



Ngā Matakiirea

In Association with Tim Thorpe Consulting

Mainstream Māori Programming

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A report for NZ On Air



Mainstream Māori Programming

Foreword

In this 50th jubilee year of New Zealand television broadcasts, it's appropriate that we review the inclusion of a Māori perspective. The evolution of Māori programmes as part of the "mainstream" television landscape has ebbed and flowed in the past five decades, reaching a significant milestone in 2004 with the establishment of the Māori Television Service (Māori Television). While this was important recognition of the need for a Māori presence on our television screens, we still have some way to go to ensure that mainstream television reflects New Zealand's bicultural identity – into the next half century and beyond.

As a funding body, NZ On Air is part of the three key groups involved in delivering quality mainstream Māori television programmes to New Zealand audiences – production companies, broadcasters and funders. Often they have very different priorities, with a mutual frustration that largely results from balancing the reality of commercial imperatives with the need for creative and cultural integrity. Despite these differences however, the three groups have the same objective: to create popular, informative and entertaining television.

NZ On Air has a statutory obligation to ensure a Māori perspective is represented in funded programmes on mainstream television. The challenge is how best to facilitate this. As part of its Māori Mainstream Programming Policy *Te Rautaki Māori*, NZ On Air has committed to a three yearly 'gap analysis' to ascertain new opportunities for Māori programmes.

Ngā Matakiirea believes this current research is timely as the digital age challenges the television industry to keep in step with its audience's needs. The report also comes at a time when the Māori production industry is ripe for the next stage of development, after years of maturing and earning credibility in the mainstream context.

Ngā Matakiirea has likened the path of mainstream Māori broadcasting to a battle party of distinguished warriors. The term "Ngā Matakiirea" itself refers to a party of war scouts sent out to assess the wisdom gathered from previous experience, analyse the current terrain and report back with tactical information, strategy and recommendations.

E tū te marangai, E tū te pāhokahoka
From determined effort, may the fruits of labour benefit all.

Hinewehi Mohi, Stacey and Scotty Morrison (Ngā Matakiirea)
Tim Thorpe (Tim Thorpe Consulting)

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Executive Summary

Task

Ngā Matakīrea was engaged by NZ On Air to “examine the state of Māori mainstream television today: how it has arrived to this point; how it services its audiences; and how it may best develop, now and in the future”.

To achieve this Ngā Matakīrea undertook:

- Industry research through face-to-face interviews with industry practitioners
- A viewer survey via the online tool Survey Monkey. It should be noted that the 214 respondents were self selected. However, their feedback still offers interesting and relevant insights, from a motivated audience.
- Literature searches of NZ On Air’s annual reports since its inception in 1989, annual reports of other organisations such as Television New Zealand and Māori Television, and other sources.

1.0 Background

Ngā Matakīrea has found sustained support by NZ On Air for mainstream Māori programming, although the definition of the type of programming it will support and the way in which it does this have varied.

Initially, NZ On Air defined mainstream Māori programming as programmes with a high content of te reo and tikanga Māori. With Te Māngai Pāho taking on the role of funding these programmes in 1993 and receiving a proportion of NZ On Air funding to do so, the definition changed to “mainstream programming, primarily in English, that features Māori and Māori perspectives intended for a general audience including Māori”. The definition has included (not always consistently) the requirement that “to ensure an authentic Māori perspective... at least two of the three key roles of producer, director and writer/researcher must be Māori”.

2.0 Definition of a Mainstream Māori Programme

Although NZ On Air’s definition would appear fairly straightforward, the wider **perceptions** of what constitutes Mainstream Māori programme is not.

Our research found discrepancies and confusion about what is considered a mainstream Māori programme, among industry practitioners (including NZ On Air board members) and viewers alike. The advent of Māori Television in 2004 obviously has an impact. When viewers were asked to name the “mainstream” Māori programmes they watched, only one was funded by NZ On Air (*I am TV*) in the top 15 listed. The others were either funded by Te Māngai Pāho or shown on Māori Television, and would not meet the NZ On Air definition of mainstream

Māori programming. Not one viewer mentioned *One Land*, the highest-rating mainstream Māori programme in 2009/2010 according to AGB Nielsen. The issue partially lies in whether Māori Television is considered mainstream, or niche television. The industry professionals are more likely to consider Māori Television as niche, whereas our viewer respondents indicate they consider Māori Television as one of their mainstream choices in the New Zealand television spectrum.

2.1 Māori content on New Zealand television

Industry respondents and viewer respondents agreed that New Zealand's wider television programming should reflect its indigenous culture. Initiatives such as Māori Language Week bulletins in Te Reo Māori and efforts with Māori language pronunciation in mainstream bulletins were considered important in breeding goodwill in society. Similarly, the role of Māori entertainers (Sir Howard Morrison, Billy T James), Māori events of national significance (the funeral of Dame Te Atairangikaahu) and documentaries and educational programmes all had major impacts.

3.0 Industry snapshot – Where are we at?

It is logical that this industry could not be immune to the global financial downturn of the last few years, and the tight conditions have taken some casualties. Further threat is posed by a heavy dependence upon funding from government sources, including NZ On Air. Whilst we cannot predict governmental policy, it would be prudent to consider the possible strategic shifts moving forward. For instance, if Te Māngai Pāho's focus was to move solely to 100 per cent Māori language programming, this would appear to leave NZ On Air to address more of the "receptive" audience, ie. a lower level of Māori language content, yet significantly more than the "mainly English" requirements NZ On Air currently has. For the same reasons there could also be a need for NZ On Air to enter more joint ventures with Te Mangai Pāho.

3.1. Te Rautaki Māori

The current version of NZ On Air's Māori Content Strategy was written in 2008. Industry respondents generally considered NZ On Air's policies and requirements to be clear, although some called Te Rautaki Māori "vague". Ngā Matakiirea's analysis is that this perception is in fact reference to the document's **broad** approach. This is understandable, as it is required to be an overarching document; however Te Rautaki Māori appears to be a **definition** of NZ On Air's aims for mainstream Māori programmes, more than a **strategy**. NZ On Air's website is not as clear as it could be, as it doesn't group all matters referring to Te Rautaki Māori and Māori mainstream programming in one place. Important relevant information

such as current Requests for Proposals (RFPs), recently funded Māori programmes and notes on initiatives such as the Māori Innovation Fund should logically sit together.

3.2 Mainstream Māori content – the struggle

Producers showed concern that mainstream Māori programmes are not being played in primetime and that mainstream channels have preconceived ideas of what viewers are interested in – Māori in trouble or getting out of trouble. However, broadcasters noted that Māori producers need to be realistic about what will be acceptable to a commercial network. Up-skilling and capacity-building may help. However broadcasters have said Māori producers also need to be “less purist” in what they want.

For these reasons, broadcasters are struggling to meet NZ On Air Māori content requirements for documentary and other umbrella strands. The “quotas” should represent a good opportunity for Māori producers, however in reality, agreement on appropriate content and delivery are stymieing their potential.

3.3 Māori Television’s impact on the production community

Industry respondents noted the importance of Māori Television to Te Reo and Tikanga Māori generally, but potentially at the risk of turning Māori programmes into niche programming. Māori Television is, by definition, looking for Māori content especially in comparison with other broadcasters. As a result of this, Māori producers are less inclined to approach mainstream broadcasters. This point was made by both producers and mainstream broadcasters, and is a critical issue. Broadcasters claim they are battling to find good mainstream Māori stories, while Māori producers perceive a battle to get networks other than Māori Television to approve their ideas.

3.4 Removal of the TVNZ Charter

In 2009 the TVNZ charter was removed and replaced with a less prescriptive statement of requirements. The \$15.1 million allocated to TVNZ to create public service broadcasting under the charter was also removed, and allocated to NZ On Air as the “Platinum Fund”. This is a contestable fund for programmes to be broadcast on the six main free-to-air channels that “will inform, educate and entertain a good cross-section of New Zealand.”¹

¹ See www.nzonair.govt.nz

Some industry respondents were concerned about TVNZ funding for Māori programming post-charter, and others felt this move had no impact, as mainstream Māori programmes are not a major priority for TVNZ or the other free-to-air networks outside of Māori Television anyway. However, both TVNZ and MediaWorks noted that Māori programming is integral to their brands. The proposed changes to the Television New Zealand Act (2003) also require TVNZ to have programmes with a Māori perspective.

3.5 Breaking in to the big league

“Burgeoning, but with a leash” is how one industry respondent describes the current production environment for Māori mainstream programmes. Although the industry has earned credibility, there are still very few opportunities for mainstream Māori programmes in primetime, and Māori producers have not often broken through to the realm of big budget dramas, comedy, entertainment and reality shows. Whilst desiring the opportunity to work in these areas, and be entrusted with top level budgets, producers are mostly pragmatic about needing some mentoring through the process as they up-skill. The quandary that many find themselves in is that broadcasters prefer to work with a “known quantity” to ensure they get the desired final product, however producers need an opportunity to *prove* they can deliver.

Although mainstream Māori programming has its own proud whakapapa² it does not have a developed history in certain genres. The fine dramas and comedies being produced by the biggest production companies in the New Zealand industry come forth from a foundation of more than a decade of experience. The mainstream Māori television industry has successes to celebrate, but in certain areas, still needs to build its foundation.

Partnerships for Māori producers with non-Māori companies were noted as occasion to share skills, but require careful selection, management and mutual respect in order to work.

3.6 Genre gaps

Following on from 3.5 we again note the dearth of comedies, drama, entertainment and reality shows in Māori mainstream programming. Potential in these genre have been further deteriorated by the loss of unparalleled leaders and mentors Don Selwyn and Merata Mita. Although keen to explore such horizons,

² See appendix 6

Māori producers are also aware the pool of writers and directors needs some bolstering to achieve success in these types of projects.

3.7 Political representation, networking and lobbying

Ngā Aho Whakaari represents the interests of Māori on all issues that affect the business and creative aspects of the screen industry from film to digital new media. This is a huge task, with many challenges peculiar to bi-cultural interaction. Ngā Matakiirea has found Ngā Aho Whakaari's voice and vision represents the spearhead, but there is also need for more of a groundswell of support in the industry. Ngā Aho Whakaari's role would ideally be included in key strategic events. Constructive support of the Māori production community, focused on building relationships with broadcasters, would benefit the television industry as a whole.

At least one broadcaster acknowledged they should be more proactive with up-skilling and enabling the production community.

3.8 Licence fees

Broadcasters contribute to the production costs of most funded programmes by paying licence fees for the rights to transmit the programmes. They must also commit to scheduling the programmes at suitable times.

Licence fees for mainstream Māori programmes were a contentious issue for our industry group. Producers perceived them as a barrier to having their programmes supported by broadcasters. It would appear this perception is exacerbated by broadcasters bemoaning the "extra" fee. As this is standard broadcasting practice around the world, and a basic consideration of buying international content, it seems peculiar that broadcasters would make suggestions like "bringing the license fees down" unless they don't believe mainstream Māori programmes are worthy of a licence fee.

NZ On Air also suffers in comparison to Te Māngai Pāho in the minds of producers, as Te Māngai Pāho doesn't require license fees.

3.9 Dual broadcast rights

Māori Television noted the concept of dual broadcasting (where a programme is broadcast first on mainstream television, then [delayed] on indigenous television), which is used internationally to increase audience share. While there are examples of this already occurring in New Zealand, such as *Pūkana* with MediaWorks and Māori Television, it's not generally considered viable where broadcasters have paid considerable licence fees to acquire exclusive rights for an extended period.

3.10 Digital platforms

The worldwide television environment is facing major challenges brought on by the advent of digital media. The mainstream Māori television industry must ensure its survival in online and digital environments.

A key issue for Māori programmes has traditionally been an inability to secure primetime broadcast slots. Although on-demand viewing can alleviate some of the limitations of off-peak timeslots, this is dependent upon the quality of the content, how well the programme meets viewer's desires, and how the programme is marketed. Viewers cannot make an appointment to watch a programme they don't know about, and will not bother to search for, or record a programme they are not interested in.

As soon as the technology is ready, the demand for television content for mobile phones will be huge and Māori must keep up with the play. The Māori demographic is younger and will be quick to pick up this technology, so it's critical to have strategic plans to deal with all the platforms.

4.0 Viewer Survey results

We reiterate that although this online survey was self selected, its 214 respondents offer valuable insights.

Ngā Matakiirea found that most survey respondents (62% overall) felt that mainstream Māori programmes could be broadcast in either English or Māori and that a large majority (80% overall) were "fine" with subtitling.

Unsurprisingly, a larger percentage of Māori survey respondents (93%) than non-Māori viewers (67%) thought that mainstream Māori programming was important, contributing to New Zealand's social and cultural development. Māori saw the greatest impact as being cultural or language development (52%). Non-Māori saw it as being entertainment value/enjoyment (44%). This aligns with research commissioned by NZ On Air (NZ On Air Public Information and Opinion Monitor: NFO New Zealand) which has, since 2000 included a booster sample of Maori representatives. This research generally confirms that Maori are more supportive of local content and services provided by NZ On Air than non-Maori, particularly for programming that reflects Maori culture or interests.³

³ See www.nzonair.govt.nz/publications

Both Māori and non-Māori survey respondents (59% overall) were supportive of Māori language and culture being broadcast, either through specific Māori programmes or incorporated into general programming. Māori and non-Māori (85% overall) would like to see more mainstream Māori documentary programmes. Support for arts and culture was also strong (75%), but only Māori really supported comedy (74%), drama (71%) and children's programmes (67%).

Most survey respondents (73% overall) felt there was no preferred timeslot for mainstream Māori programming; it depended on the programme. However, industry respondents noted the importance of a programme being shown in the right timeslot and hitting a nerve as a result. *Mataku* was specially mentioned as an example.

5.0 Statistics

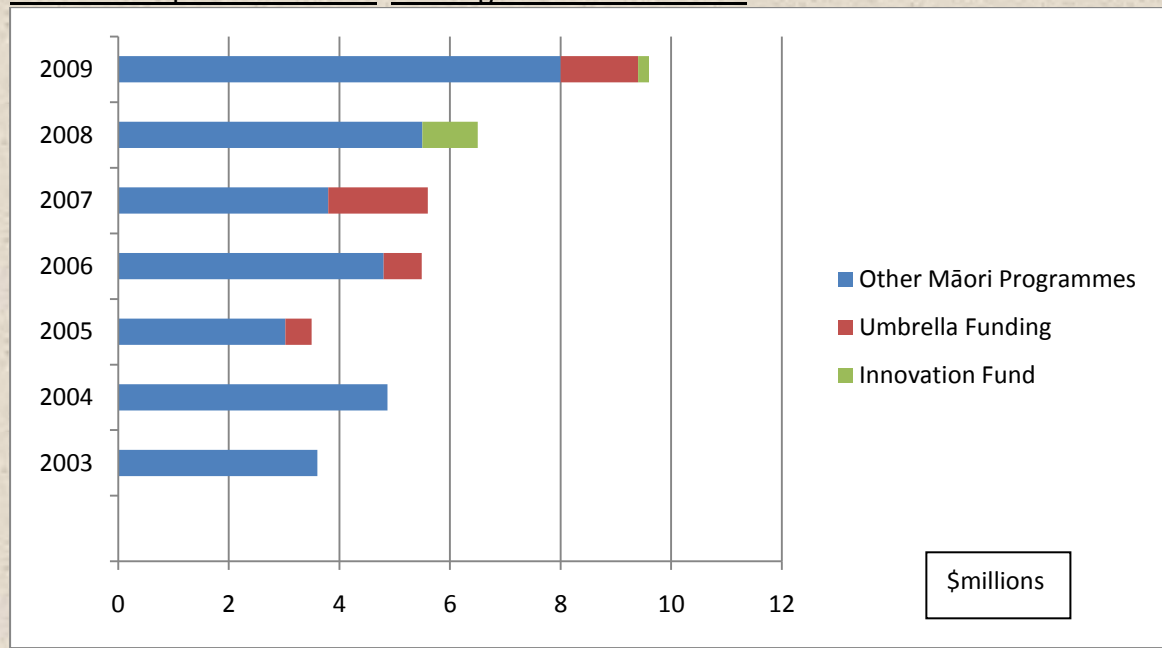
Ngā Matakiirea notes that while the number of hours of Māori broadcasting has remained relatively consistent at between 300 and 400 hours per annum since 2000, it has dropped as a percentage of total local content, from 6% in 2003 to 3% in 2009⁴ at which point Prime and C4 were included in the information gathering. Both stations have little or no Māori content. It should be noted however that Māori Television programmes are not included. This is because Māori Television doesn't define its programmes as "Māori" but by genre.

5.1 NZ On Air Expenditure on Māori programming

In order to assess overall spending on Māori programmes Ngā Matakiirea referenced NZ On Air's Annual Reports. These programmes are defined under numerous genre, and in the early 2000's, reports did not measure the total number of Māori programmes. Therefore the graph below begins at 2003.

⁴ See page 18

NZ On Air Expenditure on Māori Programmes 2003-2009



Note

- NZ On Air annual reports follow a July/June financial year
- Subtitling for *Te Karere* and *Pūkana*, and a small amount of project development funding is included in these figures under “Other Māori Programmes”
- “Umbrella Funding” 2008-9 includes the *Sunday Theatre* allocation for *Nights in the Garden of Spain*

Recommendations

Ngā Matakiirea recommends that NZ On Air:

1. Review Te Rautaki Māori, to ensure it is best meeting current needs.

1.1 Definition:

Questions we recommend NZ On Air considers in a review of Te Rautaki Māori:

- Does Te Rautaki Māori reflect NZ On Air's current priorities for mainstream Māori programmes?
- Does Te Rautaki Māori meet the current needs of the mainstream Māori broadcasting industry?
- Is it as clear as it can be?
- Does the definition of a "Mainstream Māori Programme" require amendment?
- Should NZ On Air consider the strategic plans of Te Māngai Pāho, to future-proof Te Rautaki Māori: ie, will NZ On Air need to consider more low-level Māori language programming?
- Should the Innovation Fund and Platinum Fund be mentioned in Te Rautaki Māori as another option for producers of Māori programmes?
- Is it feasible and desirable to publish a set of "focus points" for Te Rautaki Māori every year, outlining particular genre and other directives for Māori producers to aim for?

1.2 Strategy:

How can NZ On Air address problems with meeting ring-fenced allocations?

We believe it's critical the presence of mainstream Māori programming is protected on TVNZ and TV3 in particular, as well as remaining open to new options for Māori Television. One of the most visible strategies NZ On Air has undertaken is to cordon off some documentary/drama series to include Māori stories, for example *Inside New Zealand*, and *Sunday Theatre*.

As mentioned in 3.2 of the Executive Summary, broadcasters and producers alike describe frustration at meeting these quotas.

Ngā Matakiirea has identified the following issues to address:

- Broadcaster- Māori producer communication not being as lucid as it should be

- Broadcasters being open to a range of Māori stories
- Māori producers understanding the content and delivery pressures broadcasters are under, tailoring their proposals to suit

Our recommendation is for NZ On Air to facilitate a hui of established Māori Producers, senior Network Executives, as well as Ngā Aho Whakaari, with the aim of developing sound strategies to address the areas of Māori mainstream programming which are currently problematic.

NZ On Air has history in this area, in 2004⁵ a hui with producers, broadcasters and iwi representatives was held to assess Māori programming performance. Discussion about moving from a "social justice" paradigm to a "creative excellence" approach to Māori production and broadcasting resulted. A similar hui was held in 2008 which led to the commissioning of this research. In 2010, we propose that such a hui could address strategic issues like meeting ring-fencing allocations, and also include:

(1) Mentoring relationships for Māori researchers, directors, producers and writers

As a lack of experience in certain genre has been identified as one barrier to the Māori production industry, we propose the building of formal mentoring relationships for Māori producers (also writers and directors, although they may not need to be present at the initial hui proposed) and established production companies. The Case Study of *One Land* later in this report demonstrates, if the relationship between both sides is carefully constructed and built on mutual respect, there can be benefits and growth for all involved.

Ngā Matakiirea recommends NZ On Air consider funding incentives for production companies that undertake such mentoring roles.

The aim of such an initiative is to build capacity within the Māori production industry, in drama, entertainment, comedy and reality genres. It should also permeate to create better Māori representation across mainstream programmes.

(2) The Digital Innovation Fund and digital opportunities

This topic should be addressed in the hui by appropriate keynote speakers, so producers are aware of the funding opportunities and potential for development in this area as well as risks such as copyright infringement. It's important that Māori

⁵ NZ On Air Annual Report 2004

producers are supported in developing their skills to take advantage of the digital future.

(3) Networking and representation

NZ On Air can also consider this hui as part of its Te Rautaki Māori aim to “Encourage good relationships between all industry groups”. Facilitating this hui presents an opportunity for networking between broadcasters, producers, NZ On Air, and Ngā Aho Whaakari. A desired outcome would be for relationships to be forged, and also for Ngā Aho Whakaari to have an opportunity to broaden its database, and networks.

2. Further future-proof the NZ On Air funding approach

We recommend that NZ On Air:

- 2.1 Ensures programmes are not listed under the broad title of “Māori and Pacific” if in fact they are Pacific programmes
- 2.2 Considers a standardised funding pot, so a known amount of money is allocated to Māori programmes.
- 2.3 Continue to look for opportunities in Māori innovation. As seen with *Brown Bruthas*, forge new ground with one-off allocations, perhaps with a lessened or little license fee.
- 2.4 Considers a reduced licence fee for pilot programmes with Māori themes and storylines providing a ‘foot in the door’ to mainstream broadcasts for Māori producers
- 2.5 Planning forward, NZ On Air should continue to work symbiotically with Te Māngai Pāho to cover different areas of Māori programming.
- 2.6 Consider co-funded and co-produced drama/comedy projects (ie with Te Māngai Pāho) to achieve Māori-themed programming.
- 2.7 In the event of 100 per cent funding of Māori programmes (although rare) NZ On Air contracts should require a second broadcast on Māori Television within a short timeframe of the programme’s initial play.

Methodology

Ngā Matakiirea’s research used one-on-one industry surveys, a viewer survey and a literature review.

Industry surveys

Qualitative research with key industry figures was conducted using a standard questionnaire as a guide to facilitate discussion (see appendix 5).

Most surveys were completed during face-to-face interviews, with a small number of participants responding to the questionnaire in writing. The survey group included: programmers and other network personnel; senior producers and directors; and representatives from funding bodies NZ On Air and Te Māngai Pāho. The group included Māori and Pākehā, and covered most of New Zealand’s broadcast networks.⁶

This report includes direct quotes from these interviews to provide NZ On Air with information “from the horse’s mouth” and a gauge on the industry climate. They are attributed where it would be commercially mischievous not to, but most are included to illustrate a point rather than identify the speaker.

Viewer survey

A snapshot of viewer opinions of mainstream Māori programming was captured by an online survey utilising Survey Monkey. In total, 214 participants responded from amongst our wide-ranging email networks. It should be noted that responses were skewed towards Māori (62%) and females (72%). To mitigate this skew we’ve made Māori to non-Māori comparisons and referenced ratings data from AGB Nielsen, which draws upon a greater survey pool representing the New Zealand population.

Literature review

Ngā Matakiirea accessed databases of the programmes NZ On Air has funded in the past 20 years, and the TVNZ and Māori Television annual reports and statements of intent. This enabled us to investigate the kinds of programme screened, on which networks, and at what time within the broadcast schedule. This information is referenced in the qualitative research.

⁶ Appendix 1: Industry Figures Interviewed.

1. TE WHAKAARAARA (HERALDING CALL)

He kupu whakataki noa ake i te rangahau nei, mā roto mai i te whakaaraara ka puta i te tūtei o te pā tūwatawata kia hiwa, kia oho, kia mataara! Tēnei te tira hou te kainamu ake nei ki te rakorako i te rokiroki, ki te whakaaraara i te whakapapa, otirā, ki te whakatakoto i te tāhu o te kaupapa ahu whakamua.

An Introduction that utilises the metaphorical concept of the ancient Māori fortified village and its sentry delivering the call to the people, to arise, be conscious and alert. A new group is launched with the objective to uncover history, recite genealogy, and set the foundation for progress.

Introducing and acknowledging the whakapapa of Māori television programmes

The concept of mainstream television is complicated and mosaic, and often marked by tension and animosity.

The social needs and cultural ambitions of Māori in broadcasting have often been in conflict with the political priorities of those in power and the economic pressures on “mainstream” television stations to be fiscally successful. Despite official commitments to biculturalism in this country, Māori cultural sovereignty in everyday life is hardly a political priority, and the same can be said for Māori aspirations on New Zealand’s mainstream television channels.

Television arrived permanently and completely to New Zealand in June 1960, with the Howard Morrison Quartet being the feature act of the first officially recognised television broadcast. However, it was soon apparent that television broadcasting was yet another instrument of oppression in the endeavour to assimilate the Māori population. “Pakeha took pride in Māori achievement and performance, and what they deemed good ‘race-relations’ so long as Māori did not pose a threat to the nation-myth of being one people” (cf Pat Hohepa, *Māori and Pakeha: The One People Myth*, in King, M., Ed., *Tihe Mauri Ora, Aspects of Māoritanga*, Auckland, 1978, pp.98ff).

Early Māori television initiatives (refer Whakapapa of Foundation Māori TV Programmes- appendix 6)

During the 1960s, entertainers and cultural groups were the only Māori concepts seen on national television. In 1965, the New Zealand Broadcasting Corporation funded the National Film Unit to produce *Songs of Their Forefathers*, a half-hour programme of Māori songs and dances, but there was little else. In the 1970s, Māori musicians like Howard Morrison, Inia Te Wiata and Dame Kiri Te Kanawa became household names

through their magnificent and skilful performances in shows including *C'Mon, Happen Inn, 12 Bar Rhythm and Shoes* and *Sweet Soul Music*.

However, the 1970s would also see the rise of important political and cultural movements in the Māori renaissance. Michael King's *Tangata Whenua*, produced by Pacific Films, endeavoured to help Pākehā understand Māori. According to Tainui Stephens, Director of Pito One Productions and New Zealand On Air Kaitiaki, "There was nothing of real substance until *Tangata Whenua*, the ultimate 'window on the Māori world' was screened. This remarkable series of documentaries captured a Māori way of life that was rapidly disappearing. It also revealed a revitalisation of iwi. The 1970s were indeed to become years of political agitation and cultural awakening. I was a teenager in that decade and was profoundly influenced by the *Tangata Whenua* series" (pers. comm. Tainui Stephens, March 2010).

Irene Gardiner, NZ On Screen Content Director, also comments on the landmark series: "In the early years, Sir Howard Morrison's entertainment programmes helped to bring acceptance of Māori faces and some Māori language on television. At the more serious end of the spectrum, in the 1970s the *Tangata Whenua* documentary series had a huge role to play in getting Pākehā to see and understand the Māori way of life, really for the first time on television" (pers. comm. Irene Gardiner, April 2010).

***Koha* – the beginning of regular Māori programming**

The next major step for Māori broadcasting aspirations came with *Koha*, a once-a-week, 30-minute-long programme mostly in English. This was the beginning of regular Māori programming on mainstream television.

Whai Ngata, former head of Māori programmes at TVNZ, recalls, "In the beginning *Koha* was funded by TVNZ (via the licence fee). In the early days *Koha* had a permanent lunch-time as well as primetime slot on a Sunday evening. After government deregulation of the industry, the programme moved later and later until it disappeared off the schedule.

"General information programming was desired by the network, but the parameters of 'magazine' programming were to pay only lip service to the needs of Māori viewers. The broadcasting world was going through a period of fundamental change itself. On the one hand TVNZ was finding itself ever more a 'slave of market forces' and on the other needing to provide a 'public service'" (pers. comm. Whai Ngata, June 2009).

When *Te Karere*, the news in the Māori language, was introduced in 1983 it combined with *Koha* to provide just less than one hour of Māori programming per week. Its production has been a constant fight for resources ever since, and its timeslots in the past 25 years have satisfied very few people.

TVNZ's Māori programmes were classed as special projects until 1985 when TVNZ's Committee on Maori Broadcasting recommended the establishment of a role for the "Head of Māori Unit". The Maori Broadcaster's Association was amongst those offended the proposed unit wouldn't have the status of TVNZ's other programme departments and the head of the unit would be on a lesser grading.

NZ On Screen's biography⁷ for Ernie Leonard states he was a senior producer and in line to lead the new unit but Ernie's initial inclination was not to apply for the post on such terms. He changed his mind - but his application was a twenty three page document that stated he would only take the job on if it was on equal footing with those other departments. TVNZ relented and Leonard was appointed head of the Māori Programmes Department in 1987.

New programmes produced by the department included *Waka Huia*, *Marae*, *Tagata Pasifika*, *He Rourou*, *Pounamu*, *When the Haka Became Boogie* and *Radio Wha Waho*.

Waka Huia began transmission in 1987 after the impressive success of the Te Māori exhibition, devised as a television means to preserve the Māori language and the knowledge held by our esteemed elders. *Marae* joined *Waka Huia* on Sunday mornings in 1990 and is effectively a reincarnation of the popular *Koha*.

These programmes, however, did little to appease the Māori craving for more recognition and respect in mainstream broadcasting. Political commentator and Māori broadcaster Willie Jackson states that, "A 'fair share' of television isn't provided by a combination of *Te Karere* and the Māori programmes on a Sunday morning. Overall, in New Zealand broadcasting, the Pākehā dominance is so substantial it's practically a monopoly. And it's so blatant, so unfair and so damaging to the health of New Zealand society that you would think that maybe one mainstream Pākehā journalist would spot the problem".⁸

Tainui Stephens shares Willie's view, "For far too many years past, the ability to speak to ourselves through the medium of television has been controlled by Pākehā. This is not to deprecate Pākehā, it is a simple fact. If the television channels are dominated and controlled by Pākehā, the Māori voice can only be heard if those same Pākehā allow it" (pers. comm. Tainui Stephens, March 2010).

⁷ Ernie Leonard Biography www.nzonscreen.com

⁸ Willie Jackson column for *The Dominion Post*. Reprinted for *Mana Magazine* 2004

The entry of NZ On Air

The 1989 Broadcasting Act was a major milestone, because it finally acknowledged the importance of minority interests. NZ On Air was created that same year as the public funding body for national television, and it supports the principle of minority interests by subsidising specialist minority programmes. Its vision statement is to “champion local content through skilful investment in quality New Zealand broadcasting”.

In terms of local content on television, the impact of NZ On Air was almost immediate. In 1976, during the era of competition between TV One and TV2, local programming had accounted for 35% of total transmission time. By 1988 it had decreased to 22%, with New Zealand drama, documentary, children’s and Māori programmes making up less than 5% of the total transmission time (the rest was consumed by sport, current affairs and news). Three years after the birth of NZ On Air, local content across TV One, TV2 and TV3 was back up to 30%, and a record 187 hours of local drama had received NZ On Air funding.

The news wasn’t so positive for Māori. Despite some excellent documentary series such as *When the Haka Became Boogie*, programming of special interest to Māori or with Māori content or language as a major component decreased from 143 hours in 1990 to 113 hours in 1991, comprising 2.7% of local content. All Māori programming screened on TV One, and all except the documentary *Te Atairangikaahu* were scheduled out of primetime.

In June 1992, NZ On Air released its first Māori programming funding objectives:

1. To fund programmes which involve Māori programme makers in the production of television programmes which promote Māori language and culture for a Māori audience.
2. To apply at least 6% of the net Public Broadcasting revenue, net of collection costs, to Māori broadcasting (television and radio).

For the next three years *Te Karere*, *Marae* and *Waka Huia* would be the main benefactors of NZ On Air funding. A sprinkling of one-off features, such as the *Aotearoa Festival* and documentaries such as *Māori Women in Sport* and *Spirit to Spirit*, received the rest of the Māori programme budget.

Taking the case to court – enter Te Māngai Pāho:

In the late 1980s, the government’s decision to re-classify TVNZ as a state-owned enterprise, and the prospect of the network being prepared for sale in 1989, prompted the Māori community to take legal action. This led them all the way to the British Privy Council in 1993, where their case focused on the government’s obligations under the Treaty of Waitangi to protect the Māori language.

The government won this court battle but only after promising to do more for the language. So in 1994 under an amendment to the Broadcasting Act, Te Māngai Pāho was set up 'to promote Maori language and culture' in broadcasting; 13.4% of the licence fee collected by NZ On Air was directed to it.

By agreement, Te Māngai Pāho and NZ On Air each funded half the costs of *Te Karere*, *Waka Huia* and *Marae* in 1995. NZ On Air also made the point that it funded other programmes for mainstream audiences featuring Māori and Māori interests, such as *Shortland Street* (drama), *Pete and Pio* (comedy), *Mahana* (feature film), *Once Were Warriors* (feature film), *Heartland* and *Māori Language Concert* (variety).

A national representative body for Māori working in film, video and television was formed in 1996. Ngā Aho Whakaari was borne of a series of hui called by Māori film and television practitioners concerned that Māori should be accurately represented in the development of Māori broadcasting by Government.

NZ On Air continued to play a complementary role to Te Māngai Pāho, funding in the next two years programmes that either featured or were of interest to Māori, including *Ngā Puna* (drama), *Happy Birthday Sir Howard*, *Koinā te Kōrero*, *the MDC Māori Sports Awards*, *Rangatira* (documentary series) and *Mai Time*, a youth magazine-style series presenting music videos, celebrity insights and the happenings of young people in a "bi-cultural, bi-lingual and bi-funky mix". *Mai Time* was extremely well received by the general youth population of New Zealand.

Making it to primetime

In 1998, the hugely popular *The New Zealand Wars* documentary series was broadcast with NZ On Air funding. Written and presented by historian James Belich, directed by Tainui Stephens, it was screened on TV One in primetime.

Irene Gardiner believes the programme's success was due to the fact that it "was made in a clever, accessible style and helped a lot of New Zealanders to actually understand a bit more about what had happened here in colonial times and how that affects a lot of what is happening today" (pers. comm. Irene Gardiner, April 2010).

In June 1998, NZ On Air adopted three new performance targets for Māori broadcasting:

1. Target 1 stipulated that as a condition of funding, 15% of hours funded within a television "umbrella" funding arrangement, such as generic series of one-off documentary or drama programmes, eg *Inside New Zealand*, must involve substantial Māori creative participation on a topic of relevance to Māori language and culture.

2. Target 2 reiterated the need to continue to fund programming featuring Māori and Māori interests, such as *Mai Time* and *Pio*.
3. Target 3 required children’s programming funded by NZ On Air to promote Māori language and culture as an essential component. These programmes included *Mai Time*, *You and Me* and *What Now?*

The following year these targets were amended slightly:

Target One required that one of the six documentaries screened on Inside New Zealand were to be Māori.

Target Two now read “To fund other television programmes featuring Māori and Māori interests intended for a general audience as funds permit”.

The emergence of “Māori for Māori” programming

After a Māori broadcasting hui in 1999, then a further hui in 2000 to introduce NZ On Air’s Rautaki Māori (Māori Content Strategy), a comprehensive Māori Strategy was launched and implemented. In August 2000, another hui was held with the commitment to “enhance the onscreen outcomes for mainstream Māori programming and to improve consultation and communication with Māori stakeholders”. Tainui Stephens was appointed as Te Kaiurungi.

All of these factors contributed to a rise in programming by Māori for Māori on mainstream networks. In 2000 TV One continued to have by far the most Māori content with 241 hours, boosted by the three main programmes *Te Karere*, *Waka Huia* and *Marae* and repeat screenings of the pre-school programme *Tikitiki*. TV2 had *Mai Time* and *Maraerobics*, with a new summer contribution *Mai Live* to boost Māori content hours. TV3 screened children’s programme *Pūkana* for 52 weeks, which was a major contributor to the increase in total Māori programmes. It also screened a new show, *Ihumanea*, a Māori language “university challenge” type quiz show. All were screened off-peak.

Revealing research

In the same year, Colmar Brunton⁹ found that viewers had difficulty separating their interest in Māori programmes from their opinions about political issues related to Māori.

For example, Pākehā participants were angered by certain political events involving Māori and, as a result, were biased to not watch programmes with Māori

⁹ Attitudes to NZ On Air Funded TV Programming and Local Content, January 2000

perspectives. The research found that some participants had a high interest in Māori perspective programmes and some felt it was an important part of their cultural heritage as New Zealanders and understanding of the main issues affecting society.

The research recommended that, to increase the appeal of Māori programmes to the mainstream audience, the topics needed to be current and relevant, explore a Māori person's background but not concentrate on the Māori aspects, include well known Māori people as subjects for programmes such as documentaries, and promote success stories. The research also revealed a strong interest in seeing Māori language programming having subtitles, an initiative that was supported by NZ On Air and received funding for the first time in 2000/2001.

In 2001, TV3 featured seven Māori documentaries on its Inside New Zealand programme. *Moko Toa* received funding for re-versioning, and subtitles were added to the repeat screenings of *Te Karere*. The following year, NZ On Air encouraged producers of some mainstream programmes to reflect Māori culture as part of New Zealand identity. These included, *Killing Tomorrow*, *Spin Doctors 2*, *Lawyers*, *The Trouble with Men*, *Showstoppers*, *The Big Art Trip*, *Hard Out*, *Frontier of Dreams*, *Mercy Peak*, *Some of my Best Friends Are*, *Squeeze 2002* and *No. 8 Wired*. Programmes that featured a significant amount of Māori content included *Children of Gallipoli*, *Māori Sports Awards*, *The Summit* and *Mataku*. Programmes such as *Bro' Town* and *Polyfest 2002* were also funded under Māori programming.

Annual research commissioned by NZ On Air in 2002 confirmed that Māori were even more supportive than non-Māori of local content and services provided by NZ On Air. This was particularly true of programming that reflected Māori culture or interests.¹⁰

Documentary New Zealand, Inside New Zealand and a TV2 documentary strand continued to provide some Māori content from 2002 to 2005. Specific Māori interest programmes that received NZ On Air funding in 2003 were *Mai Time*, *Māori Sports Awards*, *Te Hokinga Mai – The Return Home*, *Polyfest*, *Pūkana*, *Mike King Tonight*, *Children of the Migration*, *The Voice of Hip Hop*, *The Explorers* and *Mai Time Pasifika Beats*. Programmes encouraged to reflect Māori culture were *Spin Doctors 4*, *Lima Lelei*, *Frontier of Dreams*, *Children of the Migration*, *Squeeze 2003*, *Freaky Dramas*, *P.E.T Detectives* and *The Explorers*. For the first time since 1997, the amount of Māori programme funding was separately recorded, at \$3.7 million – a rise of only \$1.4 million in the preceding six years.

¹⁰ NZ On Air Public Information and Opinion Monitor: NFO New Zealand 2002

The arrival of Māori Television

On 28 March 2004, Māori Television was launched under the Māori Television Service Act 2003. Its principal function is to make a significant contribution to the revitalisation of the Māori language and culture by providing cost-effective programmes in both Māori and English that inform, educate and entertain a broad audience. A substantial proportion of its programmes must be in Māori language, and must show regard to the needs of children participating in immersion education and all people learning Māori.

Funding trends

In the same year, NZ On Air held a hui with producers, broadcasters and iwi representatives to assess the performance of its 1999 targets. One of the main discussion points was about moving from a “social justice” paradigm to a “creative excellence” approach to Māori production and broadcasting. The funding rose to \$4.9 million in 2004, with the bulk of the money distributed to Māori interest programming going to a further series of *Mataku* (\$1.5 million). Irene Gardiner states, “The drama series *Mataku* showed that Māori myths and legends could make reasonably commercial television” (pers. comm. Irene Gardiner, April 2010).

Other programmes to receive NZ On Air funding, apart from Documentary New Zealand, Inside New Zealand and the TV2 documentary and innovation strands, were *Tāonga, Ngā Reo 2, Kōrero Time, Māori Sports Awards, Te Kōpara, The Kaipara Affair, Haka Time, Westfields Style Pasifika, Te Karere* subtitling and *Pasifika Beats*. All children’s programmes commissioned were encouraged to feature a significant amount of Māori content. *Mai Time* received \$0.9 million as the flagship Māori youth programme.

Funding for Māori programming dropped to \$3.5 million in 2005. Inside New Zealand featured three specific Māori interest documentaries, with TV One and TV2 screening one each. The *Māori Sports Awards, Kōrero Time* and *Mai Time* received a good slice of the budget again, and a seven-part documentary series titled *He Matapaki* was given \$0.35 million to present Māori interest stories, but did not feature at peak-time. The major recipient was *Bro’ Town*, which received \$1.9 million for seven 30-minute episodes, despite having only one Māori character, written and performed by Samoan writers and performers.

Bro’ Town also dominated Māori-specified funding in 2006, receiving \$1.8 million for a further seven 30-minute episodes. Four Māori documentaries featured on Inside New Zealand (TV3) and three on TV One. Another Māori-themed documentary was screened on *NZ Stories*. Other NZ On Air-funded programmes in 2006 were *Pasifika Beats, Mai Time, Tū Te Puehu* subtitles, *Pūkana* subtitles, *Polyfest 2006, Tiaho Pō Te*

Arikinui 40 Years, Head Cases, Victoria Crossed, Breaking the Boundaries, Talking it Up Ngā Manu Kōrero and the *Nā Rātou Mā Tātou ANZAC Concert*. Total funding increased from \$3.5 million the previous year to \$5.5 million in 2006.

The total hours of Māori programming in 2007 decreased from 447 to 308 hours, despite the total expenditure improving to \$5.7 million. TV One's Māori content programming decreased by seven hours (257 hours in 2006), TV2 screened 20 hours (21 hours in 2006) and TV3 featured 38 hours (67 hours in 2006).

In 2007 NZ On Air released a new definition of the Māori programmes it funded: "We define a Māori programme as one that makes a conscious decision to reveal something of the past, present or future Māori world. Its creative core will be Māori. Its cultural control will be Māori. Its management may be Māori or Pākehā".

The definition had a series of associated objectives, which included:

1. Supporting the production of Māori programming made for general audiences in primetime (all Māori programming on TV One, TV2 and TV3 screened off-peak, and there were no Māori programmes shown on Prime TV or C4)
2. Supporting the development of mainstream television-specific genres
3. Complementing Te Māngai Pāho's funding activities

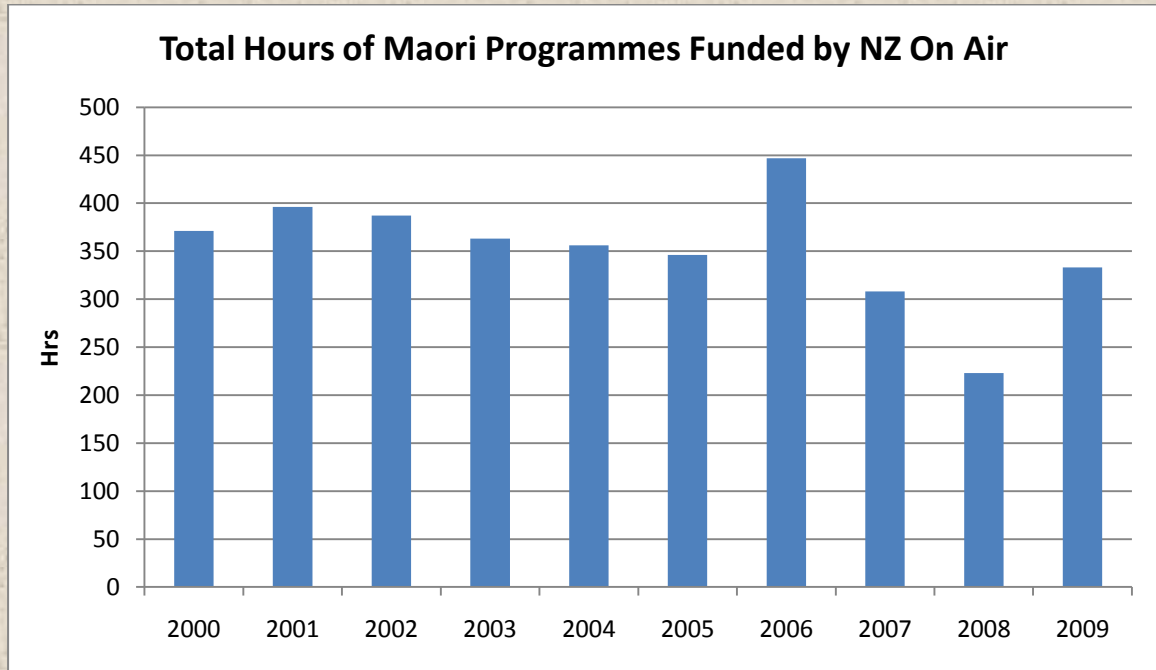
Target 1¹¹ now said upwards of 10% of hours funded within a television "umbrella" funding arrangement will involve substantial Māori creative participation on a topic of relevance to Māori language and culture This affected *Inside New Zealand XVI* (TV3), and *Documentary New Zealand* (TV One).

Programmes funded by NZ On Air in 2007 included two Māori interest documentaries on TV3's *Inside New Zealand*, and two on TV One, a Māori drama on the Sunday Drama Season, *The Strength of Water, ANZAC Day – Songs from the Vietnam Era, Waka Moana, Tūranga-ā-rere, Tū Te Puehu, Pūkana* (subtitled), *AotearoHā, Lost in Translation, Rain of The Children, Let My Whakapapa Speak, The Biggest Killer in Aotearoa, Whānau* (drama), *Whānau* (documentary) and *Mai Time*. In addition to these programmes, all 14 hours of children's drama funded had one or more principal Māori child characters. The *Go Show* and the *Go Show Hour* had at least 10% Māori language content.

Also in 2007, TVNZ CEO Rick Ellis was quoted saying to a Parliamentary Select Committee meeting that the TV2 programme *Police Ten 7* helps fulfill TVNZ's Charter obligations by providing a Māori perspective on television. The implication appeared to be that Māori were highly represented in the number of suspects and criminals

¹¹ NZ On Air Annual Report 2007

featured on the show. This gaffe was said to be a slip on Rick Ellis' behalf, rather than a reflection on TVNZ policy, but it did little for the morale of the mainstream Māori television production community.



The launch of the Māori Programmes Innovation Fund

Rautaki Māori was reviewed and amended in May 2008, and resulted in the creation of a contestable Māori Innovation Fund, now called the Māori Programmes Innovation Fund.

The projects that were supported from this initiative were: *Brown Bruthas*, (comedy drama) TV3; *Te Ōhākī* now called *The Missing Piece* 4 x 1 hour documentaries for TVNZ; and *Mōkai* an animated feature which in the event was not supported by the broadcaster beyond development.

Other funding initiatives

Māori Television's NZ On Air-funded programmes included the Pakipūmeka documentary strand featuring *Dancing in the Sky*, *He Kūaka Mārangaranga*, *Hec Busby*, *Kotahi te rā – Waitangi 08*, *Makeriti*, *Raising the Moko*, *Rei Hamon: Man of Nature*, *Sir Graham Latimer: Nation Maker*, *Tā Paora*, *Te Koha*, *The Māori Party* and *Two Māori in Vienna*. TV2 screened the new youth show *I Am TV*, and TV3 received NZ On Air funding for the subtitles to *Pūkana* and the Te Aratai Film and TV produced *Tū Te Puehu*.

A new reality show, *One Land*, featured on TV One with high Māori content and language. It was innovative and groundbreaking, and despite its high Māori language content was shown in primetime, albeit during the low-viewership summer season. *One Land* was a breakthrough project, as primetime Māori programmes are still extremely rare. For this achievement it is a watershed programme, and is assessed in a dedicated case study later in this report (4.2 Te Taitoa).

The total hours of Māori programming for a general audience increased by 110 to 333 in 2009. *Te Karere*, *Waka Huia*, *Marae* and the *Marae* Summer Season were well established programmes on TV One, and were repeated as part of the schedule. *Te Karere* had a longer average run-time for each episode than in previous years, contributing to TV One's Māori programming hours increasing by 76 hours to 232 (156 in 2008). Te Māngai Pāho was the principal funder of these TV One programmes.

TV2 screened 45 hours in 2009 (24 in 2008) including NZ On Air-funded show *I Am TV*.

As in previous years, all Māori programming on TV One, TV2 and TV3 screened off-peak. No Māori programmes screened on Prime or C4. Māori Television received NZ On Air funding for *The Great Land Debate* (arts and culture), *Kaitangata Twitch* (children's drama), *Aunty Moves In* (documentary/factual), *Matariki* (drama) and *The Volcano* (drama).

Contemporary Māori television

The data collected since NZ On Air came into being indicate there are two fundamental types of Māori programme:

- Those that are made specifically for Māori
- Those that are made for the general audience (mainstream programming) that includes some elements of Māori content and culture.

The data and statistics in this chapter show that the most popular Māori mainstream programmes can be found in the genres of comedy, drama and, to a lesser extent, children's programming. They also demonstrate the marginalisation of Māori content and culture in television, which has existed since the medium's launch here in 1960.

Mainstream Māori programmes are almost never screened in primetime. As will be discussed further in this report, programmers tend to conservatively estimate interest in Māori stories, and bemoan Māori producers not often approaching them with commercially viable, great ideas. However in its brief history, Māori television programmes have shown, at least in parts, that when this rich culture is brought to the television screen in a timely, creative and dynamic way, it can be appealing to a broad audience.

2. TE TAIEA (DISTINGUISHED WARRIOR)

Ka pūrero mai te taiea o roto i te matua, māna te tira hou e ārahi i roto i te mahi, māna ano te titiro a marea e whakahahaki ki ngā rokiroki i rakorakohia, ngā whakapapa i whakaaraarahia me te tāhu i whakatakotoria, kia angitū ai, kia whai hua ai.

The distinguished warrior emerges from the main body of the group to lead the initial charge and to draw the attention of the multitudes to the history uncovered, the genealogies revealed and the objectives set, to ensure the mission is successful and fruitful.

Reviewing further the influence of Māori mainstream productions on New Zealand television and society

Key players interviewed in the industry research agreed that New Zealand's television programming should reflect its indigenous culture.

“Māori culture features across all aspects of our world so this should be reflected in our TV programming.”

This group of industry leaders echoed NZ On Air's annual Public Perceptions Research of 2008/2009, which found:

“Programmes for and/or about Māori were also perceived as having an inherent value, even though most people did not watch these programmes. In the quantitative research 55% of respondents said it is important that there is programming on television giving a Māori perspective on mainstream television channels.”

To describe the influence of Māori programming, industry respondents were asked to provide examples of what they considered to be watershed achievements in this area, and their influence on them personally.

Most often noted were:

- The role of prominent Māori entertainers, particularly in the early stages of New Zealand television programming
- Television coverage of nationally significant Māori events
- Documentaries and educational programmes made in a clever but accessible style, addressing Māori culture and New Zealand history
- Programme timeliness, hitting a nerve by delivering the right type of show at the right time
- Māori Television.

2.1 The role of prominent Māori entertainers, particularly in the early stages of New Zealand television programming

In particular, Sir Howard Morrison, Prince Tui Teka and Billy T James were recognised as having broken down cultural barriers and facilitated acceptance of Māori perspectives by using humour and creating debate.

“We were a pretty white country, needed a safe Māori, a stereotypical Māori to get our attention, not an openly political Māori.”

Māori presenters working in primetime mainstream programmes, particularly news and current affairs were recognised for increasing the Māori presence on New Zealand screens. Initiatives such as Māori Language Week bulletins in te reo Māori, and making an effort with Māori language pronunciation in mainstream bulletins, were considered to breed goodwill in society.

2.2 Television coverage of nationally significant Māori events

These events included the 1985 coverage of Paul Reeves’ journey to become Governor-General, the ceremonial farewell of the Te Māori exhibition, and the funerals of Dame Te Atairangikaahu and Sir Howard Morrison.

“Dame Te Ata’s funeral coverage... helped bring New Zealanders together after some turbulent times following the controversial Don Brash race speech.”

2.3 Documentaries and educational programmes made in a clever but accessible style, addressing Māori culture and New Zealand history

Examples of these programmes included:

- The *Tangata Whenua* documentary series in the 1970s, which was considered to play a huge role in Pākehā being able to see and understand the Māori way of life
- The *DNZ (Documentary New Zealand)* and *Inside New Zealand* strands
- *New Zealand Wars*
- The brief-but-effective approach of *Koinā te Kōrero* vignettes on place names.

“I had a letter from a viewer watching Koha, saying ‘Thank you, you helped me understand my neighbour’.”

Although 100% Māori language programmes are not the focus of this report, it would be remiss not to mention the groundbreaking work of *Koha*, *Te Karere*, *Waka Huia* and *Marae*, which our industry respondents considered hugely influential in normalising the language, creating invaluable archives and intellectualising Māori current affairs.

2.4 Programme timeliness, hitting a nerve by delivering the right type of show at the right time

Respondents hailed the drama series *Mataku* as a rare example of Māori drama with broad appeal and cultural relevance. Its credibility was intensified by using a hot genre of the time, supernatural-themed drama.

Also mentioned was the youth magazine show *Mai Time*, although those associated with it at the time didn't realise an off-peak show would have such an impact. Their youth audience simply hadn't seen a show like *Mai Time* before.

"It made being Māori cool. A magazine music show would struggle now but it was a defining show for me and my peers."

2.5 The Māori Television Service

The emergence of Māori Television has obviously changed the landscape of broadcasting in New Zealand, and particularly Māori programmes. After the setback of Aotearoa Television Network's failure, Māori Television is considered to have hit the mainstream mark with its ANZAC and Waitangi Day coverage, along with some masthead programmes such as *Homai te Pakipaki*, *Marae DIY*, *Code* and the latest version of *It's in the Bag*.

Research¹² conducted by Māori Television in 2005 described its positive impacts on our nation. Eighty-four percent of respondents believed Māori Television should be a permanent part of New Zealand broadcasting.

"Homai te Pakipaki celebrates what we enjoy. It's entertainment-therapy."

¹² 1000 New Zealanders aged 18+, of whom 600 were Māori, were interviewed by telephone.

3. TE TAIAPU (STRATEGIC WAR PARTY)

Ka hono anō te taiea ki te matua, ka rere ngātahi te tira hei taiapu kia taiaputia ai e rātou te kounga, te tautoko me te ia o te wā o kō tata.

The distinguished warrior returns to rank and file, and the group surges forth in unison on a new facet of the expedition, to engage support and ascertain quality.

Assessing the quantity, quality, funding and broadcast outlets of Māori mainstream programming in the past two to three years

3.1 Definition

The terms of reference for this report were clear that mainstream Māori programming is defined as “programming that features Māori and Māori perspectives intended for a general audience including Māori. This programming is primarily in the English language”.

However, it must be noted that the industry professionals and viewers surveyed as part of this research project quickly and repeatedly deviated from this definition.

“The definition is problematic and the only reason we need to worry about it is for funding, otherwise why would we have to define it. The problem is it’s become tied up with language.”

“People say it has to be a Māori worldview and ethos and I think that’s probably correct – but to fit that in to primetime, it’s a struggle.”

“What is the state of Māori mainstream programming? Non-existent. If you don’t include Te Karere and Marae etc. As a result of the Heartland programming concept, the Māori slate may disappear from TV One and TV2.”

“Mainstream is not what is usually seen on Māori Television. TVNZ, TV3 and Prime are defined as mainstream. It’s taking issues of importance to Māori to mainstream audiences.”

“Part of the definition has to be about a channel’s reach. Secondly, what sort of programming it predominantly does; it should be large-range non-niche.”

“With digital switch over Māori Television and Te Reo are going to end up right next to TVNZ and TV3 and that’s when we’ll see Māori Television really become mainstream

when it's just as accessible as mainstream channels." Jim Mather, Māori Television Chief Executive

3.2 Quantity of Māori mainstream programming

According to NZ On Air's 2009 local content study,¹³ the total hours of Māori programmes for a general audience increased by 110 to 333 in 2009, recovering from a significant drop the year before.

This doesn't include Māori Television, which defines its programmes by Māori content rather than genre. Māori Television plays the highest number of repeats, including shows it has first play rights to and those that screen first on another channel, such as *Pūkana* on TV3.

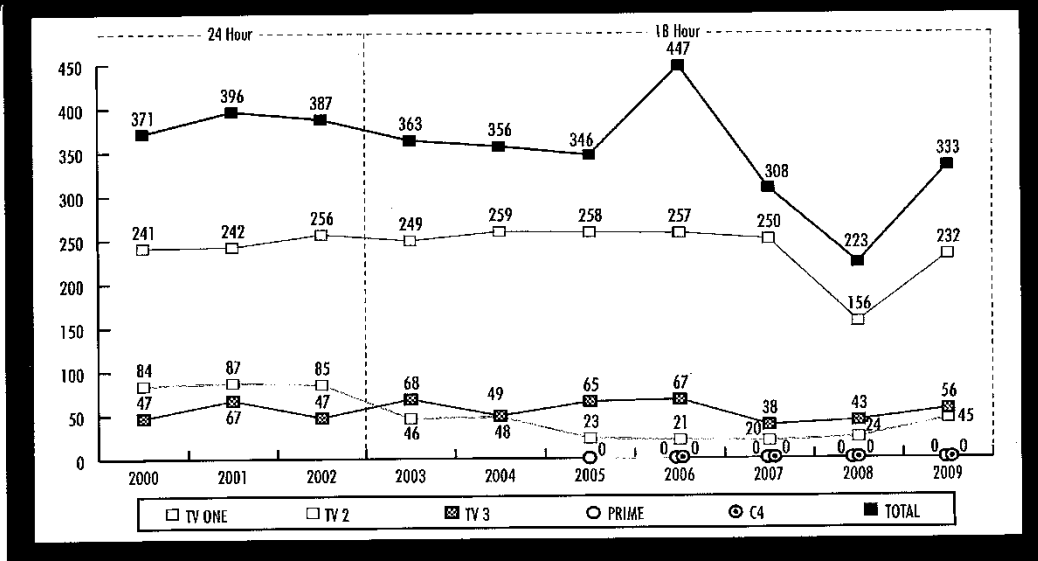
Of the other broadcast networks of note:

- TV2 screened 45 hours, up from 24 hours in 2008 (including *Kōrero mai – speak to me* and *I am TV*)
- TV3 screened 56 hours of Māori programming (43 in 2008), including *Tū te Puehu* and *Pūkana*
- Prime TV's and C4's relevant Māori content was negligible.

Overall, the amount of Māori programming on television has remained consistent across TV One, TV2 and TV3, ranging between 300 and 400 hours per year since 2000 (see the figure below labelled Fig 26).

Fig 26

Total Māori programmes by channel (excluding MTS)



¹³ Source: NZ On Air Local New Zealand Television Content Report 2009, pages 38 & 39: Māori Programming.

As a percentage of total local content, Māori programming was at 6% in 2003, dropping to 3% in 2009, when Prime and C4 were included in the report, both with negligible or no Māori content.

3.3 Quality control of Māori language and culture in recent Māori mainstream programmes

Although this report focuses on mainstream Māori programming, mostly in the English language, it's appropriate to mention briefly the language and cultural integrity displayed in recent programmes. Ngā Matakiirea concurs with the findings of Te Kāhui o Māhutonga's 2009 Review of the Māori Television Act, and believes this is also an area of consideration for the mainstream Māori television industry:

Language experts fear that Māori Television unwittingly entrenches and normalises incorrect Māori language, rather than offering quality language for the benefit of Māori language learners and others.

Māori Television stakeholder concerns include:

- *Insufficient amount of Māori language programming*
- *Poor quality of Māori language used in some programmes*
- *Inadequate language proficiency of some on-air presenters*
- *Recurring grammatical mistakes by some journalists and narrators.*¹⁴

To focus more pointedly on NZ On Air-funded programmes, Ngā Matakiirea addresses the language and cultural references in two key programmes: *One Land* and *Kaitangata Twitch*.

***One Land* (see section 4.2)**

Praise is due for firstly engaging tikanga expert Amster Reedy and secondly ensuring his in-depth knowledge had prominence and was adhered to. Historical references appeared well researched.

However, while understanding that producers felt choosing talent who are second-language speakers made them more accessible, they, like many intermediate-level speakers, made fairly frequent grammatical mistakes during their Māori language interviews and conversations. Being broadcast in primetime, the danger is that these

¹⁴ Te Kāhui o Māhutonga *Report of the Review of the Māori Television Act*, page 18.

mistakes can be further entrenched as viewers mistakenly believe that if a Māori sentence structure is used on television, it must be correct.

Kaitangata Twitch

The Māori advisors who worked on this project are well regarded and very capable. However their stamp is not as evident on the programme as it could be, and some actors (not all) appeared to struggle with language and cultural elements. Care is needed in these situations to ensure cultural performances are as authentic as they can be. Not all actors or performers can be expected to be good Māori speakers, but advisors being involved **throughout** the production process and on set during filming should mitigate difficulties.

Both of these examples indicate challenges for the Māori language, which could be partially mitigated by:

- Careful management during production
- Developing Māori performers' abilities
- Careful monitoring from funders or broadcasters by the involvement of cultural advisors throughout the production process.

3.4 Production of quality mainstream Māori programmes

Industry respondents highlighted specific difficulties in this area:

“Often with kaupapa Māori [programming] you really have to break it down to ABC Māori. It is ‘softly softly’ – a matter of breaking it down for the audience.”

“If there was some analysis or reviews of how networks were doing with regard to Māori programming in a positive and specific way I think we’d be in a better position to develop this aspect of programming.”

Partnerships between Māori and non-Māori are essential for the delivery of quality programmes. Discussions with industry respondents centred on awareness, understanding and trust on both sides.

“Mainstream production companies have noticed the significance of the brown dollar. It [needs to be] a significant partnership; that Māori get benefits and learning experiences.”

“You have to have partners because even if you’ve spotted an opportunity and you have a good broadcast idea, you need someone who has the required knowledge.”

“Sometimes it’s good to have an outsider look at us, sometimes we’re too close. It’s just that Pākehā have had the baton for too long.”

“There’s a real problem there that Māori can still not seem to break the back of getting the big money for big high-quality shows; we’re still doing the scrappy shows for little money and all the big Māori productions have been made by Pākehā companies.”

Respondents also commented that although there are a good number of Māori broadcasters, some areas need up-skilling and capacity building.

“The tyranny of the magazine shows held our directors back; they couldn’t tell 50 minute primetime stories.”

“We’ve got to earn that primetime position; we need more initiatives like [the Māori Programmes Innovation Fund] to get us to that level.”

“There needs to be an education process because Māori producers don’t understand how a commercial network runs its slots.”

These points are further addressed later in this report.

3.5 Funding

With the entire television industry affected by the global economic crisis, a reliance on government funding is an obvious threat to mainstream Māori programming.

“This government seems to be about measurable results. I don’t think you can measure everything, especially cultural enrichment. Be careful about using hard and fast measurements. Bureaucrats can end up not measuring the true value.”

“Looking at the annual reports of NZ On Air (and Te Māngai Pāho) there have been major reductions in the interest earned on funds, and that interest money is usually funnelled back into the TV portfolios.”

As all businesses need to work smarter in these tight conditions, industry figures understand that NZ On Air should want the “biggest bang for its buck” by getting the biggest audiences for shows. However, in most cases mainstream Māori programmes must be content with off-peak or fringe timeslots.

“There should be more consideration for multi air [dual] funding. Any opportunity where you can get buy-in from a broadcaster and a funder needs to be taken advantage of.”

Māori Television representatives believe dual broadcasting is a way to develop more accumulative audiences, as happens with indigenous broadcasters around the world. Chief Executive Jim Mather suggested that NZ On Air could require broadcasters with funded programmes to permit Māori Television to play delayed broadcasts of the programmes as well.

TVNZ and TV3 generally said that giving Māori Television repeat screenings could be negotiable, as long as they got first play. However, if they had paid licence fees they would not be interested. There are some examples of dual plays, eg *Pūkana* with TV3 and Māori Television (with production funded by Te Māngai Pāho and subtitles funded by NZ On Air), but these are rare owing to commercial competition.

“Dual broadcasting gives funders more security, ultimately more people watch. One show I’m involved in will be off-peak TVNZ, mainstream Māori Television. I would rather a primetime slot on mainstream of course.”

Haunui Royal, the General Manager of Programmes at Māori Television, believes he could free up production budgets if access to archival footage were not as expensive as it is:

“Where we’re not getting bang for buck is archive shots at \$77 per second. The taxpayer has already paid for it. We’re being charged too much.”

NZ On Air’s policies and requirements were in general considered clear, although there was feedback that the Rautaki Māori policy was “vague”.

“I think NZ On Air might need to be clearer about what programmes they’re looking to fund.”

“Always amused when they don’t (always) fund subtitling, I don’t understand it, surely it is a way to make more broadcasting. Surely that makes sense.”

In analysing this suggestion, Ngā Matakiirea is cognisant that funding used to pay for the cost of subtitling cannot therefore be used for programme making. However our Viewer Survey indicates even non-Māori are open to subtitling with 86% responding favourably. Subtitling programmes with a higher amount of Māori language than those typically funded by NZ On Air should be considered for programmes that are agreed to have wide-ranging, mainstream appeal. These are most likely to be entertainment or comedy programmes, and perhaps some currently in the Māori Television stable should be considered. *Pūkana* subtitling on TV3 is a good example of pertinent use of English subtitling.

“I think there’s still some muddy waters about where projects go for funding, Te Māngai Pāho or NZ On Air.”

“There needs to be a review if Te Māngai Pāho has done enough to support the establishment of Māori Television and therefore be absorbed back into NZ On Air.”

Broadcasters often determine which funding body a producer approaches, bearing in mind their master plans for the range of programmes in their stables. Working to their commercial imperatives, they often argue that Māori programmes don’t rate, yet Māori producers have pointed out that few have been given an opportunity in excellent timeslots.

“Maybe we would get a better outcome if we dedicated it to a Māori fund that’s contestable. It’s better than having a reluctant broadcaster grudgingly fulfilling half-baked Māori content programmes.”

“Does NZ On Air eventually just become a cultural fund that’s not tied in with a broadcaster; it would actually give NZ On Air the autonomy it’s always wanted.”

“Maybe we need to pull the money out of Rautaki allocation and put it into a Māori innovation fund, because it’s potentially more proactive and a little more contestable not just sitting on one channel but across TV One, 2, 3 and Prime.”

3.6 Licence fees

Broadcasters contribute to the production costs of most funded programmes by paying licence fees for the rights to transmit the programmes. They must also commit to scheduling the programmes at suitable times. In 2008/2009, by dollar value:

- TVNZ (TV One and TV2) supported 58% of funded programmes
- TV3 supported 30% of funded programmes
- Māori Television supported 7% of funded programmes
- The balance was shared between C4, Prime and regional channels¹⁵

Licence fees for mainstream Māori programmes were a contentious issue for our industry group. Producers perceived them as a barrier to having their programmes

¹⁵ Source: www.mch.govt.nz

supported by broadcasters. However, the situation is not clear cut, in that commercial interests are at play and broadcasters are also aiming to avoid a cost.

Two commissioners expressed this:

“If NZ On Air wants a greater number of kaupapa shows on mainstream television they need to revisit the licence fees.”

“The licence fee is restrictive for all programming, especially in an environment where we’ve lost a lot of revenue. If we could reduce the licence fee it would be very helpful.”

The underlying issue appears to be the perceived value of Māori programmes in a mainstream setting. A licence fee effectively requires the broadcaster to bank on the commercial success of a programme and/or the worth it may add to its brand. Reluctance to pay a licence fee would signal a lack of belief in the product.

Producers also wanted clarity about the licence fees that Māori Television had to pay, and whether they were directly related to the commercial gains programmes could offer them. They felt that the licence fees accorded to their programmes should reflect the fact that Māori Television doesn’t achieve sizeable ratings.

3.7 Māori Television’s role in mainstream programming

Perceptions of Māori Television’s role were quite varied:

“All that Māori Television has done is to marginalise Māori programme making and Māori production.”

“If Māori are constrained or ghettoised into channels about them for them, then the opportunity for them to engage with other New Zealanders, whether they be European, Asian or whatever, is lost, which is a loss to both parties.”

“Māori Television’s impact has been upping the calibre of stories told. They have covered social issues like Anzac Day, Waitangi Day, the tangi of the Queen and Matariki. They have a different perspective and relatively fresh creative pool.”

“I’m not sure if Māori Television has worked out what a strength it is to have the capacity to try various timeslots and use the repeat screenings to seek out different audiences.”

Aside from one-off events such as the David Tua fight, Māori Television is not attracting competitive audience ratings, which is not as appealing to funders.

“I think it’s difficult for Māori Television to find its identity; they want credibility, they want to become a player, but in the meantime do we lose sight of the fact Māori Television was actually set up for Māori?”

All other major broadcast networks noted that the advent of Māori Television had diminished the number of Māori producers approaching them with ideas.

“I’ve made a conscious choice about working with Māori Television and I’m not interested in going with the other channels because it’s too hard, it’s too demeaning and I don’t feel like I qualify to put anything there. At Māori Television I believe I can keep getting on.”

In terms of the production industry, these are crucial issues. Broadcasters are risk-averse and therefore only want to employ Māori producers they know can deliver well. Māori producers now see Māori Television as more approachable and open to their ideas, so tend in its direction. However, if there is to be wide-ranging coverage of mainstream Māori programmes across all networks, relationships need to be further fostered - even mended - to achieve this.

3.8 TVNZ’s non-charter future

In 2009 it was announced that the TVNZ charter was to be removed and replaced with a less prescriptive statement of requirements. The \$15.1 million allocated to TVNZ to create public service broadcasting under the charter was also removed, and allocated to NZ On Air as the “Platinum Fund”. This is a contestable fund for programmes to be broadcast on the six main free-to-air channels that will inform, educate and entertain a good cross-section of New Zealand.

Industry professionals said they were closely watching the non-chartered TVNZ. Some stated that the charter was a “joke” and therefore its removal had had little impact – in fact it was better to have cleared the waters.

Others found it ominous:

“We can kiss a whole lot of things goodbye. Which, for someone like me, pushing kaupapa Māori into the mainstream channels, it almost means the door has been shut. I have a foot in there trying to keep it open.”

Concerns that there is now no compulsion for any sort of Māori programming were met with the argument that TVNZ is still publicly owned and must adhere to the Treaty of Waitangi.

“I think they’ll throw Māori programmes on TVNZ 6 or 7 and sell off TV One or TV2.”

However, TVNZ programmer Jane Wilson doesn’t believe there will be much change for off-peak programming, as the Māori Programmes Department’s shows are inherent in the TV One brand.

Paora Maxwell, TVNZ’s Head of Māori Programmes, agrees, saying the new legislation still requires TVNZ to have programmes with a Māori perspective. He adds that Māori programmes on TVNZ have always been dependent on public funding. He sees any threat not so much about the change to the Television New Zealand Act (2003), but more about the surety of public funding for TVNZ.

4. TE TAITOA (RENOWNED WARRIOR)

Ka takatū ake te taitoa ki te whakapūreo i te mātauranga e tika ana kia mōhiotia e te roopu kia tutuki pai te kaupapa o te rangahau. Ko tā te taitoa kōkiri, “he pukenga tāngata, he pukenga kōrero.”

The renowned warrior now takes the lead and extracts the vital knowledge needed by the group to achieve the research objectives. The esteemed warrior takes heed of the ancestral wisdom “when people are gathered, information is shared.”

Evaluating what’s known about broadcaster, programme maker and viewer (Māori and non-Māori) satisfaction and identifying the gaps in information.

4.1 Opinions from programmers and commissioners

There will always be a tension between programmers, commissioners and programme makers to some extent. The commercial needs of the network weigh heavily on the former, and the creative needs of the programme maker are inevitably a priority. However this dynamic is heightened in the area of Māori programming in a mainstream setting, and communication of the dual needs is at the crux of it.

Former TV One Network Executive Irene Gardiner provided an overview of the model within which programmers and commissioners operate when working on mainstream Māori programming. Charged with getting as many viewers as possible, they consider that Māori programming can appear “preachy” or the level of Māori language impenetrable to the average punter.

However, Irene contends there is a middle ground, in which some Māori shows can be incorporated into primetime and work commercially. She accepts that some will criticise this approach as tokenism, but says that as she has seen many a missed opportunity, a compromise is pragmatic:

“Many Māori producers have been too purist in their approach and have pushed for things that are never going to happen with a commercial network. And too many network executives are only thinking with ruthlessly commercial eyes and ears and are not looking for the shows and parts of shows that could give them ‘little victories’ in terms of having Māori content in primetime that also has broad appeal and is commercial.”

Some programme-makers had different points of view on this:

“Broadcasters are trying to tick a box and it’s not coming from a genuine sense of wanting to create a piece of interesting television for a mainstream audience.”

“TVNZ currently has two documentary strands: Real Crime and Real Life, so it’s gotten down to being just a reflection of crime and freaks at the moment... it’s really hard.”

“Commissioners at mainstream channels have preconceived ideas of what viewers are interested in. Māori in trouble or getting out of trouble.”

“The number of gang props I’ve been sent, bad kids made good, they’re all the same thing.”

TV3 Commissioner Rachel Jean comments on the Māori Programmes Innovation Fund project *Brown Bruthaz* as being less about being a “Māori initiative” and more about developing the network’s relationship with a production company that has provided Māori programming for it – Cinco Cine. *“There’s something about the truth and reflecting reality and those writers knowing their audience. We view these things as being New Zealand stories as opposed to specifically anything Māori.”*

John McDonald of TV3 expressed surprise that Māori producers making good entertainment shows for Māori Television are not beating a path to his door with those ideas. Touchdown, Top Shelf and Cream are coming in with entertainment ideas...

“But the ones working and building a following at the moment are on Māori Television and now that’s going let’s bring it over here. Lots of producers in the sports arena do that, they realise their audience for Sky is still tiny so they come here and some of those we play and some we don’t.”

Māori Television’s General Manager of Programmes, Haunui Royal, says although its funding is static, it’s constant. Different from the situation for the other networks, this provides some certainty, and freedom to try things out. He identifies a problematic area as the middle band of Te Māngai Pāho’s three levels of Māori language content, aimed at an audience that is receptive to te reo Māori, but not fluent.

“For us to grow NZ On Air would be picking up that receptive funding, normalising the reo. So that would free up Te Māngai Pāho to give more money to 100% reo programmes. It’s not fair the language shows have the least money.”

4.2 Case study: *One Land*

As the highest-rating¹⁶ mainstream Māori programme, and the only one to be broadcast in a primetime slot on a broadcast channel outside Māori Television, *One Land* was recognised by respondents as a watershed event and a pertinent example of the current environment.

Ngā Matakiirea interviewed key players involved in this production, including its Māori producer, programmer, commissioners and NZ On Air representative Glenn Usmar. *One Land* screened on TV One on Sundays at 7.30pm, beginning 17 January 2010, for six weeks. Its premise was to transport three Kiwi families back to 1850s' New Zealand, in a cultural and social experiment to see how modern families would cope with the struggles of daily life in mid-19th century Aotearoa.

Kathryn Graham, TVNZ's Factual Entertainment Commissioner, had long envisioned a large constructed reality show with a historical edge. As the most experienced reality TV producer, Eyeworks Touchdown was married up with Bailey Mackey of Black Inc. Media. As Kathryn describes it, Bailey held the heart of the programme and Julie Christie and the team made it professionally, bringing through a Māori production team that hadn't had experience on a programme of this scale.

Bailey describes getting a programme with 20% Māori language content scheduled in primetime as its success. He also recounts a lot of positive feedback from non-Māori and politicians, who said they enjoyed the show and saw it as educational.

One Land was promoted heavily on www.tvnz.co.nz, where viewers could find insights from behind the scenes, exclusive interviews and forums. Bailey noted it was one of the most popular on-demand shows, and remained in the top ten shows on TVNZ's site.

Bailey described the ongoing struggle behind having the idea accepted as feasible for primetime. He recognised the punt that both the funder and commissioners took to back this show.

Glenn Usmar of NZ On Air said: *"One Land used a commercial format and construct but gave it a different cultural skew with using Māori language and other cultural overlay. The issue raised is: is it legitimate? It can only be done with the buy-in of the culture being overlaid onto a Western construct."*

¹⁶ Appendix 2: Average Māori Programme Ratings 2009/2010 AGB Nielsen data

Kathryn Graham addressed ratings, saying *One Land* rated a 5 generally, with a fairly low audience share. In terms of scheduling, she said the series battled in summer season, which typically has lower viewing numbers owing to the appeal of outdoor weather and non-television events. Conceding that one could argue the series should have played on TV2, which is more popular with Māori, Kathryn expressed frustration that it wasn't watched by more people, considering commissioners are often told Māori want more shows.

TVNZ programmer Jane Wilson believes *One Land* wasn't as successful as hoped partly because there was too much Māori language, or it wasn't done in a way that she considered was as "appealing to a general audience" as it should be. *"We did all those interviews in Māori, which was a key part of what we wanted to understand, and it was subtitled so it was at least accessible to a broader audience."*

In terms of funding, Bailey Mackey found NZ On Air very supportive and "awesome to deal with". He and Kathryn Graham were disappointed that Te Māngai Pāho didn't support funding of the project. Licence fees were paid through TVNZ's charter; Bailey believes without the charter money, *One Land* would not have gone ahead.

4.3 Viewer survey

To ascertain interested viewers' opinions on mainstream Māori programmes, Ngā Matakiirea undertook a survey using Survey Monkey (an online tool), which was developed with the help of a specialist survey designer. The survey questionnaire is attached as appendix 7.

The questions were divided into two categories – viewer perceptions and demographics. Outlined below are the questions asked and answers received. Overall, we received 214 responses to the survey offering some valuable insights.

Responses have been listed in three categories – overall responses, Māori and non-Māori. Note that as Māori made up 72% of the total responses, the overall figure is a weighted combination of Māori and non-Māori responses.

Viewer perceptions

Question 1 – *Please name the mainstream Māori programmes you watch.*

Respondents nominated some 68 programmes, of which the top 15 are listed in table 1 (appendix 4). Not unexpectedly, a higher percentage of non-Māori (48%) than Māori (17%) didn't watch mainstream Māori programmes.

The NZ On Air definition of mainstream Māori programming (see page 4, section 2.0) generally excludes 100% te reo Māori programming and non-mainstream broadcasts. With programmes on Māori Television generally excluded, many of those listed in the table (as marked) do not fall within NZ On Air's definition.

I Am TV is the only regular programme (mentioned by survey participants) that's funded by NZ On Air; the others are funded by Te Māngai Pāho, although documentaries and movies may be funded by either organisation. None of the programmes mentioned feature in primetime slots. *One Land* is also omitted from the nominated list of programmes, despite being broadcast just a few months before the survey was conducted. (Refer table 1 in appendix 4)

Question 2 – *Referring back to question (1) what mainstream Māori programme has had the greatest impact on you?*

Kaitangata Twitch and *I Am TV* were the only programmes funded by NZ On Air and mentioned by viewers in Table 2 as having the greatest impact on them. All other programmes were funded by Te Māngai Pāho. (Refer table 2 in appendix 4)

Question 3 – *Referring back to your answer to question (2) what was the main impact?*

There was a marked difference between the Māori and non-Māori responses to this question. Māori saw the main impact of their "greatest impact" programme as cultural or language development (52% of respondents). Non-Māori saw entertainment value/enjoyment as the main impact (44%). (Refer table 3 in appendix 4)

Question 4 – *Please name other mainstream Māori programmes you know but don't watch yourself.*

By far the majority of respondents (54% overall) entered "none" to this question. *Te Karere* was otherwise at the top of the list (similar to its place in table 1). Other programmes listed were similar to those in table 1, even if the order was different. (Refer table 4 in appendix 4)

Question 5 – *How do you feel about mainstream Māori programming?*

A far higher proportion of Māori (93%) than non-Māori (67%) thought that mainstream Māori programming is important. (Refer table 5 in appendix 4)

Question 6 – How should Māori stories, language and culture be broadcast?

Few respondents thought that Māori stories, language and culture should be broadcast only through specific Māori programmes (11% overall) as opposed to general programmes (30% overall). The majority of respondents (59% overall) felt that it was a horses-for-courses situation (ie that how Māori stories, language and culture are broadcast depends on the nature of what is to be broadcast. Sometimes it is better through specific Māori programmes, other times as part of general programming). (Refer table 6 in appendix 4)

Question 7 – What sort of mainstream Māori programmes would you like to see on television that aren't broadcast at the moment?

Documentaries (85% overall) and arts and culture (75% overall) stood out as the types of mainstream Māori programme that respondents wished to see in future. There were major differences between Māori and non-Māori preferences for drama (71% versus 47%); comedy (74% versus 47%) and children's programmes (67% versus 36%). Māori also more strongly supported arts and culture than non-Māori (82% versus 63%). (Refer table 7 in appendix 4)

Question 8 – What language do you expect mainstream Māori programmes to be broadcast in?

Responses to this question were remarkably consistent across Māori and non-Māori: that mainstream Māori programmes could be in either Māori or English (62% overall). (Refer table 8 in appendix 4)

Question 9 – How do you feel about subtitling of the Māori language in mainstream programmes?

Respondents were particularly comfortable with subtitling the Māori language in mainstream programmes (80% overall), particularly among non-Māori (86%). (Refer table 9 in appendix 4)

Question 10 – What timeslot should mainstream Māori programmes be shown in?

By and large, most respondents (73% overall) had no preferred timeslot for mainstream Māori programming; it depended on the programme itself. Māori viewers indicated a slightly greater preference for primetime viewing (26%) than non-Māori (18%). (Refer table 10 in appendix 4)

Question 15 – *How would you describe your ability to understand spoken Māori?*

Unsurprisingly Māori (41%) indicated a far stronger ability than non-Māori (10%) to understand spoken Māori well. Forty-seven percent of non-Māori indicated no Māori language abilities versus 7% Māori. (Refer table 11 in appendix 4, page 56)

Respondent Demographics

Of the viewer survey respondents:

- 70% were female and 63% Māori
- 27% were New Zealand European, with a smattering of ethnic groups making up the remainder
- Most were aged between 20 and 59 years (89%), with the largest cohorts being aged 30-39 years (34%) and 40-49 years (26%)
- Most were based in Auckland (63%), Wellington (12%), Canterbury (6%) and Waikato (6%).

Further details can be found in appendix 3.

4.4 Comparative data

The viewer survey's heavy Māori (62%) and female (72%) skew was somewhat predictable, in that female respondents tend to be more conscientious with unmonitored questionnaires, and Māori are more likely to respond to surveys that clearly address Māori subjects.

In comparison, Māori Television's 2005 quantitative research interviewed 1000 people by telephone, of which 600 were Māori.¹⁷

We compared Question 1 in the viewer survey with AGB Nielsen's ratings survey; the results are shown in appendix 2. As mentioned already, *One Land* rated the highest of the mainstream Māori programmes listed, but doesn't appear in any of the tables above. This is an interesting reflection on viewers' perceptions of what constitutes "mainstream Māori programming". *I am TV* also rated strongly in the AGB Nielsen survey, but less so above. *Te Karere*, *Waka Huia* and *Marae* all ranked relatively strongly in both the viewer survey and the comparative rankings.

¹⁷ Source: www.maoritelevision.com *Māori Television Fact Sheet 2009*.

Broadcast networks refer heavily to quantitative ratings, which have been revamped since the viewer survey was completed. The relatively small sample group (600 households since early 2010) on which this system relies isn't likely to capture Māori programmes sufficiently as they are not broadcast in primetime. *One Land* is an exception to this, which somewhat "proves the rule".

5. TE TAI WHAKAEA (POST-BATTLE DEBRIEF)

Ka hoki anō te taitoa i te mura o te ahi ki te roopu, kua kite ia, kua rongoa ia, ā, ko tāna inaianei, he whakamōhio atu i te roopu ki ngā taipitopito o te kaupapa. Katoa katoa kua tū ki te kauhanganui o horetiti, ka tai whakaea, kia pai ai tā rātou kōkiri anō kia toa, kia whakaihuwaka.

The renowned warrior returns from the battlefield with vital information about the lay of the land, the outcomes, and the strengths and weaknesses of the war party. All have now experienced the heat of battle, it's time to retreat, to reflect and debrief, in order for future assaults to be successful.

Providing a gap analysis of recent mainstream Māori programming (whether or not funded by NZ On Air) to assess what's not on the schedules that could be

5.1 Genre gaps

Echoing the viewer survey results, industry respondents identified drama and comedy strands as an area that has faltered, particularly through the deaths of film and television industry veterans Don Selwyn and more recently Merata Mita.

"If you look at South Pacific Pictures and Marlin Bay, and you look at Outrageous Fortune, they've had 12 years and hundreds of thousands of dollars of NZ On Air money to get to the standard they are at now. Yet we walk in the door and get less money and we're expected to hit that standard. While we try very hard there are some things that we just don't hit."

John Barnett, Managing Director of South Pacific Pictures says he is always looking for more ideas in drama/documentary/reality that have significant Māori content, but are acceptable to all NZ audiences. He sees Māori Television as both a positive and a negative here. In his view TVNZ/TV3 see Māori Television as the platform for Māori mainstream ideas – not themselves.

Others agree that the classic elements of drama should be paramount to any Māori future forays:

"If we have a Coronation Street-type drama or soap coming on, it would sell overseas as long as the people look good, it's a good story, well told, and well put together."

While enjoying the pipe-dream, producers agreed that achieving this type of goal requires a stronger pool of good Māori writers who can deliver.

Māori Television has several popular entertainment formats, and broadcasters would like to see more of where that came from:

“If NZ On Air can fund positive Māori programming by supporting entertainment shows, TV3 would be happy to give primetime priority – entertainment always reflects positivity in the community so this would counteract some of the negative and more sensationalised programming.”

Others are more circumspect:

“How about a replacement series for Eye to Eye with NZ On Air money?”

“There’s a gap there where we don’t have many opportunities to explore our own issues amongst ourselves in English with no language quotas to worry about but with very Māori-focused whakaaro [thinking].”

Animation was also noted as a genre not currently being used much in mainstream Māori programming.

5.2 Digital opportunities

The growth potential for the wider screen industry is obviously in online and digital environments. As soon as the technology is ready, the demand for content for mobile phones will be huge and Māori must keep up with the play. The Māori demographic is younger and will be quick to pick up this technology, so it’s critical to keep up with all the platforms.

“I see a time in the future where our TV viewing will be on touch screen and the launch of the iPad is a game changer, and those who don’t get that will be left behind.”

The changing digital landscape and facility to record material already mean timeslots become less relevant, as viewers watch what they want, when they want. This may diminish the problem of getting Māori programmes played in primetime, but also requires carefully pitched marketing to secure the attention of a more fragmented audience.

“Māori producers should make a stand about rights for internet broadcasts. They could set up their own internet TV channel like Ziln.”

Māori Television Chief Executive Jim Mather is upbeat: *“The digital switchover will put us on an even playing field with the other broadcasters and at that point when we’re right alongside the other channels we meet all the requirements of a mainstream broadcaster.”*

Others are wary:

“My fear is that TVNZ uses its digital options to push Māori programmes off TV One and TV2 to TVNZ 6 and 7 – I can see Māori Television doing exactly the same with the Te Reo Channel.”

“We have to be smart about the preservation of our integrity and commercial opportunities. The threats of this new environment are not yet apparent. The level of thievery is something that this new world throws up.”

6. TE NGAKI (STRATAGEM)

Kua tai whakaea, ā, kua takoto ngā korero hei whai e tutuki ai te wawata kia ngakia ngā hē o mua, kia tōtika hawerewere te ahunga whakamua. E tūtakarerewā ana te noho a ngā matakīrea, kei ara te marangai.

The debrief is complete, the group is replenished. Recommendations have been made to correct past wrongs so that the pathway forward is lucid. The scouts remain on watch, ever alert to potential threats.

Recommendations to assist development in the areas of funding policy and priorities for Māori mainstream programming

6.1 Rautaki Māori

We believe it's timely to review Rautaki Māori, to ensure that it's best meeting the industry's current needs.

Owing in part to the capacity dearth mentioned earlier, broadcasters are struggling to meet Māori content requirements for documentary and other strands. The "ticking the brown box" approach (ie airing Māori programmes just because they have to in order to get access to certain strands of NZ On Air funding) is being quickly sniffed out by savvy audiences and industry professionals alike.

In the current environment, we believe it's critical that the presence of mainstream Māori programming is protected on TVNZ and TV3 in particular, as well as being open to new options for Māori Television. However, if cordoning off funding is not producing an authentically Māori and quality product, we believe it's better to remove the compulsory element.

A review of Rautaki Māori should answer the questions:

- Does Te Rautaki Māori reflect NZ On Air's current priorities for mainstream Māori programmes?
- Does Te Rautaki Māori meet the current needs of the mainstream Māori broadcasting industry?
- Is it as clear as it can be?
- Does the definition of a "Mainstream Māori Programme" require amendment?
- Should NZ On Air consider the strategic plans of Te Māngai Pāho, to future-proof Te Rautaki Māori: ie, will NZ On Air need to consider more low-level Māori language programming?

- Should the Innovation Fund and Platinum Fund be mentioned in Te Rautaki Māori as another option for producers of Māori programmes?
- Is it feasible and desirable to publish a set of “focus points” for Te Rautaki Māori every year, outlining particular genre and other directives NZ On Air suggests Māori producers aim for?

We also believe a Rautaki review should aim to “future-proof” Te Rautaki Māori by:

- Ensuring programmes are not listed under the broad title of “Māori and Pacific” if in fact they are Pacific programmes
- Considering a standardised funding pot, so a known amount of money is allocated to Māori programmes.
- Continuing to look for opportunities in Māori innovation. As seen with *Brown Brothers*, forge new ground with one-off allocations, perhaps with a lessened or little license fee.
- Planning forward, it should be ensured NZ On Air strategies continue to work symbiotically with Te Māngai Pāho to cover different areas of Māori programming.
- Consider co-funded and co-produced drama/comedy projects (ie with Te Māngai Pāho) to achieve Māori-themed programming.
- In the event of 100 per cent funding of Māori programmes (although rare) NZ On Air contracts should require a second broadcast on Māori Television within a short timeframe of the programme’s initial play.

As mentioned in 3.2 of the Executive Summary, Broadcasters and Producers alike describe frustration at meeting television “umbrella” quotas.

Ngā Matakiirea has identified the issues to address are:

- Broadcaster- Māori producer communication not being as lucid as it should be
- Broadcasters being open to a range of Māori stories
- Māori producers understanding the content and delivery pressures broadcasters are under, tailoring their proposals to suit

Our recommendation is for NZ On Air to facilitate a hui of established Māori Producers, senior Network Executives, as well as Ngā Aho Whakaari, with the aim of developing sound strategies to address the areas of Māori mainstream programming which are currently problematic.

NZ On Air has history in this area, in 2004¹⁸ a hui with producers, broadcasters and iwi representatives was held to assess Māori programming performance. Discussion about moving from a "social justice" paradigm to a "creative excellence" approach to Māori production and broadcasting resulted. In 2010, we propose that such a hui could address strategic issues like meeting ring-fencing allocations, capacity building and digital opportunities.

“Seminars and panel discussions providing a perspective on Māori themes for productions may also help inspire producers.”

“NZ On Air could fund production companies successful in reflecting Māori themes through their productions - for example \$100k total could be divided between four companies to develop them further.”

6.2 Industry development

“Māori programme-makers need strengthening to operate on all levels: political level, pitching level, production level.”

Despite exciting achievements to date, the mainstream Māori programme-making industry needs to build its capacity in:

- Gaining experience in primetime genres
- Bolstering production companies to move up to major productions
- Effectively monitoring cultural integrity in programming
- Providing media-focused training for te reo and tikanga consultants
- Improving political representation for Māori programme-makers.

“NZ On Air has been awesome in support of kaupapa Māori – in four rounds a year, two or three are Māori, that’s huge. But they have only gone to three production houses. That’s not our understanding of how to capacity-build.”

The onus for this type of capacity-building should at least partially rest with Ngā Aho Whakaari. A strong voice and vision are needed, which are constructive and focused on building relationships with broadcasters.

At least one broadcaster acknowledged they should be more proactive with upskilling and enabling the production community. The reasons for the mass migration of

¹⁸ NZ On Air Annual Report 2004

producers to Māori Television have been highlighted in this report; however, it's important that all networks have good relationships with the Māori television production industry, and associated talent pools with which to work.

It is Ngā Matakīrea's belief that NZ On Air can be an instigator for capacity-building initiatives. This could be considered as an extension of NZ On Air's strategic objective to support the development of Māori programmes in diverse genres, and have good relationships with the Māori broadcasting industry.

"NZ On Air could provide constructive feedback as to how each network is contributing to Māori programming ie specific Māori programmes as well as the inclusion of Māori themes and storylines in general programming."

"Innovation needs to be encouraged more, mainstream need to be encouraged to aid capacity-building in terms of Māori producers if we want more well produced Māori shows."

Mentoring relationships for Māori producers (directors and writers)

As a lack of experience in certain genre has been identified as one barrier to the Māori production industry, we propose the building of formal mentoring relationships for Māori producers (also writers and directors, although they may not need to be present at the initial hui proposed) and established production companies. The case study of *One Land* demonstrates, if the relationship between both sides is carefully constructed and built on mutual respect, there can be benefits and growth for all involved.

Ngā Matakīrea recommends NZ On Air consider funding incentives for production companies that undertake such mentoring roles.

The aim of such an initiative is to build capacity within the Māori production industry, in drama, entertainment, comedy and reality genres. It should also permeate to create better Māori representation across mainstream programmes

"Māori researchers in factual programming and writers for drama productions would go a long way."

EPILOGUE

We leave you with the words of one of our esteemed industry professionals:

“We have to look ten years down the track, this is a phase. Māori Television opening was phase one, sustaining that and the new environment is phase two, the next five years will show more capabilities.”

Ko te pae tawhiti whāia kia tata,
Ko te pae tata whakamaua kia tina.

Seek out the distant horizons,
Cherish those that you attain.

Nō reira, nā runga i ngā hau o mihi, me ngā parirau o tūmanako,

Tēnā koutou katoa.

APPENDIX 1: INDUSTRY FIGURES INTERVIEWED

Funding bodies:

NZ On Air

Tainui Stephens	Kaitiaki
Glenn Usmar	Television Manager

Te Māngai Pāho

John Bishara	Chief Executive
Larry Parr	Manager, Television Portfolio

Networks:

TVNZ

Jane Wilson	General Manager of Programming
Kathryn Graham	Commissioner – Factual Entertainment, Children’s, Māori, Pacific, Special Interest
Paora Maxwell	General Manager of Māori Programmes

TV3

Sue Woodfield	Head of Factual Programming
John McDonald	Head of Light Entertainment and Sport
Rachel Jean	Head of Drama and Comedy

Māori Television

Jim Mather	Chief Executive
Haunui Royal	General Manager of Programmes

Prime TV was unable to respond within the required timeframe.

Producers/Directors:

Nicole Hoey	Cinco Cine
Kay Ellmers	Tūmanako Productions
Bailey Mackey	Black Inc. Media
Rhonda Kite	Kiwa Media Group
Hone Edwards	Hei Oranga Ohanga
John Barnett	South Pacific Pictures
Irene Gardiner	NZ On Screen
John Harris	Greenstone Pictures

**APPENDIX 2: AVERAGE MĀORI PROGRAMME RATINGS 2009/2010 PLUS
COMPARISON WITH SURVEY MONKEY RESULTS**

No. of Episodes	Channel	Programme	AGB Nielsen Ratings			AGB Nielsen Ratings			Survey Monkey	
			05+			05+ Māori			Most Watched	
			AUD (000s)	AUD %	Rank	AUD (000s)	AUD %	Rank	% Viewers	Rank
6	TV One	<i>One Land</i>	307.0	7.7	1	36	5.4	1	1	24=
34	TV2	<i>I Am TV</i>	63.3	1.6	2	23	3.6	2	4	14
1	TV One	<i>Marae (R)</i>	60.5	1.5		4	0.6			
280	TV One	<i>Te Karere</i>	52.0	1.3	3	8	1.3	6	39	1
13	TV One	<i>Waka Huia (R)</i>	41.4	1.0		9.8	1.4			
38	TV One	<i>Waka Huia</i>	39.8	1.0	4	10.1	1.6	4	18	3
33	TV2	<i>I Am TV (R)</i>	32.3	0.8		17	2.7			
39	TV One	<i>Marae</i>	31.4	0.8	5	7	1.2	7=	35	2
50	TV2	<i>Korero Mai</i>	30.7	0.8	6	11	1.8	3	7	7
69	TV2	<i>Korero Mai (R)</i>	30.3	0.8		14	2.0			
12	TV One	<i>Marae Summer Season</i>	25.9	0.7	7	10	1.5	5		
59	TV One	<i>Te Karere (AM)</i>	24.3	0.6		10.7	1.6			18=
406	TV One	<i>Te Karere (R)</i>	20.7	0.5		7.8	1.2			
50	TV3	<i>Pūkana</i>	15.0	0.4	8	7	1.0	7=		
1	TV One	<i>Eye to Eye</i>	10.4	0.3	9	2	0.4	9	2	6
2	TV3	<i>Pūkana (R)</i>	9.8	0.2		4	0.6			

NB: Only one episode of *Eye to Eye* played between 1 May 2009 and 30 April 2010. The two episodes of *Kaitangata Twitch* that played were as teasers. The series proper didn't start until May 2010, with a boost in ratings.

APPENDIX 3: DEMOGRAPHICS OF VIEWER SURVEY RESPONDENTS

Ethnicity

Ethnicity	% of Responses
Māori	63
NZ European	27
Cook Island Māori	2
Tongan	1
Other	7
Total	100

Age Range

Age Range	% of Responses
10-19 years	5
20-29 years	14
30-39 years	34
40-49 years	26
50-59 years	15
60-69 years	4
70-79 years	2
Total	100

Geographic Location

Location	% of Responses
Northland	3
Auckland	63
Waikato	6
Bay of Plenty	3
Taranaki	1
Manawatu/Wanganui	1
Hawke's Bay	4
Wellington	12
Canterbury	6
West Coast	1
Otago	1

APPENDIX 4: VIEWER SURVEY RESPONDENTS - TABLES

Table 1 – Most Watched Mainstream Māori Programmes

Name of Programme	% of Responses		
	Overall	Māori	Non-Māori
None	28	17	48
<i>Te Karere</i> *	39	52	19
<i>Marae</i>	35	53	8
<i>Waka Huia</i> *	18	28	3
<i>Pūkana</i> *	17	20	11
<i>Homai Te Pakipaki</i> ^	8	8	9
<i>Kai Time On the Road</i> ^	8	11	3
<i>Kōrero Mai</i> ^	7	7	9
<i>Te Kāea</i> *^	7	7	9
<i>Code</i> ^	7	5	11
Documentaries	7	7	6
Movies	6	5	6
<i>Hunting Aotearoa</i> ^	5	5	5
<i>Native Affairs</i> ^	4	4	5
<i>I am TV</i>	4	5	5
<i>Whānau</i>	3	5	-

*Te reo Māori ^ Māori Television Service

Table 2 – Mainstream Māori Programme with the Greatest Impact

Name of Programme	% of Responses		
	Overall	Māori	Non-Māori
None	29	16	51
<i>Te Karere</i>	14	17	8
<i>Marae</i>	13	20	1
<i>Waka Huia</i>	8	13	1
<i>Pūkana</i>	6	8	4
<i>Kōrero Mai</i>	6	5	8
<i>Homai Te Pakipaki</i>	3	3	4
<i>Code</i>	3	3	4
Documentaries	3	3	3
<i>Native Affairs</i>	2	2	1
<i>Kaitangata Twitch</i>	-	1	3
Anything on MTS	1	-	3

Movies, *Kai Time on the Road*, *Te Kāea*, *I Am TV*, *Toku Reo*, *Maorioko* and *Anzac Day* were mentioned by 1% of overall viewers.

Table 3 – Main Type of Impact

Answer	% of Responses		
	Overall	Māori	Non-Māori
Entertainment value/enjoyment	36	33	44
Cultural or language development	47	52	32
Emotional connection	14	13	17
Know someone connected with the show	3	2	7
Total:	100	100	100

NB – 27% of respondents skipped this question.

Table 4 – Other Mainstream Māori Programmes

Name of Programme	% of Responses		
	Overall	Māori	Non-Māori
None	54	53	51
<i>Te Karere</i>	12	7	20
<i>Waka Huia</i>	7	9	4
<i>Marae</i>	6	5	6
<i>Pūkana</i>	6	8	3
<i>Homai Te Pakipaki</i>	5	2	9
<i>I am TV</i>	5	6	3
<i>Te Kāea</i>	4	4	5
<i>Kai Time On the Road</i>	2	1	4
<i>Kōrero Mai</i>	2	1	4
<i>Code</i>	2	2	3
<i>Whānau</i>	2	3	-

Native Affairs, Tōku Reo, Maorioke, Kaitangata Twitch, It's in the Bag, Boil Up, Meke My Waka and *Whānau* were mentioned by 1% of overall viewers.

Table 5 – Mainstream Māori Programming

Answer	% of Responses		
	Overall	Māori	Non-Māori
Important, contributes to NZ's social and cultural development	82	93	67
Neutral, depends on the programme	17	7	31
Waste of time, no-one watches them	1	-	3
Total	100	100	100

Table 6 – Māori Stories, Language and Culture

Answer	% of Responses		
	Overall	Māori	Non-Māori
Only be broadcast through specific Māori programmes	11	10	13
Just be incorporated into general programming eg Shortland Street	30	29	33
Either, it's horses for courses	59	61	54
Total	100	100	100

Table 7 – Future Mainstream Māori Programmes

Answer	% of Responses		
	Overall	Māori	Non-Māori
Documentaries	85	86	84
Drama	61	71	47
Comedy	63	74	47
Children's programmes	55	67	36
Arts and culture	75	82	63

Table 8 – Broadcast Language for Mainstream Māori Programmes

Answer	% of Responses		
	Overall	Māori	Non-Māori
Mostly English	14	11	19
Mostly Māori	24	26	21
Either	62	64	60
Total	100	100	100

Table 9 – Support for Subtitling Māori Language

Answer	% of Responses		
	Overall	Māori	Non-Māori
Fine	80	77	86
Neutral	15	19	9
Don't like it	5	4	5
Total	100	100	100

Table 10 – Preferred Timeslot for Mainstream Māori Programming

Answer	% of Responses		
	Overall	Māori	Non-Māori
Morning	1	1	3
Afternoon	2	3	-
Early evening (primetime)	23	26	18
Late evening	1	2	-
Depends on the programme	73	68	79
Total	100	100	100

Table 11 – Māori Language Abilities

Answer	% of Responses		
	Overall	Māori	Non-Māori
Good	29	41	10
Patchy	49	53	43
None or next to none	22	7	47
Total	100	100	100

APPENDIX 5: INDUSTRY SURVEY QUESTIONNAIRE

Name:

Organisation:

Title:

Genre:

Anonymous / Able to be quoted

DEFINITION AND ROLE

1. What are the factors you believe classify a “mainstream Māori programme”? (addressing – content; broadcaster; time slot; programme maker; Māori language levels)
2. How would you describe the current state of Māori mainstream programming?
3. What are the roles of mainstream Māori programmes, as opposed to those targeted specifically at a Māori (speaking) audience?
4. How well do you believe these two types of programmes co-exist?

IMPACT AND FUTURE

5. What do you consider to be the watershed programmes for mainstream Māori Broadcasting?
6. How would you describe the societal impact of these watershed Māori mainstream programmes?

If you were intimately involved with shows mentioned above, please continue with the following questions:

- What do you see as the successes of this show?
- What were the critical factors to its success?
- Where was there room for improvement?
- What issues were faced that you see as specific to Māori programmes in mainstream environments?
- What was your strategy with regards to the amount and type of Māori language used in the programme?
- How was digital media utilised in this project?

7. Can you think of an example of a missed opportunity in Māori mainstream programming?
8. What do you see as areas for potential future growth in this sector of the industry?
9. What opportunities and challenges are presented by the digital landscape?

BROADCASTING

10. Where do you think mainstream Māori programmes are most appropriately broadcast (channels) and scheduled (timeslots)?
11. What role does Māori Television play in terms of mainstream Māori programmes?
12. What impact does the removal of the TVNZ charter have on mainstream Māori programming?
13. If you have encountered dual broadcasting rights, what is your opinion on the benefits or otherwise of this scenario?

PRODUCTION

14. What issues must programme makers of Māori mainstream programmes be mindful of?
15. What are the issues specific to Māori producers working with non Māori production companies?
16. Are there issues with non-Māori production companies ie with no Māori producers working on Māori mainstream programmes?

FUNDING

17. What are your thoughts on how mainstream Māori programmes are currently funded?
18. What do you see as the challenges these funders face?
19. Do TMP and NZOA funding strategies complement each other?

20. Any further comments:

Programmers/commissioners:

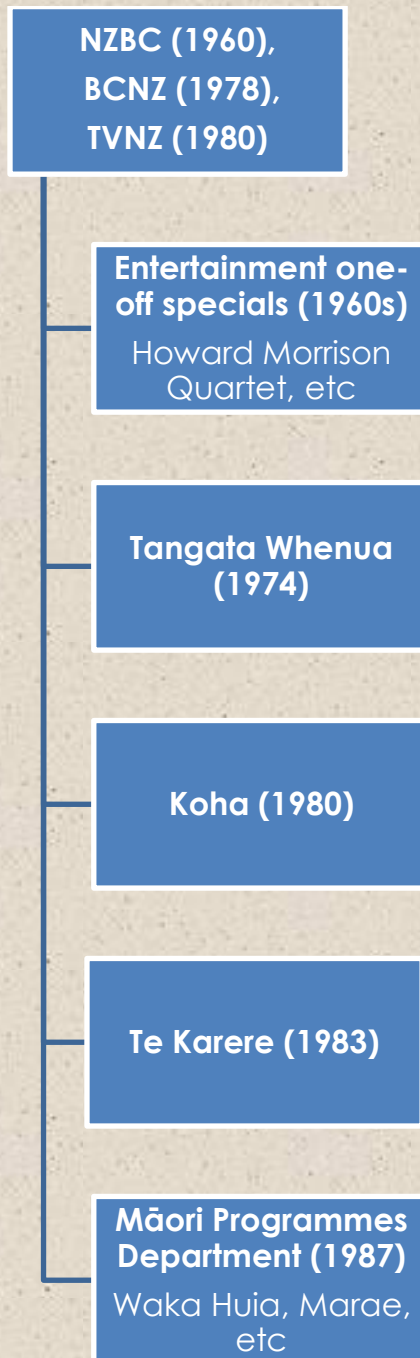
- What are the factors you consider when programming a show with Māori content?
- What are some examples of Māori mainstream programming success?

- What obstacles do these programmes face?
- What viewer response have you noted for recent Māori mainstream programmes?
- Are there challenges specific to commissioning, or programming a Māori programme?
- Describe your ratings expectations for mainstream Māori programmes.
- What do you see as the role of Māori programming in a mainstream environment?

FILM SPECIFIC

- What are the challenges Māori film projects face with regards to funding?
- Do the issues differ between mainstream Māori television, and film projects?

APPENDIX 6: WHAKAPAPA OF FOUNDATION MĀORI TV PROGRAMMES 1960-1990



APPENDIX 7: VIEWER SURVEY QUESTIONNAIRE

Introduction

This survey is being undertaken by television research company Ngā Matakīrea for NZ On Air. We are seeking your views on the state of Māori mainstream television today.

Views expressed in this survey are entirely confidential. The survey should take about 10 minutes to complete.

Questions about Mainstream Māori Programmes

Mainstream Māori television programmes are those which have a Māori theme or storyline, mainly in English that broadcast on mainstream channels.

1. Which mainstream Māori programmes do you watch? Enter none if you do not watch mainstream Māori programmes.
2. Please name the mainstream Māori programme that has had the greatest impact on you.
3. What form did this impact take:
 - Entertainment value/enjoyment
 - Cultural or language development
 - Emotional connection
 - Know someone connected with the show
4. Please name other mainstream Māori programmes you know but don't watch yourself. Enter none if you cannot think of any.
5. How do you feel about mainstream Māori programming:
 - Important, contribute to New Zealand's social and cultural development
 - Indifferent, depends on the programme
 - Waste-of-time, no-one watches them
6. Should Māori stories, language and culture:
 - Only be broadcast through specific mainstream Māori programmes
 - Just be incorporated into general programming eg Shortland St
 - Either, its horses for courses
7. What sort of mainstream Māori programmes would you like to see on television that aren't broadcast at the moment?:
 - Documentaries
 - Drama

- Comedy
- Children's programmes
- Arts and culture

8. What language do you expect mainstream Māori programmes to be broadcast in?

- Mostly English
- Mostly Māori
- Either

9. How do you feel about subtitling of the Māori language in mainstream programmes?

- Fine
- Neutral
- Don't like it

10. What timeslot should mainstream Māori programmes be shown in?

- Morning
- Afternoon
- Early evening (prime)
- Late evening
- Depends on the programme

Demographic Questions

The following questions will enable us to analyse your comments with others:

11. Are you male or female?

12. Which ethnic group do you belong to? Mark the space or spaces below which apply to you:

- New Zealand European
- Māori
- Samoan
- Cook Islands Māori
- Tongan
- Niuean
- Chinese
- Indian
- Other Please state: eg Dutch, Japanese, Tokelauan

13. Which age band are you?

- Less than 10 Years
- 10–19 Years
- 20–29 Years

- 30–39 Years
- 40–49 Years
- 50–59 Years
- 60–69 Years
- 70–79 Years
- 80–89 Years
- 90 Years and Over

14. Which region do you live in?

Northland	Wellington
Auckland	Nelson
Waikato	Marlborough
Bay of Plenty	Canterbury
East Coast	West Coast
Taranaki	Central Lakes
Manawatu/Wanganui	Otago
Hawke's Bay	Southland
Wairarapa	

15. How would you describe your ability to understand spoken Māori?

- Good
- Patchy
- None or next-to-none

APPENDIX 8: REFERENCES

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