoples

Pacific Capability

- having more skilled makers of Pacific content
- having Pacific expertise with knowledge and awareness of Pacific cultures, history and experiences for context in content production
- connecting and facilitating Pacific audiences and community for input and feedback into content production
- promoting Pacific peoples and region as a niche area for broadcasting with regional spread as extended market coverage.

Training & Development

- training for broadcasters with a Pacific focus and NCEA registration
- having mentoring with mainstream media networks and businesses

Infrastructure Support

- Pacific presence on all media platforms
- access to frequencies/technologies/platforms online (e.g. television online)
- an effective methodology for surveying Pacific audiences
- use MTS to grow “Pacific TV”

Governance:

- having a national association (e.g. PIMA) to represent their collective interests
- having regional connections and links e.g. Pacific Islands Forum level
- presence at governance and leadership levels
- forming business partnerships

Funding/Resourcing

- generating revenue by marketing Pacific expertise
- adopting a similar model to MTS funding
- having a public – private funding partnership

Online Survey

Methodology

The use of an online survey to undertake research for this project was not part of the original proposal. However, it was developed following consideration of how best to reach younger people for their views which they might not feel so free to share in the fono where their elders might traditionally speak. It was felt that younger people would tend to be more comfortable expressing their views online. The survey was not, however restricted to any particular age group.

The online survey was distributed by the same means as described for the fono above as well as via NZ On Air website and newsletter. The survey was designed and tested in early October and open from late October until late December 2011.

The survey consisted of 20 questions. Questions 1-15 sought respondents' views on Pacific broadcasting via radio, television and online particularly on the services and programmes that were followed; reasons for accessing Pacific programming; the quality of such programming; and future broadcasting preferences. Questions 16-20 sought respondent demographics – gender, ethnicity, age, location and language ability.

Question 1 asked whether respondents accessed any Pacific broadcasting at all whether via radio, television or online. If respondents answered “yes” they were directed to questions 2-12, which asked about their broadcasting preferences. If respondents answered “no” they were directed to questions 13-15, which asked about their reasons for not accessing Pacific broadcasting and what might change their minds. All respondents were asked to answer the demographic questions.

All survey responses were undertaken anonymously. Most questions were either multi-choice or equivalent, however, several questions enabled respondents to provide “free text” answers i.e. comment as they saw fit. The survey results below include a summary of these comments.

Survey Results

Total responses were 688, which is high and has enabled useful comparative analysis of the data. However, it is important to note that the survey reflects only the opinions of those with access to the Internet, English language abilities and the willingness and ability to undertake the survey. The results of the survey need to be read in conjunction with the literature review and outcomes from views expressed at the fono.

Outlined below are the results on a question by question basis showing the overall results but also for comparative purposes by age (young versus old) and language fluency (fluent versus non-fluent). It was not possible to undertake a comparison by ethnicity as the number of ethnic options in the survey and dominance of responses from one ethnicity – Samoan – meant that the number of responses from other ethnicities were too small to be meaningful. However, as a general observation, there was little difference in responses between ethnic groups.

For the purposes of making the comparisons the term “fluent” described those who answered Q.20 *How would you describe your ability to understand a spoken Pacific language?* as either “fluent” or “having a good understanding”, whereas non-fluent combined those having a “fair understanding”, “limited understanding” or “none or next-to-none”.

The terms “young” and “old” differentiated those who answered Q. 18 *Which age band are you?* between “10-29 years” and “30-90 years plus” respectively. Analysis has indicated that, on average “young” respondents were aged 23, while “old” respondents were aged 45.

Demographic Responses (Questions 16-20)

Outlined below is a summary of the demographic responses to questions 16-20 of the survey. Full responses are listed in Appendix 2.

The average age of respondents is 41 which is higher than hoped, with a two-thirds/one-third ratio of females to male which is not unusual for surveys of this nature. This ratio did not vary markedly by either age or language fluency.

The largest ethnic groupings were Samoan (40.1%), Cook Islands Maori (10.5%), Tongan (10.0%), New Zealand European (9.6%) and Niuean (8.1%).

The majority of respondents were based in Auckland (46.3%), Wellington (31.8%), Christchurch (4.9%) and the Waikato (4.8%). 4.7% of respondents were based overseas.

37.4% of respondents indicated that they were fluent in a Pacific language with others indicating that their understanding was good (20.2%), fair (14.0%), limited (18.3%) or none/next-to-none (10.0%).

The average age of respondents who were fluent and non-fluent, as per the definition above, was surprisingly similar at 38 and 37 respectively.

Broadcasting Related Responses (Questions 1-15)

Outlined below is a summary of responses to Questions 1-15 of the online survey, which asked a range of questions about broadcasting.

Question 1 – Do you watch, listen to, or access Pacific programmes on radio, television, print or online?

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
Yes	92.4%	95.7%	90.9%	95.1%	88.0%
No	7.6%	4.3%	9.1%	4.9%	12.0%
Answered Question	684	361	264	467	117

Overall 92.4% of respondents indicated that they enjoyed Pacific broadcasting in one form or another particularly amongst those fluent (95.7%) and old (95.1%). By way of contrast responses for non-fluent respondents were (90.9%) and for young respondents (88.0%).

Question 2 – Please name the main radio stations you listen to for Pacific programmes. If none, enter none.

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
Niu FM (Nationwide)	72.0%	78.3%	66.7%	70.9%	86.4%
531pi (Auckland)	35.4%	46.5%	22.9%	41.2%	17.5%
Radio NZ (Nationwide)	25.0%	20.8%	32.5%	27.9%	15.5%
Radio Samoa (Auckland)	18.0%	24.9%	8.8%	18.5%	17.5%
Radio NZ International	12.9%	11.6%	15.0%	13.9%	8.7%
Access Radio (Regional)	12.6%	17.3%	7.9%	14.8%	6.8%
Samoa Capital Radio (Taupo/ChCh)	11.6%	16.2%	4.6%	11.6%	10.7%
Iwi radio (Regional)	8.0%	4.9%	12.1%	8.1%	5.8%
Planet FM (Auckland)	5.7%	10.1%	0.0%	6.7%	2.9%
Plains FM (Christchurch)	4.9%	5.8%	3.3%	5.0%	3.9%
Radio Tarana (Auckland)	0.6%	0.3%	1.3%	0.4%	1.9%
Other e.g. Mai FM, Flava	34.7%	30.1%	43.3%	32.2%	51.5%
None	6.4%	4.0%	8.3%	6.7%	1.9%
Answered Question	628	346	240	481	103

NB Respondents could enter multiple choices.

Niu FM (72.0% overall) was the main radio station listened to by respondents by a very large margin over 531pi (35.4%), Radio NZ (25.0%), and Radio Samoa (18.0%). However, the striking point with the table above is the large differences between language fluency and age preferences for a number of radio stations. For example, listeners of Niu FM varied between 78.3% of fluent speakers versus 66.7% of non-fluent; and 70.9% of old listeners versus 86.4% of young listeners. 41.5% of old respondents listened to 531pi but only 17.5% of young listeners. Niu FM (86.4%) was the most popular radio station amongst young listeners, with the next most popular category (51.5%) being “other”, which included stations such as Mai FM and Flava.

Question 3 – Please name the main types of Pacific radio programmes you listen to:

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
News and current affairs	76.8%	79.9%	74.1%	80.3%	65.3%
Music	75.6%	77.5%	71.8%	72.4%	88.1%
Community news and events	57.8%	66.3%	48.2%	62.3%	43.6%
Culture	44.1%	51.7%	34.5%	44.8%	43.6%
Talk-back	37.2%	49.8%	21.4%	40.6%	28.7%
Sport	35.3%	42.2%	25.5%	36.5%	31.7%
Language	35.3%	46.8%	19.1%	37.4%	27.7%
Public information programmes	33.6%	41.0%	25.5%	37.9%	20.8%
Comedy	30.6%	30.1%	30.5%	27.1%	44.6%
Youth	22.0%	27.7%	13.2%	20.2%	29.7%
Religious broadcasts	19.2%	27.4%	6.8%	20.4%	11.9%
Answered Question	578	329	220	446	101

NB Respondents could enter multiple choices.

News and current affairs (76.8%), music (75.6%), and community news and events (57.8%) dominate the list of Pacific radio programmes that respondents preferred overall with the young preferring music (88.1%) while the old preferred news and current affairs (80.3%). Language programmes are not surprisingly more preferred by fluent speakers (46.8%) than non-fluent (19.1%). Cultural programmes are also more preferred by fluent speakers (51.7%) than non-fluent (34.5%) although there is little difference between old (44.8%) and young (43.6%).

Fourteen respondents chose to make comments on additional areas of interest or more generally about either programmes or broadcasters (which was not the focus of this question). Additional areas of interest included legal advice, business/marketing announcements, documentaries, bereavements, the elderly sharing their views, and political talk back. One respondent felt that there is no “decent talkback” in English.

Question 4 – Please name the main television channels you watch for Pacific programmes. If none, enter none.

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
TVOne	74.1%	76.7%	71.0%	77.2%	61.4%
Māori TV	70.4%	71.7%	69.7%	71.1%	68.3%
TV3	31.4%	36.2%	25.2%	31.0%	34.7%
TV2	26.2%	29.2%	22.7%	24.3%	37.6%
Stratos/Triangle	23.6%	30.6%	15.5%	25.3%	19.8%
Prime	21.8%	26.2%	16.8%	24.3%	12.9%
Sky	17.2%	21.6%	11.3%	19.5%	6.9%
TVNZ7	11.4%	8.2%	15.5%	11.1%	10.9%
C4	5.0%	5.5%	4.6%	4.8%	6.9%
Other eg regional broadcasters	2.9%	4.4%	1.3%	3.1%	3.0%
U	2.3%	2.3%	1.7%	2.1%	2.0%
None	5.2%	4.4%	5.9%	5.4%	3.0%
Answered Question	615	343	238	478	101

NB Respondents could enter multiple choices. This survey was undertaken before announcements were made about the closure of Stratos TV.

TVOne (74.1%) and Maori TV (70.4%) completely dominate the channels most watched by respondents overall. Younger viewers (68.3%) show a preference for Maori TV whereas fluent speakers (76.7%) prefer TVOne.

Question.5 – Please name the main types of Pacific television you watch:

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
News and current affairs	83.6%	86.5%	78.9%	85.3%	74.7%
Pacific perspectives	70.8%	73.4%	68.6%	73.5%	61.6%
Documentaries	64.0%	65.7%	64.1%	66.4%	58.6%
Culture	62.1%	64.8%	61.0%	63.3%	62.6%
Comedy	46.7%	44.0%	50.7%	43.2%	62.6%
Music	43.7%	45.3%	42.2%	42.3%	51.5%
Sport	41.1%	44.3%	37.7%	40.1%	48.5%
Movies	38.8%	37.9%	40.4%	36.3%	50.5%
Drama	25.3%	27.8%	22.4%	25.4%	26.3%
Talk show	25.2%	30.0%	20.2%	27.2%	21.2%
Language	23.3%	30.3%	14.8%	24.3%	22.2%
Religious	19.4%	29.4%	5.8%	20.0%	17.2%
Children's programmes	12.2%	16.2%	6.3%	12.7%	10.1%
Answered Question	572	327	223	449	99

NB Respondents could enter multiple choices.

News and current affairs (83.6%), Pacific perspectives (70.8%), documentaries (64.0%), and culture (62.1%) are the main genres watched overall. This pattern was remarkably similar across language fluency and age. Young respondents showed a strong interest in movies (50.5%).

Seventeen respondents provided additional comments of which 6 specifically referred to *Tagata Pasifika* positively, one negatively. Youth programming was mentioned twice. A reduction in religious programming was also mentioned twice.

Question 6 – Do you access Pacific programmes online, by computer or mobile devices? If yes please indicate in what forms. If no, enter none.

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
You-Tube	46.1%	47.8%	44.0%	41.1%	69.7%
Social media e.g. Facebook, Twitter	38.4%	39.3%	36.6%	37.3%	42.4%
Replay television	28.7%	32.8%	25.0%	29.9%	28.3%
Download-on-demand	28.5%	29.3%	28.0%	28.4%	31.3%
Live streaming	27.2%	32.6%	20.7%	28.8%	23.2%
None	25.3%	22.9%	28.4%	27.1%	16.2%
Individual items or articles	20.1%	19.6%	22.0%	18.9%	28.3%
Replay radio	10.1%	12.6%	6.9%	10.4%	9.1%
Podcast	7.6%	7.9%	6.9%	7.6%	7.1%
Moana TV	2.2%	2.9%	0.9%	1.9%	3.0%
Answered Question	596	341	232	472	99

NB Respondents could enter multiple choices.

You-Tube (46.1%) was the main social media outlet used overall, particularly amongst the young (69.7%). Social media sites such as Facebook and Twitter were also significant (38.4%). Both fluent and non-fluent users were similar in their use of these sites. Replay television (32.8%), live streaming (32.6%) and replay radio (12.6%) were surprisingly more used by fluent speakers over non-fluent (25.0%), (20.7%) and (6.9%) respectively.

Fourteen respondents took the time to provide additional forms of online broadcasting. These included www.ziiln.co.nz; MTS, Pacific Island websites including Samoa Observer, and digital international radio. One respondent commented that the Radio 531pi website is not working half-the-time and is not set up well for mobile.

Question 7 – Please name the main types of Pacific content you access online, by computer or mobile device:

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
News and current affairs	84.2%	86.4%	80.7%	87.9%	68.6%
Music	64.6%	67.4%	60.2%	61.4%	77.9%
Culture	56.4%	61.4%	48.5%	58.2%	47.7%
Documentaries	53.9%	59.8%	45.0%	57.1%	40.7%
Sport	42.0%	47.7%	33.3%	41.2%	44.2%
Language	32.6%	40.5%	20.5%	34.9%	24.4%
Movies	24.4%	28.0%	19.3%	22.5%	32.6%
Youth	20.1%	24.2%	14.0%	18.4%	26.7%
Religious	15.5%	23.5%	3.5%	16.7%	9.3%
Answered Question	438	264	171	347	86

NB Respondents could enter multiple choices.

Of all the questions asked, this is the one which showed the greatest variation between fluent and non-fluent speakers and young and old. As a general observation it is likely that the results are less constrained than previous questions by what is actually on offer and therefore will reflect more truly the preferences of respondents. Radio and television are constrained in what they can offer, online is not.

Without exception across all genres fluent speakers had a far greater interest in accessing content online than non-fluent speakers. This is further reflective of the point above.

Differences between young and old were also marked for some genre, usually predictably. For example, the old were more interested in news and current affairs than the young (87.9% versus 68.6%), culture (58.2% versus 47.7%) and language (34.9% versus 24.4%). The young were more interested in music than the old (77.9% versus 61.4%), movies (32.6% versus 22.5%) and youth programmes (26.7% versus 18.4%).

News and current affairs (84.2%) dominated respondents' interests overall online although there was a major difference between old (87.9%) and young (68.6%). The young's main interest online was music (77.9%).

Twelve respondents added extra types of Pacific content – Facebook fan of particular Pasefika groups; comedy, business, academic and talk shows.

Question 8 – Please name the main forms of print media that you read for Pacific news and information. If none, enter none.

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
Pacific magazines eg SPASIFIK	61.6%	59.6%	65.2%	61.3%	65.0%
Community newspapers	48.3%	49.6%	45.9%	49.8%	39.0%
Pacific language newspapers	42.7%	60.8%	16.7%	44.0%	36.0%
Major metropolitan newspapers	30.7%	25.1%	38.6%	33.6%	17.0%
General magazines	23.3%	21.2%	26.2%	23.2%	23.0%
Pacific language magazines	19.4%	27.7%	7.7%	19.8%	17.0%
None	11.3%	8.8%	14.6%	10.9%	13.0%
Answered Question	576	339	233	470	100

NB Respondents could enter multiple choices.

This question on print media was added to the survey for completeness.

Pacific magazines (61.6%) are the main way that respondents access Pacific news and information with stronger interest amongst the non-fluent than fluent (65.2% versus 59.6%) and young versus old (65.0% versus 61.3%). Community magazines (48.3%) were next on the list overall, although less so amongst the young (39.0%).

Pacific language newspapers (next on the list overall at 42.7%) and magazines (sixth at 19.4% overall) are not surprisingly more strongly favoured by the fluent, whereas major metropolitan newspapers (fourth overall at 30.7%) are more favoured by non-fluent than fluent (38.6% versus 25.1%), The young didn't show much interest (17.0%) in major metropolitan newspapers.

Sixteen respondents commented on additional forms of print media – online Pacific newspapers e.g. Cook Island News; Te Vakai, MPIA newsletter (3 respondents), Mana Magazine, Samoa Observer, Ola magazine, Tautai, South Pacific Lawyers Association newsletter and Pacific pieces in NZ Herald.

Question 9 – Why is it important for you to watch, listen to or access Pacific programmes?

Answer Options	Response				
	Overall	Fluent	Non-Fluent	Old	Young
Pacific perspectives	79.9%	79.7%	80.3%	83.0%	65.0%
Culture	74.6%	77.0%	71.0%	72.7%	82.5%
General knowledge	72.9%	73.5%	71.4%	71.3%	78.6%
Community news	67.2%	75.9%	54.2%	69.8%	53.4%
Identity	61.9%	64.5%	57.6%	60.4%	68.0%
Language	55.1%	68.0%	36.6%	54.3%	58.3%
Music	54.1%	60.2%	45.4%	51.6%	64.1%
Answered Question	586	344	238	477	103

NB Respondents could enter multiple choices.

Pacific perspectives (79.9%) were the main reason overall why respondents felt it important to access Pacific programmes, followed by culture (74.6%), general knowledge (72.9%) and community news (67.2%). However, this was not the order of the young whose main reason was culture (82.5%), followed by general knowledge (78.6%), identity (68.0%) and Pacific perspectives (65.0%).

There were also major differences between fluent and non-fluent speakers for community news (75.9% versus 54.2%), language (68.0% versus 36.6%) and music (60.2% versus 45.4%).

Twenty four respondents took the time to provide additional information. Two comments probably summed up all others - “no other media provides in-depth coverage of the Pacific” and “it’s about our world”. However, other reasons for watching, listening or accessing Pacific programmes not already mentioned above were – updated information and opinion, monitoring activities, development, issues etc in the Pacific (4 respondents); general interest as a Pasifika person, doing business, happiness, health and wellbeing, historical journeys, educational and academic reasons, to keep updated and share with family, multicultural perspective, and to follow advertisements placed in media.

Question 10 –How good is the quality of Pacific programming?

Answer Options	Average Rating				
	Range: 1 (poor) - 4 (excellent)				
	Overall	Fluent	Non-Fluent	Old	Young
Radio	2.50	2.56	2.42	2.51	2.50
Online	2.29	2.40	2.13	2.33	2.13
Television	2.20	2.22	2.18	2.22	2.14
Answered Question	586	343	239	478	102

Radio (2.50/4.00) rated as having higher quality overall above online (2.29) and television (2.20), half way between good and very good. This held by-and-large across language fluency and age with the main exception being the non-fluent (2.18) who rated television slightly higher than online (2.13).

One hundred and eleven respondents felt the need to comment on this question, the largest response to any question. However, overwhelming (44) comments were about the amount and scheduling of programming rather than its quality. This applied particularly to television with comments noting that there is not enough programming or it is on at odd times or it is not available nationally or it is not well advertised. One respondent called for a “pacific channel on TV”. However, as another respondent noted “in the absence of what was there before it is good”.

Some 24 respondents did provide comments on the quality of programming of which a number simply indicated that “it’s really just OK” to “very good” or “there is room for improvement”. Six respondents felt that up-skilling for Pacific media people was necessary, particularly radio presenters. More in-depth journalism and better use of and lighting and makeup were specifically commented on. Two respondents were concerned at the size of budgets available for Pacific programming.

The remaining comments addressed issues that were covered in other survey questions or otherwise out-of-scope.

Question 11 – Where should Pacific programmes be broadcast in future?

Answer Options	Average Rating				
	Range: 1 (don't support) - 4 (strong support)				
	Overall	Fluent	Non-Fluent	Old	Young
Television	3.87	3.85	3.89	3.85	3.93
Radio	3.75	3.79	3.70	3.78	3.65
Online	3.73	3.74	3.72	3.74	3.71
Answered Question	584	344	236	476	102

The tight range of responses between 3.65 and 3.89 suggests a strong level of support for Pacific programmes across all medium going forward. Within that range television (3.87) is the preferred medium overall ahead of radio (3.75) and online (3.73).

Forty-four respondents provided comments on this question. Of these, twelve felt that all forms of media should be used for Pacific programming, with three respondents each supporting television, radio and online only. Other correspondents supported print media, visual arts and a Pacific television channel. One comment noted “has to be everywhere non-Pacific is”. Other comments provided feedback on specific channels or programmes.

Question 12 – What Pacific programmes should be broadcast over the next 5 years?
Please rank in order of priority.

Answer Options	Average Rating				
	Range: 1 (lowest) - 7 (highest)				
	Overall	Fluent	Non-Fluent	Old	Young
More focus on language & culture	5.48	5.65	5.22	5.43	5.62
More Pacific perspectives	5.04	4.81	5.33	5.11	4.76
More news from the Pacific	4.66	4.77	4.52	4.69	4.56
More Pacific youth programmes	4.48	4.53	4.40	4.48	4.45
More community news	4.35	4.39	4.31	4.39	4.23
More Pacific music	3.79	3.84	3.73	3.79	3.82
No changes necessary	1.53	1.64	1.41	1.60	1.31
Answered Question	575	333	237	465	103

Respondents to this question overall felt that more focus should be placed on language and culture (5.48/7) over the next 5 years, ahead of Pacific perspectives (5.04), Pacific news, youth programmes (4.48) and community news (4.35). By-and-large this order holds across language fluency and age, with one notable exception in that non-fluent respondents rate Pacific perspectives (5.33) higher than language and culture (5.22).

Questions 3, 5, 7, 9 and 12 all ask question about Pacific programming. However, they differ in subtle ways. Questions 3, 5 & 7 all ask question about respondents current habits in relation to radio, television and online respectively. Question 5 asks why it is important for respondents to view, listen to or access Pacific programming and question 12 asks about future preferences.

The way these questions have been asked and answered does help to further interpret question 12. Answers to the other questions suggest that language on its own may be significantly less important than culture, which itself tends to be less important than Pacific perspectives, news and current events. In question 12 language and culture were combined into one answer option, but it is likely that if they had been separated that the trend identified with the other questions would have continued.

Sixty-eight respondents took the time to provide comments, the second highest of any question. Putting aside the thirteen respondents who felt that all Pacific programming is of equal priority the next most favoured topics were youth (9), Pacific issues (8) with a particular focus on in-depth analysis of these. Four respondents supported programmes on health (4) and three each for variety and music, although one felt that there was too much emphasis on music. Others mentioned were business (2), comedy (2) and education. Two respondents wanted more religious programmes, two wanted less. Two respondents support a Pacific television channel.

One respondent provided the following – *Ok, we get it Pacific are great at sports and music we have an opinion too! And based on the stats our opinion and voice needs to get louder and needs to be heard! We need more docs on who we are as a people and the issues that we face here in NZ to education main stream and influence policy in Govt to reflect the challenges Pacific face – bro Town, pacific beat*

st and laughing samoans are very entertaining programmes but not very authentic in communicating who we are. There is more to us than comedy and “wassup”.

Question 13 – Why don’t you listen to, watch or access Pacific programmes?

Answer Options	Response
	Overall
Not very interesting	45.2%
Poor scheduling	29.0%
Can’t understand it	22.6%
Not relevant	19.4%
Poor production quality	19.4%
Answered Question	31

NB Respondents could enter multiple choices. Due to the low number of respondents to this question (31) it is not possible to break this question down by age or language fluency.

This question (plus questions 14 and 15) was only for those respondents who indicated that they did not access Pacific broadcasting. The main reason for this was that they didn’t find the programmes very interesting (45.2%). Poor scheduling was raised by only 29.0% of respondents. Production quality (19.4%) did not seem to be an issue.

Nine respondents provided comments. Two respondents noted that they watched programmes as a New Zealander with a Pacific background, rather than as a Pacific person. Others didn’t follow much of any broadcasting for various reasons and either didn’t feel the need for or weren’t aware of Pacific programmes.

Question 14 – In order of priority, what would make you interested in Pacific programming? Please rank your answers from 1 to 7. If the answer is “nothing” then please choose this option below:

Answer Options	Response
	Overall Range1 (lowest) - 7 (highest)
More news from the Pacific	5.24
More Pacific perspectives	4.62
More focus on language & culture	4.31
More community news	4.07
More pacific youth programmes	4.07
More Pacific music	3.59
Nothing	2.00
Answered Question	38

NB Due to the low number of respondents to this question (38) it is not possible to break this question down by age or language fluency.

The main area of interest for those who do not currently access Pacific programmes would be more news from the Pacific (5.24/7.00), followed by more Pacific perspectives (4.62) and more focus on language and culture (4.31).

Five respondents provided comments. These were – more programmes that focus on improving our situation e.g. budgeting, discipline to help our kids ability to achieve; more relevant programmes in English; remove all ethnic programmes from non-ethnic stations; more cultural educational programmes/talk back/cultural

challenges; and more about what is happening in the Pacific rather than waiting for a natural disaster.

Question 15 – If you wanted to find out more about Pacific programmes, where would you most likely look? Please rank in order of priority. If you “don’t know” then please indicate below:

Answer Options	Response Overall Range1 (lowest) - 7 (highest)
Online	5.10
Television	4.65
Radio	3.76
Print media	3.36
Mobile device	2.43
Don't know	1.91
Answered Question	38

NB Due to the low number of respondents to this question (38) it is not possible to break this question down by age or language fluency.

A clear majority (5.10/7.00) of those who currently do not access Pacific programmes would look online for any relevant information about such programmes, followed by television (4.65) and radio (3.76). Print media (3.36) were a distant fourth.

Overall Discussion of Research Findings

This section of the report considers the overall findings of the research in line with the terms of reference for the report.

Current Broadcasting Services and Programmes

Pacific peoples in New Zealand have a limited range of Pacific broadcasting services and programmes they are able to access. These range from television and radio and to a much lesser extent, online and print media. Access radio plays a key community driven role in engaging with Pacific communities partially addressing the need for affirming language and cultural identity, community connection, information dissemination particularly for health and social services, and religious services.

In general, the majority of these Access radio programmes are funded by individuals, Pacific church, Pacific social service providers and Pacific community groups. From time to time their airtime may also be covered by 'sponsorship' from government service providers such as the Private Health Organisations and District Health Boards. The ongoing cost of maintaining these programmes is an ongoing challenge for most of Access radio's Pacific community programme-makers.

While television and radio have dominated, access online is new and increasing while print material in Pacific languages is reducing. Note that the life span of Pacific language newspapers in New Zealand is around two years. Access to online services is also affected by the digital divide faced by Pacific peoples with lower median income (\$21,000 versus \$25,000 for other ethnicities).

The table below outlines the situation regarding Pacific broadcasting in New Zealand today, broken down into radio, television, and online with press media also mentioned for completeness. The order in which broadcasters are listed is based on their "popularity" in responses to relevant questions in the online survey. The Pacific populations covered by the various stations are indicative census figures only as broadcasting coverage often extends beyond an immediate geographical area.

Radio		
Station	Est. Pacific Pop. Coverage	Comment
Niu FM (Nationwide)	100%	24/7 FM – different Pacific languages in the evenings from 6pm-6am with an older target audience. Cook Is on Monday, Niue Tuesday, Tonga Wednesday, Samoa Thursday and Sunday, Tuvalu and Kiribati Friday, Fiji on Saturday, and Solomon Islands and Tokelau on Sunday. Programmes in English during day, targeting a younger urban audience
531pi (Auckland)	65%	24/7 AM – Pacific languages in evening, English during day with news bulletins in Pacific languages. Generally targeting an older audience. Crosses to transmit Niu FM's language broadcasts in the evenings.
Radio NZ (Nationwide)	100%	24/7 FM and AM – broadcasts Pacific news stories provided by RNZI in its own news and current affairs programmes and news bulletins
Radio Samoa (Auckland)	65%	24/7 independent Samoan language station. It is part of the Samoa Multimedia Group which publishes a weekly Samoan language newspaper, the <i>Samoa Times</i> .

Radio NZ International (RNZI)	Pacific region	24/7 shortwave – main focus is offshore. <i>Dateline Pacific</i> (20 mins weekly) is RNZI's flagship Pacific programme with <i>Tagata o te Moana</i> (30 mins weekly) another key programme. Other Pacific issues programmes include <i>Pacific Correspondent</i> (15 mins weekly), <i>Pacific News & Sports Report</i> (10 mins daily). Pacific news stories also supplied to RNZ.
Access radio (Regional)	Regional NZ	Twelve not-for-profit regional access community radio stations. Programmes produced by voluntary community broadcasters, Six Access stations have Pacific community groups making their own radio programmes. These are included in this table. The other Access stations rebroadcast <i>Tu Puutake Youth Radio Show</i> , a 1 hour Maori and Pacific urban music programme.
Wellington Access Radio	20%	19 Pacific programmes in seven languages – 4 Samoa programmes, 3 Tonga, 4 Cook Is, 2 Niue, 3 Tokelau, 1 Fiji, 1 Tuvalu and 1 pan-Pacific. Approx. 37 hours per week.
Community Radio Hamilton 1206Hz	2%	3 Pacific programmes – 1 Niue and 1 Kiribati and 1 pan-Pacific in English. Approx. 3.5 hours per week
Radio Kidnappers 1431Hz	2%	1 Samoan language programme and <i>Tu Puutake Youth Radio Show</i> .
Otago Access Radio 1575Hz and 105.4FM	1%	1 Pan Pacific education programme. Two new Samoan language and a Cook Island music programme are expected in the first part of 2012.
Access Radio in Taranaki, Wairarapa, Southland, Manawatu, Kapiti Coast and Nelson		Access radio stations re-broadcasting <i>Tu Puutake Youth Radio Show</i> , a weekly 1 hour Maori and Pacific urban music programme produced in Auckland. These areas, apart from the Manawatu with 2%, each have around 0.5% or less of New Zealand's Pacific population.
Samoa Capital Radio (Taupo/ChCh)	20%	38 hours per week on Access frequency 783AM – Samoan language station, older audience, one weekly youth programme. Actively aiming to increase youth engagement and listenership.
Iwi radio (Regional)	Regional NZ	Collaboration with Pacific communities in some regions e.g. Awa FM in Wanganui
Planet FM 104.6FM (Auckland)	65%	21 programmes in six Pacific languages – 3 Samoa, 10 Tonga, 1 Cook Is, 4 Niue, 2 Fiji and 1 Kiribati. Approx 40 hours per week.
Plains FM 96.9FM (Christchurch)	4%	17 programmes in three Pacific languages – 13 Samoa, 2 Tonga, 1 Fiji and 1 pan-Pacific programme in English. Approx. 34 hours per week. (5 of the Samoan language programmes are religious programmes.)
Radio Tarana (Auckland)	65%	Independent Indian language station established in 1996. Some Fijian listeners.
Other e.g. Mai FM, Flava	65%	Commercial radio network stations are playing more Hip Hop and R&B music and using Pacific announcers as hosts.

Television		
Channel	Est. Pacific Pop. Coverage	Comment
TVOne	100%	<i>Tagata Pasifika</i> - flagship Pacific programme. <i>Westfield Style Pasifika</i>

Māori TV	100%	Replays <i>Tagata Pasifika</i> . Seen as a 'natural' collaborative partner for Pacific broadcasting and making of Pacific programmes.
TV3	100%	Screened several popular Pacific programmes e.g. <i>bro' Town, Pacific Beat Street</i>
TV2	100%	Aims for a younger audience with programmes such as <i>Mai Time, Fresh, Mai Live Summer Series</i> and <i>ASB PolyFest</i>
Triangle (Auckland)	65%	Facilitates Pacific programming. Has up to five Pacific programmes including <i>T-News</i> (Tongan language) <i>Talanoa and Pasifika Nius</i> (Samoan Language) and <i>Pacific Viewpoint</i> . These are repeated several times a week on Triangle TV.
Prime	100%	National free-to-air channel. Also broadcast on SKY. No specific Pacific programming
Sky	100%	The pre-eminent pay television broadcasting service in NZ. Also broadcast some free-to-air TV channels. No specific Pacific programming
C4	100%	24/7 music channel. Broadcasts some specialty NZ music shows e.g. <i>Homegrown</i> . No specific Pacific programming
Other e.g. regional broadcasters	Varies	CTV repeats of <i>Pacific Beat Street</i> while that series was funded.

Online	
Source	Comment
YouTube	Growing use particularly by Pacific young people. Video clips in Pacific languages are accessible through You Tube.
Social media e.g. Facebook, Twitter	Growing trend – facilitates personal selection of music, news, information, entertainment etc via Internet. Pacific community groups are using Facebook to establish and maintain project, social and language connections.
Replay radio programmes, audio streaming, podcasting, On Demand television and videos	Majority of media organisations offer these services via their websites and social media as part of their normal business operations.
Moana TV	Very much in its infancy, Moana TV was recently established as part of Samoa Multimedia Group and based in Auckland. The fledgling Moana TV is aiming to stream video and television programmes on line.
Ziln TV	Ziln TV is another young company aiming to stream Pacific video items and television programmes on line.

Print Media	
Source	Comment
Pacific magazines e.g. SPASIFIK	There are few Pacific magazines published in English. SPASIFIK magazine is a flagship publication in this area, a Qantas Media award winner, focuses on Pacific issues. It is into its eight year.

Community newspapers	Mainstream community newspapers appear more likely to cover positive Pacific stories.
Pacific language newspapers	Small number of successful Pacific language newspapers. Mainly in Tongan and Samoan languages. e.g. <i>The Taimi 'o Tonga</i> and <i>Talanoa Samoa</i> . There is also a pan-Pacific newspaper the <i>New Zealand Pacific</i> published in English
Major metropolitan newspapers	Number of Pacific stories and features appear to be increasing but seen as tending to focus on negative aspects of Pacific community stories
General magazines	Relatively few specific Pacific stories. Tend to be Pacific celebrity and sports focused stories
Pacific language magazines	Few published in New Zealand. Tend to be based in the Pacific e.g. <i>Matagi Tonga</i>

Survey data for this research indicated that Pacific broadcasting programmes and services are indeed popular with Pacific peoples. Over 90% of respondents indicated that they enjoyed Pacific broadcasting in one form or another particularly those fluent in a Pacific language and older.

Feedback received from the community consultation on the current broadcast services and programmes indicate general satisfaction and recognition that Pacific broadcasting has come a long way while noting the need for improvements. According to the online survey, radio rated as having higher quality overall followed by online then followed by television.

Criticisms of current services and programmes tend to relate to:

- lack of depth in coverage
- poor scheduling; not available nationally or not well advertised
- lack of consistency in quality
- focus on pan-Pacific and bilingualism can be detrimental to Pacific language programmes
- commercial sponsorship can result in culture being less of a priority given advertisers wanting to focus on their own audience niches
- inadequate audience and community input into programmes
- mainstream media still lacks understanding of Pacific broadcasting needs
- slow uptake of digital media and social network technology

Broadcasting Needs & Aspirations

There is a strong desire by Pacific peoples for broadcasting programmes and services that are of good quality, topical and relevant, informative and delivered in an entertaining manner and across the main broadcast platforms television, radio and online. This desire is present across all age and ethnic groups consulted for this research.

In relation to programme content, Pacific peoples have a strong preference for:

- news and current affairs; Pacific perspectives and news from the Pacific
- language and culture
- Information relevant to their welfare

Pacific Perspectives, News and Current Affairs

Accessing Pacific broadcasting programmes and services provide Pacific peoples with a voice about their issues and matters that affect them, their families and

community. In this regard, they rank highly Pacific broadcasting when it portrays and covers events and stories about them and their life situation. Previous and recent events referred to include natural disasters and political upheavals and turmoil involving Pacific peoples in New Zealand and the region.

The desire for Pacific perspectives in broadcasting was ranked very highly in both the survey and community consultation. Some see this being met through having more in-depth investigative programmes, documentaries, comedy and more talk back shows that “tells our stories in our Pacific way”.

Having a voice through broadcasting was also related to having some ownership over how Pacific content is sourced and presented. Community feedback highlighted the importance in having Pacific programme makers and presenters who were knowledgeable and conversant in the topics and subject they broadcast.

Cultural Identity

The affirmation and celebration of their culture and who they are as a group in New Zealand is important to Pacific peoples in broadcasting. Feedback from the consultation pointed out that Pacific peoples regarded broadcasting as operating at its best when it featured major cultural and historical events such as:

- funerals of the King of Tongan (2006) and Samoan Head of State (2007)
- Auckland Polyfest
- New Zealand apology to Samoa

These are events in which Pacific cultures are showcased thus providing the means and opportunity to connect with families and communities both in New Zealand and Pacific as well as educating others about their cultures and values. The promotion of Pacific languages forms a pivotal part of these events as they are often conducted in the vernacular tongues of the Pacific.

The emphasis placed by Pacific youth on culture and identity in accessing Pacific broadcasting is in line with one of the key goals for initially establishing services such as Niu FM, as an instrument to transmit information about, and to promote Pacific peoples, their culture and languages.

Information Relevant to their Welfare

Broadcasting enables Pacific peoples to meet their information needs in relation to their welfare. These include information on government services such as education, health, employment and income support. Information and news about their local community and those in the Pacific are also able to be accessed and shared through broadcasting.

Pacific people want these programmes preferences delivered in exciting ways across all platforms and using new forms of media and technology that utilise Pacific languages. An inclusive and diverse approach is also preferred in relation to including youth, children and all age groups.

Pacific presence in the production and presentation of Pacific material that are broadcast is also favoured as well as having more Pacific content and a presence in mainstream media and governance roles. This is seen as a way to represent Pacific issues and educate others on Pacific values and cultures.

The ability to readily access online information is rated very highly by Pacific peoples in this research. This should underpin the desire by Pacific peoples to have a strong

presence on the internet and social media, especially for Pacific youth. Over time, this broadcasting mode will be expected to become pervasive and affordable for Pacific peoples.

Having a platform for Pacific television with MTS serving as a model is highly regarded and will enable more in-depth coverage of Pacific events and activities in New Zealand and the Pacific. Having such an organisation can spur growth in new programmes and skills thus providing sustainable careers, similar to the impact of MTS. However, this will require significant infrastructure and funding support which are currently in short supply. The emergence of Internet television such as Ziln and Moana TV could offer potential ways forward.

Value for Money

In essence, value for money is about obtaining the maximum benefit with the resources made available. It is not only concerned with the cost of goods and services but also about quality, resource use, fitness for purpose and timeliness in the provision of goods and services. For Pacific broadcasting, it is about providing a good range of, and high quality, broadcasting programmes and services with the level of funding and resources provided.

While a comprehensive cost-benefit analysis of Pacific broadcasting is outside the scope of this project, feedback from Pacific peoples consulted for this project shows that they perceive that more could be gained from:

- different utilisation of existing funding and resources; and
- improving quality across all broadcasting forms

While there is general satisfaction at what Pacific broadcasting has achieved, feedback for this research suggest there are opportunities for improvement in relation to quality, production and delivery. Reference to “quality” is best captured under a number of key dimensions referring to content material that is:

- relevant;
- topical;
- entertaining; and
- informative to Pacific peoples.

In essence it is about programme content that is “fit for purpose” and delivered in ways that take advantage of new forms of media and technologies, using Pacific languages, and for TV, aired at a more convenient timeslot (e.g. *Tagata Pasifika*).

Pacific peoples also want to see themselves taking part in both the production and delivery of programmes. They clearly want to have a role in developing and telling their story as a people and community. There is also a desire for more Pacific content and presence in mainstream media as a way to “represent and educate” others on Pacific values and cultures.

Opportunities in value for money gains across the broadcasting forms accessed by Pacific peoples include the following:

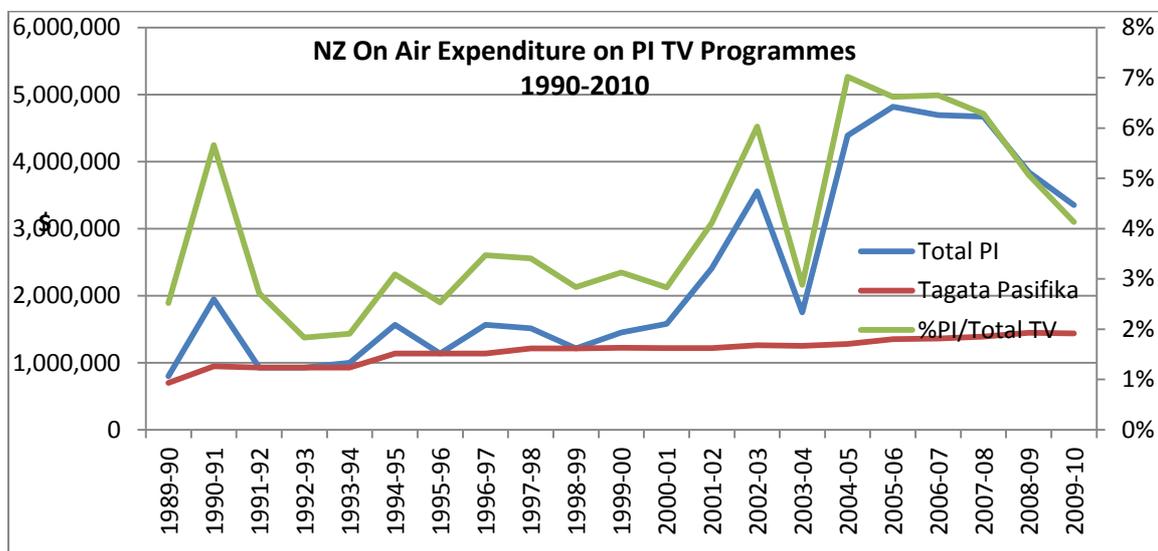
- making real improvements in content quality for Pacific programmes.
- scheduling – more Pacific stories primetime in mainstream media
- extending coverage of existing AM community radio services radio and Niu FM to take in all main population centres for Pacific peoples.

- making greater use of digital media for accessing Pacific broadcasting programmes and services, especially for television (*Tagata Pasifika*) and major radio services.
- ensuring additional resources are directed at areas of broadcasting confirmed by audiences as high priority in meeting their needs and encouraging innovation.
- learning from *Tagata Pasifika* growth and development as a platform for Pacific television with MTS serving as a model.
- exploring collaboration and partnerships among broadcasting organizations and programme providers as a way to share costs and grow expertise.

The focus on obtaining more from current funding and resources is encouraging given pressures on government funding and economic conditions in New Zealand. By way of background we have outlined below the results of research undertaken on NZ On Air funding over time for Pacific broadcasting - this includes television, Access radio and RNZI (part of Radio New Zealand Limited but funded by the Ministry for Culture and Heritage). Average audience for *Tagata Pasifika* is also shown. For the record, funding has grown over time both in dollar terms and, at least, remained consistent in percentage terms. Funding levels are also not inconsistent with the percentage size of the total Pacific population in New Zealand (around 6.9%).

Graph 1 on Pacific television expenditure defines a programme as Pacific if the majority of its content contains Pacific themes. Funding has increased since 1990 both in dollar terms but also in terms of percentage of total NZ On Air expenditure on television.

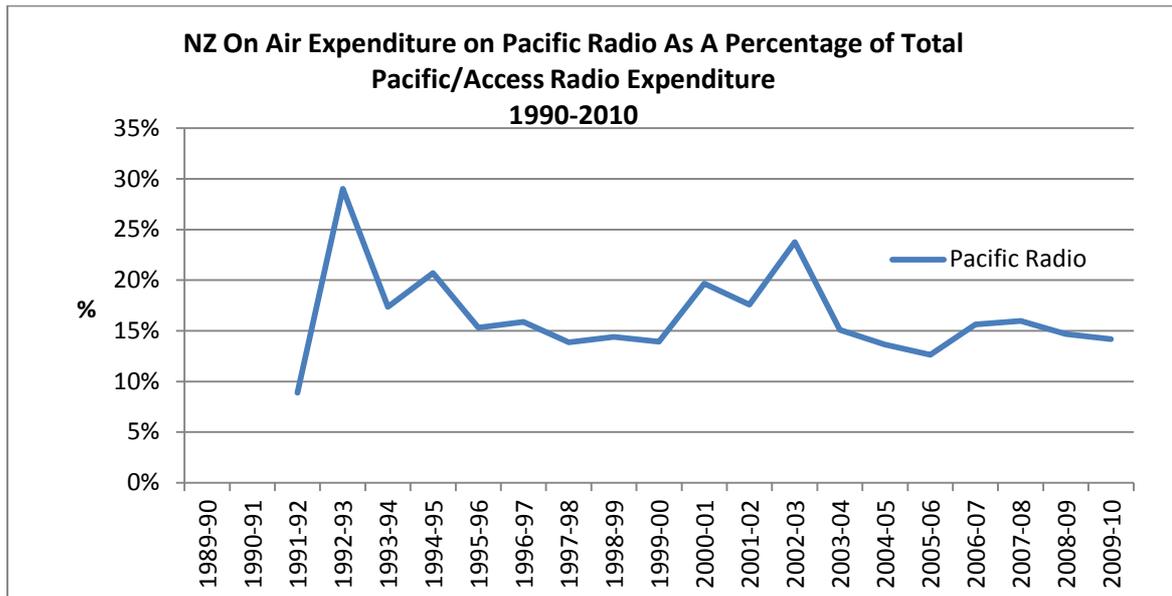
Graph 1 – NZ On Air Expenditure on Pacific (PI) Television Programmes



Graph 2 below outlines expenditure by NZ On Air on Pacific radio as a percentage of total Pacific /Access radio funding⁶. It indicates a slight decline in comparative expenditure on these services.

⁶Pacific radio was originally found in NZ On Air annual reports under the label "Access Community Radio". It is still associated with Access radio in current annual reports.

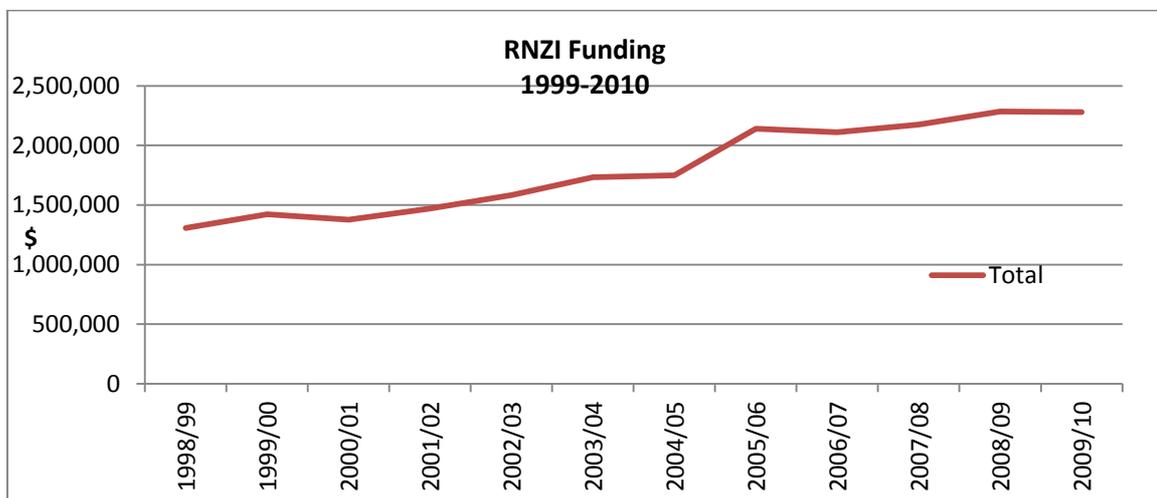
Graph 2 – NZ On Air Expenditure on Pacific Radio (\$)



Graph 3 indicates funding for RNZI since 1999. This shows a steady increase over that time in dollar terms with the majority of funding coming from MFAT initially and now MCH.

As a percentage of overall RNZ funding there has been little movement in RNZI funding ranging from 5.1% in 2001 to a high of 6.4% in 2006 and falling back to 5.9% in 2010.

Graph 3 – RNZI Funding (\$)

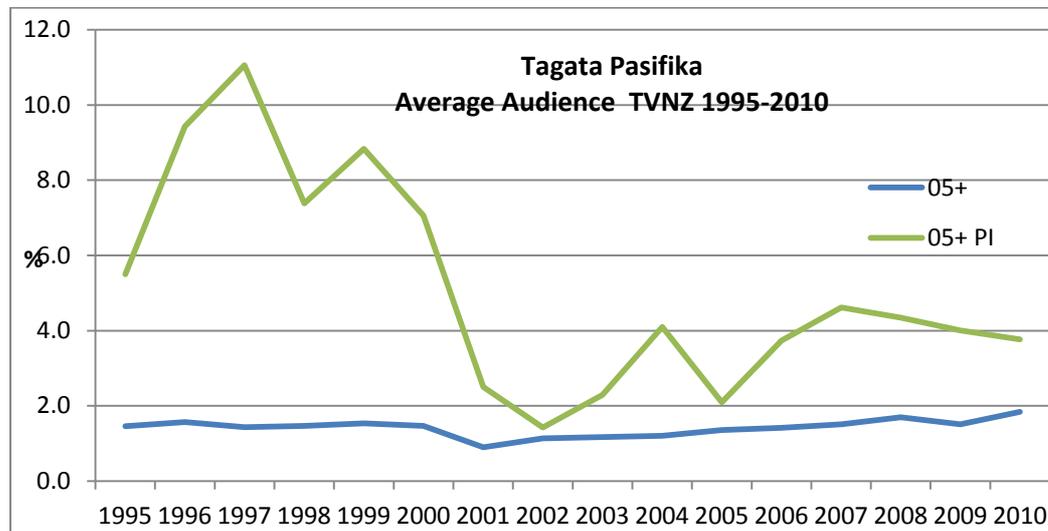


The fourth graph shows average audience TVNZ ratings for *Tagata Pasifika* from 1995-2010 based on ratings data supplied by NZ On Air from Niensens. Average audience is measured as the average percentage of the population that watched a programme.

Note that the sample data for the Pacific community is extremely small and should be viewed with extreme caution. Nevertheless, while total audience share has been reasonably consistent, and in fact, shown a steady increase since 2001 the Pacific viewership showed a marked decrease from 1995 until 2002, then a growth period overall with some fluctuations. It is unclear what has caused the downward period,

possibly due to changes in scheduling. New schedules in 2002 and more latterly replays on both TVNZ and TVNZ7 have presumably helped the growth trend.

Graph 4 – *Tagata Pasifika* Average Audience TVNZ



Possible Gaps or Potential Efficiencies

This NZ On Air research initiative provides a preliminary snapshot of Pacific broadcasting services in New Zealand and provides some insight into perceived strengths, gaps and areas for potential greater collaboration and capacity building from Pacific communities' point of view.

The ongoing challenge facing Pacific broadcasting is the tension between Pacific communities' social needs and broadcasting's commercial imperatives. In essence this is the need to ensure a sustainable income or funding stream in order to facilitate the ongoing and sustainable production and broadcast of high quality programmes across all media as appropriate.

There are a number of ways in which this challenge might be approached. This includes either separately or in combination, commercial advertising, business partnerships, government funding, corporate or philanthropic sponsorship, on-line advertising and subscription based access to services to highlight a few.

Implicit within efforts to address this challenge, is a need for Pacific broadcasting in New Zealand to broaden its audience base beyond its domestic Pacific population base, to a wider Pacific regional and global audience, with an appetite and interest in Pacific programme content. This audience extends far beyond only those with Pacific heritage to a truly multi-national audience.

The key to building audiences and audience loyalty initially in New Zealand, the Pacific then globally is programme content; i.e. quality programmes with high production values that meets the audiences' needs and expectations. This is easier said than done.

The initiatives identified by Pacific communities through this NZ On Air project are all feasible but would require political and community commitment and goodwill, a

shared vision for Pacific broadcasting, strong commitment, sector collaboration and a more in-depth 'value for money' analysis and projections.

Pacific communities have a desire for, and see a need for an overarching Pacific broadcasting policy and a national broadcasting body. A Pacific broadcasting policy would provide a measurable achievement framework and a national Pacific broadcasting body would provide Pacific leadership in the media industry, advocacy, sector commentary, input into Pacific broadcasting policy development, and potentially a mechanism to facilitate the sharing of airtime, news and current affairs, programmes and resources.

Each of the Pacific nation groups expressed a desire for a dedicated platform or radio frequency for their own broadcasting service and affirmation of cultural identity in radio and free-to-air television. Although this is outside NZ On Air's legislative responsibilities, it has been a consistent and ongoing refrain over many years.

Online services potentially offer relatively low set up costs compared with conventional media, however, it still has its own challenges. New Zealand's broadband infrastructure is seen by some as still relatively underdeveloped. Cable networks in the United States provide models of where online services are working effectively. At present in New Zealand such networks are confined to Wellington and Christchurch. Most of New Zealand's internet is delivered by the slower (copper) Digital Subscriber Line (DSL) technology.

Moana TV and Ziln are making use of the Internet to provide online Pacific television but they are still very much in the early stages of establishing a strong and sustainable online presence.

Despite the availability of online services, Pacific communities still want to see and hear the delivery of Pacific programming through conventional media i.e. radio and television because of their ready accessibility.

In terms of perceived gaps in programme content, the various fono expressed a wish to listen to and watch more in-depth coverage of Pacific issues or issues from a Pacific perspective particularly in the form of documentaries, in-depth interviews or extended features items. The need for the continuation and broadcast of an increased number of informative in-depth programmes on education, health, social and other government services was also expressed.

There are similar opportunities in news and current affairs where communities wanted to listen to and see a broader cross section of live news in Pacific language, and Pacific stories from around New Zealand and the Pacific. This offers opportunities for greater efficiency with the gathering, sharing and broadcast of programme material produced by community broadcasters and the various Pacific media in different parts of New Zealand and the Pacific.

The sharing of programmes and collaboration in programme production highlighted communities' desire for and the need for consistent quality in terms of editorial policy, content and high production standards consistent with the standards in mainstream media.

Niu FM was seen as a platform which had the potential to collaborate with broadcasting programmes from outside Auckland to a much greater extent than at present. Similarly the television programme *Tagata Pasifika* was highly valued but seen as having the potential to add to considerable experience to the production of

more high quality documentaries such as *Tagata Pasifika's* recent '*Salat se Rotuma - Passage to Rotuma*'

The relatively small pool of professionally trained Pacific broadcasters, the voluntary nature of Pacific community broadcasting and the desire for the same production standards as mainstream media, highlighted the need for capacity building initiatives in broadcasting. Although there are professional training and development opportunities for Pacific broadcasters these were perceived as needing to be more accessible, in all facets of production, for current and potential Pacific broadcasters.

Options for moving Pacific broadcasting forward, arising from the research above, are summarised below:

Content

- provision of content that meets the needs and aspirations of the diverse ethnic Pacific communities in New Zealand recognising the diaspora that now prevails between generations, between those New Zealand born and Pacific born and those fluent and non-fluent in Pacific languages
- prioritise Pacific perspectives, news and current affairs; language and culture and information relevant to Pacific people's welfare

Pacific Capability

- having more skilled makers of Pacific content
- having Pacific expertise with knowledge and awareness of Pacific cultures, history, experiences for context in content production
- connecting and facilitating Pacific audiences and community for input and feedback into content production
- promote Pacific peoples and region as a niche area for broadcasting with regional spread as extended market coverage.
- training for broadcasters with a Pacific focus and NCEA registration
- having mentoring with mainstream media networks and businesses

Infrastructure Support

- access to frequencies/technologies/platforms online (e.g. TV Online)
- effective methods for survey of Pacific audiences
- potential collaboration with MTS to grow Pacific television

Governance:

- having a national association to represent the collective interests of Pacific programme makers
- having regional connections and links e.g. Pacific Islands Forum level
- presence at governance and leadership levels
- forming business partnerships

Pacific Policy/Strategy

- having in place a Pacific broadcasting policy/strategy to provide strategic guidance and place government priority on the importance of broadcasting to Pacific peoples
- adopting value for money priorities within current funding systems and considering additional funding options.

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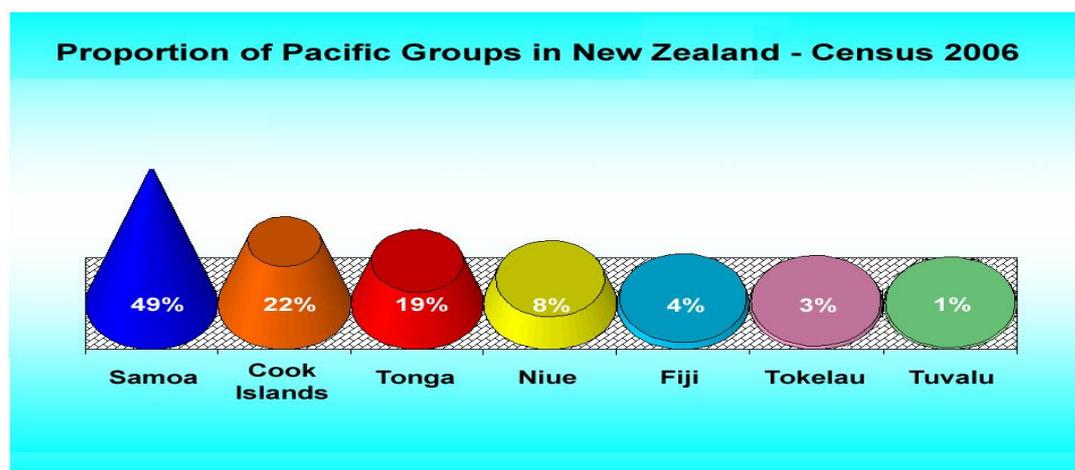
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Appendix 1 – The Pacific Population in New Zealand⁷

The Pacific population in New Zealand has grown, through a combination of migration and a high rate of natural increase, into one of considerable size and social importance. As a community, it is rapidly growing and changing made up mostly of New Zealand born, predominantly young, and highly urbanized people.

It is highly diverse with around ten different ethnic groups, as outlined in the figure below.



The Pacific population in New Zealand grew from just 2,200 people to 266,000 between 1945 and 2006 and makes up 6.9 percent of the total New Zealand population. The Pacific population is projected to represent around 11% of the New Zealand population in 2021 making it the second largest jump in population growth after the Asian population. Around 97 percent lived in urban areas in 2006 with 66% living in Auckland, 15% in Wellington and 66% in Christchurch and Otago.

Three out of five Pacific people living in New Zealand in 2006 were born in this country. Cook Islanders, Niueans and Tokelauans are the most likely to have been born in New Zealand. Tongans have been the fastest-growing Pacific ethnic group in New Zealand in recent years, with their numbers increasing more than threefold between 1986 and 2006.

The proportion of Pacific people identifying with only one ethnicity decreased from 80 percent in 1991 to 70 percent in 2006. Multiple ethnicities are more common amongst younger Pacific people.

The median age of the New Zealand-born Pacific group is 13 years compared with 39 years for the overseas-born. The Pacific group as a whole has a much younger age structure than the total population, having a median age in 2006 of 21 years (36 years for the total population).

⁷Source: MPIA (2010). *Demographics of New Zealand's Pacific Population*.

Appendix 2 – Online Survey - Demographic Results

Q.16 Are you male or female?		
Answer Options	Response Percent	Response Count
male	34.2%	215
female	65.8%	414
<i>answered question</i>		629

Q.17 Which ethnic group do you mainly identify with?		
Answer Options	Response Percent	Response Count
New Zealand European	9.6%	60
Maori	5.3%	33
Samoa	40.1%	252
Tonga	10.0%	63
Cook Islands Maori	10.5%	66
Niue	8.1%	51
Asian	0.2%	1
Fiji	4.9%	31
Tokelau	4.8%	30
Tuvalu	0.6%	4
Other Pacific	2.4%	15
Other	3.5%	22
<i>answered question</i>		628

Q.18 Which age band are you?		
Answer Options	Response Percent	Response Count
Less than 10 years	0.0%	0
10-19 years	2.2%	14
20-29 years	16.6%	104
30-39 years	27.6%	173
40-49 years	29.2%	183
50-59 years	18.1%	113
60-69 years	5.6%	35
70-79 years	0.3%	2
80-89 years	0.2%	1
90 years and over	0.2%	1
<i>answered question</i>		626

Q.19 Where do you live?

Answer Options	Response Percent	Response Count
Northland	0.8%	5
Auckland	46.3%	291
Waikato	4.8%	30
Bay of Plenty	1.6%	10
East Coast	0.6%	4
Taranaki	0.3%	2
Manawatu/Wanganui	1.1%	7
Hawke's Bay	0.6%	4
Wairarapa	0.2%	1
Wellington	31.8%	200
Nelson	0.5%	3
Marlborough	0.0%	0
Canterbury	4.9%	31
West Coast	0.0%	0
Central Lakes	0.2%	1
Otago	0.8%	5
Southland	0.6%	4
Overseas - Pacific	1.4%	9
Overseas - elsewhere	3.3%	21
<i>answered question</i>		628

Q.20 How would you describe your ability to understand a spoken Pacific language?

Answer Options	Response Percent	Response Count
fluent	37.4%	235
good understanding	20.2%	127
fair understanding	14.0%	88
limited understanding	18.3%	115
none or next-to-none	10.0%	63
<i>answered question</i>		628