



## BRIEFING TO INCOMING MINISTER OF MĀORI AFFAIRS 2011



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## 1 INTRODUCTION

For over 20 years successive administrations have recognised the crucial role broadcasting plays in promoting and developing Māori language and culture. It is the broadcasting media, and more recently newer technologies like the internet, that to a very large extent give all New Zealanders access to Māori language and culture.

Broadcast content is recognised as having significant impact on the way people see and understand themselves, their communities, and society as a whole. The sheer pervasiveness of radio and television gives these media the potential to promote, reflect and share those things that are important to a nation, and to provide a public venue for debate and discussion.

Rapidly evolving new technologies and new forms of communication offer an extension to the role of traditional broadcasting media. They provide additional means of delivering content for the benefit and enjoyment of New Zealanders and for contributing to social change.

The Broadcasting Act 1989 stipulated that one of the specific functions of NZ On Air is to “reflect and develop New Zealand identity and culture by ... promoting Māori language and Māori culture” [s 36(a)]. Four years later, in 1993, Te Māngai Pāho was established as a separate broadcasting funding agency with the specific purpose of promoting Māori language and culture.

By 30 June 2011 Te Māngai Pāho had cumulatively funded more than 700,000 hours of Māori language broadcasting – 18,000 hours of television programming and over 700,000 hours from Māori radio stations. The agency’s achievement reflects its efficient use of funds to produce maximum programme hours and to grow audiences.

In its annual output from television funding in the Financial Year to June 2011, for example, \$40.970 million was spent to purchase 1,451 hours, an average per hour cost of \$28,236, compared to an average cost of over \$85,000 per hour for NZ On Air.

The period since Te Māngai Pāho’s establishment has seen the growth of a network of 21 iwi radio stations, the establishment of a successful Māori television station, a growing Māori music sector and the emergence of a thriving Māori production community. The growing use of the Māori language and positive shifts in New Zealanders’ attitudes to Māori language and culture have accompanied these developments. This has resulted in more demand for Māori

language programming and an increasing level of Māori language on both mainstream radio and television.

Te Māngai Pāho is first and foremost a Māori language sector agency. As one of six lead agencies for implementing the Māori Language Strategy, Te Māngai Pāho links its organisational goals with those of the 25-year Strategy. The Strategy aims to provide planning and co-ordination for language revitalisation activities. Te Puni Kōkiri monitors agencies' progress against the goals.

The Strategy's vision is for the Māori language to be widely spoken by Māori by 2028; to be in common use within Māori whanau, homes and communities; and for all New Zealanders to appreciate the value of the Māori language to New Zealand society.

Te Māngai Pāho supports the goals of the Strategy through its leading role in Māori language broadcasting. It funds *te reo Māori* and *tikanga Māori* programmes and music for nation-wide television and radio broadcast. Te Māngai Pāho manages funding contracts between the agency and a range of programme makers and broadcasters.

Te Māngai Pāho made submissions to Te Paepae Motuhake, the group assembled to review the Government's Māori Language Strategy and awaits the Government's response to the report *Te Reo Mauri Ora*. Te Māngai Pāho notes there could be a significant change in the administrative landscape should *Te Reo Mauriora* be fully implemented and would seek early engagement with the Government to assist both the Government and Te Māngai Pāho to adjust.

## **2 ORGANISATION AND RESPONSIBILITY OF TE MĀNGAI PĀHO**

### **2.1 The Current Environment**

Te Māngai Pāho, like NZ On Air, operates as an arm's length agency, allocating the majority of its funds on a contestable basis. Its stated vision is Māori language everywhere, every day, in every way. Its mission is to bring "the joy of Māori language to all listeners and viewers".

The aspirational outcome Te Māngai Pāho is working to achieve is the revitalisation of the Māori language and a greater awareness of Māori values, practices and views within New Zealand.

Te Māngai Pāho targets its funds to meet the viewing expectations of audiences across different levels of Māori language proficiency and participation, from those

who are “receptive” to Māori language programming to those who are fluent speakers of te reo Māori.

In so doing Te Māngai Pāho has carved out a distinctive place in New Zealand’s national life. Te Māngai Pāho’s strategy ensures the programmes in which Te Māngai Pāho invests are responsive to, and can reach, a large and diverse New Zealand audience. As a result a growing number of New Zealanders are listening to and watching Māori content.

This focus reflects the nation’s *developing bi-culturalism* and contributes positively to the recognition of Māori language and culture as an integral part of both Māori and national identity.

As an arm’s length funder of broadcasting Te Māngai Pāho is strongly positioned to influence its key stakeholders (Māori Television Service, iwi radio, TVNZ, and independent producers of Māori language television programmes) to implement the objectives of the Māori Language Strategy. Te Māngai Pāho’s programming Request for Proposals is designed to deliver on the objectives of the Statement of Intent which is linked to the Māori Language Strategy.

Today, funding for Māori broadcasting equates to 34% of the total \$208.6 million Māori Affairs Vote, of which Te Māngai Pāho is directly responsible for administering 25.6% or \$53.484 million.

To ensure that broadcast outcomes are achieved, Te Māngai Pāho currently:

- funds 21 recognised iwi radio stations to secure an eighteen hour window of broadcasting each day, including eight hours of Māori language content;
- allocates funding directly to the Māori Television Service for the production of in-house programmes and the acquisition of local programmes of interest to target audiences;
- manages a contestable pool of funding for the production of independently made Māori language programmes commissioned for television and radio, including music CDs and special broadcast events;
- funds archiving of Māori programming, and
- provides some funding for digital initiatives.

For the first time in many years the Board of Te Māngai Pāho has a full complement of members. The Board is almost completely new. This has provided a timely opportunity to review Te Māngai Pāho’s strategic direction including Vision and Mission. The Board hopes to complete that exercise for reporting in the Statement of Intent due May 2012.

## 2.2 Organisation

The organisation known in statute as Te Reo Whakapuaki Irirangi and operating as Te Māngai Pāho, was established under the Broadcasting Amendment Act 1993 and is a statutory Crown Entity under the Crown Entities Act 2004.

It is funded through Vote Māori Affairs and is responsible for its conduct and performance to the Minister of Māori Affairs.

Te Māngai Pāho plays a lead role in actively protecting and promoting Māori language and culture by funding content for television and radio broadcast. A recent amendment to the Broadcasting Act enables Te Māngai Pāho (and NZ On Air) to fund the production, transmission, and archiving of content intended specifically for newer digital 'platforms' like the internet or mobile phones.

Te Māngai Pāho's functions are outlined in the Broadcasting Amendment Act 2008 [s.53 B] as follows:

- (1) The primary function of [Te Māngai Pāho] is to promote Māori language and Māori culture by making funds available, on the terms and conditions that it thinks fit, for –
  - (a) broadcasting; and
  - (b) producing programmes for broadcasting; and
  - (c) archiving programmes.
  
- (2) [Te Māngai Pāho] may also make funds available (on the terms and conditions that it thinks fit and, as far as practicable, in a manner consistent with its primary function) for –
  - (a) transmitting on demand; and
  - (b) producing content for transmitting on demand; and
  - (c) archiving content.

The Broadcasting Act stipulates that the Board of Te Māngai Pāho shall comprise up to seven members, each of whom, including the Chair, is appointed by the Minister of Māori Affairs.

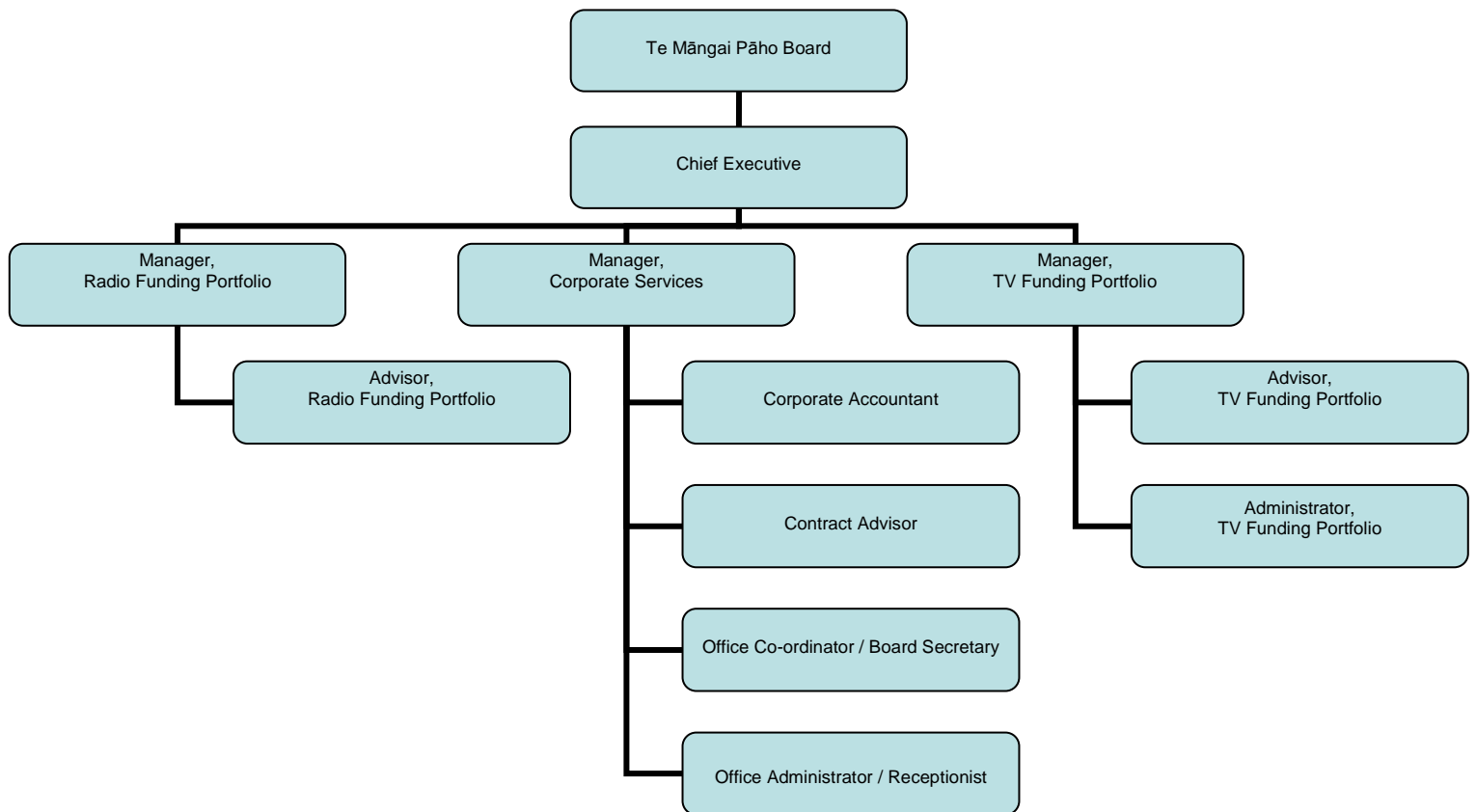
The Board is responsible for setting the agency's goals and overall direction; making policies and decisions about its programme funds; ensuring the agency has the personnel, systems and resources to carry out its role; and ensuring that it complies fully with its legal and other obligations.

Te Māngai Pāho has a staff of eleven, including the Chief Executive who is appointed by the Board. Staff are responsible for the administration and

management of more than \$50 million of funding across contracted programme makers and broadcasters.

The following diagram illustrates the current organisational structure of Te Māngai Pāho.

**Diagram A: Te Māngai Pāho Organisational Structure**



### **2.3 The Board of Te Māngai Pāho**

As already mentioned, for the first time in many years, Te Māngai Pāho now has a full complement of seven Board members.

Members of the Board are:

**Professor Piri Sciascia                      Chair**

*Ngāti Kahungunu and Kāi Tahu with strong affiliations to Ngāti Raukawa and Ngāti Rangitāne*

Professor Piri Sciascia was appointed to Chair of the Board of Te Māngai Pāho in December 2010. Piri is Te Toiahurei (Māori), Pro Vice-Chancellor (Māori), at Victoria University, Wellington.

A graduate of Victoria and Otago Universities, Piri became Victoria University's first Assistant Vice-Chancellor (Māori), in July 2000, and was appointed Pro Vice-Chancellor (Māori) in May 2003. He has a strong background in the arts, and administered the well-known Te Māori exhibition. In June 2001, he was formally recognised as a Tohunga Huarewa – one who has strived for and attained a pinnacle of excellence with regard to knowledge of Māori performing arts.

Before joining the University, Piri was an adviser to the Chief Executive of Te Puni Kōkiri. He has also been Assistant Director-General of the Department of Conservation, Assistant Director of the QEII Arts Council and Director of the Māori and South Pacific Arts Council. He holds a commemorative medal for service to the arts.

**Gina Rangi**

*Ngāti Tūwharetoa and Ngāti Raukawa*

Gina has a background as a Māori issues lawyer and now works from her own company, Koi Consulting Ltd, based in Rotorua. She was first appointed to the Board in 2007. Gina is experienced in commercial governance and has worked in both commercial organisations and Māori communities. Gina is currently a director of Tuaropaki Power Company and is deputy chair of its parent Tuaropaki Trust. She is negotiation manager for one of her iwi and is also an independent hearings commissioner.



## **Taria Tahana**

*Ngāti Pīkiao, Ngāti Makino, Tapuika*

Taria was appointed to the Board in December 2010. She consults in Māori development as Managing Director of Tahana Ltd and has been a business executive for corporations such as Fletcher Challenge and Ernst & Young (Canada). She is also a director of Learning Media Group Ltd and the Environmental Protection Agency.

Taria is a trustee to Te Pumautanga o Te Arawa, Ngāti Pīkiao Iwi Trust, and Korowai Aroha. She has served on a number of government advisory groups, including the Māori Economic Taskforce for Waiariki, Hui Taumata Economic Taskforce 2005, and the Women's Affairs Māori Economic Reference Group.

**Toni Waho** (Dip Tchg, BA Hons, Kaiwhakamāori ā-waha)

*Ngāti Rangī, Te Ati Hau-nui-ā-Pāpārangī, Ngāti Apa, Ngāti Kahungunu, Waikato.*

Toni Waho, Principal of Palmerston North's Te Kura Kaupapa Māori o Mana Tamariki, brings valuable skills to the Board with his knowledge of Māori education, and in particular, the Kohanga Reo and Kura Kaupapa programmes.

Māori language has been a central part of Toni's career over the past 30 years through his participation in areas such as Kōhanga Reo and Kura Kaupapa Māori. Toni has been involved in the establishment of Te Rūnanganui o Ngā Kura Kaupapa Māori, as well as the development of Te Aho Matua, the underlying principles for Kura Kaupapa Māori whānau, teachers and students. He is a Trustee of the Te Kōhanga Reo National Trust. He is also a certified Māori language translator and graduated from Massey University after post graduate study in Māori Language Policy and Planning with a focus on intergenerational transmission of te reo within whānau. Toni was the principal of Te Kura Kaupapa Māori o Mana Tamariki from 1996 – 2009, and is currently working on a range of Māori language education based initiatives. He returns to Mana Tamariki as principal in 2012.

## **Dr Rawinia Higgins**

*Ngāi Tūhoe*

Dr Rawinia Higgins was appointed to the Board in August 2011. She is a Senior Lecturer at Te Kawa a Māui, School of Māori Studies, Victoria University, Wellington.

Rawinia began her career at the University of Otago and during her time there she completed her postgraduate qualifications and was awarded her PhD in 2004.

After leaving Otago Rawinia has worked as a research consultant for different Māori language organisations including Te Ataarangi Educational Trust and Te Kōhanga Reo National Trust. In 2009 she took up a Senior Lecturer position at Te Kawa a Māui. She is co-principal investigator of “Te Kura Roa”, a three year Ngā Pae o Te Māramatanga funded research project on the value of te reo Māori.

### **Doug Hauraki**

*Ngāti Porou, Ngāti Kahungunu and Ngā Puhi*

Doug has over 40 years of management experience in a wide variety of public and private sector positions including many years as the Chief Executive of Māori Education Trust, Chief Executive of Aotearoa Traditional Māori Performing Arts Society, Deputy Māori Trustee, National Director Māori Development in the Department of Social Welfare and senior roles in Māori Affairs. Doug is fluent speaker of Te Reo and has his own company Āio Whakatara Limited. He has a BA and a Diploma in Social Work and a Māori interpreter’s Licence with wide networks within Māoridom.

### **Pakake Winiata (BMA Hons, MMM)**

*Ngāti Raukawa, Ngāti Whakaue, Ngāti Awa*

Pakake is a product of the iwi development plan Whakatupuranga Rua Mano conducted by the confederation of Te Āti Awa, Ngāti Raukawa and Ngāti Toa Rangatira. This involved the development of the people, the revitalisation of te reo Māori, the reinvigorating of the marae and the acquisition of self-determination.

He is currently employed at Te Wānanga o Raukawa as the head of its academic programmes. He was previously a lecturer in Māori Studies at Victoria University.

He is chair of the Board of Trustees of Te Kura-a-iwi o Whakatupuranga Rua Mano in Ōtaki and a strong advocate of the importance of intergenerational transmission of te reo Māori to ensure its survival, and the survival of Māori as a people.

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## 2.4 Management

### Chief Executive –

- **John Bishara (Ngāti Tūwharetoa)**

John is an experienced senior public sector manager whose previous roles include the management of regional operations, including fund and purchase management, for the Department of Work and Income and Te Puni Kōkiri.

## 2.5 Main Point of Contact

The main point of contact within Te Māngai Pāho is the Chief Executive and the Manager of Corporate Services, Mr Thomas Hood.

## 2.6 Operational Information

### **Funding for Māori Broadcasting** (please note: all figures are exclusive of GST)

Table 1: Te Māngai Pāho Operating Funding 2011/12

	2010/11				2011/12		Scope of 2011/12 Appropriations
	Budget		Estimated Actual		Vote		
Appropriations	Annual \$000	Other \$000	Annual \$000	Other \$000	Annual \$000	Other \$000	
Non-Departmental Output Expenses							
Māori Television Broadcasting	40,332	-	40,332	-	40,332	-	Promotion of Māori language and Māori culture through television broadcasting.
Māori Radio Broadcasting	11,344	-	11,344	-	11,344	-	Promotion of Māori language and Māori culture through radio broadcasting.
Administration of Māori Broadcasting	1,808	-	1,808	-	1,808	-	Purchase of administration services from Te Māngai Pāho to meet its statutory functions and deliver on the Government's Māori broadcasting policy.
<b>Total</b>	<b>53,484</b>		<b>53,484</b>		<b>53,484</b>		

The above extract from the Estimates of Appropriations for the year-ending 30 June 2012, provides a breakdown across output classes of the \$53.484 million appropriated within *Vote Māori Affairs* for which Te Māngai Pāho is responsible.

Increased funding of \$0.600 million per annum was secured for the 2009/10 to 2011/12 financial years within *Māori Radio Broadcasting* for capacity building in iwi radio stations. This additional funding will expire in 2011/12.

Te Māngai Pāho's Statement of Intent for 2011-2016 provides a comprehensive description of the outputs the agency intends to deliver within each of the above appropriations. These are summarised below in Table 2.

The differences between the funding levels described in the Estimates, and those reflected in the Statement of Intent, is attributable to the application of reserves from accumulated interest income to augment available programme and administration monies.

In the case of *Māori Broadcasting Administration*, this will address capability projects that have been prioritised by the Board to enable the agency to more effectively carry out its role.

**Table 2: Description of Outputs from Statement of Intent 2011-2016**

Appropriation	Output Description	Cost \$m (exclusive of GST)
Māori Television Broadcasting	Direct Funding of Māori Television	\$16.1
	Contestable Television Programme Funding	\$24.7
		<b>\$40.8m</b>

Appropriation	Output Description	Cost \$m ((exclusive of GST)
Māori Radio Broadcasting	Operational Funding for Iwi Radio	\$10.1
	Contestable Funding for Radio Programmes and Music	\$1.7
		<b>\$11.8m</b>

Appropriation	Output Description	Cost \$m (exclusive of GST)
Administration of Māori Broadcasting	To fund the administrative activities of Te Māngai Pāho including accountability requirements, consultation obligations and the provision of programme purchase and contract management services.	\$2.6
	Radio and Television Archiving	\$0.3
		<b>\$2.9m</b>

### 3 MAJOR POLICY AND IMPLEMENTATION ISSUES

#### 3.1 Operating Context and Outcomes

Te Māngai Pāho is well aware that publicly funded initiatives attract intensive political, media and mainstream scrutiny, and that high levels of accountability and transparency for such projects are not only necessary but desirable.

Te Māngai Pāho also actively embraces its leadership role in promoting the broad acceptance of Māori language and Māori culture as integral to Māori identity and New Zealand's national identity.

As a Crown Entity, Te Māngai Pāho operates within the parameters set by the government and is mindful of the government's wider strategic policy objectives and key goals as well as its accountability requirements.

Functioning in both a Māori language *and* a broadcasting context, the agency is also alert to the trends and developments impacting on each of these sectors. These factors, alongside an awareness of the aspirations Māori have as kaitiaki (guardians) of their language and culture, combine to play a critical role in shaping Te Māngai Pāho's strategic focus.

Te Māngai Pāho contributes significantly to the revitalisation of the Māori language and Māori culture among whānau, hapū, iwi and other New Zealanders. It also takes seriously the need for evaluation and accountability.

The government has also established *Te Ao Pāpāho Māori – Māori broadcasting and e-Media* strategy which also provides the framework within which Te Māngai Pāho focuses its efforts and investments in the changing digital environment.

The framework sets out three high level outcomes whereby Māori broadcasting and e-media:

- contributes to an increase in language proficiency and/or use, particularly in the home.
- supports participation in the ICT industries and contributes to growing innovation and entrepreneurial communities.
- contributes to the Māori language and culture being valued as an integral part of New Zealand's national identity.

The high-level outcomes are supported by three intermediate outcomes:

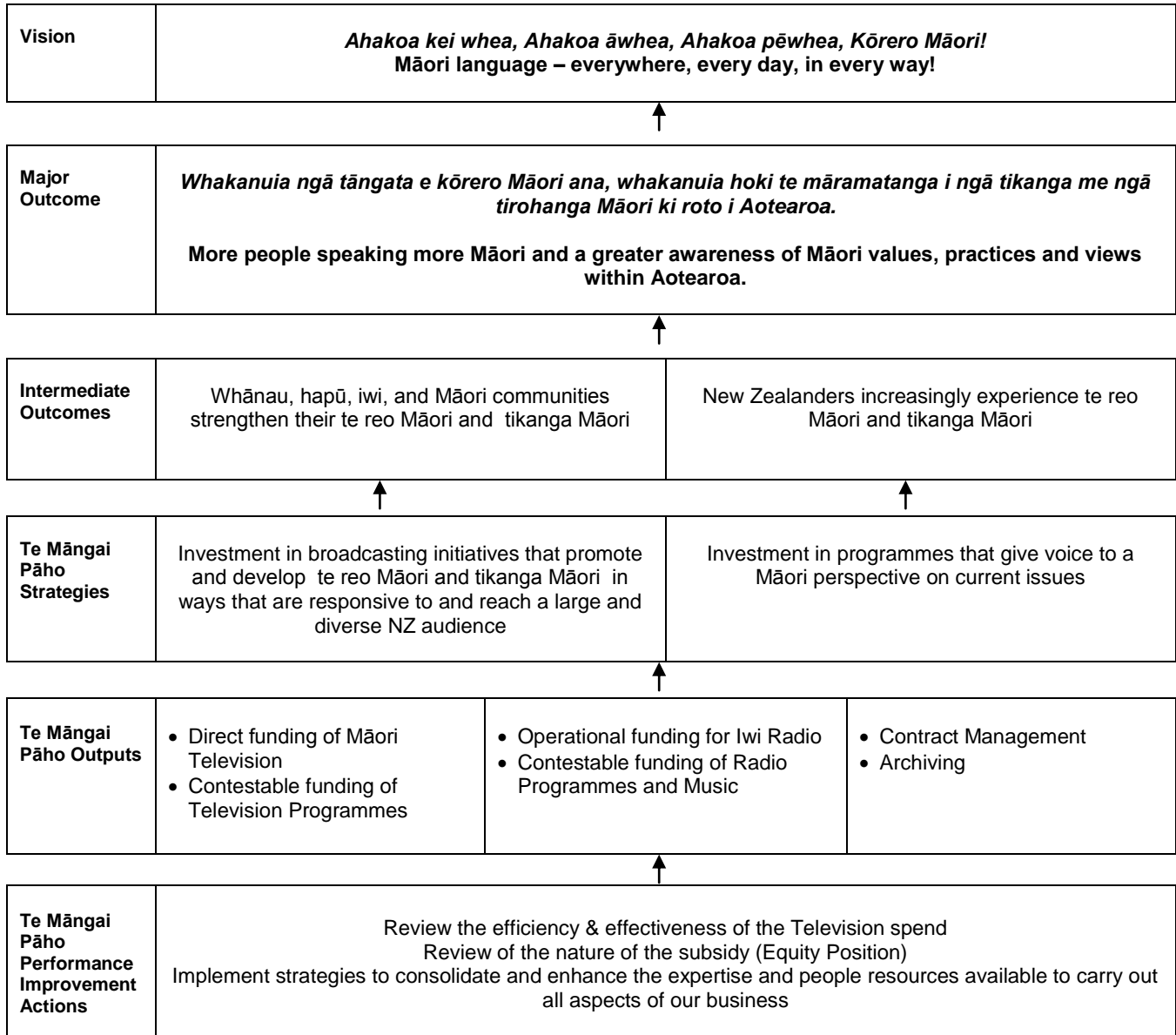
- **Access** – Māori language and culture can be accessed through a range of modern media.
- **Quality** – Māori broadcasting and e-media are of sufficiently high quality to attract and retain audiences.
- **Focus** – Māori broadcasting and e-media has an ongoing focus on Māori language and Māori culture.

The short-to-medium term **Outcome Framework** Te Māngai Pāho has developed below, and upon which its work programme going forward has been based, reflects the central place of te reo Māori in everything Te Māngai Pāho does.

The Framework has been designed to align with the goals and outcome statements within the Māori Language Strategy, and to provide a focus for the energy and commitment of Te Māngai Pāho's Māori language and broadcasting stakeholders.

## Diagram B Te Māngai Pāho's Outcome Framework

### Our Outcome Framework



A brief description of Te Māngai Pāho's Outcomes Framework and the interface between its respective elements is provided below:

- The **Vision** anticipates a time when the Māori language can be seen, heard, and cherished by all New Zealanders, and when hearing Māori on mainstream radio and seeing it on prime time TV is commonplace.
- The **Major Outcome** focuses on having more people speak more Māori and a greater level of awareness of tikanga Māori, reflecting the dual mandate Te Māngai Pāho has for promoting both language and culture.
- The imperatives underpinning our Major Outcome are reflected in the **Intermediate Outcomes** - driving our short-to-medium term operations and management decisions.

Te Māngai Pāho's two intermediate outcomes focus firstly on Māori, through whānau, hapū, iwi and Māori communities and secondly on all New Zealanders. We believe that for the government's strategic policy goals and Māori aspirations for te reo Māori to be achieved:

- ▲ a focus on restoring Māori language among Māori people must be a "first principle" to ensure the sustainable and proper guardianship of te reo Māori;
- ▲ the key platforms for Māori language broadcasting to Māori, namely the iwi radio network and Māori Television, must deliver quality Māori language outcomes appropriate to the needs of their audiences;
- ▲ the appropriate level of support must be provided by other national broadcasters for Māori language and cultural content within their programme schedules in order that te reo Māori and tikanga Māori programmes are accessible to wider audiences; and
- ▲ the Māori independent production industry must also be supported in order that the demand for Māori programmes be adequately met and the programmes must be vibrant, diverse and of high quality.

These requirements are reflected in the Intermediate Outcomes that we pursue and to which we contribute. The Intermediate Outcomes are critical because they drive our short to medium-term funding policy, management and operational decisions.



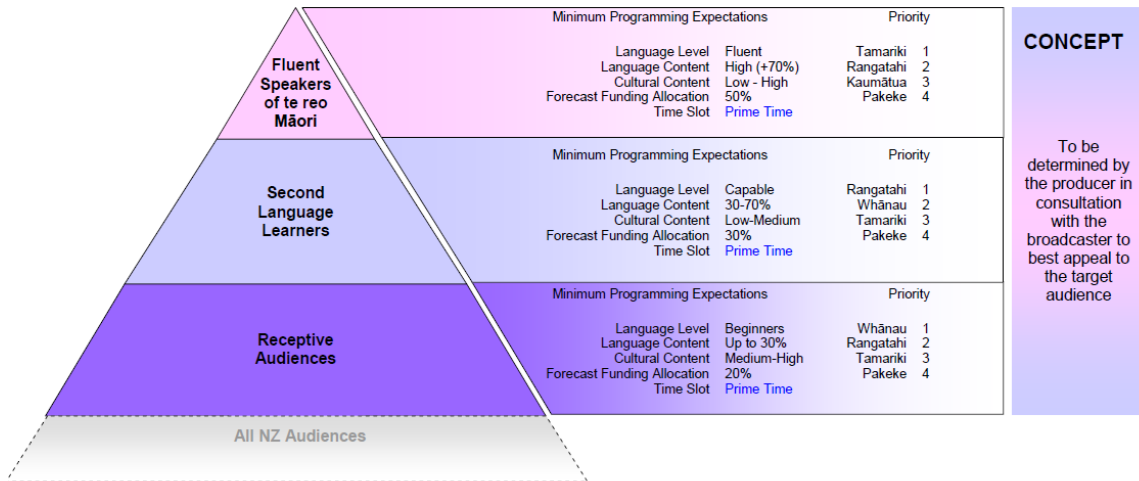
- The **Strategies** contribute directly to one or more of the goals of the Māori Language Strategy, and to one or more of the intermediate outcomes identified above.
- The Statement of Intent for 2011-2016, includes a detailed discussion of the **Outputs** and key funding areas for Te Māngai Pāho in the next five years. These are described briefly in Table 2 above and include:
  - funding for core Radio and Television services,
  - a range of independently commissioned programming, and
  - a number of industry co-ordination and capability related strategic initiatives designed to strengthen and enhance the Māori language broadcasting sector.
- The **Performance Improvement Actions** reflect Te Māngai Pāho's response to the government's drive for greater value for money and seeking to deliver more from the same funding.

### **3.2 Purchase and Funding Framework**

Te Māngai Pāho has implemented a Purchase and Funding Framework which was developed in consultation with its stakeholders, including Te Whakaruruhau o Ngā Reo Irirangi Māori (the Māori radio network), Te Taura Whiri i te Reo Māori (the Māori Language Commission), Māori Television and Te Puni Kōkiri.

The Funding Framework sets out Te Māngai Pāho's programming requirements. It is centred around Māori language and culture and required interventions. It specifies the categories of Māori language - from fluent speakers to learners - and cultural content sought from producers of Māori music, radio and television programming. Within the parameters set, Māori programme producers are invited to develop proposals that respond to those requirements, and that will gain a positive commitment from radio and television broadcasters.

**Diagram C Te Māngai Pāho Purchase and Funding Framework: Programming Expectations**



The challenge for Te Māngai Pāho is to target funding resources in a way which meets the viewing expectations of individuals across the whole continuum of Māori language interest and participation, and to do so in a way which will best achieve Te Māngai Pāho’s longer-term Māori language outcomes.

This includes providing an environment for *Fluent* speakers that helps them live the language in their everyday lives across all of the domains in which they are active. Te Māngai Pāho seeks to provide *Second Language Learners* with the programming which supports them in their efforts to learn and extend their Māori language abilities, and for *Receptive Audiences* to have access to a mix of opportunities to support their interest and encourage and challenge them to pursue their own Māori language goals.

Accordingly Te Māngai Pāho’s purchase decisions need to be guided with the needs of these various groups in mind.

**3.3 Summary of Priority Issues for the Incoming Government**

After eighteen years of strategic, operational and industry development, Te Māngai Pāho has worked to consolidate and stabilise its gains. Its operational focus is “normal business mode”. In this mode it is essential to regularly take stock of and discuss key emerging issues. We are actively engaged in identifying

issues that present potential risk and seeking and facilitating solutions as they arise. We consider the incoming government needs to be aware of the following issues:

- The positioning of Te Māngai Pāho within the broadcasting sector
- New opportunities to support digital production
- Industry capability
- Prudent fund management vs fostering potential
- Ministry for Culture and Heritage Review of screen industry bodies
- Managing stakeholder relationships

### **3.3.1 *Te Māngai Pāho Positioning***

Since its inception, Te Māngai Pāho has been the subject of reviews raising recommendations about improvements in funding policies, governance management and operations. Ministers and central government policy makers have at times questioned whether Te Māngai Pāho should continue as the primary mechanism for managing the Government's purchasing interests in the Māori broadcasting sector.

Events in recent years have highlighted Te Māngai Pāho's value as an independent broadcast funder alongside NZ On Air. The broadcasting sector has seen the growth and consolidation of 21 iwi radio stations, the establishment of a successful Māori Television channel and increased demand for Māori programming on mainstream television.

Te Māngai Pāho has responded to its enlarged funding and monitoring role by building capacity and introducing new purchasing and contract management processes. It has a good record for the prudent management of funds. A wide range of quality content is produced for the benefit and enjoyment of New Zealanders for comparatively low cost. In the last financial year, for example, in its annual output from television funding in the Financial Year to June 2011, the average per hour cost for television programming was \$28,236.

Te Māngai Pāho is an effective fund, risk and relationship manager - established to help address the Crown's Māori language obligations through a developing Māori broadcasting Industry. The level of active protection and promotion of te reo Māori required of the Crown is unlikely to diminish in the foreseeable future. Te Māngai Pāho has the strategic focus and track record to best manage the efficient use of public funds and meet future demand.

The incoming Government has confirmed its support for a broadcasting structure that is underpinned by the contestable funding model, especially for television – so that the best projects get on New Zealand screens.

This model fits Te Māngai Pāho's aim, in alignment with the Māori Language Strategy, of promoting Māori language everywhere, every day, in every way. Funding on a competitive basis best achieves Māori language programming for a large and diverse New Zealand audience.

Te Māngai Pāho aims to maintain and strengthen its long-term position to meet the ongoing challenges of a rapidly changing broadcasting environment where New Zealanders will have ever-increasing choice over what, when and how they access content.

### ***3.3.2 New Opportunities to Support Digital Production***

Te Māngai Pāho and NZ On Air now have the ability, under the 2008 amendment to the Broadcasting Act, to fund the production, transmission, and archiving of content intended specifically for newer digital 'platforms' like the internet or mobile phones.

The amendment, however, also offers a challenge. As New Zealand broadcasting enters the digital age, Te Māngai Pāho must continue to make progress towards the goal of Māori language revitalisation. The agency is aware of the need to maintain its vision while changing how content is offered so that its funding decisions continue to be relevant in the on-demand, digital age. Digital technology and the flexibility offered by digital broadcasting are tools to be understood and implemented in the service of Te Māngai Pāho's strategies.

### ***3.3.3 Industry Capability***

Māori broadcasting presents incalculable opportunities for Māori language exposure and promotion, and provides a significant number of economic benefits.

As an evolving industry, which has built its broadcast capability in tandem with its audience share, the Māori broadcasting sector has continued to grow without the benefit of a co-ordinated long-term sustainable development plan.

Despite their inherent commitment, ingenuity and can-do attitudes, the proliferation of new digital-based technologies means that Māori producers and broadcasters face an ongoing challenge to maintain and upgrade their capability to remain viable, in a highly competitive environment.

Additionally, the pool of people with training and experience to produce and broadcast high quality programmes that promote te reo Māori is very limited and not growing commensurate with demand. This lack of access to new technologies and sufficiently skilled people has a direct and adverse impact on

Māori broadcasters' ability to effectively secure and maintain a reasonable share of the Māori listeners and viewers.

NZ On Air's obligations to Māori television programming, while valued, heightens the challenge. Its revised Māori programming strategy, Te Rautaki Māori, stipulates that to ensure an authentic Māori perspective for a Māori television programme, at least two of the three key roles of producer, director and writer / researcher must be Māori.

NZ On Air does not have an industry training mandate. Issues that Government may wish to consider include whether and to what extent Te Māngai Pāho should actively facilitate the development of people and technology resources within the broadcasting sector to meet increasing demand for high quality Māori programming.

### ***3.3.4 Prudent Fund Management vs Fostering Potential***

The expanding Māori broadcasting sector presents issues for Te Māngai Pāho. It must seek to balance the tensions inherent in prudently managing public funds and fostering new and emerging industry players. The potential financial and political risks of investing in or commissioning programming from developing production companies make a strong argument in favour of maintaining funding relationships with established and high performing industry players.

This approach, however, not only has implications for the ability of the industry to expand. It also has the potential to stifle competition in the creative sector and effectively block new entrants to the market. Clearly, these possible outcomes are at odds with the incoming government's growth and innovation policies, and recognition of the economic benefits that can be realised from the development of Māori arts and culture.

Te Māngai Pāho will manage this issue over the coming period. With very little incidence of failure it has been successful in managing the tension so far. Moreover the list of programmes that have been funded in recent years include some of the more adventurous and innovative productions screened on New Zealand television. Some of these are from the small, young production companies Te Māngai Pāho has supported.

At the same time Te Māngai Pāho will continue to be responsive to calls from various quarters in Government to further tighten its accountability and risk management measures.

### ***3.3.5 Ministry for Culture and Heritage Reviews***

The Ministry for Culture and Heritage has implemented a series of work

programmes looking for efficiencies and duplications across the whole screen sector. Te Māngai Pāho has recently engaged with one of the teams and has been advised that their objective is to have a Cabinet Paper prepared by mid 2012.

It is possible that recommendations from these reviews may impact on Te Māngai Pāho, such as any moves to alter current institutional arrangements. Te Māngai Pāho will monitor the progress of the reviews, to ensure the Māori broadcasting perspective is taken into account.

### 3.4 Managing Stakeholder Relationships

Te Māngai Pāho is aware of calls to improve cross sector liaison and also of the government's drive for All of Government purchasing and decision making.

Te Māngai Pāho participates in joint planning and co-ordination meetings with screen sector and Māori language sector inter-agency forums, as well as direct liaison with agencies with which we share a common interest.

#### Key Relationships –

Government	Industry/other stakeholders
Minister of Māori Affairs	
NZ On Air	Independent Producers
Te Puni Kōkiri	Broadcasters – TVNZ, Māori Television
Te Taura Whiri i te Reo Māori	Ngā Aho Whakaari
Ministry for Culture and Heritage	Te Whakaruruhau
Ministry of Education	Tertiary Providers
NZ Film Commission	

#### 3.3.1 Minister of Māori Affairs

Te Māngai Pāho has in the past met with you on an approximately quarterly basis and would appreciate the opportunity to continue this arrangement.

Te Māngai Pāho provides you with quarterly reports on key issues, financial and service performance and will respond promptly to requests for briefings or other information as required.

#### 3.3.2 NZ On Air

Te Māngai Pāho works in a co-ordinated way with NZ On Air in terms of programme purchasing. In particular Te Māngai Pāho looks to ensure its purchasing policies are aligned and complementary.

NZ On Air's focus is on Māori programmes mainly in English, made for the general audience which includes Māori. NZ On Air's work in promoting Māori language encourages its use on mainstream channels.

In its programming requirements Te Māngai Pāho specifies the categories of Māori language – from fluent speakers to learners – and cultural content it seeks from producers. Producers are invited to develop proposals that respond to those requirements.

While open to all-comers, Te Māngai Pāho's funding split favours higher level Māori language speakers. 20% of funds are allocated to programmes for audience receptive to hearing Māori language, 30% for second language learners, and 50% for fluent speakers.

The complementary funding roles of NZ On Air and Te Māngai Pāho therefore provide a continuum of Māori language and Māori culture programming across mainstream and niche broadcasting to reach New Zealand audiences.

### **3.3.2 Māori Television Service**

Te Māngai Pāho works closely with Māori Television, particularly to support the production of in-house television programmes like news, sport, current affairs and light entertainment. It also supports Māori Television's direct acquisition of local programming.

Te Māngai Pāho allocates \$16.1 million of its \$40.8 million television fund directly to Māori Television. The rest, \$24.7 million, is allocated as contestable funding with a small amount tagged for television industry co-ordination.

There may be preference from some quarters for direct funding for television. Governments have learnt, however, that direct funding broadcasters can quickly become inefficient with inadequate accountability processes.

### **3.3.3 Television New Zealand**

Up until four years ago, an annual \$5 million was ring-fenced for TVNZ's long-running Māori productions, *Te Karere*, *Waka Huia*, and *Marae* (now *Marae Investigates*). For the last four years, TVNZ has had to compete for that funding from the contestable fund which is available to all producers and broadcasters, including TVNZ.

### **3.3.4 Other Stakeholder Relationships**

Te Māngai Pāho regularly engages in constructive dialogue with Te Puni Kōkiri, Te Taura Whiri I te Reo Māori (Māori Language Commission), the Ministry of Education, the Ministry for Culture and Heritage, and its industry advisory groups for television and radio.

Te Māngai Pāho plays an active facilitative role within the broadcasting sector by:

- driving efficiencies in the use of available funding;
- balancing opposing tensions;
- managing the delivery of the Māori Language Strategy across the sector;
- seeking to correct deficiencies in delivery in terms of
  - quality of te reo Māori
  - quantity of programming.

## **4. PENDING DECISIONS OR ACTIONS**

There are currently no pending decisions or actions that need to be brought to your attention.