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Michael Neilson

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MICHAEL NEILSON

ABSTRACT

This report is the first comprehensive survey of the Pasifika diaspora media in Auckland, the world's largest Pacific city (Ministry of Pacific Island Affairs, 2015). It starts with a discussion of the concept of 'diaspora' and how minority communities have been represented in mainstream media around the world. It then gives a portrait of the Pasifika population of New Zealand, how it has historically been depicted in New Zealand's various media, and what attempts have been made to improve coverage. The bulk of the report consists of profiles of and interviews with Auckland's various Pasifika newspapers, radio stations, magazines, TV shows and online media. There have been several similar studies into Auckland's ethnic (Robie, 2009) and Pasifika diaspora media (Papoutsaki & Strickland 2008), yet there has not been substantial published research into the media that exist, and any qualitative analysis. Robie (2009) made the observation that while the development of Māori and iwi media has been analysed by several researchers and writers (Archie, 2007; Stuart, 1996, 2002; Taira, 2006), there has been little analysis of the Pacific media and community (p. 71). This report seeks to provide such information. The history of Pasifika diaspora media in Auckland has been turbulent, as evidenced by the long list of past newspapers in the report's appendices. With small readerships, and difficulties in gathering audience data, all newspapers have faced financial difficulties in attracting advertisers. Fierce competition among other newspapers, produced both here and in the Pacific Islands, has meant many papers have had short lives. Radio and TV shows have lasted much longer, with *Tagata Pasifika* still going strong since 1987, 531pi lasting since 1993, and NiuFM since 2002. Independent media such as Radio Samoa has been going since 1999, and also the pan-Pasifika magazine, *Spasifik*, has lasted 11 years.



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Introduction

LOCATED in the world's largest Pacific city (Ministry of Pacific Island Affairs, 2015), Auckland's vibrant Pasifika media play an important role for its Pasifika diaspora community. Not only do they counter negative and shallow depictions of Pasifika people in New Zealand's mainstream media, but they provide vital information about their communities in Auckland, and back in the Pacific Islands.

At the 2013 Census, 194,958 people lived in Auckland who identified themselves as one or more Pacific ethnicity (note these include: Pacific Islander not further defined, Samoan, Cook Islands Māori, Rarotongan, Tongan, Niuean, Tokelauan, Fijian, Australian Aboriginal, Hawai'iian, i-Kiribati, Nauruan, Papua New Guinean, Pitcairn Islander, Rotuman, Tahitian, Solomon Islander, Tuvaluan, ni-Vanuatu) (Statistics New Zealand, 2014). In comparison, Suva, the capital of Fiji, the most central Pacific nation, has a population of 176,000 (CIA World Factbook, 2015). There are 294,951 Pasifika people living in New Zealand, or 7.4 percent of the population of 4.4 million (Statistics New Zealand, 2014). Not only is this population large, but it is increasing. Projections from Statistics New Zealand predict New Zealand's Pacific population will increase at a greater rate than the majority Pākehā/European population, and increase to more than half a million people by 2038 (Statistics New Zealand, 2015).

Despite this large Pasifika presence in New Zealand society, mainstream media coverage of Pasifika has historically been disproportionately small, and often negative (see Spoonley & Hirsh 1990; Loto et al 2006). Yet importantly, as Papoutsaki and Strickland (2008, p. 167) point out, 'Because of their transnational nature, the Pacific Islands diasporic communities, like any other diasporic community, depend extensively on "media and communication technologies for sustaining relations and connections across distance and diverse subgroups" (Georgiou 2007, p. 17) and also with their host society'.

Pacific people in New Zealand depend on media for information from their homeland, and for information about issues related to Pacific peoples in New Zealand. Yet, it is a common view that they are not getting this information from New Zealand's mainstream media.

Will 'Ilolahia, current chair of Pacific Islands Media Association (PIMA), the main advocacy organisation for Pasifika media people, said in an interview

for this report (10/07/2015), '[Pasifika people] are portrayed in the mainstream media quite negatively, and the ethnic media try to balance it out with stories about positive role models. One of the reasons why we feel PIMA should survive, is to balance that negative stereotyping mainstream media portrays.'

'Ilolahia said such coverage had a negative effect on the community. 'When we offer the [Pasifika] community something positive, like jobs training or further education, they don't believe it, they think there is a catch, because we are supposed to be all dummies.

'It is quite damaging, especially among the young, as they tend to believe they are not worth it. Only when we do programmes about people who have succeeded, the stars who started off like them, that they go, 'Oh OK, I can do that too'. 'Ilolahia said the smaller diaspora media are good for countering this imbalance, but are facing many challenges, including falling revenue as they enter the digital age.

In 2006, the then Minister for Pacific Islands Affairs, Luamanuvao Winnie Laban, said at that year's PIMA conference at Auckland University of Technology: 'The Pacific media play an important role in keeping our communities informed. The Pacific media should educate, question and enlighten. The Pacific media should provide a voice for those with no voice and promote informed cultural views with integrity.

'As members of the Pacific media you are in the unique position of being able to provide a "Pacific" viewpoint to enlighten all New Zealanders and provide a glimpse of the multicultural society that we live in. As Pacific media you also have a responsibility to challenge racial stereotyping and bias in the mainstream media' (Laban, 2006).

In a 2007 article in *Pacific Journalism Review*, John Utanga, a producer for the television show *Tagata Pasifika*, wrote that improving Pacific media in New Zealand was crucial for enabling the 'Pacific side' of the story to be told.

We need to be able to educate the public about our values and hopes and desires so that New Zealand, as a society, gets a better appreciation of its neighbours. As a community, Pacific people must make sure their side of the story is told in the digital era or face further marginalisation in New Zealand. What better way is there than to tell our stories and provide our side of the debate? (Utanga, 2007 p. 28)

A former PIMA chair and journalist Sandra Kailahi (2009, p. 36) made some observations about the reasons Pacific media were struggling in a 2009 article in

Pacific Journalism Review. She noted:

The pressing issues for Pasifika media in New Zealand are the lack of sufficient numbers of trained journalists and enough people attracted to it; the lack of a say in the strategic directions of New Zealand media; the need to be represented in key social policy areas; and the prospect of further marginalisation.

Kailahi also argued greater Pasifika reporting would benefit New Zealand as a whole, given its increasingly diverse demography.

The future face of our communities will be like my son—part-Tongan, Samoan and European, and even more diverse with Somalian or Asian or Muslim backgrounds too. The challenge is: how do we communicate with this new generation which relates to different ethnic groups? (2009, p. 36).

Richard Pamatatau, a former Radio New Zealand and *Dominion* journalist, and now lecturer in journalism at AUT, made a similar point in his observations of working as a journalist and inaccurate reporting of Pacific events.

The New Zealand public who still rely on the media for information that accurately describes the situation on the ground in Tonga are sometimes being sold short and that is problematic for the development of an informed society. (2012, p. 197).

Kailahi also stressed the greater opportunities for media with developments in technology and social media (2009; also see Papoutsaki & Strickland, 2008).

Poor coverage of diasporic communities is prevalent throughout many countries around the world (see Husband 1994; Karim 2003; Bailey et al 2008). Bink (2007, p. 251) described how in the Netherlands there exists a similar situation with ethnic minorities and the media with not enough representation, and also argues there are not enough journalists from these communities to provide the right understanding and balance. Bink also advised more training for diversity reporting as a solution.

This report will move through a discussion of the concept of ‘diaspora’ and how minority communities have been represented in mainstream media around the world. It will then give a portrait of the Pasifika population of New Zealand, how it has historically been depicted in New Zealand’s various media, and what attempts have been made to improve coverage. The bulk of the report will consist

of profiles of and interviews with Auckland's various Pasifika newspapers, radio stations, magazines, TV shows and online media.

There have been several similar studies into Auckland's ethnic (Robie, 2009) and Pasifika (Papoutsaki & Strickland 2008) diaspora media, yet there has not been substantial published research into the media that exist, and any qualitative analysis. Robie (2009) made the observation that while the development of Māori and iwi media has been analysed by several researchers and writers (Archie, 2007; Stuart, 1996, 2002; Taira, 2006), there has been little analysis of the Pacific media and community (p. 71). This report makes an attempt to provide such information.

Diaspora concept

'Diaspora' refers to a dispersion, or scattering, of people belonging to one nation, or having a common culture beyond their land (Cunningham & Sinclair 2000, p. 10). A group's 'non-dominant position in global culture' is a further indicator of its status as a diaspora (Karim 2003, p. 2). In this sense, English and French diaspora, for example, are quite different to Pasifika diaspora, given their global cultural influence.

Diaspora can be used to describe expatriates, exiles, minority groups, refugees, migrants, sojourners and overseas communities (Cunningham & Sinclair 2000 p. 9). It can also describe communities that have lived in areas distant from their homeland for long periods, such as the Jewish diaspora.

Most definitions emphasise the marginal status of those groups, which, although they have settled outside their lands of ethnic origin, still maintain strong sentimental or material links with them. They generally include a cross-cultural and cross-language settlement, which may display 'absentee patriotism' and 'long-distance nationalism' and 'the corresponding resistance of diasporic groups to complete assimilation by the host nation' (Cunningham & Sinclair, 2000, p. 10).

Diasporic media as development media

Various studies into diaspora and their representation in mainstream media show they are given less media coverage than the majority and/or dominant groups, and are often portrayed in negative ways (Husband 1994; Karim 2003; Bailey et al., 2007). There is wide agreement among media scholars that media exert a level of influence in society, by empowering individuals or social groups, or by reproducing 'social evils such as racism, crime and sexism' (Bailey, 2008, p. 6).

Diasporic media can play diverse roles to provide balance to these issues. Spoonley identifies two types of media in this case: those which operate locally to meet community needs in their host country, and those which connect the community back to their country of origin (2004, p. 12). Bailey (2008, p. 6) argues diasporic media practices in cross-cultural landscapes ‘might help to forge feelings of “belonging” and “bridging”’, creating mediated, symbolic spaces for political expression, senses of inclusion or/and exclusion and hybrid identity articulations, which transcend the binary of “homeland” and “new land”’.

In the Pacific Islands, Robie (2001, p. 12), who was head of journalism at two media schools in the Pacific for 10 years, noted media have an ‘affinity’ for ‘development’ news values, and that journalists in that region have a greater responsibility in that sense than journalists in more developed countries. In his ‘Four Worlds’ news values model, Robie (2001, p. 13; 2004) argued Pacific Island media largely follow ‘Third World’ nation-building news values, such as development, social responsibility, national integration and education. He has also explored ‘indigenous’, or Fourth World, news values and culture as an underpinning of Pacific journalism in his ‘talanoa’ model in other writings (see Robie 2014, p. 332).

While no comprehensive study of Pasifika media in New Zealand has yet been published, Stuart (1995; 2002) observed that Māori media in New Zealand follow a developmental media model. As Robie (2009, p. 82) observed: ‘Applying Four Worlds news values for development media (see Robie 1995, 2005) as a frame, Māori media tend to move across all four categories instead of being restricted to First World ‘objectivity’—within the Second World category, lies a political agenda concerned with tino rangatiratanga (sovereignty); in the Third World, ‘culture-building’ substitutes for ‘nation-building’; and the Fourth World incorporates Māori media’s concern with cultural survival and language revitalisation.’ A later article (Robie, 2009, p. 82) argued Māori media was contributing to the creation of a ‘Māori nation within New Zealand’. Robie (2009, 2014) considers Pasifika media share similar qualities.

Having largely sprung up in response to negative portrayals in mainstream media, there is an underlying push in Pasifika media to publish positive stories. PIMA chair Will ‘Ilolahia stressed this in an interview and this factor also came up in many of the interviews conducted for this report. Importantly, these media often attract an audience based on a certain familiarity of their homeland culture but contributing to the construction of a new hybrid culture as well (Papoutsaki & Strickland, 2008, p. 181).

The *Pacific* New Zealand

As early as the 1860s, Pacific Islanders were traveling to New Zealand (Mallon 2012, p. 89). Reasons included to make a living, as well as a desire to explore and seek adventure. Pacific Islanders were valued by Europeans for their seafaring and language skills, and as strong and able labourers. Many accompanied whaling ships around the world, and ended up in New Zealand.

Following the end of World War II the Pasifika population in New Zealand stood at around 2200, or one percent of the population (Macpherson 2004, p. 136). This disparate group comprised 'Pacific and part-Pacific merchants, their spouses and children; the spouses, children and domestic staff of NZ public servants who has served in the Pacific "territories"; Pacific public servants, pastors and teachers in training; sailors who had "come ashore"; and some travellers' (Macpherson 2004, p. 136). They were well integrated, as being in small numbers, they had married into Pāhekā and Māori families, and thus no distinct 'Pacific' community emerged until the 1950s.

A booming economy and shortage of labour led to an influx of migrants from the Pacific regions between the 1950s and 1970s as a source of inexpensive labour to help fuel New Zealand's developing economy (Mallon, 2012, p. 78). This rapid growth produced significant changes in the Pacific social character and social organisation (Macpherson, 2004).

Despite their long history living in New Zealand, trading with New Zealand, and the Islands' close proximity to New Zealand, Pacific migrants were treated like strangers. One scholar noted, 'The print media made much of their arrival and in subsequent decades continued to remark almost with surprise at their continued presence and influence in society' (Arthur, 2004). Another scholar remarked, 'It was as if New Zealanders from the 1960s to the 1980s were unaware that New Zealand has always been a Pacific place, part of an ocean, a sea of islands connected geographically, historically, culturally and economically' (Hau'ofa, 1994).

Pasifika diaspora communities are a vital component of New Zealand's ethnic make-up and are one of the fastest growing ethnic groups (Statistics NZ, 2015). At the 2013 Census they were the fourth largest ethnic group, behind NZ European (first), Māori (second) and Asian (third). The population of 295,941 people constitutes 7.4 percent of New Zealand's population of 4.4 million. This group is further broken down into 19 different ethnic groups. The Samoan group has the highest population, making up nearly half, 48.7 percent, or 144,138 people. Second was Cook Islands Māori with 61,839 people (20.9 percent),

third Tonga with 60,333 people (20.4 percent), and fourth Niue with 23,883 people (8.1 percent).

Despite this internal diversity there has been a tendency to think of the Pacific population as a single identity (Macpherson 2004, p. 135). As Papoutsaki and Strickwell (2008, p. 169) point out, “The current debate is whether we now have new ethnic, hybrid identities which focus on shared Polynesian descent, pan-Polynesian or “nessian” identities e.g. “New Zealand borns” “P.I.s”, “Polys”, or “Pasifikans”.’ As can be seen in the range of diaspora media in Auckland there is a combination of both pan-Pasifika, often mostly reported in English and appealing to second and third-generation Pacific Islanders (see *SPASIFIK*), and media focused entirely on a singular community with a first generation, older, audience for their native language is important (see *Samoa Times* or *Kakalu o Tonga*).

The *Pasifika* diaspora in Auckland

People of Pacific Islands descent have tended to settle mostly in New Zealand’s North Island, and Auckland has the largest Pacific population in the world (Ministry of Pacific Island Affairs, 2015). Auckland has 194,958 people (65.9 percent of total Pacific population) who identified with one or more of the Pacific ethnicities at the 2013 census. Like the rest of New Zealand, the largest populations are Samoan, Tongan, and Cook Islands Māori. The largest group is Samoan, with 95,916 people, followed by Tonga with 46,171 people, Cook Islands Māori with 36,810 people and Niue with 18,555 people (Auckland Council 2014, p. 12). These populations are far larger than in their home capitals. For example the capital of Samoa, Apia, has 37,000 people (CIA World Factbook, 2015a). Samoan is also the second most spoken language in Auckland, after English (Auckland Council 2014, p. 13).

As many Pacific people migrated to New Zealand from the Islands to fill job spaces in factories and other areas of unskilled labour, their populations have tended to congregate on the outer areas of the city. First, in the 1970s working class neighbourhoods of Grey Lynn and Ponsonby, before the factories moved further out to South Auckland suburbs such as Otara and Mangere (for a more detailed history see Carlyon & Morrow 2008).

[Mis]representation of *Pasifika* in New Zealand

The early 1970s were a period marked by racial tension in New Zealand’s social and political climate. The collapse of the global commodity boom and recession

in the New Zealand economy meant New Zealanders changed views towards the record levels of migrations of people from the Pacific Islands. Jobs became scarce, providing fertile ground for public expression of racism and general resentment towards groups perceived to be 'taking employment from locals, threatening cultural homogeneity, boosting crime rates and adding strain to public resources such as housing, welfare and education' (Anae, 2012, p. 221).

Pacific Islanders became a scapegoat and the negative label of 'overstayer' became synonymous with Pacific Islander, especially Samoans and Tongans, and unemployment, deterioration in law and order and the problem areas of all the major cities were all associated with the presence of Pacific Islanders (Spoonley, 1990, p. 28). Police and immigration authorities victimised Pacific Islanders whom they suspected of abusing the terms of their visas.

Areas with high Pacific populations, such as today's desirable central Auckland neighbourhoods of Ponsonby and Grey Lynn, were targeted by police and immigration officials for 'dawn raids', where they would swoop in during the early hours of the morning searching for overstayers, often employing aggressive or intimidatory tactics (Anae, 2012, p. 222). Discrimination was not limited to raids of peoples' homes. People of Pacific descent, and even many Māori, were routinely stopped in the street and asked to present identification and their visas.

Mainstream media at the time reinforced these incorrect images of Pacific people in New Zealand. 'The activities of politicians, the police, the Department of Immigration and the media unfairly created an image of Pacific Islanders as overstayers. This association was first established in the mid-1970s when overstayers were cast as a substantial social problem for New Zealand. But the image has continued as folklore justifying the discriminatory activities of the Immigration Department' (Spoonley 1990, p. 32). Later research found that 'overstayers' from Pacific Island countries were prosecuted at a significantly higher rate than overstayers from other countries (Spoonley 1990, p. 32).

Spoonley (1990, p. 32) noted, 'media, in repeating rather than challenging a highly inaccurate public image, have seriously contributed to inter-group hostility and helped produce a blanket anti-Pacific Islander feeling among many Pākehā.' Along with being framed as 'overstayers', early research into Pacific representations in media showed a strong focus on negative aspects of Pacific peoples, such as crime (Trlin 1973).

When reporting crime, the ethnic terms Pākehā or European were rarely used, while Māori, Pacific Islander, and Polynesian were used disproportionately

more (Spoonley, 1990, p. 33). Samasoni (1990, p. 135) reiterates this point, 'It has long been familiar here for media reports to refer to a convicted Pacific Island felon as Samoan or Niuean while an All Black from the Pacific Islands is simply a New Zealander.'

The media obsession with crime comes at the expense of other issues more important to the Pacific Island community and rarely are there positive stories to provide balance (Kolo 1990, p. 120). Wellington-based magazine *Pasefika* summed it up in its first editorial, 'when the Pacific Island people have rejoiced, they have celebrated without a media presence; when they are sad, it has been at the centre of the public eye' (cited in Samasoni, 1990, p. 121). Utanga (2007) argued media had 'never gone out of its way to cover local and even regional Pacific Island issues', unless it affected the wider New Zealand community, thus largely restricted to headline-grabbing stories about crime or overstayers.

This grouping and 'othering' of minority groups by New Zealand's media is not reserved solely to Pasifika peoples. 'New Zealand has had a long and ignoble history of prejudice against migrants who fail to conform to the colonial "white New Zealand" policy' (Toft 1990, p. 116). A 2004 study (Spoonley & Trlin) looked at media representations of immigrants in New Zealand. It found a tendency to use crude all-inclusive labels such as 'Asian', and a tendency to focus on negative, criminal behaviours.

Pamatatau (2012) observed that while working at Radio New Zealand, whenever the broadcaster chose Pacific-related news it always had to be about 'issues', hence Pamatatau was the 'Pacific *Issues* Correspondent'. He reflected, 'The economics, health and education correspondents were just that—not a prefabricated issue in sight... But the Pacific, as well as the perpetually unfilled Māori and now defunct social issues correspondent roles, were tagged with the loaded term "issues"' (p. 185). He noted Pasifika stories were at the end of the bulletin or in later parts of programmes, also known as in Auckland newsroom, 'Pacific slot at the arse end of the programme' (p. 195).

Reasons for this misrepresentation are numerous. New Zealand/Samoan journalist Sefita Hao'uli remarked during an interview for this report (11/11/2015), 'there are always shortcomings with media that is considered mainstream. The realisation is, mainstream media targets mainstream, so if you are in the ethnic minority, swallow the dead rats because that is just the nature of the business...

'Don't expect mainstream media to treat our issues in any other way than how the mainstream media sees it, because its target is mainstream. That will always

colour the way it runs the stories, it will colour the way they set up the menu. The fact you might think a Samoan story is important does not mean it is going to be covered by *The New Zealand Herald* or Radio New Zealand.’

Attempts to improve Pacific media

Ever since Pacific people began arriving in New Zealand in large numbers mid-twentieth century, the desire for news and information from their homelands has been an important part of maintaining identities (Utanga 2007, p. 20). Given the large gaps left by New Zealand’s mainstream media, churches initially were the main way of disseminating information, and later papers and radio broadcasts emerged.

There have been various attempts to improve the standard of Pasifika media in New Zealand, both through encouraging more Pasifika journalists to be trained, and in providing public funds to establish media. As Robie (2009, p. 81) explained,

Almost three decades ago, the then Department of Māori and Pacific Island Affairs and the Journalists Training Board linked up to run a series of five-day introductory journalism courses for Māori and Pasifika students (Wilson, 2005). This programme, continued for much of the 1980s, had been a response to a national survey of journalists which then indicated that just under two percent of New Zealand’s journalists were Māori or Pacific Islander (Lealand, 1988). This initiative was followed in 1985 with the establishment of a full-time journalism course primarily for Māori students at Waiariki Polytechnic. (After weathering uncertain times over several years, the course has been strengthened and it introduced a major new strategy in 2008 with the introduction of a Diploma in Bicultural Journalism (Waiariki, 2007).) In 1986, the Manukau Polytechnic introduced a similar course for Pasifika students, which attracted journalists from the South Pacific region with Ministry of Foreign Affairs funding. But although this latter course gave up to a dozen Pasifika journalists a year a ‘vital leg-up into the industry’, as Utanga described it (2007, p. 27), the course was closed in 1994 after the ministry grant had been phased out. Many of the leading Māori and Pasifika journalists working in the media industry today are products from this training and education period (Wilson, 2006), including Barbara Dreaver, Sandra Kailahi, Jodi Ihaka, Nevak Ilolahia, Joe Lose, Mike McRoberts, Tapu Misa, Te Anga Nathan, Gideon Porter, Niva Retimanu, Lois Turei, John Utanga and Lito Vilisoni.

Auckland University of Technology introduced a similar programme, the Graduate Diploma in Pacific Journalism, in 2010 with support from PIMA but while it remains on the university books, it has failed to attract the numbers needed to make it viable.

Still, commentators argue too few Pasifika people take up journalism in New Zealand. ‘Despite the many opportunities which exist in New Zealand for formal journalism qualifications, the fact is too few Pacific people choose to go down that path. In terms of job status, it is certainly not perceived as having the kind of prestige that a career in medicine or law seems to have among Pacific people’ (Utanga 2007, p. 26).

In terms of journalist ethnicity, according to industry group Competenz (2014), the NZ/European ethnicity is by far the majority, higher than in New Zealand’s total employed economy, and all the other major ethnicities are significantly less—Māori and Asian, with Pasifika the smallest grouping. These figures have not changed much since 2007, when a national journalist survey (Hollings et al. 2007, p. 179) found that out of 512 journalists surveyed, 444 were European (86 percent) 22 Māori (4.3 percent), 3 Pasifika (0.6 percent) and 3 Asian.

Hao’uli said he would like to see active recruitment of Pasifika people into journalism, and believes older, more experienced people would be more successful. ‘We think the recruitment for Pacific and Māori is likely to be more successful with people that have already started out at work—mid-twenties, thirties, seen a bit of life. Life experience is a far more grounded training ground than just how to write copy. I don’t see that happening in our training institutions, and I would assume bums on seats is the priority’ (11/11/2015).



Photo: MICHAEL NEILSON

Pasifika diaspora community media in Auckland: 2015

As a reaction to the poor media coverage, and a means to better connect with their roots, community-based media have sprung up across New Zealand, with the vast majority based in the Auckland region. In the mid-1970s, at the height of the 'dawn raids', while the *Auckland Star*, New Zealand's largest evening newspaper at the time, printed articles focusing on criminal behaviour among Pacific Islanders and their perceived failure to be assimilated by the dominant culture, at the same time, local community newspapers were printing more informed and supportive articles (Carlyon & Morrow 2008, p. 267).

In Auckland today there exists a wide range of Pasifika diaspora media, including at least four radio stations, four newspapers, five television shows, two magazines and four online media.

Many of the publications are owned by larger media groups and are very well established. Samoa Multimedia Group owns the *Samoa Times*, *Radio Samoa* and Moana TV, and was established in 1999. This group largely dominates the Samoan market in Auckland and wider New Zealand.

Pasifika Broadcasting has been operating since 2001 and produces TNEWS and *Pacific Viewpoint*. The Pacific Media Network began in 2001 and produces the popular pan-Pasifika radio stations Niu FM and 531pi.

There are also some much smaller independent operators. The two Auckland-based Tongan newspapers, *Kakalu 'o Tonga* and *Tau'ataina*, are both one-person operations. Also, the hugely popular Facebook page Coconut Wireless is run solely by Niuean-born, New Zealand-bred Mary Aue.

The history of Pasifika diaspora media in Auckland has been turbulent, as evidenced by the long list of past newspapers (see Appendix 1 on p. 69). With small readerships, and difficulties in gathering audience data, all papers have faced financial difficulties in attracting advertisers. Fierce competition among other newspapers, produced both here and in the Pacific Islands, has meant many papers have lived short lives. Radio and TV shows have lasted much longer, with *Tagata Pasifika* still going strong since 1987, 531pi lasting since 1993, and NiuFM since 2002 (note: these receive some government funding). Independent media such as Radio Samoa has been going since 1999, and also the pan-Pasifika magazine,

Spasifik, published by Innes Logan, has lasted 11 years.

The first media to come out of the Auckland Pasifika communities were newspapers. They were often shortlived, due to a lack of funding and fierce competition. Records of Pasifika media in Auckland are incomplete and largely based on anecdotal memory and whatever information has been available at the time. The South Auckland Library Research Centre in Manakau and the national Alexander Turnbull library have large collections. Based on those collections, the *NZ Samoan Guardian* was the first running from 1929-1934, followed decades later by the weekly *Samoana*, established in 1979 and running through to 1996.

The more stable newspapers in the Auckland market have been newspapers produced in the islands, such as *Taimi 'o Tonga*, which was the first independent newspaper in Tonga when it began in 1989. Founder and editor Kalafi Moala, a former chair of PIMA, moved the newspaper to Auckland under political pressure from the government in 1992. The Tongan government also banned the paper for nine months in 2004, before *Taimi 'o Tonga* won a court case on October 7, 2004, allowing distribution. They returned production to Tonga in 2010 and eventually shut down the New Zealand office in 2012, moving the publication back to Tonga (Moala, K., email correspondence with the author, 10/11/2015). Moala (2002) tells the story of publishing in exile in the most evocative book ever published about a Pacific newspaper in New Zealand, *Island Kingdom Strikes Back: The story of an independent island newspaper—Taimi 'o Tonga*. Moala said New Zealand-based Pacific media were very important. 'They are able to be the voice of diaspora, and stories are told from the perspective of the diaspora.' He also said being able to run the newspaper in a free media environment, such as New Zealand, had a great influence on the development of *Taimi 'o Tonga*. 'When our paper was temporarily banned from Tonga, we were still able to distribute freely in New Zealand, and quite a number of copies were "smuggled" into Tonga by people who carried the papers in their suitcases etc. People in New Zealand also talked to their relatives in Tonga constantly about the issues we were publishing.'

These newspapers, while influential and important for Auckland's Pasifika diaspora, have been excluded from the report as they originated in the Pacific Islands and mainly focus on happenings outside of New Zealand. The report focuses on those media produced in New Zealand, which produce news aimed at the Pasifika diaspora in New Zealand, and around the world.

As a sign of the times, many media are based purely online. Papoutsaki and Strickland noted this in their 2008 paper, 'New technologies such as

global satellite broadcasting systems, videos and internet have greatly enhanced the ability of communities to maintain transnational connections, to sustain transnational communities and to provide audiences with the “ordered, orderly, familiar [and] knowable” (also see Spoonley, 2004, p. 13). Samoa Multimedia Group’s online TV streaming service Moana TV is a perfect example of this. Also The Coconut Wireless, which as a Facebook page seeks to bring together Pasifika and Māori people across New Zealand, and the world, through social media and online sharing of information.

From interviews with the editors of various online media, the reasons for doing so were as a means to counter the competition and high costs of running print, and to do something different. *NZ Kaniva Pacific* is a very successful solely online news service run by Kalino Latu and two other journalists based in Auckland. *E-Tangata* is another example, providing informative, provoking and thoughtful pieces from the country’s ‘movers and shakers’ each Sunday in an e-magazine format. Co-founder Tapu Misa said in an email (correspondence with author, 12/11/2015) the online style was both for staying current, and to keep costs low. *The Coconut Wireless*, published by Mary Aue, is entirely run on Facebook, and consists of Pasifika-focused articles being reshared, and short stories accompanied by images. It is a new form of media, yet her page has 60,000 page likes, and a high level of engagement. Nearly all publications have social media, at least a Facebook page and Twitter accounts, and use them regularly to share stories and engage with their audiences. Misa said for *E-Tangata*, in lacking an advertising budget, social media is the main exposure for their stories (email correspondence with author, 12/11/2015).

All of the media in this report are owned and/or operated by Pasifika people. Hao’uli, who set up the pan-Pacific radio station 531pi in 1993, said the issue in the past was the news agenda being set by non-Pasifika people. ‘When I go back to pre-531pi days, the issue we always had was if Pacific Island people do not own the media, then the news agenda is always set by somebody else, and then we always complain about how our stories are either not covered, or covered in a way that we feel is inappropriate or inadequately covered for one reason or another...’ (11/11/2015). He said today there was a much wider range of Pasifika-owned and focused media, much enabled by new technologies, and that the issue was not necessarily increasing coverage and access to news, but improving quality.

Newspapers

Kakalu 'o Tonga

Founded: 2010

Ownership: 'Ulu'alo Po'uhila (Tonga)

Key people: 'Ulu'alo Po'uhila, founder and editor

Language(s): Tongan

Target audience: Tongan communities in Auckland, and wider New Zealand; Sydney, Brisbane and Melbourne in Australia; parts of California; and Tonga.

Distribution: New Zealand—Auckland, Wellington and Christchurch; Australia—Melbourne, Sydney, Brisbane; Tonga; California

Frequency: Weekly

Circulation: 8000 printed a week

Format: Tabloid

Funding structure: Privately owned

Number of journalists: 1 in Auckland, 3 working in Tonga on stories and distribution

Website: Planned

Social media: Facebook (4993 friends)

www.facebook.com/kakaluo.tonga

Profile: *Based on interviews with editor and founder 'Ulu'alo Po'uhila (15/09/2015):* Editor and founder of *Kakalu 'o Tonga*, 'Ulu'alo Po'uhila, is a former editor of the ground-breaking Tongan newspaper, *Taimi 'o Tonga*. While *Taimi* was based in Auckland, Po'uhila worked with that paper for 13 years, spending the last six as editor, before *Taimi* returned to Tonga. He says it was that experience which led him to begin producing *Kakalu 'o Tonga*. 'It's my hobby, I always liked writing and investigation.'

In February 2010 Po'uhila borrowed some money off his brother, just enough to get a first edition together. 'When I started it was a sports paper, but I felt the issues in the Tongan community in Auckland had been ignored, so I started covering other areas. The Tongan papers were only reporting on issues in Tonga. But in

our Tongan community in Auckland there were issues that needed to be raised.'

One of those issues included a scam he unveiled in 2012, where Tongans were being sold fraudulent return airfares to Tonga. The story was later picked up in Australian media (Tongan air ticket scam, 2012). He has also covered other scams involving fraudulent passports and immigration documents.

Po'uhila uses his networks with mainstream media, such as Barbara Dreaver at TVNZ, and other journalists at *The New Zealand Herald* and Tongan media, to gain further exposure of stories of importance to the Tongan community.

'Those were examples of issues in the Tongan community that had been ignored [by mainstream media]. That is when I stepped in and broadened *Kakalu 'o Tonga*, instead of concentrating on sports.'

Some of the reasons for starting *Kakalu 'o Tonga* include a lack of Tongan news in mainstream New Zealand media, and also a preference from Tongan-New Zealanders for news in their language.

'The mainstream media hardly cover anything with regards to Tongan issues. Also, you will find our Tongan people hardly even read *The New Zealand Herald*, it is only those people who are quite educated, or quite interested in news, that buy those papers.

'The majority of the Tongan community rely on Tongan media. *Taimi 'o Tonga* was the only paper based here in New Zealand, then it moved back to Tonga, and there were three other papers that came from Tonga, but they are based in Tonga. So the issues here they don't know about. They are being ignored.'

Po'uhila works by himself, doing the newspaper's layout, writing, research, graphic design, photography, and delivery, where he finally employs two people to help out. He sources stories from the Tongan community both in Tonga and in Auckland.

'I want the Tongan people here to feel that it is their paper. Whatever issues they can call me up, any news, and that is how we started.'

Po'uhila seeks stories about a range of issues, but finds the most popular ones involve controversy and corruption.

'In my experience with the media, for our Tongan community, they always want controversial issues, like corruption.'

Examples have been stories about the churches. 'Tongan peoples' lives are revolved around churches, but nobody has been standing up and looking into how people donate money, how the churches suck up money from their followers, and *Kakalu 'o Tonga* has been raising that.'

‘A lot of churches have been angry with me, while on the other side a lot of people have been happy because they finally know what is going on.

‘Media in the past never published anything critical about the churches. They are church people and believe the churches shouldn’t be questioned. Even if they are not happy with them, they are not going to question them.’

Po’uhila believes he has helped to change the culture in the Tongan community and that people are becoming more receptive to his newspaper’s role of holding the powerful to account.

‘People would never talk about the church. If people suspect, or even if they know something is going on, they would never speak up.

‘At the moment they speak up. They talk to me. It doesn’t matter to me which church, even my own church. They say to me, “How dare you do that to our church,” but I say no, it’s my role as a reporter, as a journalist. I have to be fair to everyone.’

One of the challenges in reporting to such a small community in Auckland is the personal relationships. ‘I have lost a lot of friends. A lot of Tongan people know me, are friends with me, but I’m not going to close my eyes if they do something wrong. Anything that goes on in the community, I always publish it.’

New Zealand Pacific

Founded: 2010

Ownership: Samoa Observer NZ Ltd, Apia

Key people: Fata Didien Malifa (manager)

Language(s): English primarily, Samoan occasionally

Target audience: Pacific people throughout New Zealand, Australia and various Pacific countries, and mainstream indirectly

Distribution: New Zealand-wide through churches and selected supermarkets, worldwide via online

Frequency: Weekly

Format: Tabloid

Funding structure: Privately funded

Website: www.newzealandpacific.co.nz

Social media: No Facebook

Twitter (242 followers) @nzpacificnews

Profile: *Based on information from the website and newspaper:*

New Zealand Pacific is an Auckland-based pan-Pasifika newspaper, run by the *Samoa Observer* group. It publishes both news from New Zealand and the Islands, with a New Zealand-based English-speaking Pasifika target audience. It also prints regular columns from New Zealand's Pasifika MPs, such as Minister for Pacific Peoples and MP for Maungakiekie Peseta Sam Lotu-liga; and Labour's Su'a William Slo, MP for Mangere; and other MPs with interests in Pasifika affairs.

Samoa Times

Founded: 2001

Ownership: Samoa Multimedia Group (also run Radio Samoa and Moana TV)

Key people: Ane Ponifasio (managing editor)

Language(s): Majority in Samoan, English

Target audience: Samoan communities in New Zealand, Australia, Samoa and worldwide through website

Distribution: New Zealand, Australia, Samoa, Samoans worldwide through website

Frequency: Weekly

Format: Tabloid

Funding structure: Privately owned

Number of journalists: 30 employees, including 6 journalists and extra overseas contract writers spread across Samoa Multimedia Groups' three publications.

Website: www.samoatimes.co.nz

Social media: Facebook (5464 page likes) www.facebook.com/SamoaTimes/

Twitter (161 followers) @samoatimes

Profile: *Information for the Samoa Times, Radio Samoa, and Moana TV based on interviews and email correspondence with managing editor Ane Ponifasio, and Richard Gee, who assists with marketing for the Samoa Multimedia Group (between 05/10/2015 and 27/11/2015):*

The *Samoa Times* newspaper is owned and operated by Samoa Multimedia Group, which also runs Radio Samoa and Moana TV. They are all based in the same building in Manukau, South Auckland, and share sales, marketing and news resources.

The group was founded in 1999 by Lui Ponifasio, with Radio Samoa. Two years later (2001) they launched the newspaper, and then the video streaming service Moana TV just last year (2014). Ponifasio's wife Ane Ponifasio is currently managing editor of the *Samoa Times* and oversees much of the whole group's operations.

Ane Ponifasio said the group began as a response to the lack of Samoan news in New Zealand's mainstream media. 'We began as a service to the community, and we have a passion for our people. The community is key,' she said. 'The group's philosophy is 'a well-informed community is an empowered community'.

Ponifasio said the business has been growing from strength to strength, evidenced by their expansion from radio to include print and now video. Social media and online services are a big part of their operations.

The *Samoa Times* and Radio Samoa are aimed at New Zealand's Samoan communities, and use mostly Samoan in their reporting, with occasional English. Moana TV is aimed more broadly at all Pasifika people in New Zealand, and is broadcast mostly in English.

Their range of articles and programmes cover Samoan community issues, lifestyles and activities. It is educational and developmental, with a focus on the Samoan community's ability to live, develop, and have successful employment, families, and handle emergencies both in New Zealand and Samoa. In contrast to much mainstream coverage of Pasifika, their publications encourage celebrating success of families, businesses and communities.

'The specific goal is to promote Samoan culture, language and customs, and encourage young people to have respect for their language and culture and develop pride,' said marketing and sales coach Richard Gee.

Gee said they are not trying to compete with mainstream media. 'For both Radio Samoa and the *Samoa Times*, the focus is on the Samoan community only. But the wider impact of Moana TV is all Pasifika peoples, and the impact on their lives of changes by governments in Samoa or New Zealand, and the rules and impacts of that change.'

Some issues they address include preserving their traditional lifestyle, difficulties with home ownership, family issues, land ownership, immigration issues, and education levels.

Samoa Multimedia Group are looking to distribute their newspaper to new locations, introduce a FM frequency for Radio Samoa, and further build their social media and online audiences.

Tau'ataina

Founded: 2005-2010, relaunched in July 2014

Ownership: Kitekei'aho Tu'akalau

Key people: Kitekei'aho Tu'akalau, founder and editor

Language(s) Tongan

Target audience: Tongan-speaking community in New Zealand

Distribution: Auckland, Wellington, Christchurch, occasionally to Oamaru and Dunedin

Frequency: Fortnightly

Circulation: Prints 4000 copies, aiming for increase to 5000.

Format: Tabloid, free

Funding structure: Privately owned

Number of journalists: 1

Website: Planned

Social media: None

Profile: *Based on interviews with founder and editor Kitekei'aho Tu'akalau (21/09/2015):* After completing a masters degree in communications at Auckland University of Technology (AUT), Kitekei'aho Tu'akalau spoke to community leaders, asking them what they thought of Pasifika media, particularly in New Zealand.

He found it was far behind mainstream media, and decided to help develop these media rather than join the mainstream. 'That is how it started. I was interested in our community, and in lifting and developing our media.'

Tu'akalau started up the newspaper *Tau'ataina* in 2005. 'It is not a political newspaper, it is responsible journalism. We focus on successful stories, we write stories from everywhere, political and community news.

'The stories are focused on Tongan people everywhere—Tonga, New Zealand, Australia, the United States. Tongan people love what is happening with Tongan people around the world. So I try to get as many stories about that and print it in the paper. We write about businesses, so that people know where they are and what they do. There is a sports section as well and a world section.'

After five years Tu'akalau was looking for something new, and put the paper on hold while he delved into radio, first working at 531pi, and then starting

his own show *Dateline Tonga* broadcast on Planet FM. Then just last year, after finding some advertising support through Digicell, Tu'akalau decided to restart the newspaper.

It is doing well, he said. Tu'akalau currently prints 4000 copies of the fortnightly newspaper and he is looking to expand that to 5000 for next year. Tu'akalau said being free makes it quite attractive to the Tongan community, and a partnership with Digicell enabled this.

For both his radio show, which still runs Monday to Thursday between 6am and 8am, and his newspaper, Tu'akalau believes being able to present news in the Tongan language is very important.

'Our people still speak Tongan. It is important we use our media not only to spread our news but also to preserve our language. Our culture depends on how strong we speak our language.

'A lot of people in our community don't understand much of the stories in mainstream media. Part of my job is to translate them into our own language. Our language is a tool to get information out to our people.'

The biggest challenge for Tu'akalau is finance, and he relies solely on advertising. He works on his own at the newspaper but often has unpaid contributors who send him articles and news, some of which he publishes. Most of the writing is done by himself, and also the marketing, layout and design, and getting it to the printer.

Looking forward, Tu'akalau is hoping to expand the scope of the paper, maybe partnering with another Tongan newspaper. He is also developing a website that will cover both the newspaper and his radio show.

Other Pasifika newspapers sold in Auckland:

Niue Star (Niue), *Taimi 'o Tonga* (Tonga), *Talaki* (Tonga), *Ke'lea* (Tonga—distributed here by Pasifika Broadcasting).

Magazines

Pacific People's Health

Founded: January 2014

Ownership: Innes and Anne Logan, Oceania Media (*SPASIFIK*)

Key people: Innes Logan, editor

Language(s): English

Target audience: Pacific peoples throughout New Zealand

Distribution: New Zealand

WINNERS & FINALIST Qantas Media Awards 



SPASIFIKMAG.COM
NOVEMBER/DECEMBER 2008
ISSUE NO.29 / \$7.00

From the Middle East to Queenstown

AUCKLAND-BASED ARTIST SOFIA Minson (who featured in SPASIFIK in May/June 2006) is exhibiting at the Toi o Tahuna Gallery in Queenstown having returned from several months in Israel, Georgia, Azerbaijan, Turkey, Egypt and Jordan. Her previous work has explored her Ngati Porou ancestry as well as the land and myths of Aotearoa. Sofia's experiences in the Middle East inspired her new series.

"For me, the Middle East was life changing and strikingly contradictory. My paintings explore my perceptions of the region: the juxtaposition and blending of westernisation and tradition; military power and humanity; religious conflict and spiritual wisdom".

She says that being a New Zealander was often a door opener and many of her new pieces are focused on the cross-cultural exchange she experienced.

Since becoming a full time artist three

years ago she has won numerous national art awards and exhibited extensively in New Zealand, Europe and the United States.

In June, while gathering inspiration for her new works, Sofia held a successful solo show in Turkey.

A number of high-profile guests attended the opening including New Zealand's ambassador to Turkey, Israel and Jordan, Hamish Cooper; and the ex-prime minister of Turkey, Mesut Yilmaz.

"I was overwhelmed by the turn-out and the warm reception."

"I valued the opportunity to share my heritage. Kiwis and Turks are indelibly linked post-World War One and there was an obvious interest and respect between us"

Her exhibition at Toi o Tahuna Gallery in Queenstown runs from 12 to 30 November 2008 and is entitled 'Beyond Wrongdoing and Rightdoing' ■



Circulation: 10,000

Readership: 150,000

Format: Full-colour magazine

Funding structure: Privately owned

Website: www.pacificpeopleshealth.co.nz

Social media: Facebook (1437 page likes) www.facebook.com/pacificpeopleshealth/

Profile: See *SPASIFIK*

SPASIFIK

Founded: March 2004

Ownership: Innes and Anne Logan, Oceania Media

Key people: Innes Logan (founder and editor)

Language(s): English, occasional use of Pacific languages and Maori

Target audience: Appeal to a broad audience with an insight to issues affecting Pasifika and Māori people, predominantly here in New Zealand.

Distribution: New Zealand

Frequency: Began as bi-monthly until end of 2013, then quarterly

Circulation: 9000, readership 150,000

Format: Full-colour magazine

Funding structure: Privately owned

Number of journalists: 1 full-time at present, freelance contributors and interns

Website: www.spasifikmag.com

Social media: Facebook (4680 page likes)

www.facebook.com/SPASIFIKmag,

Twitter (1525 followers) @SPASIFIKmag

Profile: *Based on an interview with founder and editor Innes Logan (22/07/2015):* Compared to some of the other more community-targeted Pasifika media, *SPASIFIK* has a much broader audience. They print in English and write stories that appeal to Pasifika as well as the wider mainstream New Zealand audience.



AUT intern Laumata Lauano with *SPASIFIK* magazine interviews Anne Fitisemanu.

Co-founder and editor Innes Logan said in the beginning they discussed using different languages. ‘We decided not to as so many Pacific people are born here and speak English. In that sense we try to be as broad as possible, but then sometimes we risk not being specific enough. But that is the path we’ve gone down for the last 11 years.’

The magazine publishes stories on a wide range of topics including entertainment, sports, politics, current affairs, and profiles. It is a mix of short news stories, longer features, and columns.

‘Our stories present a bit of a Pacific perspective on things. When we do stories in the community, because there is a sense of ownership, we can provide a bit of insight. We do also have quite a strong mainstream audience, so I think it gives them a bit of an insight into the issues.’

Like much mainstream media around the world, Logan said *SPASIFIK* is facing challenges in remaining commercially viable in a world of declining advertising revenues. ‘We are no different to mainstream media in the way we survive with advertising. That is a big challenge for media organisations, to pay for content in an environment where the advertising dollar is so spread these days.’

In a bid to counter that decline, *SPASIFIK* has expanded to also produce *Pacific*

Peoples Health, which is combined in the *SPASIFIK* magazine. This magazine is supported by the Ministry of Health, and various health boards and foundations, which enables it to be distributed for free, and subsidises the cost of producing *SPASIFIK*. It enables the magazine to reach a much wider audience, with copies distributed to many health centres throughout the country.

Logan is currently the sole journalist working full-time at *SPASIFIK*, after his deputy editor left earlier in the year. They employ one journalist part-time, freelancers to write columns and some features, and they readily put their hand up for interns from journalism schools. Earlier in the year Logan had three interns, which he said 'were a massive help'.

The future of journalism is in their hands, said Logan. 'Having Pasifika journalists is very important. It was great to have the three interns from AUT and be able to mentor them.'

Logan said today much of their work goes into the online side of the business. When their website was launched in 2007 it was revolutionary and won a couple of awards.

Initially the magazine was printed bi-monthly, but reduced to quarterly issues at the end of 2013, before *Pacific Peoples Health* was introduced in January 2014.

The magazine prints 9000 copies of *SPASIFIK* and 10,000 copies of *Pacific Peoples Health* 'We get some great responses and feedback, and even more since the health part,' said Logan.

Pacific Peoples Health aims to 'inform and educate' on a range of health issues facing many Pacific people, including topical health issues such as smoking, obesity and nutrition, pregnancy, early childhood health, dental health, diabetes and cardiovascular disease. It also provides information about support for mental health and in home care, as well as targeted health campaigns.

The most common stories have been about diabetes said Logan, but they try and mix them up with some human interest stories, profiling people with various illnesses.

Logan said it has been a great initiative. 'We like to put our spin on stories. Possibly when Pacific people hear bad health statistics, it might make them feel like they are being constantly beaten up on.'

'When we do it we try to look at it like who is combating it and what we can do. It is really just a how to, rather than just saying Pacific people have really bad health. Because there are a lot of really good programmes that are dealing with it, and we like to focus on the fact that it is a problem but also come up with solutions.'

Radio

531pi

Founded: 1993, taken over by Pacific Media Network (PMN) in 2007

Ownership: Pacific Media Network, established by the National Pacific Radio Trust Inc (NPRT)

Key people: Letoa Henry Jenkins (CEO), Patrick Lino (Deputy CE, director programmes, operations manager)

Language(s): Mainly in English with news bulletins in different Pacific languages and different shows on different nights of the week

Target audience: Pasifika people in Auckland region, older age-group than Niu FM (35 plus), first and second generation Pacific migrants

Distribution: Wider Auckland region via radio station, worldwide via online streaming

Funding structure: Publicly funded

Website: www.radio531pi.com,

Social media: Facebook (2793 page likes)
www.facebook.com/531pi/

Twitter: (121 likes) @radio531pi

Profile: See NiuFM

Programmes:

Monday: Te Kura Mareva On Air (6:00pm - 6:00am) Cook Islands Māori

Tuesday: Niue Ogo Motu **On Air (6:00pm- 6:00am) Niuean**

Wednesday: Le'ō 'Otu Felenite On Air (6:00pm - 6:00am) Tongan

Thursday: Le Foafoa o Aotearoa **On Air (6:00pm - 6:00am) Samoan**

Friday: Te Sikugaleo Gali o Tuvalu **On Air (6:00pm - 10:30pm) Tuvaluan**

Tabo Kiakia On Air (10:00pm - 12:00am) Kiribati Gilbertese

Saturday: Na Domo i Viti e Aotearoa **On Air (7:00pm - 11:00pm) Fijian**

Sunday: Vois Bilong Iumi On Air (2:00pm - 4:00pm) Solomon Islands Pijin;
Te Vagana Tokelau On Air (4:00pm - 8:00pm) Tokelauan; Le Foafoa o Aotearoa
On Air (8:00pm - 6:00am) Samoan

Niu FM

Founded: 2001

Ownership: Pacific Media Network, established by the National Pacific Radio Trust Inc (NPRT)

Key people: Letoa Henry Jenkins (CEO), Patrick Lino (Deputy CE, director programmes, operations manager)

Language(s): Mainly in English with news bulletins in different Pacific languages and different shows on different nights of the week

Target audience: Pacific youth and young adults New Zealand-wide

Distribution: Accessible to 93 percent of New Zealanders via 11 FM frequencies, also live streaming online.

Funding structure: Publicly funded, advertising

Websites: www.niufm.com

Social media: Facebook (75,676 page likes) www.facebook.com/NiuFM/,

Twitter (8293 followers) @NIUFM_OFFICIAL

Instagram (1967 followers) www.instagram.com.niufm

YouTube—Niutube (1591 subscribers) [www.youtube.com/channel/](https://www.youtube.com/channel/UCjTaKUsx3bEXB6nLk6qLYUQ)

UCjTaKUsx3bEXB6nLk6qLYUQ

Email: Patrick.lino@pacificmedianetwork.com

Profile: *For both of the Pacific Media Network's stations: Niu FM and 531pi. Based on interviews with Patrick Lino (01/10/2015), operations manager at PMN, and Sefita Hao'uli, founder of 531pi (11/11/2015).*

Both Niu FM and 531pi are part of the Pacific Media Network (PMN), a New Zealand-based pan-Pasifika national broadcasting network owned and operated by the National Pacific Radio Trust Inc (NPRT).

PMN operates three broadcasting services: Radio 531pi (AM), NiuFM Network (nationwide service), and NiuFM Auckland (103.8 FM). They all receive news bulletins from the network's Pacific Radio News service.

The broadcasts and programmes are mainly in English, with certain news bulletins and nightly shows in 10 different Pacific languages, to cater for the needs of Pacific communities across the country. According to research conducted in 2010 its frequencies are accessible to 93 percent of the Pacific people living in New Zealand (National Pacific Radio Trust 2014, p. 7).

Niu FM – Young Coconut

The NPRT first established Niu FM in 2002. *Niu* means ‘young coconut’, and to Pasifika peoples the coconut tree is the tree of life (www.trb.co.nz/radio-brands/niu-fm). ‘The beat of the Pacific’, is the slogan for Niu FM, and it provides a mixed format of music, news, information and entertainment programmes.

They have a younger, primarily New Zealand-born Pacific audience during the day, and in the evenings from 6pm it switches over to 531pi programmes, which are dedicated language specific offerings for typically older listeners.

Niu FM Auckland 103.8 differs slightly in its programme. It is also aimed at Pacific youth and young adults but has a stronger focus on Auckland, with creative, interactive and relevant youth programmes using technology appropriate for young people, including social media applications and online properties.

531pi

In 2007 the PMN acquired 531pi, established in 1993 by journalist Sefita Hao’uli. After the Labour government privatised broadcasting in the 1989 it kept aside two frequencies—607am for Māori, and 531am for Pacific. Hao’uli said the problem was there was no funding set aside, and when the National Party came into power in 1990 it took them three years of bargaining to get the funds to set up 531pi.

Hao’uli said the Pacific community had been pleading for Pasifika-focused media for some time, given the lack of mainstream coverage. ‘[531pi] was novel, unique and served a need. That helped with setting it up. The difficulty was really in making sure we had the capital input. Once we turned on, it didn’t take long for people to turn on.’

It followed a similar business model to today, providing multilingual news to serve Auckland’s Pacific communities. ‘Being fair and equitable to the communities, but also to make an income,’ said Hao’uli.

The NPRT was established in 2002 by the government and receives an annual \$3.25 million grant. In the 2014/2015 financial year the NPRT recorded \$2.45 million in additional revenue, and taking away costs, recorded a net surplus of \$204,611 (National Pacific Radio Trust 2014a, p. 9).

Today 531pi broadcasts its mix of news, information, talkback and music to a target audience of first and second generation Pacific migrants on the 531AM frequency to the greater Auckland region. It has a goal to expand the delivery of service to other areas of New Zealand. It caters to the needs of an older and

more informed audience than Niu FM, with a stronger emphasis on news and information. It broadcasts in different languages throughout the day and has dedicated specific language programmes on different nights of the week.

Its breakfast show is focused on news, politics and community events, including talkback discussion of many topical daily issues. Afternoon programmes are more entertainment-focused, with classic music from the Pacific Islands. Weekend programmes include some sports coverage and Sunday is church-oriented.

Operations manager Patrick Lino for the PMN explains how the station's news services function: 'At the top of the hour it is news in English language, on Niu and 531pi stations, and at the bottom of the hour in the morning, after 9, we present news in the language from Samoa, Niue, Cook Islands and Tonga on 531pi—four out of 10 we use in total. Every half hour during the day you hear a language news.'

This formula of languages used is based on Auckland and New Zealand's demographic breakdown, with the four translated languages being the nation's four largest Pacific groups.

Yet Hao'uli said it is more difficult now with more Pacific Island communities in New Zealand asking for time on airwaves, and only limited space, and with the smaller communities it is difficult to get returns. 'The Tongan and Samoan communities are carrying all of the rest. The number of people in Kiribati and Solomon Islands communities won't attract one single advertiser. It is a public good, but will never cover cost of being on air—that is the challenge for them.'

On 531pi from 6am–6pm the programmes are in English, then it breaks into a specific language component depending on the day of the week, with specific stories for that community. Niu FM also broadcasts in English and at 6pm it goes onto the 531pi broadcast.

Important messages

Lino said the stations are good mediums for pumping out important messages. They have been working with various government ministries, for example about improving Pacific peoples health, and other issues such as family violence.

‘The Ministry of Social Development couldn’t get to the churches, when they wanted to talk about family violence. But we can. We go in through our communications, but we are partnering with the police and the churches to push out messages against family violence.

‘Some people in government are beginning to see we can be that neutral platform, especially when it comes to issues such as health and education.’ The *PMN* were also recently working on a campaign for the Ministry of Education to do with tertiary education for Pasifika youth.

It has not always been this way, said Lino. ‘We only get looked on when they look at the brief and think “Oh, we’ve got to get this much numbers from the Pacific Island community.” It is very difficult to try and get ourselves in front of people and say we can cover this much of the Pacific community on our two stations.’

Part of the problem is getting accurate ratings and survey data, said Lino, given their niche audiences, which in turn can make getting advertising and government contracts for campaigns difficult.

But *PMN* wants this kind of relationship with government departments to continue to grow. ‘We want to be the authority for anything to do with Pacific media,’ said Lino, ‘To change society for the better. More practically, to be embedded into our own communities. To be truly Pacific you really need to be in and among our communities, being among what they do.’

Part of this expansion includes growing the streaming and social media platforms. They are also looking at different ways to measure audience numbers via the digital platforms.

Having Pasifika media is important and hugely popular, said Lino. ‘A lot of that is to do with the language and the cultural stuff. Otherwise the palagi journalists will get it wrong.

‘We could never get enough news from Pasifika communities. We work with mainstream media sometimes, such as Radio Live. They take our stories, and vice versa. Often when there is breaking news, such as the tsunami, Samoa ferry tragedy, we get RNZ calling us for contacts, as we ran stories on those things.

Lino said that for some communities, such as the Niueans, their own programmes

are the only times they can get media in their own language.

‘We are always hearing from listeners, “When can we have an extension of the Fijian programme, the Samoan programme?” It seems like everybody can’t get enough of it.’

Lino said the network was looking to improve in news and in new media.

‘We really need to be able to do it in a way that we are getting news from the Pacific at every bulletin. Some of it is to do with training our own journalists, getting them to value the Pacific environment, so looking to find opportunities to get them over there to understand, connect and feel what it is to be a journalist in that region. We are also trying to build a better network with regional people.’

Lino also said the number of people in the newsroom was always fluctuating, and the network would like to see more Pasifika youth get into journalism in New Zealand. ‘I’d love to see more Pasifika journalists. It’s just a matter of getting ourselves into a good space where we are getting the right people into the roles.’

Planet FM

Founded: 1987

Ownership: Access Community Radio Incorporated

Key people: Terri Byrne (broadcast manager)

Language(s): Pacific shows including—Tongan, Niuean, Samoan, Kiribati, Fiji, Cook Islands Māori, Tokelauan and English

Target audience: Pasifika communities in Auckland

Distribution: Auckland

Funding structure: Non-profit, mix of government funding through NZ On Air, philanthropic donations, and advertising revenue.

Website: www.planetaudio.org.nz/about

Tonga

- *Dateline Tonga* (news, talkback, interviews, success stories—in Tongan)
- *Kaniva Tonga* (current affairs—in Tongan)
- *Takanga ‘Enau Fohe* (Health, Tongan as a first language, community bulletins, interviews, news and music—in Tongan)
- *Le’o e Peau* (Old and new Tongan music, education updates, health information, positive parenting segments, news—in Tongan)
- *Tongan Health* (Ways to keep well and understand your health and the

health of your family. Check archives for special topics—in Tongan)

- *Faka'amanaki* (Interviews with experts and discussions on current and topical issues for the Tongan Community—in Tongan)
- *Taulama Faka Kosepeli* (Tongan Programme for Christians of all ages—in Tongan)
- *Le 'o Felenite*
- *Loto Ofa* (Tongan Education)
- *Ui Ki he Tō'utupu* (Tongan youth)

Niue

- *Leo He Fakaalofa Noa Niue* (In Niuean—Church news, community activities, singing and music. Learn about life, legal systems and social services in NZ)
- *Radio Pekapeka* (Music, global news and interviews with people from Niue and the Niuean community—in Niuean)
- *Niue Health* (Identifying health issues and knowing where to go for help – in Niuean)
- Niuean Church Services

Samoa

- *Le Foafoa* (Interviews, discussions, talk of education and politics, sports talk, news and music—in Samoan)
- *Samoa Health* (Health information and education in Samoan)
- Tongan SDA (Weekly church bulletin—in Samoan)

Kiribati

- *Kiribati Voice* (Pacific, local and community news. Latest from government agencies—housing, immigration, employment, WINZ. Interviews with Kiribati leaders. Kaoti ami lango. In Kiribati)

Pan-Pacific

- *Te Ama Pasefika* (Advice on health, education, employment and other support services that encourage wellness and foster healthy, happy lives for Pasefika people—in English)

Fiji

- *Na Parokaramu ni Bula* (Fijian Health)
- *Domo I Viti* (Fijian) updates from Fiji and local events

Cook Islands

- Cook Islands Health

Tokelau

- Tokelauan Health

Profile: *Based on research, and interviews with Terri Byrne, broadcast manager at Planet FM (24/11/2015), and Kitekei'aho Tu'akalau, producer of the popular show Dateline Tonga (21/09/2015):*

Auckland's Pasifika communities have been a major part of Planet FM since its conception 28 years ago, said broadcast manager Terri Byrne. 'The Pacific community were one of founding groups. The station was founded by the Ethnic Council, and the Pacific Island leaders basically said: "We're not hearing our language, we are not experiencing our culture, our old people don't know what is going on because they don't have English, and our young people are losing their language. So we need broadcasting for those services." They have been heavily involved ever since.'

There are more Tongan shows, with 12, than any other group. This includes *Dateline Tonga*, run in the primetime slot by Kitekei'aho Tu'akalau Monday to Thursday between 6am and 8am. This largely reflects Tongans being the second largest Pasifika group in Auckland, and given that the Samoan community have Radio Samoa.

'It's a prime time for people getting up in the morning, getting ready for work and school,' said Tu'akalau. He had previously broadcast the Tongan show on 531pi, and when he switched he found many listeners followed.

'At 531pi there is only one Tongan programme a week. This way they have something every morning,' he said. His show is a current affairs programme, often taking mainstream news and translating it into Tongan.

Tu'akalau believes mainstream media can be too critical of Pasifika communities, simply broadcasting negative news. 'Our job is to educate you, inform you, other than simply reporting we are not in the right state of mind.'

Access Community Radio Incorporated, which broadcasts as Planet FM, provides the facilities, advice, training and technical support needed for community groups and individuals to make their own radio programmes. It is a not-for-profit community based radio station, offering a radio broadcast facility to community groups and individuals who otherwise have little or no access to the airwaves.

It began broadcasting in 1987 as Access Community Radio Auckland on temporary licences until the *Broadcasting Act 1989* opened up the radio frequencies. From 1989 until 2000 the station was broadcast on 810AM.

The station rebranded as Planet FM 104.6 in 2000, and today broadcasts

from the Mt Albert campus of Unitec after previously broadcasting from the City Campus of Auckland University of Technology. The station is funded from airtime fees, membership subscriptions and with support from NZ On Air to deliver services in keeping with Section 36C of the *Broadcasting Act*, which requires the provision of broadcasting facilities for minority interests, needs and groups.

Byrne said Planet FM does not keep ratings data, but the popularity and success of the shows is largely reflected in the fact they the communities are running them. There is no commercial benefit for producers, as they are only allowed to advertise to cover costs, with broadcasters donating their own time.

The programmes are often funded by community groups that have identified a special need for their community, or a gap in important information for their community, such as specific education or health issues, not provided by mainstream media.

‘The programme makers are members of the community. They are setting up programmes which they then have to sacrifice a lot of time and money, so they are going to make programmes that are needed by the community because why else would you do it? The programmes are delivering an existing requirement,’ said Byrne.

Put up against retail radio, Byrne said community radio was far closer to the internet world, as a programme can simply broadcast what was important. ‘It is interest-directed, culturally-directed, language-directed, not age-directed,’ said Byrne.

Each of the Pasifika communities that broadcast on Planet FM have a health show. Byrne said these had been on air for 25 years, and were sponsored by the Auckland District Health Board as part of their Pacific outreach. She said these communities were very aural and this was the best way to get information out.

A major difficulty was in funding said Byrne, as often the most desperate communities, the ones for which English was most difficult, were also the most economically disadvantaged. At Planet FM they needed to buy the airtime, so those that were really struggling had difficulties getting on the air.

Tu’akalau works hard to get sponsors and community money for airtime, which he said was quite expensive.

Radio Samoa

Founded: 1999

Ownership: Samoa Multimedia Group



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Some of the Radio Samoa team (left to right): Tavai Meni, Seumanu F Ioane, Taito Taloto, Mataia Sagala (station manager) and Titiula Tuigamala

Key people: Ane Ponifasio (managing editor)

Language(s): Samoan, English

Target audience: Samoan community in New Zealand, worldwide via online streaming

Distribution: Auckland via 1593AM frequency, New Zealand and worldwide via online streaming

Funding structure: Privately owned

Number of journalists: 30 employees, 6 journalists, overseas contract writers

Website: www.radiosamoa.co.nz

Social Media: Facebook (6793 page likes)

www.facebook.com/RadioSamoa/

Twitter (470 followers): @radiosamoa

Frequency: Auckland 1593am

Profile: (See *Samoa Times*)

Television

Fresh TV

Founded: 2010

Ownership: Tikilounge Productions

Key people: Lisa Taouma (executive producer)

Language(s): English

Target audience: New Zealand Pasifika youth

Distribution: New Zealand via TV2, 25 episodes in 2015

Format: Magazine style youth television show

Funding structure: Public funding through NZ On Air

Number of journalists: 2 Pasifika journalists, and production team of around 15, spread across Tikilounge Productions (also see *thecoconet.tv*)

Website: tvnz.co.nz/fresh/index-group-3937307 www.nzonair.govt.nz/television/showcase/fresh/

Social media: Facebook (149,474 page likes) www.facebook.com/FreshTV2/
Youtube (31,225 subscribers) www.youtube.com/user/polyfreshtv

Profile: *Information gathered from email correspondence with Lisa Taouma (1/12/2015) and from Fresh's websites:*

Fresh is a TV2 youth-orientated magazine production with a light-hearted take on Pacific culture and events. Producer Lisa Taouma said, '*Fresh* was founded because the Pacific youth demographic is one of the fastest growing in Aotearoa, and their needs weren't being met onscreen anywhere.'

Fresh takes an in depth look into the lives of young first, second and third generation, talented Pacific Islanders who through their performance in arts, music and sports have put Pasifika on the cultural map. Production company Tikilounge uses colourful imagery and light-hearted humour to create a platform for the voices of the youth from these communities to be heard. 2015 saw the fifth season of *Fresh* air on TV2 Saturday mornings.

'These shows are hugely important, as they are the signature Pacific shows for the largest and fastest growing Pacific demographic in the country. It's through seeing themselves on screen on platforms like these that our Pacific demographic

is represented in the landscape of NZ television,' said Taouma.

The show is funded through an annual NZ On Air grant. 'We have to jump through hoops to get funding every year and it's hard to project future growth as we live from funding round to funding round.'

Taouma said having Pacific voices telling Pacific stories was not only important for Pasifika living in New Zealand, but for all New Zealand. 'These stories are covered by our programmes from a Pacific perspective for a Pacific audience which makes them hugely different in context to other media.'

'We have to have our own voice. We have been part of the fabric of New Zealand societies for so long now that having democratic representation on screen is our right. It also reflects New Zealand's geography as being the biggest Pacific Island in the region—our voices reflect it being part of the Pacific.'

Moana TV

Founded: 2014

Ownership: Samoa Multimedia Group

Key people: Ane Ponifasio (managing editor)

Language(s): Samoan and English

Target audience: Samoans in New Zealand, Australia and worldwide via online

Distribution: Worldwide via online.

Funding structure: Privately-owned

Number of journalists: 6 (spread over Samoa Multimedia Group's publications)

Website: moanatv.com

Profile: See *Samoa Times* section

Pacific Viewpoint

Founded: 2010

Ownership: Pasifika Broadcasting

Key people: Setita Miller (producer), Gordan Clark (managing director)

Language(s): English

Target audience: Pasifika adults—New Zealand and overseas

Distribution: Broadcast via TVNZ Pacific satellite feed to the Pacific countries, worldwide via online.

Funding structure: Privately-owned

Website: www.tnews.co.nz/Pasifika/pacificviewpoint/pvp.html

Social media: No Facebook

Profile: See *TNEWS*

Tagata Pasifika

Founded: 1987

Ownership: Sunpix, funded by NZ On Air

Key people: Taualeo'o Stephen Stehlin (executive producer)

Language(s): English

Target audience: Pacific communities in New Zealand

Distribution: New Zealand via TVONE (Saturday 9am, Sunday 7.30am), worldwide via on-demand online, Pacific via the Pacific Service (20 broadcasters in 15 countries)

Funding structure: Privately funded, contract through TVNZ and NZ On Air

Number of journalists: 10 in the production team

Website: tvnz.co.nz/tagata-pasifika

sunpix.co.nz

Social media: Facebook (25,390 page likes) www.facebook.com/tagatapasifikapage/

Twitter: @tagpas (2662 followers)

Profile: *Based on an interview with executive producer Taualeo'o Stephen Stehlin (20/07/2015):*

Tagata Pasifika is a staple of New Zealand's Pasifika media. Its first episode aired on April 4, 1987, and 28 years later is still going strong. The 23 minute programme (30 minutes with advertising) consists of a range of Pasifika-related news, entertainment and interviews. It broadcasts weekly on Saturday mornings on TVONE at 9am, with a repeat on Sunday at 7.30am. It is also available on-demand online.

While much of its content is at the 'light' end of the news scale, executive producer Taualeo'o Stephen Stehlin said they often mix in hard news and try to highlight stories about Pacific peoples that are not often told.



Taualeo'o recalls an instance where they interviewed Lopaavea Muliaga in Mangere, South Auckland, after his terminally ill wife, Folole Muilaga who was linked to an oxygen machine, had died following the power being disconnected. Muliaga was not able to express himself in English, but with Pasifika journalists and the style of the show, *Tagata Pasifika* were able to give the man some dignity by enabling him to tell his story in his own language.

Taualeo'o said earlier Pacific shows, like *See Here*, were to help Pasifika people integrate better into New Zealand society given the severe lack of representation in mainstream media. It continues today as the 'voice of Pacific people, in a romantic way'.

One of the challenges faced is trying to represent the Pasifika community, which is not as homogenous as it seems. 'What is the Pacific community? It is such a big complex beast. Not just along ethnic lines, but along New Zealand-born, or island-born, and even across cities. We forever got called *Tagata o Aukilani*—Auckland People as opposed to Pacific People—too Samoan, too Auckland, too urban. Part of the problem you are up against when you try and have one programme for everybody.'

Taualeo'o said this problem was sometimes 'insurmountable'. 'The only option is to review what you do, and try and cover everything. The long-term goal is to remain relevant, to be that voice of Pacific.

'You can see how communities have grown over time. There was a time when we were doing the show and we were just trying to get anybody to express a political opinion about anything—it was difficult, and now we have politicians.

'We have come from respectful immigrants—people fresh off the boat, or people who don't want to rock the boat—to that smart, participants in a democracy, and I think that is kind of cool, and there is a range of expressions as well.'

The show has undergone a lot of change recently and has been struggling with time slot issues. They are also moving more to on demand, and Taualeo'o believes less young people are watching it on TV preferring online, and this factor can help overcome the timeslot problems. Although he said this also had problems when it comes to monitoring the ratings of the show.

Keeping good ratings is especially important given the fact TVNZ decided to stop producing the show in-house. They outsourced their Pacific timeslot, and the quick-thinking *Tagata Pasifika* crew set up their own production company, Sunpix, and won the tender for the show. While the outsourcing drew some criticism at the time Stehlin believes it has given the team more independence to broadcast the show how they want to (Pacific Media Watch #9028, 2014).

While *Tagata Pasifika* is entering a new phase, Taualeo'o believes it will continue to be the 'voice of the Pacific people'. 'In terms of the programme I would absolutely want it to be that voice and have that relevancy.'

TNEWS

Founded: 2000

Ownership: Pasifika Broadcasting

Editors: Setita Miller (producer), Gordan Clark (managing director)

Language(s): Tongan

Target audience: Tongan adults

Distribution: Broadcast on Face TV (Sky TV) in New Zealand, via TVNZ Pacific satellite feed to the Pacific countries, worldwide via online

Funding structure: Privately owned

Website: www.tnews.co.nz

Social media: Facebook (1965 page likes)

www.facebook.com/TNEWS.co.nz/

Profile: *Information based on email correspondence with managing director Gordon Clark (30/09/2015):*

Managing director Gordon Clark and producer Setita Miller, a Tongan radio broadcaster, started In-Joy Productions in 2001, before changing the name to Pasifika Broadcasting in 2008. Clark and Miller's vision was to create a media production company that would transform the quality and standards of Pasifika media in New Zealand.

They currently produce two television shows—*TNEWS* and *Pacific Viewpoint*. *TNEWS* is broadcast on Face TV (Sky TV) in New Zealand, via the TVNZ Pacific satellite feed to the Pacific countries, and worldwide via online streaming. *Pacific Viewpoint* is also broadcast via the TVNZ Pacific satellite feed to the Pacific countries, and worldwide via online streaming.

Clark said Pasifika Broadcasting's creative magic lies in fresh ideas, good story telling and a great blend of camera work, visual effects and post-production. 'We work with the latest technology to keep your projects fresh, relevant, engaging and effective.'

Clark said filling the void in coverage left by mainstream media, and being able to give Pacific Islanders news in their own language, were major factors in producing their shows.

'Mainstream media rarely deals with Pacific issues and always publishes in English. Pacific Islanders, especially the older generation, need it in their own language and for it to be culturally relevant.'

'Our style is similar to mainstream but allows much more airtime for longer conversations and more in-depth information. For example a 2 min 30 sec story on *One News* might get 15 minutes on *TNEWS*.'

Online

The Coconet TV

Founded: 2015

Ownership: Tikilounge Productions

Key people: Lisa Taouma (founder and editor)

Language(s): English

Target audience: Pacific community in New Zealand and worldwide through the internet.

Distribution: Online

Audience: More than 4 million page views as of December 2015

Funding structure: Funded through NZ On Air's Kickstart Digital Media funding programme

Number of journalists: 2 Pasifika journalists, 15 in production team (spread across *Tikilounge Productions*)

Website: www.thecoconet.tv

Social Media: Facebook (45,711 page likes)

www.facebook.com/thecoconet

Youtube (9585 subscribers) www.youtube.com/user/TheCoconetTV

Twitter (1183 followers) @TheCoconetTV

Profile: *Information based on email correspondence with producer Lisa Taouma (1/12/2015) and from its website. Also see Fresh section, another media production by Tikilounge Productions:*

The Coconet TV is an online platform for Pacific storytelling, which posts original content, reposts content from other publications, and encourages its audience to upload their own videos and stories, and to comment and share content.

'*The Coconet TV* was created as an online portal for Pacific moving image - a place where Polys can come to for all sorts of information on the region including heritage info about the Islands for second and third generation Pacific people in Aotearoa,' said producer Lisa Taouma.

Taouma said the digital platform was proving very successful. 'It's the fastest growing medium in the world and the place where Pacific people in the global

diaspora connect as we aren't served enough on other platforms.

'*The Coconet TV* has taken off like a bomb. We currently have over 3 million page views and a growing audience every week—our blog in particular has taken off with Pacific current events and human interest stories and video being particularly popular.'

The page uploads new videos, MEMES and vlogs every week as well as a daily 'coco-blog'. Its website states: 'Thecoconet.tv is about prompting connectivity and conversations for Pacificans around the world.'

Its videos are broadcast on YouTube, and it has links with other Pasifika media, such as *Tagata Pasifika* – with series such as, 'Inspiring Islanders' and 'Women of Power in the Pacific'. Other examples include the in-house produced '#Teuila-Talks', where presenter Teiula Blakely hosts a panel and discusses controversial topics that are 'too much' to discuss in the Pacific community. Its first episode was on the topic of 'Brown boys dating white girls'.

Coconut Wireless

Founded: 2014

Ownership: Mary Aue

Editor: Mary Aue

Language(s): Mainly English, occasional Māori, and various Pacific languages

Target audience: Māori, and Pacific peoples, and indirectly mainstream New Zealand

Distribution: Online community

Audience: 60,000 page likes at time of publishing, 400,000 post reach

Funding structure: Privately owned

Website: www.facebook.com/C0C0NUTWIRELESS/

Social media: Facebook (60,000 page likes) www.facebook.com/C0C0NUTWIRELESS/

Instagram (773 followers): [coconutwireless_mez](https://www.instagram.com/coconutwireless_mez)

Profile: *Information based on email correspondence with founder and editor Mary Aue (25/07/2015):*

Coconut Wireless is a Facebook page, established by Auckland-based community leader Mary Aue. Aue set the page up in 2014 with a goal 'to celebrate Māori,

and Pacific success using Social Media to create a virtual village.’ The page is described as ‘an online community noticeboard’, and Aue posts all things Pasifika, about Pasifika activities – sports achievements, dance, beauty pageants, business and academic successes. There is some original content, largely with short stories accompanying photos, but most is reshared from other media.

The page is one of the most popular Auckland-based Pasifika media Facebook page. At the time of writing the page had more than 60,000 likes, with the average post getting between 100 and 1000 shares.

Aue said *Coconut Wireless* has many goals, with the main focus to promote positive images of Pasifika people. ‘To be proud of who we are and that it’s OK to be Niuean, Samoan, etc, where ever we are.’

Aue is very critical of media perceptions of Pasifika people. ‘We are not defined by the handful who mainstream and ethnic media portray us as. The aim is to change society’s perception of who we are as a people.’

Aue believes *Coconut Wireless* can help to reconnect Pasifika people to where they are from, provide role models, showcase how talented Pasifika people are—not just in sport and art, celebrate grassroots successes, inform communities of opportunities, all in harnessing the powers of social media and digital technology.

Aue faces many challenges, largely around funding. Currently it is only herself doing all of the work, but she is looking to expand. She posts on Facebook and Twitter, with a website coming soon and Instagram and Snapchat as well.

E-Tangata

Founded: October 2014

Ownership: Mana Trust

Key people: Tapu Misa, Stacey Morrison, Gary Wilson

Language(s): English, Māori,, various Pacific languages

Target audience: Māori, and Pasifika first, then wider New Zealand

Distribution: Global via online—readers throughout New Zealand, also in Australia, the United States, United Kingdom and Canada


Audience: 400,000 plus page views at time of publication, most read piece with 80,000 views e-tangata.co.nz/news/eliota-sad-days-at-auckland-grammar

Funding structure: Privately-owned, trust fund

Number of journalists: None employed, work for free, freelancers, contributors

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A Maori and Pasifika Sunday magazine

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The Whole World Is Watching

A big deal, but a sad day for Aotearoa. John Key gets it wrong again.



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Te reo Māori: a key to our future

Should Māori be compulsory in schools?




ABOUT US

SUN 10 JAN

e-tangata Summer Series

The e-tangata team is having a three-week breather. Meanwhile, nine of our contributors have each written a short introduction to one of the e-t stories that has caught their eye since the site began just over a year ago.



PATHWAYS

SUN 20 DEC

2

Hana O'Regan: My mother was my rock

I was hurt by the jokes people made about Kai Tahu.

Website: e-tangata.co.nz

Social media: Facebook (3332 page likes)

www.facebook.com/E-Tangata-605464909579803/

Twitter (519 followers) [@etangata](https://twitter.com/etangata)

Profile: *Information based on email correspondence with co-founder and editor Tapu Misa (12/11/2015):*

E-Tangata is an online Sunday magazine that publishes informative long-form articles, opinion pieces and interviews with a Pacific and/or Maori twist. It is run by the Mana Trust, which received funding from the Tindall Foundation to help set up the website. The Mana Trust developed out of the Mana Māori Media stable, which produced *Mana* magazine, however it is no longer associated with Mana magazine. Last year the trust came up with a plan for a Māori/Pasifika website.

E-Tangata was launched in October 2014, with an aim to ‘serve as a lively forum for discussing Māori and Pasifika issues and will also provide a place for readers to get to know our movers and shakers and our achievers in politics, arts,

52 PACIFIC WAY: AUCKLAND'S PASIFIKA MEDIA

sport, education, health... whatever' (*E-Tangata*, 2014). Its mix of information, questions, debates, stories, images, opinions and encouragement is intended to not only serve the Māori and Pasifika communities in New Zealand, but to inform mainstream journalists and the wider public.

As co-founder and editor Tapu Misa explained: 'It's become more critical than ever to have a media organisation delivering quality, in-depth journalism focused on the Pacific community; talking about the issues that matter to us; sharing our stories and hearing our voices; and being put in touch with Pacific thinkers.

'Part of the role I see for us, too, is to influence mainstream media coverage of things Pacific. Not just by having them pick up on some of the stories we run but by pulling them up when we think they've got it wrong.'

While its immediate target audience is Māori and Pasifika in New Zealand, the aim of *E-Tangata* is to share the Māori and Pasifika worlds with all New Zealanders, explained Misa.

"We're in a space with Māori because we believe we have some common ground and I also think it's important for our communities to be connecting with each other. Not just Māori with Pacific, but Pacific with Pacific, and all of us with the rest of New Zealand.

'It's important that we're not just talking among ourselves—we want what we write to reach as wide an audience as possible. We want to influence wider New Zealand. We're trying to give New Zealanders who want to understand Māori and [Pasifika] a safe way to do that. We want to connect to each other as New Zealanders. Our content is always written with that in mind. We're pretty fluid, and that's reflected in our style and use of languages. If it's a Tongan speaking (like Karlo Mila) we'll use the Tongan spelling of palangi. If it's Samoan, we'll use palagi. We're both tagata and tangata."

E-Tangata publishes interviews with and articles by well-informed people that can shed light on the big issues facing Māori and Pasifika in New Zealand. Misa said *E-Tangata* provided a balance to mainstream media, which generally lacked the understanding and knowledge of Pacific communities to do a good job.

'I think if Pasifika relied solely on mainstream media to cover all the issues that are important to our communities we'd have a very narrow view of ourselves and our communities. It would be largely negative (bad or sad). And even the positive view would be limiting. Yes, our boys can grow up to be world-class rugby players, for example, but they'd be known for their physicality and "flair" rather than their brains and tactical abilities.'

‘A recent story that directly challenged that stereotype was an in-depth interview with New Zealand-born Samoan rugby player Eliota Fuimaono-Sapolu, titled ‘Sad Days at Auckland Grammar’ (Husband, 2015c). Fuimaono-Sapolu described his schooling at Auckland Boys Grammar, and made some observations about the ‘white’ history being taught. One key example was how every kid learns about James Cook, but not Tupaia, Cook’s translator and navigator who guided him from Tahiti to Aotearoa.

‘The door is wide open for Pacific writers and journalists to submit material to us, and we’ve asked a fair few. Academics, teachers, artists (actors, playwrights, poets), producers etc.,’ said Misa.

Other stories include an interview with Samoan-born New Zealand author Albert Wendt (Husband, 2015b), and an interview with Teresia Teaiwa—poet and lecturer in Pacific Studies at Victoria University, in which she discussed, among other things, being part-Kiribati/part African-American and living in New Zealand (Husband, 2015a).

Misa said traffic was slow in the initial stages, but had been growing steadily. The story about Fuimaono-Sapolu had nearly 80,000 readers, with the previous top stories getting around 20,000 readers.

A big challenge was funding, said Misa. *E-Tangata* is largely a koha-based operation. They received some initial funding from the Tindall Foundation to help set up the website, and run it for a few months, and they had managed to extend that by only paying freelancers.

‘One of the things about having no money is that it dictates to an extent our approach. Although there are many issues we’d like to tackle, we’ve concentrated mainly on profiles and Q&A interviews, because it’s the most do-able, cost-effective way of getting our thinkers and movers and shakers on to the site.

The online magazine format is also a reflection of their financial situation, said Misa. ‘Publishing magazines and particularly quality magazines is expensive. The Sunday e-magazine format lets our readers know when to expect postings from us, and reflects the longer pieces. We had always meant to be a website that did backgrounders, analysis, the long interviews, so an e-magazine is a natural fit. The other major reason is immediacy—we can come out every Sunday rather than once a month.’ Their budget does not allow for advertising, so they rely on being shared around the web, especially via social media.

The team’s background as journalists and broadcasters gives *E-Tangata* a special edge, said Misa. ‘We know the territory. We understand the issues from

the inside out. We care about the people and the issues we're writing about. In many ways, it's personal. That gives us insights.

'We are journalists—experienced journalists who've worked in mainstream as well as Pacific Island and Māori media. A lot of what's out there is put out by enthusiastic amateurs and non-journos—and good on them. That's one of the great things about the internet; it gives everyone access, and a chance to be heard. No disrespect to them, but I believe we offer a level of professionalism and journalistic skill and experience that perhaps isn't always evident elsewhere.'

Given that vast experience, good quality, informative pieces are what *E-Tangata* is all about. 'We care about quality. We care about the reader. We care about the people we write about. We want to change our world—most journos do—but that's actually our kaupapa. We want to engage our people, we want to serve them, we want to put knowledge out in the world. We want to inform them—challenge them—inspire them—raise them up. Sure, we're still pretty small, but that's the dream.'

NZ Kaniva Pacific

Founded: 2009

Ownership: Kalino Latu, Ta'anga Fonua Trust, Kaniva Tonga Ltd

Key people: Kalino Latu (founder, editor)

Language(s): All articles in English and Tongan, some in Samoan and Niuean

Target audience: Pasifika people in New Zealand and wider Pacific region

Distribution: Worldwide via webpage

Audience: According to Google Analytic tool record they have 71867 users, 115, 575 sessions a month, 259, 688 page views a month.

Funding structure: Privately funded, advertising, charitable trust – donors etc.

Number of journalists: 3

Website: nzkanivapacific.co.nz

Social media: (Facebook, 8250 page likes) www.facebook.com/NZKanivaPacificNews

Profile: *Information based on interviews and email correspondence with editor Kalino Latu (03/10/2015):*

NZ Kaniva Pacific was founded by Kalino Latu in 2009 to cover Pasifika news in New Zealand and abroad. The news website has grown rapidly in popularity

in the past few years, as Latu explained in an interview:

‘*Kaniva* is now seen by many Pasifika, especially our Tongan people, as one of the Tongan mainstream news outlets here in New Zealand. And we are in the process of expanding our services to include other Pasifika ethnicities like Samoa and other ethnic stories.

‘The website is acknowledged and recognised by the New Zealand mainstream media especially the New Zealand Herald, Radio New Zealand International and Fairfax media. They have regularly quoted *Kaniva* in some of the stories they picked up from us about Tonga.’

Latu listed the goals of *Kaniva* as promoting Pasifika culture, their identity, language, legacies and achievements; acting as a watchdog for the Pasifika, people especially those who moved from the island and stay in countries overseas like New Zealand; and encouraging positive reporting of Pasifika affairs.

One example of acting as the watchdog was in 2013 when they reported on a South Auckland church. ‘We received a trespass notice from one of the Tongan churches here in South Auckland in retaliation for our revelation of chaos and strife within the church that led to the 2013 defection of most of the church members.

‘We also received threats sometime from the public when we revealed corruptions within community groups and organisation. Although these things put us in a very risk situation especially when we were threatened I am happy they were indications our missions and goals to act as a watchdog for our Pasifika community were achieved,’ he said.

Kaniva promotes the use of Pasifika languages, especially Tongan, and also Samoan and Niuean. At the moment all stories are published in English but at the same time they are translated into Tongan. They are also working on some plug-ins to help with translating articles digitally online.

Some of the challenges they face include a lack of staff, English as a second language and lack of funding. Latu said they are looking to bring in more Pasifika journalists next year and also plan to employ some correspondents in Samoa and Tonga.

In terms of funding they recently registered a charitable trust called Ta’anga Fonua. ‘The trust is a great opportunity for organisations like us as we can seek even millions of dollars in funds from funders and donors to fund the work we do. We also collect some money from the advertisements we have in the website,’ said Latu.

Latu believes the digital medium is very popular among Pasifika people, given

its 'free and fast' nature. 'The Pasifika people are known to have strong social and cultural ties and connections which make them special in the way they interact on social media,' he said.

'Families and relatives in the islands financially depend on their families who have relocated and stay overseas. At the same time families and relatives who have shifted and migrated overseas from the island depend on their families and relatives back in the islands for their cultural needs such as island food and other cultural stuffs they do not find in where they live overseas.

'Since digital media align perfectly with social media where most Pasifika people are a significant number of users nowadays Pasifika audiences find digital media beneficial and important because they mostly provide news free and fast in which people can easily get updates on what happening back in the islands.'

Other

Pacific Media Centre (PMC)

Founded: 2007

Ownership: School of Communication Studies, Auckland University of Technology (AUT)

Key people: Professor David Robie (director)

Language(s): English

Target audience: Asia-Pacific and international. Largest audiences are based in New Zealand, Australia, Fiji, US, Indonesia and Papua New Guinea.

Distribution: Worldwide via two news websites and YouTube channel.

Funding structure: Funded by AUT and small grants.

Publications: *Pacific Journalism Review*, *Pacific Journalism Monographs*, *Pacific Scoop*, Pacific Media Watch, Pacific Media Centre Online, and a new digital website launching in early 2016, *Asia Pacific Report*. (The centre also publishes media books in association with Little Island Press).

Audience: 20,000 average weekly views on *Pacific Scoop*; 3000 average weekly views on PMC online; 124,000 views and 222 subscribers on PMC's YouTube channel. A new website is starting in January, AsiaPacificReport.nz

Number of journalists: 1 part-time academic-journalist; 1 part-time post-graduate student journalist

Websites: www.pmc.aut.ac.nz

www.pacmediawatch.aut.ac.nz

www.pacific.scoop.co.nz

asiapacificreport.nz

Social media: Facebook (1560 likes, subscribers)

www.facebook.com/PacificMediaCentre

Twitter (2678 followers): @pacmedcentre

Profile: *Based on information from various websites and an interview with director Professor David Robie (20/11/2015):*

Rather than being a diaspora media in itself, AUT's Pacific Media Centre acts as an interface between the diaspora media and regional Pacific media, said director

Professor David Robie. Its focus is mainly on the Asia-Pacific region as a whole, but also the Pasifika community in Auckland.

‘Our belief is the mainstream media does not do anywhere near enough to reflect the community it is serving. By and large you would expect mainstream media to have more journalists on their teams reflecting the audiences they are serving but that really isn’t the case.

‘So it is really important that the Pacific media in Auckland produce news, but the problem is it is not as accessible to the mainstream because it is published in different languages. We try to reflect some of the key issues happening both here and in the Pacific region to try and give a profile and depth for those issues.’

The PMC was established in 2007 by AUT’s Creative Industries Research Institute (CIRI) as a research and publication centre, but also as a resource entity for the media, both Pacific and mainstream, in New Zealand and for the region. It is also an educational and training ground for postgraduate students, both Pacific and Pākehā and Palagi. A key feature of the centre’s coverage is ‘untold stories’ of the Pacific and this is reflected in strong reportage of climate change and West Papua in particular. The centre also holds public forums on media and socio-political issues.

Its mission is, ‘based on the belief that robust and informed journalism and media research contributes to economic, political and social development in the region’ (PMC 2015).

PMC goals include:

1. *undertaking and stimulating research into contemporary Māori, Pacific, Asia-Pacific and ethnic diversity media and culture production*
2. *raising Aotearoa/New Zealand research capability in the area of media production*
3. *presenting and publishing the findings of media research*
4. *winning funding from government and industry partners that support research into media production*
5. *developing collaborations and relationships with other Asia-Pacific centres of research excellence in media and cultural production*
6. *developing social change and development communication editorial and publications capability, including Pacific Journalism Review, Pacific Media Centre Online and Asia Pacific Report (PMC 2015).*

The PMC produces the Pacific Media Watch project, which monitors media freedom around the Asia-Pacific region (in collaboration with the Paris-based Reporters Without Borders and Freedom House in New York); PMC Online, which publishes media news and research, and Pacific Scoop, which is essentially a general Pacific news feed. Pacific Scoop publishes many articles written by students on the postgraduate Asia-Pacific Journalism Studies course.

More than a publication, the Pacific Media Centre is a resource for media to go to for background materials about Pacific and the region, said Dr Robie. The PMW project has already produced more than 9500 files, and the centre has published many media books available through the online AUT Shop. In 2011, the Pacific Media Centre and PMW published the first comprehensive report on Pacific media freedom in the region (Perrottet & Robie).

The PMC publishes under a Creative Commons 3 licence, meaning the stories can be republished anywhere as long as they are attributed and not for commercial use. Many stories are also picked up by media throughout the region, and even serve as a springboard for other media, such as Radio New Zealand International, Radio Australia and Pacnews news agency, to pursue stories.

As part of AUT, the centre also provides Pacific internships and exchanges for postgraduate student journalists. Dr Robie believes student media are an important source of independent news and current affairs analysis given their impartiality, freedom from vested economic or business interests, and relative freedom to pursue issues believed to be important.

Final notes

Auckland's Pasifika community diaspora media have evolved substantially in the last few decades. PIMA chair Will 'Ilolahia reflects that not only is it important to sustain these media in an informative sense, but it is also becoming an industry in its own right. 'Pacific Islanders are still reliant on getting info on the islands from media. They find it easier to read in their language, or hearing someone telling them in their language. So the message gets across.'

'Pacific media in Auckland is also a bubbling little industry. And all of them, barring Niu FM and 531pi, are funded by themselves. The fact that they are surviving shows there is a need. Without it, they would all be gone. So that shows there is a need. There is a market. Now some of these major advertising agencies are realising this, especially as the population grows.'

Today Auckland's Pasifika diaspora media covers print, magazine, television, radio and online platforms. Several media organisations have become very well established. Samoa Multimedia Group has been going 16 years and is expanding its production every year, publishing content in print, radio and online video streaming. They also have a very active webpage.

Pasifika diaspora media has more than kept up with the global growth in online and social media. Nearly every media has a website and various social media accounts. The online community thecoconet.tv, run by Tikilounge Productions, has exploded in popularity this year, reaching more than 3 million page views and growing in audience numbers each week. Editor Lisa Taouma said the blog in particular, with its human interest stories, had been hugely popular.

Kalino Latu, who runs the online news page *NZ Kaniva Pacific*, said Pasifika people are particularly attracted to social media. 'The Pasifika people, especially the islanders, are known to have strong social and cultural ties and connections, which make them special in the way they interact on social media. Families and relatives in the islands financially depend on their families who have relocated and stay overseas. At the same time families and relatives who have shifted and migrated overseas from the island depend on their families and relatives back in the islands for their cultural needs such as island food and other cultural stuffs they do not find in where they live overseas.'

'Since digital media align perfectly with social media where most Pasifika people are a significant number of users nowadays Pasifika audience finds digital

media beneficial and important because they mostly provide news free and fast in which people can easily get updates on what happening back in the islands.'

Collective issues facing all of the media organisations include the number of capable journalists and funding. 'Ilolahia believes there should be more public funding to improve the coverage and to ensure they do not need to rely on negative advertising. He said many media are facing a 'Catch-22' in that they need advertising money, but are reluctant to get it from the 'loan sharks'. 'They need the advertising spend, but at the same time they have got a social conscience, not wanting to support these companies that are ripping off our people. So it is a Catch-22 situation. The media need the advertising to survive, but at the same time are we perpetuating the situation by advertising companies that actually are not good for the community.'

E-Tangata co-editor Tapu Misa said there needs to be more Pasifika at all levels of media, not only in the diaspora media but across mainstream too. 'It's really important that we improve mainstream media coverage—because that's what the majority of New Zealanders are seeing—as well as have strong Pacific-focused media. You have to have both, not one or the other.'

Misa argues that across mainstream there needs to be more education about diversity to improve reporting. 'Not just journalists, but columnists, subeditors, editors, producers. This requires active recruiting from those in charge; they can't just wait for them to turn up, they have to pursue them, they have to have a policy that makes that a priority. First, of course, they have to understand why it matters. The people at the top have to buy into it, not just pay lip service.

'Then you also have to have a culture within these organisations that is conducive to Pacific (and Māori, and other non-white) wanting to stay in the business. Which means a culture that is welcoming of diversity, that seeks ways to reflect diversity throughout the organisation, that is able to look critically at itself and the way it operates and recognise where it could be less monocultural/white.

'And that means too that those in charge as well as those within the organisation have to educate themselves. I'm talking about cross-cultural training, marae stays, getting speakers in who can give them different perspectives.

'I also think that if coverage is to improve (for Māori and Pacific issues), all journalists in training need to get that cultural education. Because many of them will be coming from schools and neighbourhoods where they won't have come across any Māori or Pacific Islanders. They won't have been in their houses, they won't have had Māori or Pacific Island friends, they won't have learned any

Māori or Pacific history at school. So their level of ignorance, through no fault of their own, will be substantial.

‘If we did something about that by requiring a level of cultural competency from our journalists no matter where they come from (and building that into their training) we would significantly improve coverage across our media. Because the responsibility for that shouldn’t lie just with Māori and Pasifika; it should lie with all journalists. It’s definitely better than when I was a teenager growing up, but it’s far from ideal.’

While the issue of coverage has largely been solved, some commentators argue the next challenge is improving quality of journalism. Many media simply repost other news stories, or translate mainstream media into Pacific languages. Hao’uli said the access issue has largely been answered by technology, but with many small media popping up the quality is difficult to judge. He believes part of the problem is having untrained journalists. ‘Unless you have fully trained operators you can never improve the quality of journalism. The demand for journalists and writers of quality is huge, and unmet.’ He believes there should be an active recruiting programme to increase the numbers of trained Pasifika journalists.

This report has given an overview of the media that exist currently to serve Auckland’s Pasifika diaspora communities. It has analysed the media from a top-down approach, by interviewing the industry leaders, editors, and journalists. It has not touched on the audiences, and it has also not analysed the quality of the news being produced, simply relying on the words of those producing it.

Future research could look into the points Hao’uli made, about the next step being in improving the quality of the media. This could include a qualitative analysis of the various media, and of which stories are original versus which are republished.

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- David Robie (professor of journalism and director of the Pacific Media Centre) – interview 20/11/2015.
- Gordon Clark (managing director of Pasifika Broadcasting – *TNEWS, Pacific Viewpoint*) – email correspondence 30/09/2015.
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- Kalino Latu (founder and editor of *NZ Kaniva Pacific*) – email correspondence 03/10/2015.
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- Mary Aue (*Coconut Wireless*) – email correspondence 25/07/2015.
- Patrick Lino (Pacific Media Network – Niu FM and 531pi) – telephone interview 01/10/2015.
- Sefita Hao’uli (founder of 531pi) – telephone interview 11/11/2015.
- Stephen Stehlin (executive producer of *Tagata Pasifika*) telephone interview 20/07/2015.
- Tapu Misa (*E-Tangata*) – email correspondence 12/11/2015.
- Terri Byrne (*Planet FM*) – telephone interview 24/11/2015.
- Will ‘Ilohia (chair of Pacific Islands Media Association) – interview 10/07/2015.

Appendix 1: Past Pacific media

(Data gained from South Auckland Pacific Research Centre, with the assistance of Bruce Ringer, and the Alexander Turnbull Library. Due to their short duration of issues and small circulations, the collections are in some cases incomplete and difficult to gauge exactly when they began and ended.)

Newspapers:

Pan-Pacific

- *Pacific Press* (1988) - news from Tonga, Samoa, Fiji, Niue, Tokelau, Cook Islands and Auckland
- *Pacific Star* (2000-2001), fortnightly, free, focus on New Zealand sports and international news
- *Auckland Pacific Today* (2007-2009) – weekly, Samoan and English language; New Zealand, Samoan and Pacific Islands news, also of local Manukau interest

Cook Islands

- *Tē Akatauira* (1954-1996)
- *Tē Kuki Airani* (1988-1994) – monthly

Samoa

- *The NZ Samoan Guardian* (1929-1934)
- *Samoaana* (1979-1996) – weekly, mostly Samoan language, Samoan news but in later years included news relating to Samoan community in New Zealand
- *Samoa Niu Sila* (1984)
- *Samoa Star* (1989-1991) – weekly, mostly in Samoan, material relating to events in Samoa
- *Samoa Sun* (1992)
- *Weekly Samoa Post* (1997-2005) – weekly, mostly in Samoan, mostly Samoan news with some local content
- *Samoa Sports Star* (1998) – weekly
- *Tautua Samoa* (1999-2001)
- *The Weekly Samoa Post* (1999-2005)
- *Samoa Express* (2000) – weekly, Samoan and English language, mostly Pacific Islands news
- *Samoa International* (2004-2005)
- *Le Samoa Post* (2005-2009) – weekly, mostly Samoan language, Samoan and international news with occasional local story
- *Samoa Observer* (2005-2012) – bi-weekly, New Zealand-edition of parent

Apia-based Samoa Observer, includes both Samoan and English material, news of Samoa and New Zealand

- *Samoa Observer Friday Edition* (2007-2009)
- *Samoanius Weekly* (2008-2010) – weekly, Samoan language, mostly news of events in Samoa
- *Le Samoa News* (2011-?) – weekly, Samoan language; Samoan, New Zealand and international news
- *Sunday Observer* (2012-2013) – weekly, English language, both New Zealand and international news of interest to Samoan community
- *Talofa* (2013) – Samoan newspaper

Appendix 2: Auckland Pasifika Media Contact list

Newspapers:

Samoa Times (Samoa Multimedia Group)

Managing editor: Ane Ponifasio

Email: ane@radiosamoa.co.nz

Office phone number: 09 2621593

Marketing and sales coach: Richard Gee

Email: richardgee@ihug.co.nz

Phone: (mobile) 0274720410

Address: 3/36 Hobill Avenue, Manukau, Auckland 2104

New Zealand Pacific (Samoa Observer NZ Ltd)

Office phone number: 09 2732050

Manager: Fata Didien Malifa

Address: 333G East Tamaki Road, Otara, Auckland 2103

Tau'ataina (also produces *Dateline Tonga* radio show on Planet FM)

Editor: Kite Tu'akalau

Email: datelineradio@yahoo.co.nz

Phone: (mobile) 0211695773

Address: 79 Carrington Road, Point Chevalier, Auckland 1246

Postal address: PO Box 44-215, Point Chevalier, Auckland 1246

Kakalu 'o Tonga (Tongan)

Editor: 'Ulu'alo Po'uhila

Email: kakaluotonga@gmail.com

Phone: (mobile) 02102635196

Magazines:

Pacific Peoples Health (see SPASIFIK)

SPASIFIK (Oceania Media)

Editor: Innes Logan

Email: innes@oceaniamedia.co.nz

Phone: 09 3060530

Address: 33 Karaka Street, Eden Terrace, Auckland 1010

Radio stations:

531pi and *Niu FM* (Pacific Media Network)

CEO: Letoa Henry Jenkins

Email: henry.jenkins@niu.fm

Deputy CE, director programmes, operations manager: Patrick Lino

Email: Patrick.lino@pacificmedianetwork.com

Office phone number: 09 361 6656

Address: Level 4 Merial Building, 2 Osterley Way, Manukau, Auckland 2241

Postal Address: Pacific Media Network, PO Box 97 601, Manukau, Auckland 2241

Planet FM

Email: info@planetaudio.org.nz

Phone: 09 8158600

Broadcast manager: Terri Byrne

Email: terri@blarney.co.nz

Address: 79 Carrington Road, Point Chevalier, Auckland 1246

Postal address: PO Box 44-215, Point Chevalier, Auckland 1246

Radio Samoa (see *Samoa Times*)

Television:

Fresh (Tikilounge Productions)

Editor: Lisa Taouma

Email: lisa@tikiproductions.net

Phone: office 09 8495297, mobile 021 612287

Tagata Pasifika (Sunpix)

Executive producer: Stephen Stehlin

Email: stephen@sunpix.tv

Phone: (mobile) 021988424

Producer: John Utanga

Email: john.utanga@sunpix.tv

Physical address: Level 1, Unit 1, 19 Edwin Street, Mt Eden, Auckland 1024

Postal Address: PO Box 8257, Symonds St, Auckland 1150

Pacific Viewpoint (See *TNEWS*)

TNEWS (Pasifika Broadcasting)

Producer: Setita Millar
Managing director: Gordon Clark
Email: gordon@pasifika.tv
Phone: (office) 092392511, (mobile) 0274205287
Address: 46 Union Road, Mauku 2678

Online:

Coconut Wireless

Editor: Mary (Mez) Aue
Email: mez@coconutwireless.co.nz
Phone: (mobile) 0211900668

Coconet.tv (See *Fresh*)

E-Tangata (Mana Trust)

Co-founder/editor: Tapu Misa
Email: tapu.misa@gmail.com
Phone: (mobile) 021800243

NZ Kaniva Pacific

Editor: Kalino Latu
Email: kalino.k.latu@gmail.com
Phone: (mobile) 0211743521

Organisations:

Pacific Islands Media Association (PIMA)

Chair: Will 'Ilolahia
Email: will@waiatatrust.co.nz
Phone: (mobile) 0276368359

South Auckland Research Centre

Team Leader: Bruce Ringer
Email: brue.ringer@aucklandcouncil.govt.nz
Phone: 09 2618636 ext 141 8636
Address: 3 Osterley Way, Manuaku 2104
Postal Address: Auckland Council, Private Bag 92300, Auckland 1142